English – Year 7 2023-2024

Term 1	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Literary Heritage	Myths			Fables		Fairy Tales			Shakespeare			19th Century Literature		Modern Literature	

Term 2	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26
Dracula	Setting			Character				Building Tension			Narrative perspective

Term 3	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39
North West Poetry	Manchester			Place, Dialect and Spoken Word			Changing Contexts			Resilience, Ambition and Inspiration			

English – Year 8 2023-2024

Term 1	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
1984	Genre and context			Writer's methods			Characterisation	Language		Writer's purpose and analysis				Structure	

Term 2	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26
Romeo and Juliet	Genre and context		Establishing characters			Writer's choices and meaning		Elements of tragedy			Ending

Term 3	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39
Global Poetry	Humans vs Planet			Humans vs Governments			Humans vs Society			Humans vs Adversity			

English – Year 9 2023-2024

Term 1	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Boys Don't Cry	Viewpoint and context			Viewpoint and perspective of characters			Analysing structure and tension			Analysing language and themes			Writers intention and message		

Term 2	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26
Merchant of Venice	Context		Characters		Language analysis		Structure		Themes	Performance and oracy	

Term 3	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39
Conflict Poetry	Poetry and Setting			Poetry and Character		Poetry and Perspective		Poetry and Message			Short Story Writing and Redrafting		

English – Year 10 2023-2024

Term 1	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Literature An Inspector Calls	Context			Plot				Characters		Message			Essay writing		
Language Paper 1	Language			Tone and Structure						Perspective and Evaluation					

Term 2	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26
Literature Macbeth	Witchcraft and suspicions		Kingship				Theme and structure	Tyrannical leaders			Tragedy
Language Paper 1	Writing description and narrative						Intro to Language Paper 2	Reading and Summary			

Term 3	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39
Power and Conflict Poetry	Introduction to Poetry		Nature Poetry			Power of Man			Conflict and the Effect of Conflict			Identity	
Language Paper 2	Language				Viewpoint and Perspective			Writing - Text types			Writing - Purpose and NEA		

English – Year 11 2023-2024

Term 1	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Literature Unseen Poetry and Jekyll and Hyde	Unseen Poetry					Bespoke Mock Prep		The Victorian Gentleman				Genre			
Language Revision	Reading for inference and meaning			Effect on the reader				Language for inference and meaning			Viewpoint and perspective				

Term 2	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26
Literature Jekyll and Hyde continued	Secrecy		Duality					Bespoke to class teacher - Pre exam lessons			
Language Revision	Mock Revision		Mocks		Paper 1 revision			Paper 2 revision			

Term 3	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39
Literature and Language	Bespoke to class teacher - Pre exam lessons												

Year 7 Autumn Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Learning Cycle 1 (6 Lessons) Myths		Learning Cycle 2 (7 lessons) Fables		Learning Cycle 3 (5 Lessons) Fairy tales				Learning Cycle 4 (6 Lessons) Shakespeare		Learning Cycle 5 (9 Lessons) 19th Century Literature			Learning chunk 6 (5 Lessons) Modern Literature	
Pedagogical Approaches: Quizzing at the start Retrieval practice Consolidation Modelling sentence construction Predict, clarify, summarise review		Pedagogical Approaches: Quizzing at the start Retrieval Practice Consolidation Modelling Composition writing Predict, clarify, summarise review		Pedagogical Approaches: Quizzing at the start Retrieval Practice Consolidation Modelling Independent composition writing Predict, clarify, summarise review			Buffer for GL Assessments	Pedagogical Approaches: Predict, clarify, summarise review Modelling Composition writing Quizzing Redrafting		Pedagogical Approaches: Predict, clarify, summarise review Modelling Composition writing Quizzing			Pedagogical Approaches: Summative quizzing Modelling Composition writing Predict, clarify, summarise review	
Students will learn: The definitions for nouns, verbs, pronouns and conjunctions That a main clause needs nouns/pronouns and verbs That a subordinate clause can add extra detail to a main clause How to write a simple, compound and complex sentence. That literature is a word for written texts in the canon That literature has changed over time That genre is a style or category of literature that writers choose. Conventions are what you would expect to see in a text of a particular genre. WoWs: Heritage, genre		Students will learn: A full stop ends a sentence. A capital letter begins a sentence. A capital letter is necessary at the beginning of all proper nouns. Commas and brackets can indicate a subordinate clause. That the bible is a work of literature That stories from the bible have influenced literature The Christian religion of the UK means that our literature has been heavily influenced by the bible WoWs: Conventions, allegory		Students will learn: Tone is created with vocabulary choice. There are formal and informal vocabulary choices. That writers use figurative language including similes, and metaphors to add detail to their writing Similes and metaphors can be crafted for a specific effect. That characters are chosen to fit specific genres That language can be chosen to fit specific genres That conventions of genres can be subverted WoWs: Subvert				Students will learn: Some information in texts is explicit and some is implicit. Inference is the discovery of implicit information Characters are selected to fit in with generic conventions Writers choose language to reveal specific character traits. WoWs: Tragedy, Inference		Students will learn: Quotations can be used to support inferences Some quotations are better than others to support specific inferences How to use apt and succinct quotations within a point Characters are a reflection of the context/viewpoint of the writer. Writers in the 19th century were influenced by the patriarchal society. Writers in the 19th century were influenced by the social structures around them. WoWs: Context, quotation			Students will learn: The writer has a message or intention Language choices reveal the writer's message Be able to identify the writer's message in a text. Modern texts draw influences from the canon. The major themes of literature transcend time period. WoWs: Theme	

Learning Cycle 1	Myths			Number of lessons	6 lessons

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure	
Intro	Set Up	Heritage		Establish classroom expectations Set up books Run through definition of literature and heritage	
1	Recall	Heritage	LQ: Where does literature come from?	Quiz on word classes (nouns, verbs, pronouns and conjunctions), full sentences (independent clauses), identifying subordinate clauses. Definition of literature Literary heritage timeline Introduction to myths – definition, mode of communication, ancient Greeks Reading a myth – Theseus and the Minotaur Identifying conventions of a myth (natural world, supernatural characters, ancient time periods, moral) Finishing/writing sentences about the myth to showcase sentence/word class skills	
2	Content		LQ: How do subordinate clauses add detail to writing?	Bespoke time for weaknesses from quiz & RP Images of mythological beasts – identifying features Reading description of the minotaur that showcases subordinate clauses for detail – identify subordinate clauses. Why are they used? Slow writing of description of mythological beast using subordinate clauses to add detail	
3	Content		LQ: What is genre?	Bespoke time for weaknesses from quiz & RP Introduce terms 'tragedy' and 'comedy' – beginnings of genre Read Icarus – is it a tragedy or a comedy? How do they know? Share conventions of a tragedy – how does Icarus fit? Share conventions of a comedy Share compound sentences with conjunctions (unrelated? Or Icarus and Daedalus?) Write up: how are tragedy and comedy different? Focus on use of conjunctions in compound sentences.	
4	Content	Genre	LQ: How have myths influenced literature and society today?	Bespoke time for weaknesses from quiz & RP Introducing the symbol of a snake – what are students' associations? Does anyone know where this idea has come from? Introduce creation myth (bible) and plot on timeline? Read creation myth How does it fulfil the conventions of a myth? How is it different?	
5	Content		LQ: How does sentence variety improve writing?	Bespoke time for weaknesses from quiz & RP Share image of Noah's ark – can students explain the myth? Share other flood myths from different sources – what does this tell us about myths? Do these	

				myths have a similar message?
				Recap sentence types – simple, compound, complex
				Share model of flood description written with all simple sentences
				Students redraft showing off all three sentence types. (WCF)
6	Synoptic		LQ: What are the conventions of myths?	WCF on sentence types used in flood description
				Checkpoint on sentence construction
				Synoptic on mythology conventions, genre of tragedy and comedy

Learning Cycle 2	Fables and Parables	Number of lessons	7 lessons

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure
7	Recall	Conventions	LQ: What are the conventions of a fable?	Quiz on punctuation (full stops, capital letters in sentences and proper nouns, commas and brackets for subordinate clauses) Introduction to fables and parables – definition, mode of communication, Aesop and bible Reading a fable (lion and the mouse?) Identifying conventions of a fable (animal characters, moral message, short fiction) Finishing/writing sentences about the fable to showcase punctuation skills.
8	Content		LQ: How do fables and parables teach morality?	Bespoke time for weaknesses from quiz & RP Intro tortoise and hare – recall key knowledge. Recall the moral of story. Time to read if students are not familiar. Explore how it is a fable – recapping capital letters for proper nouns with tortoise and hare. Introduce parables and share differences with fables. Read David and Goliath Students explain how D&G fulfils role of parable Write comparison of messages in t&h and D&G. Teachers focus on capital letters in proper nouns.
9	Content		LQ: How does punctuation improve complex sentences?	Bespoke time for weaknesses from quiz & RP Recap complex sentences and intro brackets and commas to separate the sub clause. Read Shepherd Boy and the Wolf Students work out – parable or fable Share images of boy and wolf. Generate ideas about differences. Students to write a contrasting description of each character, using complex sentences with brackets and commas.
10	Content	Allegory	LQ: How do I use the conventions of a fable?	Bespoke time for weaknesses from quiz & RP Recap conventions of a fable. Students introduced to the idea of writing their own fable. Students decide on a moral message for their fable. Students choose animals to include in their story (using allegory)
11	Content		LQ: How do I use the conventions of a fable?	Bespoke time for weaknesses from quiz & RP Share model plan with students Give students time to plan

				Compare with model Improve plan
12	Content		LQ: How do I use the conventions of a fable?	Bespoke time for weaknesses from quiz & RP Students write up their new fable. They should focus on sentence types and basic construction (everything from the last two cycles) unless the class teacher wants a smaller focus.
13	Synoptic		LQ: What are fables and parables?	Checkpoint on punctuation Recap of sentence types and all AO6 knowledge (staff can choose to delete if not needed) WOW quiz Synoptic on genres of fables and parables, morality and allegory

Learning Cycle 3	Fairy Tales		Number of lessons	5 lessons

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	WOW	Learning Intentions	Lesson Structure
14	Recall	Subvert	LQ: How do writers make choices that conform to a genre?	Quiz on vocab choices to create and identify different tones and genres/ formal and informal / lang features. Share fairy tale character examples – students identify genre of fairy tales Add to timeline Mind map conventions (characters, settings, key phrases, typical events) distinguish between Disney and fairy tale. Annotate image of typical villain with ideas for description Discuss word choice – what is the effect? (this is tone) Write definition of tone.
15	Content		LQ: How do writers make choices that subvert genres?	Tone and genre Bespoke time for weaknesses from quiz & RP Introduce the idea that genre can be subverted – what would this look like for a fairy tale? How would this affect heroes? Villains? Feeling sympathy for the villain – key subversion tactic. Look at model where hero has been subverted – ID lang choice that has altered tone Create word bank to alter tone for villain Practice writing description of character to subvert tone (sympathy not threatening) Staff to check sentence construction, punctuation & word choice.
16	Content		LQ: How do similes and metaphors add to description?	Figurative language for effect Bespoke time for weaknesses from quiz & RP Identify similes and metaphors and define. Triangle method for analysing similes and metaphors Triangle method for creating similes and metaphors for description of fairy tale character
17	Synoptic		LQ: How do I apply my knowledge of	Preparing for grey box

			descriptive writing?	Bespoke time for weaknesses from quiz & RP Checkpoint on tone/vocab/similes & metaphors/genre and conventions KD for important skills for assessment next lesson (only ones covered in class) Planning description for tomorrow – setting and character – could involve subversion (at teacher decision)
18	Synoptic		LQ: How do I apply my knowledge of descriptive writing?	Grey box writing assessment Students have extended time to write. Using plans from previous lesson and any resources in their books. Marking to focus on: The definitions for nouns, verbs, pronouns and conjunctions That a main clause needs nouns/pronouns and verbs That a subordinate clause can add extra detail to a main clause How to write a simple, compound and complex sentence. A full stop ends a sentence. A capital letter begins a sentence. A capital letter is necessary at the beginning of all proper nouns. Commas and brackets can indicate a subordinate clause. Tone is created with vocabulary choice. There are formal and informal vocabulary choices. That writers use figurative language including similes, and metaphors to add detail to their writing Similes and metaphors can be crafted for a specific effect.

Learning Cycle 4	Shakespeare		Number of lessons	6

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	WOW	Learning Intentions	Lesson Structure
19	Recall	Tragedy	LQ: How do writers select characters to fit with genre?	Feedback from grey box Who was Shakespeare – timeline Key genres – tragedy and comedy (recall from myths cycle) Summary of Hamlet – what genre is it? Why has Shakespeare chosen the character of Hamlet? How does he fulfil tragic conventions? Creating a character profile for Hamlet.
20	Content		LQ: How do I identify explicit information from a text?	Identifying explicit information in Shakespeare RP on the plot of Hamlet Decoding key quotations about main characters in Hamlet Identifying explicit information in the quotations Transforming into character profiles.
21	Content		LQ: How do I identify implicit information in a text?	Identifying implicit information in Shakespeare Share clip of Hamlet – how is he feeling? How do we know? Body language/tone/position Look at speech – how do we know now?

			Explain definition of inference Identify explicit and implicit information and the difference between the two
22	Content	Inference	LQ: How does Shakespeare present the character of Hamlet?	Explaining our inferences RP on knowledge of the character of Hamlet, implicit and explicit information, recall of conjunctions. Look at example quotations from the middle of the text. Students independently infer from the quotations key information about Hamlet's feelings and character. Model explanation of inference using conjunctions Students attempt explained inference from quotations/extract.
23	Content		LQ: How does the character of Hamlet change over the course of the play?	RP on the plot of Hamlet and character of Hamlet Mini examiners looking at different explanations that are modelled for How does the play 'Hamlet' fulfil the conventions of a tragedy? Create success criteria for writing and answering a question about a text. Students attempt to write their answer to the question. Review and redraft against success criteria
24	Synoptic		LQ: How does Shakespeare's Hamlet fulfil the conventions of a tragedy?	Checkpoint on explicit and implicit information Conventions of tragedy Characterisation in a tragedy To what extent is the character of Hamlet a typical tragic hero?

Learning Chunk 5	Victorian Literature		Number of lessons	9 lessons

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	WOW	Learning Intentions	Lesson Structure
25	Recall	Context	LQ: What are the typical features of Victorian literature?	Use images and videos to create a mind map or knowledge drop about the Victorian era. Share a list of the most influential writers and highlight differences between males and females. Emphasis on women becoming interested in writing and more popular. Predictions about characters from video/information Share images of characters – what are the typical characters in Victorian lit? Students answer the question: Who are the typical characters in Victorian literature and why? https://www.youtube.com/watch?v=FDZe512gPeF Add to overall LH timeline, locating Vic Lit.
26	Content		LQ: What were the expectations of Victorian women?	Take in some knowledge about expectations of Vic women Introduce patriarchal as a term. Read the Women's Rights card – what was the role of women in society? Discuss what a quotation is. What quotation would best show that_____? What were the expectations of Victorian women? Students answer question and use quotation.

				https://www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century
27	Content		LQ: How does Jane Eyre conform to or subvert the Victorian woman?	RP on Vic women and quotations Review Jane Eyre plot – does Jane Eyre seem she fulfils or subverts traditional Vic expectations? Read extract. Students answer LQ and use quotations to support their ideas. Modelled first. WCF on this.
28	Content		LQ: How do I choose the best quotation to answer a question?	RP on aod from wcf WCF on writing from yesterday Review Great Expectations plot and introduce the character of Miss Havisham. Read extract. Students find quotations for conform and quotations for subvert Model poor quotation choice – too long, better examples – and encourage checking of quotations Writing it up.
29	Content	Hierarchy	LQ: How was Victorian society divided?	Introducing keyword "hierarchy" – establish meaning and practice using. Look at hierarchies in societies today Discuss societal barriers present today Look at characters in Jane Eyre and Great Expectations – how are they typical or atypical?
30	Content		LQ: How do I embed quotations?	What is an embedded quotation? Share examples, construct definitions. Students try with some examples. Quiz and review. Redraft model from Jane Eyre Students redraft their own example.
31	Content		LQ: How do I add explanation to a quotation?	Descriptions of the working class Heathcliff/Oliver Working on using a point about the working class, adding a quotation and then explaining what it shows. I do, we do, you do.
32	Content		LQ: How was Victorian literature influenced by its context?	How does Victorian literature reflect society at the time? Plan ideas Find quotations Share modelled example or live model example of write-up WCF task
33	Synoptic		LQ: What have I learnt about Victorian Literature and society?	Checkpoint and WCF on embedding quotations in points. Recap key information about quotations - Well-chosen - Short - Embedded - Explained

Learning Chunk 6	Modern texts			Number of lessons	5

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	WOW	Learning Intentions	Lesson Structure
34	Recall	Theme	LQ: What has influenced modern literature?	Mind map the idea of "modern" – what do the students associate with modernity? Share timeline showing modern and postmodern writing and influences – why is this short period of time split into two? Share images of the 'modern' world – how has the world changed in the last 100 years? Emphasis on large changes, quickly influencing art and literature What issues are we expecting modern texts to write about? Do we know any texts that write about them? Intro to modern texts and place on timeline. Focus on audience change – writing for children and young people – how might the audience affect the kind of things writers are choosing to discuss? Look at mini-extracts from famous modern texts and consider the influences.
35	Content		LQ: What is a theme?	RP on modern literature Ask students to identify the theme of texts we have already looked at: Hamlet, Jane Eyre, Great Expectations Read extract from The Hate U Give and summarise TPS: What are the themes that Thomas is writing about in her novel? Students could say: violence, discrimination, childhood, power, death. Write up final ideas using a quotation.
36	Content		LQ: What is the writer's message?	RP on modern literature Introduce the word "message" – what does it mean? How might it relate to literature? Link to morals from fables and parables. Recall The Hate U Give – key themes, events, characters Some reasons that writers choose subject matter – which one do you think applies to Angie Thomas? TPS – Why did Thomas choose to write The Hate U Give? What was her message? Model write up of answer that looks at one theme and chooses a word from the quotation to focus on. Create success criteria together Students write up – could use backward fading
37	Checkpoint		LQ: How do modern texts draw influences from the literary canon?	RP on modern literature Read summary of The Hate U Give – no spoilers Create notes on the character of Starr – what happens to her in the text? What themes of the text does she link to?

				Recall characters from other texts in LH – who is similar? Students compare Starr with a character from an older text. Students write up their answers to the LQ using quotations.
38	Synoptic			BB LH PK Some information in texts is explicit and some is implicit. Inference is the discovery of implicit information Characters are selected to fit in with generic conventions Writers choose language to reveal specific character traits. Quotations can be used to support inferences Some quotations are better than others to support specific inferences How to use apt and succinct quotations within a point Writers in the 19th century were influenced by the patriarchal society. Writers in the 19th century were influenced by the social structures around them. The writer has a message or intention Language choices reveal the writer's message Be able to identify the writer's message in a text. Modern texts draw influences from the canon. The major themes of literature transcend time period.

Year 7 Autumn/Spring Term - Dracula

Week 14	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21 (half)	Week 22	Week 23	Week 24	Week 25	Week 26
Learning Cycle 1 (8 Lessons) Genre and Form		Learning Cycle 2 Reading skills (8 lessons) Setting			Learning Cycle 3 Reading skills (8 lessons) Character			Learning Cycle 4 Writing skills (7 lessons) Building Tension			Learning Cycle 5 Writing skills (9 lessons) Narrative Perspective	
Pedagogical Approaches: Scaffolding of quotation selection Modelling through live and prepared models Metacognitive talk Retrieval practice Deliberate vocabulary instruction PCSR reading strategy Spaced learning		Pedagogical Approaches: Retrieval practice Deliberate vocabulary instruction PCSR reading strategy Spaced learning			Pedagogical Approaches: Retrieval practice Deliberate vocabulary instruction PCSR reading strategy Spaced learning			Pedagogical Approaches: Retrieval practice Deliberate vocabulary instruction PCSR reading strategy Spaced learning			Pedagogical Approaches: Retrieval practice Deliberate vocabulary instruction PCSR reading strategy Spaced learning	
Students will recap: Explicit and implicit information Genre and conventions Inference as the discovery of implicit information Students will learn: That Dracula is written as part of the Gothic genre. That the conventions of the Gothic genre are: - Typical gothic settings – castles, abbeys, dungeons - Supernatural characters and events - Damsels in distress - Bad weather and night time - Dreams and nightmares - Atmosphere of mystery and suspense That an epistolary novel includes the use of letters. That Dracula is an epistolary novel.		Students will recap: Quotation selection and embedding quotations Students will learn: That inference is the discovery of implicit information whilst paraphrase is rewording explicit information. That pathetic fallacy is the use of the weather to create the tone of the writing and/or reflect the mood of the characters. That writers use imagery to reveal implicit information. That analysis can include a variety of verbs to increase depth e.g. suggests, implies, shows, highlights. Using multiple quotations to back up a topic sentence strengthens explanation. Reading to page 86.			Students will recap: Characters are a reflection of the ideas/context of the writer/genre Students will learn: That writers build tension in a text towards the climax. That foreshadowing is hinting about a future narrative event. Climax is the point of highest tension in a narrative. Grey box in here Reading to page 148.			Students will recap: Sentence construction Basic punctuation Vocabulary choices Students will learn: That changing vocabulary over a piece of writing can build tension. That paragraph changes should be used when changing place, person, topic or time. Reading to page 216			Students will recap: Using similes/metaphors and personification Students will learn: Pronouns in writing can be used to identify 1st/2nd/3rd person The narrative perspective of a character can be limited by their ideas/viewpoint/absence How to retell a portion of the narrative from another character's (Dracula's) perspective. Reading to page 315.	

That narrative perspective is the point of view that the narrative is written from. That Dracula is from multiple narrative perspectives. That an exposition sets up a narrative's setting, characters and back story. That topic sentences introduce main ideas in a paragraph for analysis. Reading to page 35.				

Learning Cycle 1	Genre and Form		Number of lessons	8 lessons

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure
1	Recall	Gothic	LQ: What is the gothic genre and how does Stoker use it?	Recall genre definition Explore gothic genre and conventions of gothic genre Introduce key vocabulary: epistolary (HA?) and exposition Introduce techniques for novel reading and expectations of classroom during reading Read first journal entry – introduce character of Jonathan Harker Summary activity – teacher choice with suggestions on slide Key information learnt in the exposition of the novel: - Travelling to a mysterious land - Bad dreams Jonathan experiences Reading up to page 5
2	Content		LQ: What implicit and explicit information can I identify?	Recap implicit and explicit information Introduce superstitions and common superstitions Reading up to page 11 (way to Bukovina.) Implicit and explicit information from key quotations: "both he and his wife crossed themselves" "dried her eyes, and taking a crucifix from her neck offered it to me" "very bright eyes which seems read in the lamplight" "sharp-looking teeth, as white as ivory"

3	Content		LQ: How do I create a topic sentence?	Introduce topic sentences Share model paragraph linking superstition quotations from previous lesson. We do – create topic sentence linking quotations about the caleche driver Reading to end of page 13 What mood is created by Stoker with Jonathan's journey to meet Count Dracula? Students select quotations to back up their ideas about the mood. I do – create a topic sentence linking quotations about the journey.
4	Content		LQ: How does Stoker introduce the character of Dracula?	Recap definition of inference: the discovery of implicit information Reading to page 20 (drifted into other matters.) Identify explicit information about Count Dracula Use quotations to make inferences about Count Dracula Summarise: how does Stoker introduce the character of Dracula?
5	Content	Supernatural	LQ: How does Stoker use setting to create genre?	Recap expectations of a gothic setting. Define setting: Information given by the author about time or place a piece of writing takes place. Two settings explored in the reading this lesson: Carfax and Castle Dracula Reading to page 24 Identify gothic elements of setting for Carfax and Castle Dracula.
6	Content		LQ: How does Stoker create a gothic genre?	Recap conventions of a gothic genre and match up with events in the novel so far. Reading to page 30 (I dare not to think of…) – Quite a lot of reading this lesson. Adding new events and ideas to the convention list from the starter.
7	Content		LQ: How does Stoker create an atmosphere of danger?	TPS – how is Jonathan in a dangerous situation? Reading to page 35 Key quotations picked out already – identify and explain how an atmosphere of danger is created. Word level focus – pick out key word and explain effect. Summarise answer to LQ.
8	Synoptic		How does Stoker set up a Gothic genre in the exposition of Dracula?	Students mind map all the ways the opening of Dracula has fulfilled gothic conventions. Students complete blue box on gothic genre, conventions, inference, topic sentences Slide after for BB feedback. Quotation bank used – model quotation linking and conventions identification to answer the LQ. Model topic sentence from quotation, students write topic sentence. Use WHW to answer LQ. WCF on this focusing on the identification of conventions of the gothic genre and the use of topic sentences.

Learning Cycle 2	Setting		Number of lessons	8 lessons

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure
9	Recall	Isolation	LQ: How do I use quotations in analysis?	Feedback slide in this lesson Recall key information about plot so far Recap the idea of setting as linked with genre by recapping typically gothic settings (use images

				and definition from previous cycle) Read summary of chapter 4 Reading key extracts from Chapter 4 (choice of 3) – what do we learn about the setting? Recap what a quotation is and why they are used in analysis (evidence) Construct success criteria for good quotations. Students highlight in their extracts what information we learn about the setting Students assess their own quotation selections – can they improve their selections with ellipsis or by making them shorter? Give students second extract (choice of 3) to work with and find more quotations that support our ideas about the setting of the chapter. Students construct topic sentence and link quotations that they have selected.
10	Content		LQ: How are the characters of Mina and Lucy introduced?	Introduce the idea of changing setting to build tension. Recap what we know about Jonathan, how the reader is meant to feel about it, why focusing on different characters creates suspense. Introduce new characters – Mina (Jonathan's fiancé and Lucy, Mina's friend who is looking to choose a husband). Arthur Holmwood, Quincey Morris and Dr Siward (and Renfield) – suitors of Lucy and Siward's patient. Read summary of chapter 5 Reading chapter 5 Summarise key events Students summarise first impressions of Mina and Lucy.
11	Content		LQ: How is the setting of Whitby introduced?	Recall definition or inference and introduce the idea of paraphrasing as a common misconception when attempting inference. Read first three paragraphs of chapter 6, introducing the setting of Whitby. TPS – what does Mina think of the town of Whitby? Students to select quotations that give us key information about the setting, in support of their ideas to the TPS Check quotations against success criteria from lesson 9 Teacher can live model, then students attempt to paraphrase, then infer from the quotations that they have selected. Read summary of chapter 6 Reading pages 61-64 Students complete summary activity TPS – how have Mina's feelings about Whitby changed? What has changed them? Students summarise answer to LQ.
12	Content		LQ: How does Stoker use pathetic fallacy?	Recall definition of setting (emphasis on including physical landscape or weather) Introduce pathetic fallacy using images to link to moods Read summary of chapter 7 Reading chapter 7, pages 64-73. Students complete summary activity with details of reading. Reflection: What tone does Stoker create with the pathetic fallacy of the storm?
13	Content	Tempestuous	LQ: How does Stoker use pathetic fallacy?	Recall pathetic fallacy definition Read again the extract from chapter 7: "Then without warning the tempest broke" to "shock of the footsteps of the storm." TPS – Why has Stoker used the pathetic fallacy of a storm here? Students to select quotations that show the storm is frightening/dangerous Check quotations against success criteria from lesson 9. Finish reading chapter 7 (p73-75)

					Students complete summary activity
14	Content			LQ: How does Stoker use imagery to create an atmosphere of danger?	Recall examples of imagery (simile/metaphor/personification are the ones that will be used in today's lesson) Introduce idea of these as comparative imagery (linking two ideas/images together) Model comparison with simple simile/metaphor/personification examples Students look back at quotations identified in previous lesson – are any of these examples of similes/metaphors/personification Teacher to model annotating "The waves rose in growing fury" exploring the effect of the personification Students attempt with quotation from their bank, or one that the teacher has chosen from the extract. Teacher model WHW using annotated quotation with a variety of analytical verbs (suggests, implies, shows, highlights) Students WHW quotation write up. WCF on this looking at their analysis of imagery with a variety of analytical verbs and quotation selection.
15	Content			LQ: How does Stoker use imagery to create an atmosphere of danger? (continued)	Feedback slide in this lesson. Reading Chapter 8 pages 75-80 "I wish I could find out what it is." Students complete summary activity. TPS – how does Stoker use the setting of night time in the novel? Look again at mini extract from "There was a bright full moon…" to "…white figure shone, and bent over it." Students could feed forward on this passage, focusing on their quotation selection and their analysis of imagery with a variety of analytical verbs, for example in the quotations "light as sharp as a sword-cut" and "silver light of the moon struck".
16	Synoptic			LQ: How can I demonstrate what I have learnt?	Reading page 80 to end of chapter. Students complete summary activity. Students complete blue box on settings, quotation selection, pathetic fallacy, imagery Space for staff feedback slides on BB.

Learning Cycle 3	Character		Number of lessons	8 lessons

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure
17	Recall	Archetype	LQ: How does Stoker structure Dracula?	Recap key characters, names, roles and link to gothic conventions Supernatural characters, madness, damsel in distress TPS – Which characters are ill in Dracula? Why are there so many ill characters? (Arthur's father, Jonathan, Lucy's mother, Lucy, Renfield) Show image of Freytag's pyramid and discuss, what are the different sections of the pyramid? Which points of the story have been covered so far? What might the climax be? Make sure each section of the pyramid is defined for students. Recap Lucy's story so far and plot onto partial Freytag's pyramid. Students to predict what will happen next to the ill characters to build the tension in the story?
18	Content		LQ: How does Stoker use typical gothic	Recall damsel in distress archetype

				characters in Dracula?	TPS – which character fits the damsel in distress archetype? Read summaries of Chapter 9 and 10 Reading Chapter 9 p92-96 ("My dear old fellow" to "hear from me." and Chapter 10 p100-101 ("When I described Lucy's symptoms…" to "I am prepared.") Students complete summary activity including making notes about Van Helsing Students use quotation success criteria from lesson 9 to choose quotations that show that Lucy is a damsel in distress. Students to explain for a selection of quotations how they show her as a damsel in distress and consider why has Stoker made Lucy's illness worse? What effect does it have on the reader? Reflection: Why does Stoker choose to use a damsel in distress in his novel? Link to context of Victorian lit from LH option for HA.
19	Content			LQ: How does Stoker build tension in Dracula?	Recall Freytag's pyramid, tension definition and teacher choice. Return to quotations gathered from previous lesson, plot onto Lucy Freytag's pyramid to show tension growing. – what could they foreshadow? Introduce idea of foreshadowing and discuss why it builds tension. Return to quotations gathered from previous lesson. – what could they foreshadow? Example quotation for LA could be "ghastly, chalkily pale" or "the red seemed to have gone even from her lips" Model WHW answering "How does Stoker use the character of Lucy to build tension?" using range of analytical verbs Create success criteria Students attempt and self-assess against success criteria.
20	Content			LQ: How do I identify examples of foreshadowing in a text?	Recap definition of foreshadowing Read summary of chapter 11 Students read Chapter 11 p118-120 Students complete summary activity TPS – what events are foreshadowed in this chapter (create mind map or similar) Students use skimming or scanning techniques to find quotations that foreshadow Lucy's death or vampirism. Students to identify key word or technique in each quotation and explain what it foreshadows.
21	Content		Tension	LQ: How has the character of Lucy changed over the course of the novel?	Recall definition of climax: a point of great tension in a text Recap changes in Lucy so far on Freytag's pyramid Reading Chapter 12 p132-135 Students complete summary activity Students to plot key information onto Lucy's Freytag's pyramid Students to select quotations, building quotation bank for their grey box assessment, showing how Lucy has changed over the course of the novel so far from the reading today.
22	Content			LQ; How does Stoker develop further tension after a climax?	Recap parts of Freytag's pyramid Introduce idea of complex pyramid with several points of climax across a text – Lucy's death is just one of these smaller points but not the end of the story. Read summary of chapter 13 Reading Chapter 13 p.147-148 Summarise key information from newspaper clippings. Students to select quotations, building quotation bank for their grey box assessment, showing how Lucy has changed over the course of the novel so far from the reading today. Reflection: Students to summarise Lucy's story from arriving in Whitby to these articles. Use images to support LA.

| 23 | Content | | LQ: How does Stoker use the character of Renfield to build tension in Dracula? | Recap definition of tension
Share timeline of Renfield so far with quotations
Model essay response to How does Stoker use the character of Renfield to build tension in Dracula? (Intro and 3x WHW)
Construct success criteria for good essay response.
Students select quotations for use in assessment and annotate
Recap key vocabulary like foreshadowing, tension building, damsel in distress, analytical verbs and any other that the teacher deems appropriate. |
| 24 | Synoptic | | LQ: How does Stoker use the character of Lucy to build tension in Dracula? | Grey box lesson – How does Stoker use the character of Lucy to build tension in Dracula?
Students have full time for writing an essay.
Use success criteria from previous lesson and prepared quotations |

Learning Cycle 4	Building Tension in Writing	Number of lessons	7 lessons

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure
25	Recall	Morality	LQ: What can I recall about creative writing?	Feedback from grey box Teachers to insert own activities and slides for feedback Consolidation activity for plot and characters so far in text. Introduce new cycles to students – focus will be on creative writing skills for the next two cycles Quiz recapping sentence construction, basic punctuation and vocabulary choices, as taught in LH Allow time for teacher feedback from quiz – make 3 slides consolidating sentence construction, punctuation and vocab choices. Reflection: what makes a successful piece of creative writing?
26	Content		LQ: What are paragraphs and how should they be used?	Introduce definition of paragraph and rules for paragraphing (TiPToP) Read summary of chapters 14 and 15 Reading Chapter 15 p163-166 ("To open the coffin…" to "…another expedition.") Students complete summary activity Share copy of p164 ("I drew near and looked" to "…placed the candle also in the bag") with no paragraphs Students to apply TiPToP to put // symbol in for paragraphs. Students assess against corrected copy. Teacher to address misconceptions likely to arise (new speaker new line, paragraphs must be a certain length, etc.) Reflection: students answer LQ.
27	Content		LQ: What happens to Lucy in Chapter 16?	Sentence construction starter recapping simple, compound and complex sentences with basic punctuation Reading Chapter 16 p.172-181 Summary activity for chapter should include students working with a variety of sentence types using the correct punctuation. LA activity could include transforming simple sentences in summary to compound and complex using the correct punctuation.
28	Content	Tone	LQ: How do I use vocabulary for effect in my	Show two example sentences with different tones describing a church (one daytime beautiful,

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure
			writing?	one night time spooky) TPS – how does vocabulary choice affect the tone of a piece of writing? Students create vocabulary banks for two images – peaceful daytime graveyard and spooky night time cemetery Show Freytag's pyramid and recall rising action and the idea of building tension Plot the two images on the pyramid – how can we change from one to the other? How would we use paragraphs in this structure? Teacher to live model short description of peaceful daytime graveyard using student vocab We do – building tension paragraph(s) with small changes (change of weather, sunset, etc) You do – students write final paragraph describing spooky cemetery using word bank. Opportunity for dot marking. Reflection: students improve two pieces of vocabulary in their writing to make it more spooky.
29	Content		LQ: How do I improve a piece of creative writing?	Read summary of chapters 17, 18 & 19 Reading Chapter 19 p.206-211 Students complete summary activity TPS – what atmosphere is created by Stoker in his description of Carfax? Share image of outside of Carfax/suitable abbey and short WABOLL of a first person narrative walking up to Carfax (no paragraphs, no sentence variety, missing punctuation, poor vocab choices) for upgrade under visualiser (We do) Share second section of WABOLL, students independently improve using skills they have practised
30	Content		LQ: How do I create a successful piece of creative writing?	Recall success criteria for creative writing, ensuring that paragraphing and vocabulary choice is on there Recall storm from Chapter 7 Share images of calm sea in daytime and stormy sea at night Students to plot ideas to change between the two onto Freytag's pyramid adding vocabulary to change tone Students to complete piece of writing showcasing vocabulary changes and paragraphing Students to improve piece of writing using skills practised last lesson – WCF on this task
31	Synoptic		LQ: How do I improve my work?	Feedback slides Feedforward activity suggested with images of Whitby Abbey and timelapse of sunset to change tone. Blue box /10 on vocab choice and paragraphing

Learning Cycle 5	Narrative perspective	Number of lessons	9 lessons

Lesson number	Type of Lesson	WOW	Learning Intentions	Lesson Structure
32	Recall	Epistolary	LQ: What different narrative perspectives can be used by writers?	Recap definitions of perspective and epistolary Share short examples of writing in first, second and third person TPS – what is the difference? Highlight difference in pronouns. Share short examples of writing from Mina and Dracula about the storm and the Demeter TPS – what is the difference? Highlight that 1st person perspectives can differ based on location, viewpoint, ideas

				Students practise simple writing from two first person perspectives of rain – one from someone outside and one from someone inside. Use image to prompt ideas. Reflection: quick quiz on perspectives and pronouns
33	Content		LQ: What perspectives are chosen by Stoker to tell his story?	Quick plot consolidation up to this point Read summaries of chapter 20 and 21 Reading Chapter 21 Students complete summary activity TPS – whose perspectives do we hear the events from in this chapter? (Dr Seward writing the entry and Mina recounting it in dialogue) Reflection – why does Stoker choose to tell the events from Dr Seward's perspective first?
34	Content		LQ: How can I construct similes and metaphors for effect?	Recall what a simile and a metaphor are (definitions) Share examples from description of Dracula on pages 234-235 and annotate showing the comparison that is draw and its connotations. Emphasise in annotations that perspective of Dr Seward would want to make Dracula sound dangerous and scary. For example "His eyes flamed red" – comparison between his eyes and flames – connotations of danger, destruction, violence – he is violently destroying Mina's life/Jonathan Share image of Dracula and students label features with description Model construction of a simile or metaphor that Dr Seward might use (pale skin, list other pale things, which comparisons have more than one link? Ghosts are also dead, so that would make a good comparison and it is scary from Seward's perspective – skin was white as a ghost) Students construct similes and metaphors independently Students swap and peer assess – what is the best simile or metaphor their partner has written and why.
35	Content		LQ: What perspectives are chosen by Stoker to tell his story?	Recall what is happening to Mina in this part of the story Read summaries of chapter 22 and 23 Reading Chapter 23 Students complete summary activity TPS – whose perspectives do we hear the events from in this chapter? (Dr Seward, Jonathan Harker) Reflection – why does Stoker choose not to tell this part of the story from Mina's perspective?
36	Content	Retribution	LQ: How can I use a narrative perspective in my writing?	Recall success criteria for creative writing TPS – how is Mina feeling at this point in the story? Why? Students to plan journal entry from Mina's perspective about looking into Dracula's location Plan key events to retell and link to feelings Students to construct similes or metaphors to use in their journal entry Students to write their journal entry from Mina's perspective. Opportunity for dot marking. Reflection: students to check and improve their writing for paragraphs, vocab choices, sentence construction, punctuation, perspective and simile/metaphor use
37	Content		LQ: What perspectives are chosen by Stoker to tell his story?	Bespoke recall based on dot marking and student self-assessment of writing skills Read summaries of chapter 24 and 25 Reading Chapter 25 Students complete summary activity TPS – whose perspectives do we hear the events from in this chapter? (Dr Seward, Jonathan Harker, Mina Harker) Reflection – why does Stoker choose not to tell any part of his story from Dracula's perspective?

38	Content		LQ: What perspectives are chosen by Stoker to tell his story?	Bespoke recall based on dot marking and student self-assessment of writing skills Read summaries of chapter 26 and 27 Reading Chapter 27 Students complete summary activity TPS – whose perspectives do we hear the events from in this chapter? (Dr Seward, Jonathan Harker, Mina Harker, Van Helsing) Reflection – how would this part of the story be different if it was told by Dracula?
39	Content		LQ: How do I create a successful piece of creative writing?	Recall twisting fairy tales from LH – how did we rewrite typical fairy tales? TPS – how could Dracula be a feeling in the last few chapters of the novel? Students to plan journal entry from Dracula's perspective about his attempt to escape and chase Plan key events to retell and link to feelings Students to construct similes or metaphors to use in their journal entry Students to write their journal entry from Dracula's perspective. WCF on this task looking at success criteria: paragraphs, vocab choices, sentence construction, punctuation, perspective and simile/metaphor use
40	Synoptic		LQ: How do I improve my work?	Feedback slides Blue box /10 on perspective, pronouns and simile and metaphor construction

Year 7 Summer Term

Learning Chunk 1	Manchester	Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	LQ: What is the history of Manchester? - Improve students' knowledge of historic Manchester. - Opportunity for TPS (oracy) and for creative activity (storyboard).	Manchester in the past • Task 1: images on board of Manchester in the past with the question, "Do you recognise these places?" Possible ideas: - St Peter's Square - Albert Square - Piccadilly Gardens - Manchester City Art Gallery Video on Manchester in the past: https://www.youtube.com/watch?v=rnM97pJ2UOM Task 2: mindmap things you learn from the video. • Task 3: TPS: What do you think Manchester was famous for in the 19th century? (Inner-city railway, the country's first working canal, the world's first steam-driven mill and the for being the largest primary producer of cotton). • Make link between industrialised Manchester and Manchester bee emblem. Students to be encouraged to consider why understanding Manchester's heritage is important. • Task 4: Information on slides about Manchester's past. Activity: create a storyboard to represent a timeline of Manchester's history. Inc. videos.

			• Reflection task: what is the most interesting thing you have learnt about Manchester in the past?
2	Content	LQ: How has Manchester changed? - Students will draw comparisons between past and present Manchester. - Opportunity for TPS (oracy). - Creative writing skills will be practised, either in the form of a story or creating an advertisement poster.	Manchester in the present • Task 1: List 3 things you learnt about Manchester's past. • Task 2: TPS: What is your favourite thing about Manchester? Did it exist back in the 19th century? Image on the board to spark discussion. Choice between Task 3 and 4: • Task 3: Write a short advert for a magazine, encouraging people to travel to Manchester for a holiday destination. - Look at examples - Success criteria • Task 4: Write a story from the perspective of someone who has moved to Manchester. What would they notice first? What would they want to see? - TPS - Plan structure (narrative arc) - Model opening (We do) followed by independent task. - Success criteria • Reflection task: how has Manchester developed since the 19th century?
3	Content	LQ: What makes Manchester a great place to be? - Introduction to speech writing. - Opportunity to develop oracy skills (performing speech).	What makes Manchester a great place to be? Writing focus – WCF. • Task 1: What makes a city great? (images on the board) • Task 2: Watch a video from UoM (https://www.youtube.com/watch?v=KPxGl9GJV8c) of students' opinions on what makes Manchester great. Students to watch and make a list. • Task 3: What is a speech? Followed by answers and success criteria. • Task 4: Plan your own speech. • Task 5: Write a speech to convince your peers that Manchester is better than Oldham/Failsworth/Liverpool. Sentence starters provided. • Reflection: Peer assess each other's speeches or perform each other's speeches.
4	Content	LQ: How do poets express their ideas? - Exposure to poetry. - Annotation and PETAL practice.	God is a Manc. • WCF slide (based on speech in previous lesson) • Task 1: Predictions based on title. • Task 2: Watch video of Mike Garry performing. • Task 3: Annotate and discuss. Prompts included. • How does Garry express his opinion of Manchester? • Reflection task: journaling task/question on culture
5	Content	LQ: How does Garry present the identity of Mancunians? - Quotation explosion practice. - Opportunity to develop ideas from L4. - PETAL practice.	God is a Manc. • Task 1: Recap of poem (OPTIONAL). • Task 2: Quotation explosion focused on LQ. • Task 3: PETAL to answer LQ: How does Garry present the identity of Mancunians? • Reflection task: peer assess
6	Content	LQ: Can I identify different poetic techniques? - Develop students' knowledge of poetic techniques.	Introduction to poetic techniques. WoW: Analysis, box 4 • Task 1: Match up activity (techniques and definition) to gauge current understanding – focus on techniques that have appeared in God is a Manc.

			• Task 2: Students to try to find metaphors/similes/personification in God is a Manc. • Task 3: Go through different techniques, model examples and then ask students to come up with their own examples. • Task 4: Students to come up with their own examples of similes/metaphors/personification for Manchester. • Task 5: Quiz on poetry • Reflection: Journaling
7	Grey box	LQ: How can I write about a poem?	• Intriduce question • Go through mark scheme • Show model • Give sentence starters and discuss • Complete grey box assessment on God is a Manc
8	Synoptic	LQ: How can I demonstrate my learning so far?	Bespoke starter • Task 1: Blank KO for students to fill in with all the information they have learnt in the cycle. Teacher to circulate in order to identify misconceptions. • Task 2: Add in missing information. • WCF on blue box • Task 3: Range of video-led tasks for teacher to choose on depending on misconceptions that arise. These will be inserted into the PowerPoint and signposted.
9	Checkpoint	LQ: How can I demonstrate my learning so far? - Check students' understanding of Cycle 1. - Poetry comparison task (essential skill to practise).	Dialect Data collection 1 and WCF task WoW: Dialect, box 4 • Task 1: MCQ (data collection from this) • Task 2: Look at titles: Ded Proud and Bonny Brid • Task 3: Read poems (Ded Proud and Bonny Brid) • Task 3: PETAL comparison between "Welcome Bonny Brid" and "Ded Proud". (WCF on this) • Reflection: Self assess

Learning Chunk 2	Place, dialect and spoken word	Number of lessons	12

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1.	Content	How can I use what I've learned so far to write my own place poem?	• Wow • Models of poems about place • Gather ideas • Plan using sheet • Model on board • Write own poems

			● Perform to class
2	Content	LQ: What is dialect? - Introduce students to definition and examples of dialect. - Opportunity to expose students to local poetry. - Creative task: short poem in own dialect.	Introduction to dialect. WoW: Dialect, box 2 and 3 ● CHOICE: Task 1: dialect words on the board. Use mini whiteboards to write translation OR Students to list any they recognise. ● Explanation of dialect (optional video). ● Task 2: read Ben Brierley poem (The Wayver of Wellbrook) ● Task 3: work with a partner to try to translate the poem. ● Task 4: TPS: Do you or someone you know speak in a certain dialect? Do you use any slang words? ● Task 5: write your own dialect poem about something commonplace or that you do/like to do in your life. ● Reflection task: peer-reflection: Can you understand the meaning of your partner's poem despite it being written in dialect?
3	content	- How can I compare two dialect poems?	- WoW: ● Task 1: Look at titles: Ded Proud and Bonny Brid ● Task 3: Read poems (Ded Proud and Bonny Brid) ● Task 3: PETAL comparison between "Welcome Bonny Brid" and "Ded Proud". (WCF on this) ● Reflection: Self assess
4	Recall	This is the place	● Annotate title – paying particular attention to determiners ● Suggestions: what place? Reference images. Effect on meaning. ● What do we know about our home? Manchester reference images. ● Watch reference video – why was the poem performed then? What happened and why did Tony Walsh choose to read it? ● How does the poem connect to history? Create a timeline of events referenced in the poem. ● Can we see any language techniques being used? Find repetition, alliteration and dialect in the poem. ● Choose one line from the poem and explain why it is your favourite. ● Can you write your own "This is the place…" line? Can you connect it to your own history?
5	Content	Argh Kid	● Listen to My Nanna Calls Me Cock by Argh Kid ● TPS: Which phrases that Argh Kid used do you know? ● Paired work – competition. Create a dictionary of Mancunian phrases for your teachers. How many can you and your partner translate from the Argh Kid poem? ● Can you add any of your own phrases to the dictionary? ● Read article about Argh Kid. ● TPS: Who does David Scott aspire to be like? ● Can you list any of your aspirations/ambitions? ● Reflection: how will your understanding of words help you to achieve your ambition?
6	Content	Manchester's sprawling WCF	● Teacher reads through Manchester's Sprawling with hand-outs for students to follow. ● Circle any words you don't know. ● Paired work: share any words you don't know and tell your partner if you know any they don't. Make an annotation of any meanings of words your partner knows but you didn't. ● Model: reading for technique. Identify alliteration, repetition. I do, we do, you do. ● TPS: has anyone seen any similes or metaphors in their second reading? ● Define: reference. What does the poem reference? ● Annotate together for analysis. ● Model converting notes into PEE.

				● Reflection: how does Argh Kid make you feel by using references about Manchester?
7	Content	Odes		● Introduction to Odes: history – ancient Greeks, sporting events, achievement, etc. ● Structure of an Ode: strophe, antistrophe, epode. ● Examples: Ode to a Very Long Poem, Ode to the Potato, Ode to the NHS, Ode to a Bellyache and Ode to an Onion by Pablo Neruda. ● Identify: strophe, antistrophe and epode in each poem. ● TPS: How do the Odes communicate their messages differently? What tone does each of them have? ● Define: irony. Discuss link to sarcasm. ● TPS: how ironic or earnest are each of the poems? ● Reflection: what types of things do you take seriously or earnestly? What do you really love and are you passionate about?
8	Content	Writing an ode		● Look back at your aspirations and things you are passionate about from the last lessons. Pick one and create a mind-map of all the reasons why you love it/want to achieve it. ● Create three bullet point lists sequentially: what you want/love; what could get in your way from having it; the feelings it gives you when you have it. Label these: strophe, antistrophe and epode. ● 20 minutes minimum: writing your Ode. Try to use techniques such as rhyme, repetition, alliteration, simile. ● Redraft. Go back and perfect the structure and vocabulary of your Ode. If you finish before you partner, offer them feedback and ideas. ● Reflection: why are Odes a good way to express your feelings?
9	content	A Rusksack and a Journey		● In your own words, define poetry? ● TPS: whose definition included rhyme, metaphor, performance, etc.? Are there any rules for creating poetry? ● Read A Rucksack and a Journey together. Do we notice anything interesting about this poem? ● In pairs: find different techniques used in the poem (look for capital letter, punctuation and alliteration)? Can we see any references too? ● Cultural references: what do we discover about the poet Nicole May? ● Create a profile of what we know about Nicole May. ● Reflection: which parts of your identity would you reference in a poem?
10	Content	Performance Poetry		● What is a connotation? ● What is performance poetry? Annotate the two words with connotations. Model: I do, We do, You do. ● Watch A Short History of Spoken Word Poetry by the Spoken Word Archive and gather key information on an accompanying grid. https://www.youtube.com/watch?v=S4HV3t1nZgo&ab_channel=ApplesandSnakes ● Mindmap – create ideas of different poetry techniques. ● Watch Rhyme: Why Eminem is one of the most impressive lyricists ever https://www.youtube.com/watch?v=ooOL4T-BAg0 Add new ideas to your mindmap. ● Practice your performance poetry skills with your partner using an existing verse of spoken word poetry (suggestions: Eminem – Lose Yourself, Layfullstop – Cherries) ● Invite anyone to practise their performance poetry in front of the whole class? ● Reflection: why is performance an important part of poetry? Homework: focus on researching Levelz.
11	Synoptic			● Recap: what is a convention? ● Create a knowledge organiser about Modern Poetry. ● What conventions/similarities have we seen in the poems we've considered over the cycle? ● What themes have the poems we have studied during the cycle covered? Have any covered similar themes? ● What do we mean by poetic voice? How has each poet had a distinct voice? Are their any similarities between the poets' voices? ● Write three things you have learnt about modern poetry that you didn't know before. ● Which has been your favourite poem in this cycle and why?

12	Buffer		• Identify misconceptions

Learning Chunk 3	Changing Contexts		Number of lessons	14

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	Introduction to Imagery – imagery techniques, show nature images, write a description	Starter - WOW: Landscape Break down the word imagery Mind map different imagery techniques Using a nature image, give examples of techniques e.g. metaphor, simile, personification, senses and for each one as pupils to create one of their own. (see AOD lesson 38 in 2021/2022 Dracula scheme). Read a descriptive paragraph abut nature, to identify features. Reflection: In green pen, using your own words, explain what imagery is.
2	Content	Wordsworth – Who was wordsworth, what did he write, why was he important.	Starter - WOW: Landscape Images related to nature and lake district and flowers – pupils to come up with words/phrases to describe Fact file about Wordsworth – carousel activity with grid to fill in. Why is context important Predictions about poems subjects Read some Wordsworth poems and discuss themes – write up ideas using sentence starters (include quotes). Reflection: Picture of area of nature near Failsworth and ask pupils to create couplet using ideas from Wordsworth's poems.
3	Content	Wordsworth Daffodils- analyse and write up analysis of daffodils	Starter - WOW: Landscape Introduce/Recall Poetic features that are necessary to understand Daffodils. Recap themes that discussed in last lesson use slide 7 of old lesson Use slide 6 of old lesson 20 to explore first line. Use slide 8 of old lesson to introduce and annotate poem. (select quotes appropriate for use in PETALs) I do. We do, you do quote explosions Reflection: In green pen, explain Wordsworth's message of Daffodils
4	Content	Pendle Witches	Starter - WOW: Marginalisation Old lesson 22 Reflection: Why would the Pendle Witches be of interest to us nowadays? Why would someone choose to write a poem about them?
5	Content	Pendle witches poem	Starter - WOW: Marginalisation Old lesson 23 but instead of storyboard of poem, complete some annotation selecting quotes for write up. Pupils to write up analytical paragraph independently.
6	Content	Shelley's Masque of Anarchy –	Starter - WOW: Protest

		Peterloo massacre. Context lesson and introduce poem	Old lesson 25 – 5-7 Read through poem and discuss poetic features using questioning on PowerPoint. Pick out 3 individual quotations (slides 10-12) – explode and link to context. Reflection: What is the perspective of the poet? What does it show about the views of the Peterloo Massacre?
7	Checkpoint	Ballads –WCF activity- data collection 3 – structural techniques of ballads and MCQ on Peterloo massacre	Starter - WOW: Protest Introduce a Ballad Explore the features of a ballad – Use the song *The Hand-Loom Weavers Lament'* to illustrate features. (https://mainlynorfolk.info/folk/songs/thehandloomweaverslament.html) Explore other topics of themes that people might write ballads about. MCQ on what they have learned so far (/15) Reflection: What event in your life could you write a ballad about?
8	Content	Masque of Anarchy – analyse poem for structural features of ballad.	Starter - WOW: Protest Recap the Peterloo Massacre Introduce Masque of Anarchy – As pupils if they can identify what type of poem it is (ballad) Ask pupils to in pairs find structural features in the poem that identify it as a ballad. Discuss as a class and make sure everyone has annotations. Select one example and model how to write up paragraph for structure. Then complete We do, you do. Reflection: Why did the poet decide to write a ballad and not another type of poem? Why does this structure fit the topic?
9	Checkpoint	Writing Protest Poetry – WCF activity where pupils write a poem protesting about something school related	Starter: Bespoke Use old lesson 25 and discuss protest of suffragettes and the Peterloo massacre. Explore if there are any modern day protests similar to these. Introduce task.: Pupils to write own protest poem. Protesting about school issue e.g. mask wearing or coats or uniform or lunches etc. Provide planning sheet and recap on structural features. Brainstorm vocabulary. Write up poem. Reflection: WWW/EBI with partner.
10	Content	Scuttlers – WCF from lesson before	Starter - WOW: timeline WCF Old lesson 28 Use carousel activity, create individual sheets to place around the room. Keep videos. Reflection: pupils to draw their own scuttle based on information that they have gathered.
11	Content	Scuttlers Poem	Use old lesson 29 as basis Starter - WOW: timeline Semantic field around key words (wound, stitched, Knuckles, Cauliflower ear) and discuss what they think the poem will be about – think perspective Annotate and discuss key words and themes of the poem. I do, we do, you do quote explosions. Reflection: Journaling .
12	Content	Industrial Revolution – context lesson MCQ on what they have learnt so far in the cycle. Consider contextual information on Hard	Starter - WOW: timeline 15-mark MCQ on what pupils have learnt so far in the scheme.

			times to prepare for next lesson	Watch video on Industrial revolution Include facts about Manchester specifically and the cotton mills. Summarise using bullet points. Cloze exercise using information that the pupils have learned. Reflection: How has the industrial revolution impacted Manchester and can we still see the effects of it today?
13	Grey box checkpoint	Hard Times JB Plummer		Starter - WOW: timeline Recall contextual information covered in last lesson Success criteria for writing about poems. Pupils to annotate poem on their own using questions that are on the board to assist them. Then discuss ideas and add annotations to poem. Discuss poem in relation to context and how they could use context to how understanding of the poem. Add to poem. Backwards fade analytical paragraph – focussing on context mainly. Reflection: Why is context important?
14	Synoptic	Synoptic		Starter: Bespoke WCF on petal from previous lesson. Create a mindmap of all the contextual information that the pupils have learnt over the cycle independently. Then as a class discuss and add further information. Then pupils to create a knowledge organiser based on the scheme using their books. Considering all the poems, contextual information and poetic techniques and structures for each poem. Reflection: How does context influence a poet?

Learning Chunk 4	Resilience ambition and inspiration		Number of lessons	10

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	Introduction to how poetry is relevant in our lives– poetry analysis	• Starter - WOW: Resilience • Think, pair and share – How is Poetry relevant to your life? • Introduce poem – Ded Proud by Sharon-Ann Dawson • Looking at the title of the poem, what are the connotations? What is the tone of the title? • Students will read the poem out loud to their partner – asked to think about the pronunciation. • Initial thoughts of the poem • Answering the comprehension on the PPT – definition of dialect is there. • Reflection – explain how the poem is relevant to you and why. Use the word dialect in your answer.
2	Content	Writing own poem with the theme of inspiration.	• Starter - WOW: Deepen our Understanding • Introduce/Recall Poetic features – Students will watch the video and take definitions down.

			• Students to add their own examples in the worksheet. • Students to brainstorm someone or something they have been inspired by. • Then move onto picking a specific one from the brainstorm and brainstorm this idea. • Students will then write up their poem and some success criteria will be created. • Reflection: In green pen, peer assess each other's work using the success criteria
3	Content	Deeper understanding of resilience	• Starter - WOW: Apply our understanding – resilience • Analysis of poem 'Going Places' by Lemn Sissay. Pictures on the board, pupils to write down two of their dream destinations they want to go to. • TPS – why would it be important to remain resilient when you want to achieve a goal? • Students to make predictions about what the poem will be about. • Read the poem with the class. Students to write down what tone is most relevant to the poem. • Match the tone to the quotation activity. • Look at two sections of the poem and how it changes tone between them. • Pupils to then read an extract of Lemn Sissay's autobiography and complete comprehension questions on these. • Pupils will then match quotations provided to the context of Lemn Sissay's life and how his childhood experiences have impacted his ambition / resilience. • Reflection: How does your prediction compare with what you now know about the poem? • Which was the most important tone in the poem?
4	Content	Writing PETAL paragraph –	• Starter – WOW: Inspiration • Pupils write down what goals they have for the future – 3 most important. • What qualities will you need to reach you goal? Why might you need these qualities? • Recall on Lemn Sissay and how he felt in his early childhood. What may his goal have been and how it impacted his vision on reaching the goal. • Pick out 3 individual quotations - explode and link to context. • Write own petal paragraphs in response to the question: 'How does the writer use language to represent the theme of resilience?' • Reflection: Peer assess each other's work identifying WWW and EBI: Which was the most important tone in the poem?
5	Content	Introduction to theme of friendship – PETAL is marked out of 14 for Data collection.	• Starter - WOW: Inspiration • Whole class feedback from the PETAL last lesson • Characteristics of a good friend – TPS • Read through the extract from 'Beyond the Point' by Claire Gibson • Identify how friendship is presented • Introduce 'You Got A Friend In Me' Randy Newman • Analysis of friendship in the poem • We do: Quote explosion " You got a friend in me" (connotations / language features / inference) • You do: "We stick together and we see it through" • Reflection: 3 similes to describe friendship • Data collection on PETAL paragraphs – out of 14
6	Checkpoint	Writing an article for new Year 7s	• Starter: WOW Inspiration

			• Write down all the emotions you felt when joining high school • Watch video of Alfie's Day In A Life • What advice would you give to students joining – Think, pair, share • Read through the article and identify key features, what could it have done better? • Writing an article for new Y7 • Teacher to go through features of an article • Reflection: Identify and highlight key language features used in your opening paragraph
7	Content	Introduction to theme of ambition	• Starter - WOW: Independence • Define ambition • Ask pupils to write down a time when they have been ambitious • Watch video of Ella – Future Me • What were her ambitions and how do you know? • Read and analyse poem • Complete quotation table • Add a journal entry about the time you have been ambitious • Reflection: What is the poet's message?
8	Content	Poem Analysis – Quote Explosions	• Starter - WOW: Independence– Who can we describe as ambitious in our everyday lives? • Complete table on qualities / skills and dreams / goals. • Recall the poem – Ella Future Me • Analyse the structure of the poem • Complete comprehension questions • Upgrade vocabulary from the table of qualities • Reflection: What is the effect of not having a rhyme scheme in a poem?
9	Content	Creative Writing – Opening paragraph introducing an ambitious charachter	• Starter: Independence – WOW • Watch video and describe how Thanos is presented as an ambitious character • Watch video and describe how Katniss Everdeen is presented as an ambitious character • Look at model example of opening paragraph and identify language features • Plan your story thinking about your protagonist. • Write the opening of a story including an ambitious character. • Reflection: Identify and highlight key language features used in your opening paragraph
10	Synoptic	MCQ & Whole Class Feedback	• Starter – Bespoke Task • Multiple Choice Question quiz • WCF from opening paragraphs – task for students to improve their paragraphs • Complete knowledge organisers addressing any misconceptions • Reflection: List 3 things you have learnt from this cycle

WOWs: Inspiration, Resilience, Ambition

Year 8 Autumn Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Learning cycle 1 (9 Lessons) Genre and Context			Learning cycle 2 (9 Lessons) Writer's Methods		Learning cycle 3 (8 Lessons) characterisation		Learning cycle 4 (9 Lessons) Language		Learning cycle 5 (9 Lessons) Writer's Purpose and Analysis			Learning cycle 6 (9 + 2 Lessons) Structure		
Pedagogical Approaches: Mind maps, Co-operative learning-e.g. think, pair, share, Modelling, Guided practice, Knowledge organisers			**Pedagogical Approaches:** Mind maps, Questioning, Guided practice, Backwards Fading, Knowledge organisers		**Pedagogical Approaches:** Questioning, Guided practice, Backwards Fading, Live modelling		**Pedagogical Approaches:** Quizzing, Guided practice, Backwards Fading, Live modelling		**Pedagogical Approaches:** Questioning, Guided practice, Independent practice, Live modelling, Scaffolding			**Pedagogical Approaches:** Mind maps, Co-operative learning-e.g. think, pair, share, Questioning, Modelling, Independent practice, Scaffolding, Guided practice, Knowledge organisers		
Components: *Students will learn:* That a dystopia is an imagined state or society where there is injustice and suffering. That dystopian texts have conventions of: - Environmental destruction - Government control - Loss of individualism - Survival - Technological control That GO was influenced by events in WW2. How to infer from a quotation. **Composition:** *Students will be able to:* Write their own description of a dystopian setting.			**Components:** *Students will learn:* That summaries are concise and contain key information. That the best quotations are short. That annotations should contain inferences, connotations and effects. That the writer has chosen words in a text for a reason. That genre is also established by events in a text. That foreshadowing hints at things to come later in the text. **Composition:** *Students will be able to:* Analyse how language is used to present a dystopian setting.		**Components:** *Students will learn:* That characters change over a text. That a theme is an idea that is displayed throughout a text. That tone is emotion or mood created in a text. That the writer has chosen words in a text for a reason to create an effect. **Composition:** *Students will be able to:* Analyse the presentation of characters in 1984. Write a diary entry based on recent events in the novel.		**Components:** *Students will learn:* That there is a difference between non-fiction and fiction text types. That there are set conventions for different non-fiction text types. That writers use language features to establish tone. That rhetorical devices are used by writers to persuade their audiences. That bias is prejudice for or against one person or group, especially in a way considered to be unfair. That bias is used by the media to fit a chosen narrative. That newspaper articles follow certain conventions and should contain persuasive techniques. **Composition:** *Students will be able to:* Write a newspaper article (Grey box).		**Components:** *Students will learn:* That the best quotations are short. That it is important to 'double zoom' on quotations. That annotations should contain inferences, connotations and effects. That the writer has chosen words in a text for a reason to create an effect. That GO was influenced by the post-war context of 1984. That themes of power and control are established through setting and characters. **Composition:** *Students will be able to:* Analyse language in a text for meaning.			**Components:** *Students will learn:* That contrast is used to show the development of a character from beginning to end. That GO's central message is to warn against the dangers of totalitarian revolution. That GO's message is that language is of central importance to human thought because it reducing it restricts the ideas that individuals are capable of expressing. That symbolism is used to represent ideas. That Orwell chose to end his novel in a particular way in order to deliver his message. **Composition:** *Students will be able to:* Explain how Orwell conveys his message at the end of 1984.		

Learning Cycle 1	Genre and Context		Number of lessons	9

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	LQ: What is Dystopia? Students consider the utopian and dystopian categories and apply them to some exemplar texts.	WOW: Dystopia Do now: ● Wow Dystopia 1 ● Introduce word 'genre' and 'setting'. Question pupils on prior knowledge. ● Images of utopia and dystopia TPS where would you rather live - why? ● How might you expect society to be different in each image? ● Shows x3 images of dystopia and students to create wordbank using images. (Students then create a mini-mind map of adjectives for each picture. Share some as a class before students upgrade some of their adjectives.) Main Task: Identify utopian and dystopian features. ● Show clip (Children of Men) and discuss what makes it dystopian. ● Show clip (Divergent) and discuss what makes it dystopian. ● Show extract from the Giver and discuss what makes it dystopian. Reflection: ● What are the conventions of a dystopian text?
2	Content	LQ: What are dystopian conventions? Students develop understanding of key conventions of dystopian literature.	WOW: Dystopia ● Wow Dystopia 2 ● Introduce/recap the word 'conventions' ● Introduce table and explain they are creating their own dystopian setting soon: What can you identify that is 'dystopian'? What different things could you describe if you were creating this dystopian setting? What vocab can you include to describe this dystopian setting? ● Look at 5 dystopian sources (Image 1, Running Man, 1984 film picture, Handmaid's tale, Hunger Games trailer) ● Show them the 5 main plot conventions of Dystopian Fiction sheet. ● Short creative writing task based on an image - Imagine that you are an author of a dystopian novel or the director of a dystopian film where this is our setting. Reflection: ● Create a checklist of five dystopian conventions
3	Content	LQ: How does Orwell create a dystopian setting?	WOW: Dystopia ● Wow Dystopia 3 ● Introduce CCTV - Explain in one sentence what the operator may be looking for within the images. ● 5 questions on their opinion and perspective on CCTV. Discuss the answers. ● Reflect on whether they think CCTV is helpful or not using a pre-made word bank.

		Students consider how surveillance plays a role in a dystopic society.	- Read pages 3-9 of 1984 - Discuss and identify where surveillance is clear in 1984 during the reading - TPS: How does Orwell create a dystopian setting in the opening? Reflection: - List ideas of ways he has created a dystopian setting/characterisation (creating a success criteria of things they could include)
4	Content	LQ: How is surveillance used in 1984? Students consider how surveillance plays a role in a dystopic society.	WOW: Surveillance 1 - RP - how many examples of surveillance did you see? What were they? - TPS what have we learned about Winston's life? How would you feel if you were under surveillance? - Find quotes to prove what they've said x 2 - Share powerful vocabulary and definitions with students before reading. - Read pages 18-22 - Make prediction about what happen next - link to dystopian society Reflection: - How does the party use surveillance in 1984? - How will Winston feel everyday due to the world he lives in? Why? - Which convention of dystopian plots is being using in 1984 so far?
5	Content	LQ: How does Orwell use characters to establish genre? Students consider the characterisation of Winston and the Parsons.	WOW: Surveillance 2 - TPS: What do we know about Winston already?How is he a typical character in a dystopian text? - Introduce to Katniss Everdeen and President Snow and answer these questions: How is Katniss/Snow a good example of a character in a dystopian text? What characteristics does this character have that is suited to the conventions of the dystopian genre? - TPS: How do these characters contribute to a dystopian setting? - Introduce the word: indoctrination - Read Pages 22-29 (HA pupils to collect quotations to identify conventions of dystopia in these characters, LA to discuss these answers afterwards) - Same questions as earlier but focussing on the Parsons Family Reflection: - How does Orwell use characters to establish genre? - List three conventions of dystopian characters.
6	Content	LQ: How does Orwell use characters to establish genre? Students uncover how character and genre are linked.	WOW: Surveillance 3 - TPS: What did we learn about Winston's neighbours last lesson? How are they dystopian characters? - Provide students with summary for Chapter 2. - RP: What does the word 'indoctrination' mean? How do the children of the Parson's family represent surveillance? How does the text show that the children are indoctrinated into the party? What do they do? How does Parsons react to his children's behaviour? - Read the information on the Hitler Youth

			● One of the images is hyperlinked with video from Cabaret - Use to discuss how quickly the Hitler Youth spread ● Introduce to key vocab: fascism, propaganda, aryan ● Pupils could make mind map like Slide 5 ● Comprehension questions on Hitler Youth ● Complete table connecting quotes from 1984 to the Hitler Youth Reflection: 1. What did Winston want us to think about these characters? 2. How are these characters and the Hitler Youth another form of surveillance? 3. What political movement in history can be connected to Big Brother and the Parson children in 1984?
7	Content	LQ: How was Orwell influenced by the context of 1984? Students consider how the context of post-war Britain informed the writing of 1984.	Do Now: ● List adjectives to describe this image of post-war Britain. ● Pick a character. What is she waiting for? What is she thinking about? Main Task: ● Share brief information about Orwell and 1984 - Make a bullet point list ● Read the information on Post-war Britain and list adjectives to describe post-war Britain. Further task: pupils to think of connections to 1984. ● Show the most obvious links between 1984 and post-war Britain ● Read pages 35-39 ● Pupils to answer comprehension questions on the reading the information delivered earlier in the lesson Reflection: 1. How was Orwell influenced by the context of 1948? 2. What might the message of this novel be?
8	Content	LQ: How does Orwell present true history? Students consider how society can be silenced.	WOW: Totalitarian 1 Main Task: ● Present students with key vocabulary and definitions before reading pp 40-43. ● Use images and contextual information to discuss the mutability of history. ● Students to answer questions retrieval, comprehension and inference questions regarding George Orwell's inspiration for 1984, Winston's job, the Ministry of Truth etc. Reflection: 1. What is Orwell saying about "truth" as reported by newspapers, government sources and politicians? 2. Tell me three things you have learnt today.
9	WCF	LQ: How can I create a dystopian setting?	WOW: Totalitarian 2 ● What does the word 'Dystopia' mean?

		Students to write their own dystopian setting, using 1984 as inspiration.	- List three conventions of dystopian fiction. - What techniques can you use to create successful creative writing? Main Task: - TPS: How is 1984 a dystopian text from what we have read so far? - Create a mind map to summarise responses to the TPS - these are the conventions and things they can use in their creative writing - TPS: What makes descriptive writing successful? - Introduce to the task and create a success criteria - Show the 5 main dystopian plot points and pupils to pick theirs - Plan the description based on images (pre-chosen for LA, MA/HA can pick from the options or teacher discretion) - Optional planning sheet - Write up WCF: Imagine that you are an author of a dystopian novel or the director of a dystopian film where this is our setting. Reflection: - Reread your work. Give yourself a WWW (What Went Well). What is a strength about your piece?Give yourself and EBI (Even Better If). What could be improved?
10	Synoptic	LQ: How can I demonstrate my learning so far?	WOW: Totalitarian 3 Main Task: - WCF Slide - Knowledge Organiser task to fill in with knowledge so far - Assortment of optional tasks to respond to which section was the hardest for them on the knowledge organiser or throughout the scheme. There are tasks on: context, general plot, setting, character, Ch1, Ch2, Ch3, key vocab, descriptive writing. Reflection: - How is 1984 a dystopic novel? - Where do we see surveillance in the novel?

Learning Cycle 2	Writer's Methods	Number of lessons	9

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
11	Content	LQ: How does Winston alter history?	Do Now: Bespoke Main Task:

			Students consider how the altering of history can contribute to a dystopian society.	• Present students with key vocabulary and definitions before reading • Read pp. 78-82. • Write a summary of what they have read • Introduce the main task of writing a report • Read an example of a report and create a success criteria • Students to then write Winston's report of altering history with the picture of Aaronson, Jones and Rutherford and the changes he has had to make. Report template can be used. Reflection: 1. How does Winston alter history? 2. Why does Big Brother want to change history? What does he gain? 3. List three features that you included in your report.
12	Content		LQ: How can we use language for effect? Students uncover the purpose of newspeak within a dystopian text.	WOW: indoctrination 1 Main Task: • Present students with key vocabulary and definitions before reading • Present students with a summary of reading • Reading pp. 51-56 • Discuss the changing of language with some examples • Introduce newspeak and focus on doubleplusungood to guess what it means and see how many other words are used for the same word. • Students complete newspeak word/definition table. • TPS:What is the reason for newspeak? Why does Big Brother want to do this? • Upgrade your report from last lesson with some newspeak words and change the history they created Reflection: 1. What is the reason for Big Brother creating and enforcing newspeak?
13	Content		LQ: How can we develop our understanding of Winston's world?	WOW: indoctrination 2 Main Task: • Recap last lesson's reading - pupils to summarise last lessons reading • Provide students with key vocabulary and definitions for the lesson's reading. • Read pp.56-66. • Comprehension on reading • TPS: What is life like for Winston at the Ministry of Truth? • TPS: What is a journal/diary? What does it need to include? • Quick plan of what to include in a journal entry Reflection: Students then complete journaling task from Winston based on Chapter 5.
14	Content		LQ: How is the Ministry of Truth presented in the extract?	WOW: indoctrination 3 Main Task:

		Students explore how a pessimistic tone can help present key features of a dystopic novel- e.g. Ministry of Truth	• Recap what we read last lesson and discuss what we have learnt through the character of Syme. • Reread extract from Chapter 5 • Provide students with copies of the extract and annotate for the following questions: What emotions does Winston feel? What emotions does the reader feel? How would you describe Winston's state of mind? This could be done with students using visualizers to teach annotation. • Highlight three important quotes from the extract to answer the LQ. • I Do, We Do, You DO a WHW paragraph to scaffold write up. • Backward fading WHW paragraphs to answer- How is the Ministry of Truth presented in this extract? Reflection • Write up paragraph answering the learning question
15	WCF	LQ: How can we demonstrate our understanding of Winston's life? Students produce a piece of analytical writing.	Do Now: Bespoke Main Task: • Students complete MCQ on knowledge covered in the cycle • Share WAGOLL with students and annotate WHW components before creating a success criteria. • Look at the question and identify the steps to complete it. • Discuss the questions: What impression do you get of Winston's work? How does Winston describe the Ministry of Truth? What tone was the last chapter we read? What impression do we have of Winston's life from the text as a whole so far? • Annotate the extract and identify two quotations and label them with adjectives for their points • Quotation explosions for scaffolding • Students complete two WHW responses to: How does George Orwell present Winston's life and work in this extract? Reflection: • Peer assessment
16	Content	LQ: How does Orwell present character? Students consider characterisation in the novel.	WOW: Loyalty 1 Main Task: • Whole class feedback slide and activities in response to last lesson's analysis. • Provide summary of Chapter 8 for students. • Reading pp.97-102 and 104-105. Discuss the questions on the slide specifically how is each character presented? Reflection: • Students put the main events of Chapter 8 in order.
17	Content	LQ: How does Orwell use foreshadowing to create tension?	WOW: Loyalty 2 Main Task: • Introduce 'Foreshadowing' with some brief examples: picture from Star Wars, common quote: "I have a bad feeling about this…", weather, common film trope.

		Students are introduced to Chekhov's gun and use the concept to consider a key plot moment.	• Introduce foreshadowing with more depth e.g. picture of ladies cooking and the focus on the knife and the incredibles. • Recap the previous chapter focussing on the junk shop. • TPS: Why has Orwell introduced the antiques shop at this point of the story? What does the antiques shop represent? • Display quotations from last lesson's chapter and discuss: How could these quotations be examples of foreshadowing? How could these add to tension? • Students choose two quotations and explain what they could be foreshadowing about the junk shop. • Recap foreshadowing example in chapter 1 with Winston's description of his impending death due to writing in the notebook. Discuss: How could this be an example of foreshadowing? How does this add to tension? How does this make us feel for our main character right at the beginning? What is Orwell's reason for this? • Students to complete WHW answering the question: How does Orwell use foreshadowing in 1984? Reflection: 1. What do you think will happen next in 1984? 2. Will we ever see the antique shop again and why?
18	Synoptic	LQ: How can I demonstrate my learning so far?	WOW: Loyalty 3 Main Tasks: • Do now bespoke to class • Students complete a blank knowledge organiser with knowledge gained so far. (support slides for LA) • Teacher to then address misconceptions using material pre-planned on slides: plot, quote explosions, describe the junk shop, quiz each other. Reflection: Write a sentence to Winston warning him of what you think will happen next.
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Learning Cycle 3	Characterisation	Number of lessons	7

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure

19		LQ: Why does Orwell introduce romance to the story?	WOW: Rebellion 1 ● Discussion over "What makes you want to get out of bed in the morning? Why?" ● Link ideas to Winston and his motivation/lack of motivation to live. ● Chapter summary (Part 2, Chapter 1) ● Read Part 2, Chapter 1 - pages 111-114 (key vocabulary pre taught) ● Skip pages 115-117. Then read pages 118-123 ● Students given table of key quotations and asked to link to Winston and Julia's relationship (model provided) Reflection ● How does their romance change the story? ● How will the reader feel about their romance? ● How do you think their love story will end?
20	Content	LQ: How does the romance between Winston and Julia develop? Students follow success criteria to write a WHW.	WOW: Rebellion 2 ● Summary of Part 2, Chapter 3 ● Read pages 143-147 (link back to foreshadowing) ● Read 150-152 ● TPS: How does Orwell present the romance between Winston and Julia now? Is it similar or different to last lesson? ● Revisit the features of a successful analysis (WHW) with students. ● Students then use quotes from last lesson and quotes from current lesson to respond to the following: How does Orwell present a romance forming between Winston and Julia? Reflection: How do you think their love story will end?
21	Content	LQ: How does Orwell use the themes of control and propaganda? Students compare the character development of two key characters.	WOW: Rebellion 3 ● Summary for Part 2, Chapter 5 and key vocabulary definitions before reading ● Read pages 154-156 (until "perished of suffocation") ● Read back over pages 154-156 and identify three quotations from page ● Read page 157 (from "Four, five, six..") to page 163 (to "the next generation can carry on where we leave off.") Reflection: How has Winston and Julia's relationship developed?
22	Content	LQ: How can a writer create a certain tone? Students consider changes in the tone/mood of the text as the plot progresses.	Do Now: BESPOKE ● Discussion on: What is the difference between the truth and a lie? Is it ever acceptable to tell a lie? ● Re-read page 156 from "A new poster" until "perished of suffocation" ● TONE WHEEL NEEDS REPLACING WITH TONE TABLE CREATED BY CSM ● Discuss: What is it called when the government release information which supports their views? How do you think Winston and Julia feel about the posters? ● Re-read page 159 from "Sometimes, too, they talked of…" until the end of page 161 ● Students to complete a table with what Winston and Julia believe are facts and lies

			● Compare Winston and Julia's differing beliefs Reflection: How is the tone created between Winston and Julia here different to the one we explored earlier?

24	Content	LQ: How is O'Brien presented in the first meeting?	WOW: Antagonist 1
			● Images of secret organisations
			● Read Part 2, Chapter 6, pages 164-167
			● Re-read extract and two quotations, which:
			    ○ show the effect O'Brien has on Winston
			    ○ show what O'Brien is like
			● Discussion: How would you describe O'Brien? Consider the quotations you wrote down. Is Winston's introduction to O'Brien what you would expect? Why/why not?
			● I do/We do/You do quotation explosions
			● WHW (How is O'Brien presented?)
			
			Reflection: Based on what we have read, what do you think will happen when Winston goes to visit O'Brien at his house?

25	Checkpoint	LQ: How do I prepare and write a piece of creative writing?	WOW: Antagonist 2 ● TPS: Thinking back to what we read last lesson, do you think Winston should go to O'Brien's house? ● Students to come up with success criteria for diary entry ● Introduction to diary entry ● Planning diary entry using planning sheet ● Writing diary entry from the perspective of O'Brien (considering O'Brien's intentions). Sentence starters provided Reflection: For each paragraph of dairy, label the focus of the paragraph and the features of a diary entry.
26	Synoptic	LQ: How can I demonstrate my learning so far?	WOW: Antagonist 3 ● Complete Blue Box quiz ● Feedback in lesson ● Choice of tasks: ● GCSEPod video (overview of Part Two) with tasks ● Quotation explosions with questions to guide ● Create character mind-maps (Winston, Julia, O'Brien) ● Write a diary entry from the perspective of O'Brien Reflection: How has Winston's character developed since the start of the novel?

Learning Cycle 4	Impact	Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
27		LQ: What is non-fiction writing?	WOW: Conspire 1 ● TPS: What is non-fiction? ● Identifying non-fiction text types ● Identifying the purpose of selected non-fiction text types (I Have a Dream speech; Titanic newspaper; letter about a new business idea) ● Retrieval: CDAFOREST ● Writing examples of CDAFOREST Reflection: Look at your partner's CDAFOREST sentences. Can you work out what topic they're writing about?
28	Content	LQ: How are Winston and Julia's loyalty to the Brotherhood tested?	WOW: Conspire 2 ● TPS: What kind of thing would you expect to have to do before being accepted into a secret society, like the Brotherhood? ● Read Part 2, Chapter 8 (pages 174 to 186). ● Quote match up activity ● TPS: Is O'Brien good or evil? Reflection: You have made a new secret society like the ones here. What entry tests would you make people take before they could join?

29	Content	LQ: How is O'Brien presented in Chapter 8?
		
		Students analyse the character of O'Brien.
			WOW: Conspire 3
			● Recap Chapter 8 events from previous lesson's reading. Address misconceptions with students.
			● Revisit extract from Chapter 8 P182 'He continued to move to and fro…' to p.184 'No other way…'
			● Students work in pairs to identify 3-4 quotations that reveal something about the character of O'Brien.
			● I do/We do/You do annotation of quotations.
			● Complete quotation grid with series of questions:
			  ○ What is the key word out of the quotation? What technique is it? What connotations does it have?
			  ○ What does this suggest?
			  ○ What is the impact on the reader? How do we feel about O'Brien here?
			Reflection: How is O'Brien presented in this chapter?

30	Content	LQ: How can I use my inference skills to understand Chapter 9? Students consider the impact of the text on the reader.	Do Now: Bespoke ● Share summary of Chapter 9 with students ● Read opening extract of Chapter 9 p.187 'nor even looked at'. ● TPS: How does Orwell want us to feel about Winston? ● Class annotation of extract. Model inference and identifying connotations. Reflection: What are our predictions for Chapter 10? What do you think will happen to Winston and Julia? Explain your ideas.

31	Content	LQ: How does Orwell present the capture of Winston and Julia?
		
		Students understand an important plot moment.
			WOW: Persecution 1
			● Students to write down what ending they want
			● Reading of Chapter 10
			● Answer questions on the board:
			  ○ 1. What ending did Orwell choose? Tragic or fairy tale?
			  ○ 2. Why?
			  ○ 3. What effect has this had on the audience?
			  ○ 4. What will happen to Winston now?
			● Students write up reflection on ending using following sentence starters:
			  ○ The happy/tragic ending is appropriate for 1984 because…
			  ○ Orwell chose to… he wanted the reader to…
			  ○ This was effective because…
			Reflection: Write a newspaper headline to summarise the incidents in Chapter 10. (==WCF== on this)

32	Content	LQ: What is bias and how can it be used?
		
		Students use the concept of bias to understand chapter 10.
			WOW: Persecution 2
			● TPS: What happened in the last chapter we read?
			● Students summarise the events of Chapter 10 instead. This could be completed in a number of ways including key images.
			● Show students a neutral headline (Two Party Members Arrested).
			● Students then look at examples of bias in headlines and are asked to answer a series of question:
			  ○ What are these headlines reporting on?
			  ○ What is the difference between these headlines?
			  ○ Who would have written these?
			  ○ Which perspective do you agree with most?
			● Explanation of bias. Identification of bias in headlines.
			● Students given sheet with facts of the arrest on. Students asked to turn these facts into biassed opinions to support either The Brotherhood or The Party (do the first one together)
			● Students write their own headline (biased towards Brotherhood or Party)
			● Students write their own biased headline
			Reflection: Swap books with partner and underline all the examples of bias.

33	Content/Checkpoint	LQ: What are the features of a successful newspaper article? Students identify and utilise successful features of a newspaper.	WOW: Persecution 3 ● TPS: What are the features of a successful newspaper article? Collect ideas ● Read example newspaper articles with students before adding to the list of successful newspaper features. ● Students will use a planning template for their articles (detailing the events leading up to and including the capture of Winston and Julia). Reflection: Peer assessment of partner's article
34	Synoptic	LQ: How can I demonstrate my learning so far?	Do Now: Bespoke ● WCF slide on plan ● GREY BOX here instead? ● Students to write up article based on the feedback on their planning sheets Reflection: Self-assessment

Learning Cycle 5	Writer's Message and Analysis	Number of lessons	7

Lesson number	Type of Lesson (Recall, Content, , Synoptic)	Learning Intentions	Lesson Structure
35	Recall	LQ: What informs Orwell's message?	WOW: Authority 1 Lesson revisiting context What is a dictatorship? Synonyms, examples from around the world both current and historical. - Orwell's experiences - Autobiography extract - Look political views - Time period of 1948 Reflection: What opinion do you think Orwell has about dictatorships, the government and the future of the world?
36	Content	LQ: How does Orwell present the Ministry of Love? Students consider the importance of setting in the novel.	WOW: Authority 2 ● Plot recap - put events in order. ● Discussion about the Ministry of Love, what the name suggests, how it might be ironic, whether there is love there. ● Read pg 237-241 (Reading is on slides) ● Selection of quotes for the theme of control in room 101. Reflection: ● Is Ministry of Love a good name? If not why? What would you name it ?

37	Content	LQ: How does Orwell present his ideas about control?	WOW: Authority 3 ● TPS - What is your deepest fear? Images to help stimulate TPS. ● Read pages 244-251 ● TPS - How does the party control others? ● Find three quotes that demonstrate control - Teacher could find some beforehand. ● Consider writers message - discuss ● Annotate quotes using I do, we do, you do. Reflection: ● Write up using WHW
38		LQ: What makes a useful quotation? Students develop understanding of how to identify and then analyse the key elements of a quotation.	WOW: Manipulation 1 Discussion about quotations - what they are, what is a good one and how to punctuate in our writing. Read extract about Winston's state of mind - practise selecting quotations Label an image of Winston's cell with quotations from the extract Quotation explosion Read 287-291('Crimestop they called it in Newspeak') (L39 slide 4-10) TPS define Crime stop Reflection: What has happened to WInston?
39	Content	LQ: What are the main events of Chapter 4? Students build an awareness of key plot events from chapter 4.	Wow: Manipulation 2 Retrieval Q's of Ch 4 recapping reading from previous lesson Read pg 291-end of chapter RPQ's of rest of Ch 4 Inference Q's from ch 4 How does Orwell present the control of the party? - Appropriate quotation selection. LA can use edited extract. Reflection: Why is Chapter 4 an important part of the novel? What did Orwell want the reader to understand from this chapter? How is Orwell's message presented through this chapter?
40	Content	LQ: What is in Room 101? Students develop independent inferences informed by evidence.	WOW: Manipulation 3 Room 101 discussion - What is in it? Can they consider what it might be for Winston? Read pgs 295-298 How does Orwell explore the theme of fear? Quotation selection TPS - WHy is fear an important theme for Orwell to explore? (Link to context) TPS - What message do you think he wants to convey through the theme of fear? Annotate and write up WHW WCF to be done on WHW focussing on writer's message.
43	Synoptic	LQ: How can I demonstrate my learning so far?	Do now: BESPOKE WCF slide Blue box quiz Tasks to address misconceptions (quotation explosions, plot summaries, journalling - opportunity for class

		teacher to plan other activities bespoke to their class).

Learning Cycle 6	Structure and character development		Number of lessons	5

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
44		LQ: How can an example article help me to plan and write my own?	WOW: Bias 1 Recap the conventions of an article Identify conventions in ORwell's article. Discuss the Orwell's viewpoint in his article Introduce statement : CCTV is a necessary evil. Being constantly watched can be both harmful and helpful - Write an article stating your viewpoint on this topic. BRainstorm ideas using mind map. Recap CDAFOREST and give pupils opportunity to complete their own examples Using Sentence starters, write up article. Reflection: WWW/EBI
45		LQ: How do I plan an article? Students recall the components of article writing and learn to plan to write to inform.	WOW: Bias 2 Conventions of an article - recall TPS discussion on how language is dependent on viewpoint introduce new statement - explain that this is the grey box Brainstorm ideas for online safety using ted talk video - stop and start if need to. Use planning sheet. Reflection: Read through your partner's planning sheet. Is there anything you could steal?
46		LQ: How do I write a newspaper article? GREYBOX	WOW: Bias 3 Recap greybox task Create a success criteria Give pupils further opportunity to plan - CDAFOREST, CONTENT, PLANNINg SHEET, SENTENCES etc Write up Reflection - In green pen, annotate where they have met the success criteria.

47		LQ: How do symbols contribute to the message plot? Students read chapter 6 and understand how symbols are used to help develop the plot.	DO NOW: Bespoke WCF What is a symbol in literary texts? Discuss what symbols there have been in 1984? Reading Chapter 6 What symbols do they notice in extract- LA - highlight in bold to draw attention) Discuss the meaning of each symbol - sheet in which to write down symbolism of each. Reflection : How do they contribute to the message of the novel?
48		LQ: How have things changed between Julia and Winston? Students consider the development of characters across the whole novel.	Do Now: bespoke Brainstorm key events for Winston and to stimulate discussion on how their relationship has changed. Extracts - pupils to find quotations about their relationship in the extracts. Quotation explosions for two (that show comparison) Discuss sentence starters and how to write comparison paragraph Reflection: write up.
49		LQ: What is Orwell's message?.	Do Now: Bespoke Events of the final chapter recap questions Make links to context - george orwell article Pick quotes from extract from end of novel and discuss orwell's message Annotate quotes in response to 'Where do we see Orwell's message in the extract?' Reflection: WHW write up
50		LQ: What does Orwell want us to learn from 1984?	Do Now: Bespoke Discussion on themes that appear in the novel TPS: What does ORwell want us to learn from 1984? Blank Knowledge Organiser Reflection: creating a quiz

KS3 Schema- Year 8

Year 8 Overview Spring Term - Romeo and Juliet

Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26	Week 27	Week 28

Cycle 1 – Context and Genre 6 lessons	Cycle 2 – Establishing characters 8 lessons	Cycle 3 – Writer's choices and Meanings 11 lessons	Cycle 4 – Elements of Tragedy 12 lessons	Cycle 5 – The End 5 lessons
Pedagogical Approaches: Think, Pair, Share Knowledge Drop MCQ - Quizzing Small steps Modelling - guided annotation	**Pedagogical Approaches:** Think, Pair, Share Feedback that moves forward WCF Knowledge Drop Retrieval Practice Low-stake Quizzing	**Pedagogical Approaches:** Think, Pair, Share Feedback that moves forward WCF Retrieval Practice Low-stake Quizzing MCQ - Quizzing WHW Using success criteria	**Pedagogical Approaches:** Think, Pair, Share Feedback that moves forward WCF Retrieval Practice MCQ - Quizzing Peer assessment	**Pedagogical Approaches:** Think, Pair, Share WHW Modelling Peer assessment Success Criteria WCF MCQ - Quizzing
Students will learn: **Components:** That the Elizabethan society was patriarchal That Elizabethan society was religious That the theatre was a popular past-time About the lifestyle of an Elizabethan woman To define genre and themes To identify the conventions of tragedy To identify the themes of the novel: Love, conflict, violence, sacrifice That Shakespeare uses words that are still used today. That knowing every word in a quotation is not necessary for comprehension. That Shakespeare writes in metaphor which can complicate the meaning. The importance of Shakespearean language and structure **Powerful Knowledge:** Pupils must understand genre and conventions of genres Pupils are to learn how to break down and decode unfamiliar language Pupils must understand that writers are influenced by contextual factors **Composition:** Students will be able to connect elements of the play to context and decode Shakespearian language **Wows:** Era, Tragedy,	**Students will learn:** **Components:** To identify character's feelings, traits and viewpoints/perspectives To describe characters with adjectives To describe a character using descriptive techniques To express inferences from quotations That the patriarchal role in Elizabethan society is presented in Romeo and Juliet To infer characterisation from language **Powerful Knowledge:** Pupils will understand character creation, introduction and how writer's display characterisation and perspective **Composition:** Students will make inferences about characters based on quotations from the play. Students will be able to write from the perspective of a character **Wows:** Inference, Patriarchy	**Students will learn:** **Components:** How to use: What How Why How to choose the best quotations to present their ideas To identify the best words or features of a quotation for explanation To use inference skills and infer information about characters To understand the role structural techniques have in plays and to be able to incorporate these into WHW effectively To understand and identify foreshadowing To understand the role of characters in plot How to use language features they have previously analysed in their own writing for effect How to effectively write from a perspective of a character for effect **Powerful Knowledge:** Pupils will understand characterisation and its effects and meanings. **Composition:** Pupils will practise creative writing techniques Pupils will analyse structural and language techniques for meaning **Wows:** Figurative Language. Structure, Hamartia	**Students will learn:** **Components:** To identify foreshadowing and other structural features in Romeo and Juliet To identify and define tragic elements and their uses How to identify the viewpoints of characters and begin to evaluate them considering the context and Shakespeare's message To understand how tension is being built over this section of the play How to identify the feelings of characters and understand character development To see the role of tragic techniques and link them to analysis **Powerful Knowledge:** Pupils will be able to explore tragic elements in plays, structure and character development. **Composition:** Pupils will begin to identify how the falling action moves the plot along and evaluate the positions and perspectives of characters. **Wows:** Reputation, Monologue, Melodramatic	**Students will learn:** **Components:** To identify themes and understand what messages can be shown through theme To identify and explore the writer's intention and the effect on the reader To identify the elements of an epilogue and use this to write their own To write creatively within the form of a play **Powerful Knowledge:** Pupils will understand Shakespeare's message and purpose of the play. They will demonstrate their knowledge of characterisation and writing from a perspective that they have built up over the course of the scheme. **Composition:** Pupils will write an epilogue to summarise their understanding of the play as a whole and evidence their expertise of writing from the perspective of a character. **Wows:** Catharsis

Learning Cycle 1	Context and Genre		Number of lessons	6

Lesson number	Learning Intentions	Lesson Structure
1	LQ: What was the theatre like in the Elizabethan period?	Do Now: WOW – Era 1 ● TPS: What types of entertainment do you enjoy? Which of these existed in the Elizabethan era? What would they have done instead to stay entertained? ● Looking at the images, write down anything you already know about Shakespeare and who he was. ● Who was Shakespeare? What do we already know about him? ● What is context? Why is it important? How does it help us to understand a story? ● Introduce 6 elements of theatre ● Watch videos and answer questions on the Globe Theatre ● Multiple Choice Quiz on key details of the Globe and theatre. Reflection: List five things you have learnt about Shakespeare and the Globe theatre.
2	LQ: What was life like for Elizabethan women?	Do Now: WOW – Era 2 ● Introduce word patriarchal - discuss what this means ● Introduce task of knowledge organiser contextual drop ● Knowledge drop on: Life for women, Religion, Family Life and Queen Elizabeth ● Answer the question: What do you think life was like for Elizabethan women? Reflection: 1. Predict how the ideas discussed today may be presented in our play – Romeo and Juliet. 2. What is context? 3. How can context help us understand texts before we read them?
3	LQ: How do we understand the language of Shakespeare?	Do Now: WOW – Era 3 ● Fact File on Shakespeare ● Can you name any Shakespearean plays? ● Define the Shakespearean words: ● Torture, puke, swagger, lonely, unreal, fashionable, gossip, addiction, laughable, rant. ● Analysing language: Stormzy lyrics. ● What can we infer from the metaphor: "I tried to be grateful and count all my blessings But heavy is the head that wears the crown" – Stormzy quoting Shakespeare. ● Can we use the same skills to translate Shakespeare? "Hell is empty and all the devils are here." ● Write up – how would the speaker feel at this point? ● Three more quotes: can we translate into modern English? TPS: What does semantics mean?/ How can language change over time - Image prompt. Reflection: 1. What are the best steps to take to translate Shakespeare's language?
4	LQ: What is iambic pentameter?	Do Now: WOW – Tragedy 1 What units of measurement do you have for length? What do you call a five sided shape? ● Crack the code: Considering the information you have from the Do Now, what could the word "pentameter" mean? ● TPS: What is different about the word rebel in the following sentences? Star Wars examples. ● RE'BEL = iamb syllables. So what is an iambic pentameter? ● I do: 'O she doth teach the torches to burn bright.' – demonstrate: deDUM, deDUM, deDUM, deDUM, deDUM.

		● Provide example quotes: count whether these have a meter. Which ones are written in iambic pentameter? Identify the tone/emotion of each quote. ● TPS: Why would a writer choose to write in a rhythm? ● What is Romeo and Juliet about? = LOVE ● Romeo = Petrarchan lover ● Characteristics of a Petrarchan lover. ● Clip: Inside No. 9 to see it done. <u>Reflection:</u> Practise your iambic pentameter with your partner
5	LQ: How does Shakespeare establish the genre of Romeo and Juliet?	<u>Do Now:</u> WOW – Tragedy 2 ● Introduce word 'Genre' with examples ● Mind-map: what types of genres do we know? Provide examples from books/films that we know? ● Introduce word 'Prologue' and ask pupils what the purpose of a prologue is - link to context ● TPS: What is the purpose of the prologue? What does it do? ● Answer questions: What are the genres of the following films/books? What types of themes do we expect to see in these genres? Can we give any further examples for each genre? Which of these genres would have been popular in Shakespeare's time? ● Annotate: Prologue with handout. Pick out key words. What is the tone? What genre do we think this fits into? LA can do with pictures ● TPS: Which genre do we think Romeo and Juliet may belong to? ● Watch NT/Globe Prologue vs Baz Luhrman – decide which genres they seem to be more in line with <u>Reflection:</u> What genre do you think Romeo and Juliet belongs to? Answer the question using a quotation from the prologue.
6	LQ: What are the conventions of a tragedy?	<u>Do Now:</u> WOW – Tragedy 3 ● Introduce the word 'theme' and mind map the different types of theme ● Mind map the themes expected in Romeo and Juliet ● What videos to determine the themes and conventions of tragedy ● Match up: which of the conventions would match with a tragedy? ● MCQ/10 <u>Reflection:</u> How does Shakespeare conform to tragic conventions?

Learning Cycle 2	Establishing character	Number of lessons	8

Lesson number	Learning Intentions	Lesson Structure
7	LQ: How does Shakespeare explore the theme of violence?	<u>Do Now:</u> WOW – Inference 1 ● List as many words as you can that are antonyms of love / synonyms for hate ● Write down your own definition of love. Look at the images below what different kinds of love can you think of? What different types of love are there in Romeo and Juliet? ● Read Act 1 scene 1 to line 74 ● Watched Act 1 Scene 1 ● Students skim back over the scene and list 5 quotes that show violence. ● Annotate one quote together as class (We do) using W,H,W ● Students annotate one (you do) using W,H,W <u>Reflection:</u>

		How does Shakespeare make the opening of his play exciting and engaging for his audience? What kind of love is presented in this opening scene? Why do you think that?
8	LQ: How does Shakespeare present Prince Escalus?	Do Now: WOW – Inference 2 ● Quick retrieval practice on Act 1 Scene 1 so far ● Discuss: What characters have you seen so far in English that have power? ● Spider diagram of expectations of a 'prince' and what power they hold. ● Read / watch Escalus' speech: What can we infer about the Prince's emotions here? How is he different from the other characters? What do we think his character is like from this introduction? ● Highlight all the commands in the speech / Highlight what he calls his subjects ● WCF - Explain how the Prince shows he's powerful in WHW Reflection: 1. 2 things you've learned today about the Prince and his power. 2. Predict what might happen to characters based on the warning
9	LQ: How does Shakespeare present Romeo?	Do Now: WOW – Inference 3 ● WCF slide ● Retrieval practice questions from previous lesson ● Picture of a sycamore tree spider diagram – students jot down how they think he is feeling and why? What do you remember about the Petrarchan lover? ● Add details from mini-knowledge drop on sycamore tree and the petrarchan lover ● Read Act 1 Scene 1 to end from after prince's speech ● TPS: How is Romeo feeling? How do we know? ● TPS: What is a diary entry? What should a diary include? ● Create a success criteria to include (declaratives and knowledge of behaviour of Petrarchan lover) ● Model - add to success criteria after reading ● Write a diary entry for Romeo's diary for Romeo. Reflection: 1. List 3 qualities of a Petrarchan lover.
10	LQ: How does Shakespeare present the main characters in the opening scene?	Do Now: BESPOKE ● Watch the whole of Act 1 Scene 1 to recap. ● Pics of Benv/Rom/Prince/Tyb on slide – what do you know about each of these characters so far? Key word: inference ● HA: Group work task – match quotes for your allocated character and make inferences ● LA: fill in resource based on what they know the the characters so far- 3 adjectives to describe them, a quotation, inferences based on that quotation and anything they have been involved in so far Reflection: Students to write a sentence about each character using emotion and action words from the slide.
11	LQ: How does Shakespeare present Capulet?	Do Now: WOW – Patriarchy 1 ● Questions to provoke discussion – What are wedding traditions? (asking father for hand / father giving away bride / bride taking groom's name etc) How will who you marry be decided? How will your wedding be planned? Who will make decisions? What about other cultures? Would you want your wedding arranged? ● Context flashback to remind of patriarchal roles in Elizabethan period ● Patriarchal society info slide - bullet point to recap ● Watch Act 1 scene 2 – come up with three words to describe Capulet and three words to describe Paris ● Read Act 1 scene 2 ● TPS: What kind of parental figure is Capulet? How do you know? ● Write a journal entry from Capulets point of view about his discussion with Paris. How will Capulet view his decisions? (Use as a feedforward) Reflection:

		How do you know that Capulet is part of a patriarchal society?
12	LQ: How does Shakespeare create character?	Do Now: WOW – Patriarchy 2 ● Vocab match up task and write two sentences using the vocab about Capulet and another character of your choice ● Watch Act 1 scene 3 ● Read Act 1 scene 3 ● Discuss the impression of characters – focus on J/Mum/Nurse ● Try and link this back to Elizabethan society ● Discuss the impression of characters – focus onCapulet and Paris and try to link to Patriarchal society ● What makes a good character description - share examples and see what conventions they include ● Write character description Reflection: Reflect on writing skills - RAG success criteria
13	LQ: How do I write a monologue?	Do Now: WOW – Patriarchy 3 ● Read Act 1, Scene 5 ● Watch Act 1 Scene 5 - Get students to label themselves A and B. A to focus on Romeo. B to focus on Juliet. Students will be asked to create a word bank of adjectives that describe how each character would be feeling in that first moment. ● Introduce 'monologues'. ● Read examples and come up with a success criteria. ● I do, we do, you do paragraph each of a monologue for Juliet. ● Pupils to write monologue of meeting from Romeo's perspective - WCF Reflection: Peer assessment using success criteria.
14	LQ: What have we learned about the characters in Romeo and Juliet?	Do Now: BESPOKE ● WCF slide ● MCQ /10 Blue box ● Staff to cut and change depending on classes need and response to knowledge organiser ● Plot quiz ● Character Bingo ● Character Knowledge organiser on Juliet, Capulet, Nurse and Lady Capulet Reflection: 1. Who is your favourite character so far and why? Be ready to share your thoughts with the class. 2. Recap: What has happened in Act 2 so far? Students to create a timeline in their books of each scene.

Learning Cycle 3	Writer's choices and Meanings		Number of lessons	11

15	LQ: How does Shakespeare use language?	Do Now: WOW – Figurative Language 1 ● Students to recap yesterday's reading by writing a brief summary of the scene. ● Students will be given a print out of Romeo's speech. Reread the speech. ● Comprehension task: Students draw images that represent certain lines from the speech. ● The print out of the speech to be glued in to the middle of their page to allow annotations to be made. The teacher and the class should collectively annotate language techniques, word class, meanings etc. ● WHW writing: We do, you do. How does Shakespeare present Romeo's feelings about Juliet in Act 1, Scene 5?

		Reflection: Students to predict what they think will happen next.
16	LQ: How does Shakespeare use language to present love?	Do Now: WOW – Figurative Language 2 • Read Act 2, Scene 1. • Students to write a summary of 2.1 • Read Act 2, Scene 2 • Watch clip of balcony scene • Comprehension questions • Romeo's speech to be read again • Give students a table that has a column for the quotation, column for the language technique and column for the effect of that quotation. Pick 4 quotations Reflection: 1. How does Shakespeare present love in Act 2, Scene 2? Try to use a quotation in your answer.
17	LQ: How have perspectives on marriage changed over time?	Do Now: WOW – Figurative Language 3 • Students to read articles on Elizabethan and modern marriage and fill out a table on differences • Read Act 2, Scene 3 • Students to write a brief summary of 2.3 • TPS: Why does Romeo want to marry Juliet so soon? • Students to find quotations to support how Romeo feels about Juliet e.g intense love Reflection: 1. How does Romeo's view of marriage contrast with a modern view of marriage? Try to use a quotation in your answer. 2. How does Romeo's view of marriage also contrast Elizabethan marriage beliefs? Try to use a quotation in your answer.
18	LQ: How does Friar Lawrence foreshadow the play's ending?	Do Now: WOW – Structure 1 • Question students on Act 2, Scene 3 to recap. • Reread opening speech • Introduce/ recap foreshadowing. • Students to be given a copy of the opening speech. Annotations to be done on the speech. • Underline/ highlight everywhere foreshadowing hs baeen used. What are they foreshadowing? • Underline/ highlight everywhere oppositions have been used. What do they suggest? Link to inference (WOW) • TPS: Why has Friar Laurence agreed to marry R and J? • Students to write a summary of why he's agreed to marry them. (Summarise class discussion) • Class vote: Do you agree with Friar Lawrence's decision? Why/ Why not? Reflection: Imagine you are Friar Lawrence and feel that marrying Romeo and Juliet is a bad idea. What advice/ actions would you give Romeo instead?

19	LQ: How does Shakespeare present the character of the Nurse?	Do Now: WOW – Structure 2 ● Class discussion: What do we know about the Nurse so far? What is a 'Nurse'? Contextual information to be given and discussed. What does this suggest about the Nurse and Juliet's relationship? ● Read Act 2, Scene 4. ● Students to write a brief summary of 2.4 ● TPS: What do we learn about the Nurse in Act 2, Scene 4? ● How is the Nurse presented? WHW Reflection: 1. What do you think the impact of having a Nurse would have on families in the Tudor/ Elizabethan era? 2. Why does the Nurse have to protect Juliet? What does it tell us about parents in the Elizabethan period?
20	LQ: How does Shakespeare use comic relief?	Do Now: WOW – Structure 3 ● Read Act 2, Scene 5. ● Students to write a brief summary of 2.5 ● Introduce 'Comic Relief' ● Discuss the use of this before students write in their books why Shakespeare uses comic relief in R+J. ● Students to be given quotations from when the nurse is withholding information. Why is the nurse withholding info? How is Juliet reacting to that? ● Feedforward from WCF: What is the character of the Nurse like? Why has Shakespeare presented the character of the Nurse this way? How is 'Comic Relief' created? Use a quotation to support your answer. Why has Shakespeare used 'Comic Relief' here? Reflection: Students to be given a table that has an image of each character we have met so far and a space to write next to it. Students should write what these characters know about R and J's relationship so far. What do they know? Why do they not know?
21	LQ: How does Shakespeare present love in Act 2 Scene 6?	Do Now: Bespoke WCF from BB ● 10 minute quiz on the events of Act 2 so far. ● Read Act 2, Scene 6 ● Students to write a brief summary of 2.6 ● Share extract from scene and discuss: What do you notice about the words they choose? Why are they interesting to say before marriage? How is love presented here? ● Introduce 'Semantic Field' and highlight love words in one colour and death related words in another ● Recap: Freytag's pyramid ● Discuss: Why is it significant that Shakespeare uses these semantic fields at this point of the play? What does it make us consider? ● WHW on how Shakespeare presents love in this extract? - WCF Reflection: Recap: What has happened in Act 2 so far? Students to create a timeline in their books of each scene.
22	LQ: How does Shakespeare present different perspectives?	Do Now: WOW – Hamartia 1 ● WCF Slide ● Read Act 3, Scene 1 ● Students to summarise 3.1 ● Watch the fight scene - questions to consider on the board. ● Give students a diagram that has a picture of all of the characters from the scene. There will be blank speech bubbles above the images. Students to fill out what each character is thinking during the fight. Pupils should support their ideas with reference to the text.

		Reflection: Peer work. Students to swap books with partner- use green pen to upgrade vocabulary.
23	LQ: How does Shakespeare present the theme of hatred?	Do Now: WOW – Hamartia 2 • Recap the events of 3.1 • Discussion partner work: Students to label themselves A and B. Student A to find out why Tybalt might want to seek revenge. Student B to do the same for Romeo. Class discussion at the end. • Quote explode two quotations: one from Romeo, one from Tybalt • Backward fading: Partially finished WHW paragraph. We do task of finishing this. • WHW paragraph answering lesson question • <mark>MCQ /10 Blue box</mark> Reflection: 1. Is revenge ever a good idea? What is Shakespeare teaching his audience about revenge? 2. How does Romeo's revenge lead to his downfall? Can you use the word hamartia in your answer?
24	LQ: How do I use language features to create effects in my own writing?	Do Now: WOW – Hamartia 3 • Class discussion: What is the Prince's role? • Recap: Prince's decision and speech • Annotate the Prince's speech. Where has he been fair? Where has he been decisive? What emotions is he showing? • Introduce task: You are going to write a monologue from the Prince explaining your feelings. • Recap: What different features have we looked at across this cycle? (Semantic Field, Foreshadowing, Juxtaposition, Imagery) • Write success criteria • Pupils write monologue and Prince Escalus Reflection: 1. Pick one of the language features you have used. 2. Write down a quotation from your work that includes that language feature. 3. What effect did you want this language feature to have on your reader? Partners to peer assess whether the success criteria has been met.
25	LQ: How do I use language features to create effects in my own writing?	Do Now: Bespoke • Students to create a mind map full of synonyms and antonyms for love. • Read Act 3, Scene 2 • Students to summarise 3.2 • Introduce the main task: writing a love letter - success criteria and what does a letter need • Success criteria for creative writing • Provide students with a table resource with different language features (similes, adjectives etc). There will be a column filled with bad examples of the language features, a column for class improvements/example and a column for student example. • <mark>Students to write their love letter. - WCF</mark> Reflection: Label where they've used the language features. 1. Pick one of the language features you have used. 2. Write down a quotation from your work that includes that language feature. 3. What effect did you want this language feature to have on your reader?

Learning Cycle 4	Falling Action/Elements of Tragedy		Number of lessons	12

26	LQ: How does Shakespeare introduce the 'falling action' in Romeo and Juliet?	Do Now: Bespoke • WCF slide • Add new events (Act 3 Scene 1) to the freytag's pyramid in their books • Make three predictions about what may occur in the falling action • Read and summarise Act 3 scene 3 and 4 Reflection: 1. "Banishment? Be merciful, say 'death' for exile has more terror in his look" What technique is being used here? What can we infer will happen at the end? 2. How has Shakespeare introduced the falling action? What events are happening/going to happen at this point in the play? List three.
27	LQ: How does Shakespeare present Juliet and Capulet's relationship?	Do Now: WOW – Reputation 1 • TPS: What are the qualities of good parents? • Read Act 3, Scene 5 • Students to summarise 3.5 • Watch Act 3 scene 5 – jot down words to describe parents. • TPS: Is Capulet a good father? How is Lord Capulet presented? • Students reread scene and collect 5 quotes for Lord Capulet and make inference about his parenting in a table Reflection: Answer an evaluation question: "Lord Capulet is only protecting Juliet: he is justified in his behaviour." To what extent do you agree? (model provided)
28	LQ: How does Shakespeare present parents?	Do Now: WOW – Reputation 2 • Retrieval questions on plot and characters from act 3 scene 5 • Re-reading Act 3 Scene 5 focusing on Lady Capulet • TPS: Who do you think is the better parent and why? • Quotation table to compare characters • Quotation explosion – We do on Lady C / You do on Lord C • WHW – How does Shakespeare present parents in the play? Reflection: Recap: What has happened in Act 2 so far? Students to create a timeline in their books of each scene.
29	LQ: How does Shakespeare introduce 'the plan'?	Do Now: WOW – Reputation 3 • Read 4.1 up to line 88 • Comprehension questions: How does Juliet react to seeing Friar Lawrence and Paris? How does Juliet feel? What does Juliet want from the friar? What would you do if you were the friar? • Slide to explain role and responsibility of friar. • What is the Friar's plan? • Bespoke SPAG teaching slide - Sentence variety teaching slides • Slide with task – write Friar's letter to Romeo to explain plan - collate ideas then show slide • Success criteria slide including feedforward with reminder of WCF • Model • Students write letter Reflection: 1. What is the Friar's plan? 2. Why has Juliet gone to the Friar for help?

		3. A student says that "The Friar is making a terrible decision considering his role and responsibility." Do you agree or disagree with this statement? Why?
30	LQ: How does Shakespeare foreshadow Juliet's death?	Do Now: WOW – Monologue 1 ● Read Act 4 Scene 3 ● Summarise Act 4 Scene 3 ● Recap foreshadowing ● Find elements of tragedy in Juliet's monologue - Foreshadowing, supernatural, Inner conflict ● Read Act 4 Scene 5 ● Summarise the reactions to Juliet's death Reflection: 1. Recap of Act 4 with timeline
31	LQ: How does Shakespeare use language to communicate his ideas?	Do Now: WOW – Monologue 2 ● Rank the words from in word bank from most negative to most positive. ● Read Act 5, Scene 1 up to line 16. ● TPS: What is Romeo's dream about? How does Romeo respond to Balthasar? ● Returning to your scale of words, which words would you use to deliver this message to Romeo? ● Reveal Balthasar's speech (Act 5, Scene 1 Lines 16-23): which words does Balthasar use? How does he try to present this news? Why does he choose positive vocabulary? ● Read Act 5, Scene 1 lines 23-24. How does Romeo respond? What does Romeo plan to do now? Reflection: 1. How is the audience meant to feel about Romeo in Act 5 Scene 1? 2. Can the play end any other way now? 3. How can we connect the events of Act 5 Scene 1 to the genre of Tragedy?
32	LQ: How does Shakespeare use foreshadowing to create tragedy in Romeo and Juliet?	Do Now: WOW – Monologue 3 ● Add new events on to Freytag's pyramid from Act 4 and start of Act 5 ● RP: What is 'Tragedy'? What is 'Foreshadowing'? Why might foreshadowing be used in tragedies?# ● Two quotes from R+J. Can you identify the foreshadowing? ● Rank the moments which felt most tragic for you in the play. ● TPS: Which moment did you rank as the most tragic? Why did you pick this? ● TPS: What is 'Tragedy' meant to make you feel? How can foreshadowing add to this? ● Model a WHW paragraph responding to: how does Shakespeare use foreshadowing to create tragedy? ● Students write their own WHW Reflection: 1. Why do we use foreshadowing in storytelling? 2. Can you think of another example from a story you know and explain how and why it is used?
33	LQ: How does Shakespeare present Romeo's actions at the end of the play?	Do Now: WOW – Melodramatic 1 ● Recall Romeo's emotions throughout the play so far ● Introduce term 'Apothecary' ● Read end of Act 5 Scene 1 ● TPS: What does Romeo want the apothecary for? ● Identify language that Romeo uses to describe the apothecary. ● TPS: How does Romeo treat the Apothecary and persuade him to commit a crime? How does Romeo feel about death? Reflection: WHW paragraph – How does Romeo feel about death in Act 5 Scene 1?

34	LQ: How does Shakespeare present the confrontation between Romeo and Paris?	Do <u>Now:</u> WOW – Melodramatic 2 ● List what you remember about Paris ● Read Act 5 Scene 3 up to line 87 (he lies paris within the tomb) ● Comprehension questions of what happens in the scene. ● Make inferences on quotations within the scene. ● TPS: Was Romeo right to kill Paris? <u>Reflection:</u> 1. Write your opinion: Was Romeo right to kill Paris? 2. What is Romeo's purpose for killing Paris?
35	LQ: How do Romeo's feelings about death show his naïvety?	Do <u>Now:</u> WOW – Melodramatic 3 ● Read Act 5, Scene 2 lines 22-40. ● Identify key words which demonstrate Romeo's feelings. ● TPS: how is Romeo feeling as he is about to enter the tomb? Which words help you to understand this? ● Annotate: "His looks I fear and his intents I doubt." ● Read Act 5, Scene 2 lines 41-87 ● How does Romeo react when he sees Paris? How do his feelings change after he has killed him? ● Read Act 5, Scene 2 lines 88-120. ● TPS: how do Romeo's feelings towards death change throughout Act 5, Scene 2? <u>Reflection:</u> WHW paragraph – How do Romeo's feelings about death show his naïvety? (Link to Hamartia)
36	LQ: How has Shakepeare used techniques to create tragedy?	Do <u>Now:</u> BESPOKE ● <mark>MCQ/10</mark> ● RP: Key Terms - foreshadowing, petrarchan lover ● Tragic terms recap - tragic waste, hamartia, peripeteia, supernatural, lack of poetic justice, tragic hero, ● Tragic terms match up to moments and characters ● Introduce Foils ● Match characters to their foils ● Diagram – two sides of Romeo. Place quotes and our interpretations around Romeo to present his duality as a Petrarchan lover. ● HA - How do we feel about Paris when he meets Romeo at the tomb? How can Paris present a foil and what irony does his death present? Write up with tragic terms <u>Reflection:</u> Which do you think is the most effective technique that Shakespeare has used in Romeo and Juliet to create tragedy? (possible techniques: foreshadowing, hamartia, tragic waste etc.)

Learning Cycle 7	End		Number of lessons	5

Lesson		Content
37	LQ: How does Shakespeare present the deaths of Romeo and Juliet?	Do <u>Now:</u> WOW – Catharsis 1 ● Watch act 5 scene 3 up to Juliet's death ● Read Scene 3 from line 87 to Line 171 (she dies) ● Catharsis / Anagnorisis information - how do these terms fit with this scene? ● Writing a WHW using I do, We do, You do <u>Reflection:</u> 1. How would the audience feel watching Romeo and Juliet die? 2. How does this fit with the genre of the play? 3. What do you think Shakespeare intended to teach the audience with this ending?

38	LQ: How does Shakespeare present the theme of love?	Do Now: WOW – Catharsis 2 ● Discuss the themes seen in Romeo and Juliet ● Read the rest of Act 5 scene 3 from 171 to end. ● MCQ/10 ● Watch clip of the ending ● Fill in the Pupil and Teacher Resource- Where? What? How? Why? Window about the Prince's ending speech Reflection: 1. What does Shakespeare want to teach his audience about love? 2. Why is it important to the play that Romeo and Juliet die? If they didn't die, how would that change the message? 3. Pick another theme from below, what is Shakespeare teaching his audience about that theme?
39	LQ: How do I write an epilogue?	Do Now: WOW – Catharsis 3 ● TPS: What is a prologue? What do you think an epilogue is? ● What ingredients do you think an epilogue has? Show slide with features of an epilogue. ● Re read prince's last words /epilogue of R+J / discuss how loose ends are tied up ● Introduce task: Creating an epilogue – conventions of an epilogue GREY BOX ● Recap features / success criteria for writing ● We Do: Opening ● Write own epilogue Reflection: Peer Assessment/ WWW EBI Recap of Act 5 with timeline
(optional) 40	(optional) 40 LQ: How do I write a play?	Do Now: BESPOKE ● How do I write a play script? Spot features from an extract ● Make success criteria ● Re-read Act 5 Scene 3 – page 25 ● Translate the script into modern day English. Add stage directions. ● Write a script in pairs ● Perform script Reflection: Peer assessment

Learning Chunk 1	Humans vs Planets	Number of lessons	11

Lesson number	Learning Questions	Lesson Structure
1	How do I approach a poem?	• WOW- Gratitude • TPS- Our first cycle is called Humans vs Planets. What might this title mean? • Introduce TWIST (Put a note for staff that structure is covered in cycle 2) • Title- Before reading the poem, annotate the title with predictions of the poem's content. • Read the poem as a class. • Display questions with the poem next to it. Questions will ask students to consider the poem's story, its message, and any extra information to add to the title annotation. Aim is to ensure firm understanding of the content. • Words- students to highlight 5 words they find interesting and explain to their partner why they stand out. • Share ideas with the class and annotate the poem together (focus on words). • Reflection – Students to choose three lines from the poem. Then, they should draw and image to represent each line.
2	How do I identify imagery and themes in a poem?	• WOW- Gratitude • Recap context from last term. Definition, why it's important etc. • Present some contextual facts and watch the poet discuss the link with her poem. https://www.youtube.com/watch?app=desktop&v=3g44WplTChA • Students to answer three questions: 1) What is the poem's context? Summarise the information you have learned today. 2) How would you describe life in the slum? 3) Why do you think the poet has decided to write about this? • Imagery- What is imagery? Students to highlight 3 images they find interesting and explain to their partner why they stand out. • Share ideas with the class and annotate the poem together (focus on imagery). • Slide with numerous symbols/images. Which themes do these represent? • How does Dharker present the theme of celebrating nature in her poem? • We do and you do quotation explosions. • Reflection- PETAL paragraph. Provide sentence starters one will make them think about the poem's tone.
3 Data collection	How can I approach a poem and identify its message and themes?	• WOW- Gratitude • Focus on tone this lesson. What is tone? Why do we need to learn about tone? Use tone wheel to describe the tone of several images and extracts together as a class. • DATA COLLECTION- MCQ. Students given four sources and they have to select the correct tone seen in the source. • Annotate title- make predictions • Who is Greta Thunberg? Contextual information • Read poem together • What tone does the poem have? Students to write up their ideas and use words from the tone wheel. • How is Greta presented in the poem? Focus on imagery. Questions on the board and teacher to do some guided annotations. • Reflection: What tone did the ending of Romeo and Juliet have?
4	How do I analyse a quotation?	• Bespoke starter • Reread poem. Students to write a short summary of the poem. • Words- students to highlight 5 words they find interesting and explain to their partner why they stand out. • Share ideas with the class and annotate the poem together (focus on words). • I do- quotation explosion. • We do- quotation explosion. • You do- quotation explosion. • Reflection- Students to make a list of three themes they see in the poem.

5 WCF	How do I write analytically about a poem?	- WOW- Activism - WAGOLL vs WABOLL - Success criteria of an analytical essay. - How does Brownlee present the theme of climate change in her poem? - Write opening paragraph together. - Students to write two paragraphs. - Peer assess second paragraph and WCF on third paragraph. - Reflection- Students to write one success and a target for next time.
6	How do I identify the features of a non-fiction text?	- WOW- Activism - WCF slide - TPS- What is the difference between fiction and non-fiction? Can you think of examples of each? - Mind map as a class. How do we show that we disagree with the government? - Recap- How did Greta Thunberg show that she disagrees with her government? What did she disagree with? How successful was she in showing her disagreement? What types of non-fiction would she have used? Get images of headlines, books, her presenting a speech etc to help boost discussion. - Students will have a copy of the speech. Read along as we listen to Greta's speech at the UN Headquarters. - Why is this speech so powerful? Recap CDAFOREST - Highlight and annotate the speech with CDAFOREST techniques. - We do, you do PETAL paragraphs- How does Thunberg persuade her audience in her speech? - Reflection- Which quotation from the speech is the most impactful in your opinion? Why? There will be 5 or 6 quotations on the slide.
7	How do I identify poetic devices?	- WOW- Activism - Here are the poetic devices we will focus on this lesson: - Alliteration - Hyperbole - Semantic field - Personification - Pathetic fallacy - Repetition - There will be a slide on each device and the students will fill in a blank knowledge organiser. - Get an example of each device in different poems. Students to find them and explain their impact. - Reflection: When you write your own poem, which three devices are you going to include?
8	How do I voice my opinion in a poem?	- Bespoke starter - Slide introducing the task: Today you will be writing your own poem. In the poem, you will voice your thoughts and opinions on the environment. Let's come up with a success criteria for our poem. - Find a video that discusses human impact on the environment. Students to summarise the video before writing what their opinion is on the matter. - I do- Write the first three lines. - We do- Write the next few lines. - You do- Students to finish their poems. - Reflection- peer assessment of where each part of the success criteria is seen.
9	How can I identify poem's key ideas and themes?	- WOW- Optimism - Title- Before reading the poem, annotate the title with predictions of the poem's content. - Read the poem as a class.

		- Display questions with the poem next to it. Questions will ask students to consider the poem's story, its message, key ideas and any extra information to add to the title annotation. Aim is to ensure firm understanding of the content. - Words- students to highlight 5 words they find interesting and explain to their partner why they stand out. - Share ideas with the class and annotate the poem together. - Reflection – Make a list of two themes that you can see in this poem. Where do you see these themes in the poem?
10 Data collection	How do I analyse a poem?	- WOW- Optimism - Imagery- What is imagery? Students to highlight 3 images they find interesting and explain to their partner why they stand out. - Share ideas with the class and annotate the poem together (focus on imagery). - DATA COLLECTION- Give students a table that has a variety of symbols/images. Students to answer 'Which themes do these represent?'. - How does McHugh present the theme of responsibility in her poem? - We do and you do quotation explosions. - We do PETAL paragraph. - Reflection- You do PETAL paragraph. Provide sentence starters. One will make them think about the poem's tone.
11	How can I demonstrate my learning so far?	- WOW- Optimism - WCF from blue box and WCF from write up - Students to independently fill out graphic organiser that will direct them to themes, poetic devices etc. - Teacher to circulate, spot any misconceptions/ gaps and then select a relevant slide to support tackling any misconceptions. - Reflection- Which one of the poems we have studied in this cycle do you think best shows the relationship between humans and the planet? Why?

Learning Chunk 1	Humans Vs Government	Number of lessons	9

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
12	Recall	LQ: What is context and how can it help us understand the meaning of a poem better?	- Original Lesson 8 - WOW - Context definition matchup - Answer Q's on government. - TPS – who is Nelson Mandela? What do you know about him already? - Title of poem explosion – what images come to mind? What do you think the poem will be about? - What is meant by writer's message? TPS - Definition of writer's message. - Read Poem as a class - New colour pen what do you think the poem is about now? Add to mind map - Context gathering (Apartheid, Discrimination, Racism, segregation and Tupac) - How does context change our interpretation of the poem? What parts of the poem were unclear before that now make sense with context? Comprehension - Reflection – What is the main message of the poem? How does Tupac present the treatment of humans by the government in this extract?

13	Content	LQ: How does language help the reader understand the poet's message?	- Original lesson 9. - Keep slide 4 - WOW - WCF - Re-read poem – what do you think is the overall message behind Tupac's poem? TPS - Slide 4 definition matchup - What style of writing has Tupac used to write this poem? Is it formal or informal? – TPS - Annotation – students to identify language feature and their effect in the poem - Question – How does the writer use language to present their ideas on government? We do - Choose two quotes that answer the question best – explode them. - I do, we do, Petal paragraph - Reflection Question – Why do poets make certain language choices? What are they trying to show to the reader?
14	Content	LQ: What is structure and how is it used in poetry?	- WOW - Use images – write your own definition of structure. - Definition of structure provided - Irregular/regular definition matchup – two examples. - Regular – stanza's have the same amount of lines, line length is similar, rhyme scheme may be the same throughout / irregular x has none of this essentially - What effect do you think using a regular or irregular structure has in a poem? TPS - Structural devices – definition matchup green pen mark - Caesura, Enjambment (HA) - What would you expect to see in a regular and irregular rhyme scheme? TPS - Identify rhyme scheme in 'A Breath of Freedom' - Critique – definition - What is Tupac's critique of government within his poem? How does the structure reinforce or go against that message? - Reflection – why do poets use certain structural devices in their poem?
15	Content	LQ: How does a writer use imagery in a poem and how does this reinforce their message?	- Bespoke starter - What do you think imagery is? TPS - Title explosion – what images come to mind when you think of the word Dictator? What type of government comes to mind when you hear this? What information have you used to inform these images? (Contextual) - Read Annotate poem – what do you think the poem is about? What imagery has been used to help you come to that conclusion? - How has imagery been used to present the government? TPS

			6. Writers message – comprehension questions.
			7. Read article – comprehension questions
			8. Does context change the meaning behind the imagery? Do different things come to mind now you have context?
			9. Reflection – how does imagery help reinforce the writer's message in the poem?
16	Content	LQ: How do you answer a language and structure poetry question?	1. WOW
			2. What is the poet's message in The Dictators?
			3. Students to identify whether it has a regular or irregular structure
			4. How has structure been used in 'The Dictators' to present Neruda's message about government?
			5. How do you write about structure? – Success criteria
			6. How has structure been used in 'The Dictators' to present Neruda's message about government? How do you write about structure? – WAGOLL
			7. I Do, We do, You do – PETAL
			8. Reflection – What are the similarities and differences between the governments in BOFA and The Dictators?
17	Content	LQ: how is tone used for effect in The Dream?	1. WOW
			2. What does tone mean? TPS
			3. Why does a poet use a certain tone?
			4. A dream – what is the tone of the title? What connotations does a dream have? Title explosion
			5. Poem reading and annotation
			6. Why is it important to understand the tone of a poem? TPS
			7. Comprehension Questions.
			8. Juxtaposition (HA) definition
			9. How does the events in the poem juxtapose what the poet is experiencing in the real world?
			10. Similarities/differences Venn diagram – The Dictator and A Dream
			11. Reflection - How is the tone in this poem different to the tone in the dictators?
18	Content	LQ: How does poetry give a person a voice and why is this important?	1. WOW
			2. Old Slide 4 - add - what word could we use from term 1 to describe this place (Dystopia)
			3. Read the article - comprehension True or false statements.
			4. TPS - How does poetry give people a voice?
			5. Why did Bandi risk his life and freedom to speak out about the government? Bullet point
			6. Reflection - "Poetry is the one place where people can speak their original human mind. It is an outlet for people to say in public what is known in private." Allen Ginsberg - After reading some of the poems, what do you think the main purpose of poetry is? Why do people write poetry? Why is poetry an effective way to share a message?

| 19 | Checkpoint | LQ: How can I use TWIST to work out the meaning of a poem? | We Are Not Responsible BY HARRYETTE MULLEN Bespoke Starter task Read poem Checkpoint knowledge organiser (Can students say whether this is a regular or irregular structure, can students identify a structural technique with quote as evidence, can students identify the message and evidence that supports this) First TWIST SLIDE - Title - title explosion Second TWIST slide - Word - identify language technique and effect Third Slide - Imagery - What images come to mind throughout the poem? Fourth slide - Structure - What is the effect? Fifth Slide - Tone Final slide - Message TPS - How does a poet use all elements of TWIST together to communicate their message? Reflection - Which part of TWIST is the most important part of a poem and why? |
| 20 | Synoptic | LQ: How can I demonstrate my learning so far? | WOW/Bespoke WCF Multiple choice quiz - unmarked Choose a message and write their own poem using the skills they have analysed throughout. Plan poem – using plan sheet. Success criteria Write poems. Reflection – Read your partner's poem. Green pen – Write one thing they have done well and one thing they could improve. |

| Cycle 3 | Humans Vs Society | Number of lessons | 13 |

Lesson number	Learning Question	Lesson Structure
21	Caged Bird LQ: How can a writers' experience influence their work?	- WOW – metaphorical - define - Slide with pic of bird in a cage for quick independent annotation of title - Read poem - Task after first reading of poem: students have one minute to independently do quick drawings related to words/images of the poem / focus on grave of dreams stanza - Images of caged lion and monkey – think pair share – how do the images make you feel? - What are the tone and mood of the poem – use word grid - Watch video clip of Maya Angelou and make notes - Slides to aid discussion of symbolism in the poem - Reflection – summarise how a writer's experience can influence their work

22	Caged Bird LQ: How do writers use poetic techniques and language to communicate ideas? WCF	- WOW – metaphorical – add metaphorical sentence from choice of three to grid - Slide with sentences on to identify as metaphor or simile - Images and questions to aid discussion of definition of extended metaphor and how extended metaphor is used in Caged Bird - Think pair share – why does the poet use the caged bird and the free bird? - Slides to aid guided annotation of poem - Quote explosion slide "But a caged bird stands on the grave of dreams" - WCF task – explain message of the poem – sentences on slide to aid students' exploration - Reflection – who has the most power in the poem and why?
23	Imagery LQ: How do poets use imagery?	- wow – metaphorical – write own example - WCF slide - semi – colon slide revision slide - What is imagery? What is symbolism? Use images for discussion then define - Pics of images for students to discuss representation and symbolism – lion / rose / poppy / dagger in back / trophy - Students to skim read poems read so far and draw four images that they can visualise – be ready to explain why and meaning - Imagery quotes from all poems so far to annotate (I do / We do / You do) - Reflection students choose one to write response considering message
24	Lost Generation LQ: How can writers use palindrome to affect tone? Data Collection – out of 16 – poetic vocab definitions	- WOW disillusionment – define - Checkpoint - blue box data collection – definitions of poetic vocab out of 16 (TWIST/adjective/verb/noun/simile/image/symbol/metaphor etc - Pictures for discussion – what is your vision for the future? - Selection of words to define and order from positive to negative - Read poem / watch poem –Lost Generation - Think pair share – how does the poem make you feel? - Read the poem again backwards - Think pair share – how does the poem make you feel? - Define palindrome - Tone / mood of poem? Use tone sheet - Reflection – who has the most power and why?
25	Lost Generation LQ: How do writers use language to communicate viewpoint?	- WOW –disillusionment - what emotions can we link to being disillusioned? - Semi colon task - Intro to Lost Generation and key words – cynic / optimist - Analyse title of poem - Read poem forwards then backwards - Think pair share – what do you think the poet's message might be? - Pairs to TWIST the poem - Think pair share – Is the speaker cynical or optimist? - Reflection – Why do you think to poet chose to write a poem that could also be read backwards?
26	Writing own poems about society / societal expectations LQ: How can I use poetic language to communicate viewpoint?	- WOW - disillusionment – write about when you felt disillusioned - Think pair share – what are the problems in our society? - Pics of issues on slide for students to explain their viewpoints – covid masks / lateral flow tests / jabs / racism / sexism / homophobia / alcohol / drugs etc - Choose one issue and use planning slide to plan imagery / vocab etc for own poem - Come up with shared success criteria

		• Write poem • Pairs share poem / paired students to explain message of poems shared • Share some with class
27	Refugees article LQ: How would it feel to be in their shoes?	• Wow – displacement - define • intro to refugees and video • List opportunities/positives and negatives/difficulties of being a refugee/asylum seeker • Read Guardian article: Asylum-seeking children in UK at risk of self-harm and suicide, charities warn • Comprehension questions on article • Writing in character – either as an asylum seeker or charity worker • Reflection: 3 things you have learned about refugees/asylum seekers?
28	Refugees poem LQ: How does a writer convey a message?	• Wow – displacement - synonyms • Think pair share – why do people become refugees? • Read poem (consider meaning on reading both forwards and backwards) • Twist the poem (half the class Twist the forwards version and half the class twist the backwards version) • Share some findings • Reflection: what is the poet's message?
29	Non-fiction writing features LQ: How does a writer use non-fiction writing features?	• Wow – displacement - use the word in a sentence • What is non-fiction? Types of non-fiction? Features of non-fiction (CDAFOREST) and articles • Re read article on asylum seekers from Lesson 27 • Label CDAFOREST and article features in text • Quote to do shared annotation/explosion • Students to choose quotation and do independent annotation/explosion • Reflection: How do the attitudes in the poem 'Refugees' link to the attitudes in the article we have read today?
30	Writing non-fiction related text related to refugees LQ: How do I write an effective piece of non-fiction? WCF	• Wow – personification – define • A student said, "Jobless, penniless and homeless: refugees should be given the support to start their lives again." Do you agree or disagree? Explain your answer. • Think pair share – how are refugees presented in the media? • Slides to explore definition and what being a refugee would be like • Think pair share – what support should refugees receive? • CDAFOREST prep for article • Write article to respond to statement – WCF task • Reflection – peer assessment
31	Home poem LQ: How do writers use structure to explore their message?	• Wow – personification - fill in box with example of personification • WCF slide • What are the connotations of home? • Read poem and create mind map of ideas • Think pair share – what is the message of the poem? • Complete the table to show understanding of the poet's methods • Reflection – how has the poet structured the poem and why?
32	Home analysis LQ: How do I write an effective analysis? GREY BOX MARK	• Wow – personification – create own example • Remember petal? What does it stand for? What do we use it for? Can you remember sentence starters? • Question on slide – How does the writer use language to explore their view about 'home'? Show success criteria • Quotes from 'Home' on slides for annotation (I do / We do / You do)

		• Backwards fading petal paragraphs • Independent petal paras • Label where you have met success criteria
33	Synoptic	• Bespoke do now • WCF slide • Students to independently fill out grid/KO re poems studied in this cycle – meanings/messages/key quotes, / key vocab eg poetic devices /asylum seeker/society etc. • Teacher to circulate, spot any misconceptions/ gaps and then select a relevant slide to support tackling any misconceptions. • Reflection- Which one of the poems we have studied in this cycle has had most effect on your thoughts about humans and society? Why?

Year 9 Overview - Autumn Term

Autumn	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
	Cycle 1 - Viewpoint/Context (9 lessons)			Cycle 2 - Viewpoint and Perspective of Characters (10 lessons)			Cycle 3 - Analysing Structure and Tension (10 lessons)			Cycle 4 - Analysing Language and Themes (12 lessons)			Cycle 5 - Writer's Intentions and Message (4 lessons)		

Pedagogical Approaches:	Pedagogical Approaches:	Pedagogical Approaches:	Pedagogical Approaches:	Pedagogical Approaches:
Retrieval practice	Quizzing	Active reading	Active reading	Active reading
Consolidation	Retrieval practice	Modelling	Modelling	Modelling
Comprehension	Active reading	Scaffolding	Scaffolding	Scaffolding
Modelling sentence construction	Modelling	MCQ and LSQ	MCQ and LSQ	MCQ and LSQ
Predict, clarify, summarise, review	Scaffolding	Guided practice	Guided practice	Guided practice
Active reading	MCQ and LSQ	Think, Pair, Share	Backwards fading	Knowledge Organiser
Guided practice	Guided practice	Comprehension	Upgrading language	Synopsis of learning
Think, Pair, Share	Comprehension and summary		Comprehension	
Oracy				

Non-Fiction Reading and Writing	Inference	Structure	Language Analysis	Messages and Themes
Students will learn:	Students will learn:	Students will learn:	Students will learn:	Students will learn:
Components:	Components:	Components:	Components:	Components:
To understand that masculinity and gender roles can be harmful	To identify character's feelings, family dynamics, traits and viewpoints/perspectives	To identify structural features: tension, Freytag's pyramid - exposition, rising action, climax, falling action, resolution, foreshadowing, contrast, dual narration, with-holding information	To understand how to use What How Why	To identify themes and understand what messages can be shown through theme
To identify stereotypes that can lead to gender inequality	To use adjectives to describe characters	How to write about structure using What How Why	How to choose the best quotations to present their ideas	To identify and explore the writer's intention and the effect on the reader
The themes of the novel: Repression, Toxic Masculinity, Prejudice etc.	To understand what ambitions and aspirations are and identify the character's ambitions	To identify what the writer is focussing your attention on when and why	To identify the best words or features of a quotation for explanation	To understand Blackman's intended messages about prejudice and its effects, mental health and masculinity
Writers use non-fiction texts to express their viewpoint.	To be able to write from the perspective of a character	To identify character development and explain effect	To identify and write about connotations and interpretations of word/language choice	
To identify viewpoints in non-fiction texts	To express inferences from quotations		To identify and explain tone in writing	Powerful Knowledge:
To use CDAFOREST persuasive techniques to present their viewpoint	To be able to use the tone chart to upgrade vocabulary when discussing and writing about tone	Powerful Knowledge:	To identify themes and understand what messages can be shown through theme	To understand perspective of characters and writers
		Pupils will be able to identify and articulate answers surrounding tension and understand why writers create tension and use structural features in their writing		Trauma, masculinity, mental health and the effects of homophobia
Powerful Knowledge:	Powerful Knowledge:	Prejudice and its impacts	Powerful Knowledge:	Writer's intentions and purposes
Pupils must understand non-fiction writing that has a purpose and conveys a message	Pupils will understand character creation, introduction and how writer's display character identity	Wows: Structure, characterisation, empathy	Pupils will be able to understand and articulate how writers express the feelings of characters and create meaning through word choice	Endings and how they should leave the reader
Writers choose language to express opinion and convey messages through non-fiction	Writers choice of language to represent character and emotions		Understand bigotry and its effects	Wows: Message
Wows: Masculinity, repression, aspirational,	Wows: Stigma, dynamics, identity		Wows: Tone, bigotry, derogatory, critique	

Learning Chunk 1	Non-Fiction (Context)		Number of lessons	9

Lesson number	Learning Questions	Lesson Structure
1	What is Gender Inequality?	Do now: WOW - Masculinity 1 Main Tasks: ● Books and introduce expectations slide ● Introduce the cycle topic and ask pupils: What kind of texts are non-fiction? What makes non-fiction different to fiction? ● TPS: What is gender inequality? ● Display reading tactics ● Read HeForShe Speech by Emma Watson ● TPS: What have you learnt about gender inequality from reading Emma Watson's speech? ● Comprehension for speech. ● Discuss a range of perspectives on gender inequality - e.g. single dad, woman looking for promotion, someone who doesn't fit in with gender stereotypes, girl who wants to be a footballer, boy who wants to be a hairdresser, etc. Reflection: 1. Summarise your understanding of the term 'Gender Inequality'. 2. List examples of how gender inequality affects people.
2	What is toxic masculinity?	Do now: WOW - Masculinity 2 Main Tasks: ● Write definition of the word 'stereotype' ● TPS: What are the stereotypes of men? ● TPS: What are the stereotypes of women? ● Feedback: List gender stereotypes ● Share Gillette advert and consider how people challenge gender stereotypes ● Display reading tactics ● Read article about Toxic Masculinity and discuss meanings ● Complete True/False with comprehension from article ● Students identify perspectives on toxic masculinity from the article ● Students write paragraph with quotation and inference where they explain what the viewpoint is (P2Q2 style) Reflection: Annotate title "Boys Don't Cry" - how does this link to what we have been looking at?
3	What are the consequences of toxic masculinity?	Do now: WOW - Masculinity 3 Main tasks: ● TPS: Recall definition of toxic masculinity. Where do we think these ideas about masculinity come from? ● Display headlines to discuss the consequences of toxic masculinity. Identify the viewpoints of these articles. ● TPS: What are the consequences of masculinity? What problems can it lead to? ● Display reading tactics ● Read 'If' ● Comprehension to check pupils understand the contents of the poem ● Summarise the viewpoint of the poem with verbs e.g. criticise, endorse, encourage. ● Compare this poem to the article from last lesson ● Write up a summary of viewpoints Reflection: 1. What are the consequences of toxic masculinity? What can it lead to? 2. How are men treated now compared to how they were treated in the 20th century? 3. How have things changed for women since then?
4	What is the impact	Do now: WOW - Repression 1

	of repression?	**Main Tasks:** ● Introduce key term of repression discussing how it affects them ● TPS: How does repression link to toxic masculinity? ● Display reading tactics ● Read article on the impact of repression - use active reading strategies ● Consider the question: How is repression presented in this extract? ● Select quotations to support answer ● Complete quotation explosions to show the impact of repression and complete inference, explaining what the quotations suggest. **Reflection:** 1. What is the writer's viewpoint on repression?
5	How is homosexuality presented in the media?	Do now: WOW - Repression 2 **Main Tasks:** ● Define 'Prejudice' ● Recall definition of viewpoint ● Look at headline examples from the ppt and explain what the view of homosexuality is in discussion. Infer viewpoints from these articles: How can we infer that members of the LGBTQ+ community are treated? What can we infer about people's viewpoints on homosexuality? ● Revisit reading tactics ● Read extract from 'And the Band Played on' (Biography) and article on censoring LGBTQ+ teaching in schools ● Introduce to the question we will answer and how to approach it: How do the writer's present their viewpoints on the treatment of LGBTQ+ people? ● Slide to recall comparative conjunctions to scaffold final task ● Plan answer to comparison question using resource ● Use resource to compare the presentation of homosexuality in the texts using the What, How, Why structure. **Reflection:** Summarise how homosexuality is presented in the media.
6	How can I summarise my learning so far? mini synoptic	Do now: WOW - Repression 3 **Main Tasks:** ● Students to create knowledge organiser about the 4 main contextual factors that they have studied: gender inequality, toxic masculinity, repression, homosexuality. (Slides with potential information on them for staff to use to fill gaps.) ● Read article about Malorie Blackman's perspective on diversity in books. Use to make predictions. **Reflection:** Summarise learning of non-fiction: 1. What have we learned about non-fiction texts during this cycle? 2. What are their features and purposes? 3. What is a viewpoint? How do writers of non-fiction texts present their viewpoint? Students to make predictions about the book and key themes.

7	How do writers present their viewpoint?	Do now: WOW - Aspirational 1 **Main Tasks:** ● TPS - What are the issues that young people face today? ● Present headlines and ask pupils to infer the different problems faced by teenagers and identify some techniques they use. ● Read article "It's never been easy being a teenager…" ● TPS - What is the writer's viewpoint? ● Recall CDAFORREST

		● Share key quotations (RQ from headline, statistic, alliteration) Identify methods in the quotations that support viewpoint Reflection: 1. What methods can you use to present your viewpoint clearly in writing? 2. List three issues that young people face today? 3. Do you think it is easier or harder for teenagers today? Why?
8	How do I communicate a viewpoint?	Do now: WOW - Aspirational 2 Main Tasks: ● Recap - what are different types of non-fiction texts? What are their conventions? ● Introduce task: "It's never been easy being a teenager. But is this now a generation in crisis? Young people are need more support from schools and healthcare professionals". Write an article, explaining your point of view on this statement. ● TPS: What are your thoughts and feelings about the statement? ● Recall CDAFORREST and draft own CDAFORREST methods sharing their viewpoint. ● Use What/Why/How planning grid together to plan the letter and include CDAFOREST methods ● We Do first paragraph writing ● I do write the rest of the letter. Reflection: 1. Read over your first paragraph. Identify where you have used CDAFORREST techniques and annotate them in green pen. 2. How do you want your article to make the audience feel? What is your purpose?
9	How can I express a clear viewpoint in my writing? WCF on this article Blue box	Do Now: WOW - Aspirational 3 Main Tasks: ● blue box 1 - Non fiction writing /10 ● TPS: How can society support teenagers? ● Recap ideas from yesterday ● Create success criteria together ● Write article Reflection: 1. Underline and annotate the CDAFORREST techniques you have used. 2. How have you expressed your viewpoint in your article? 3. Give yourself a WWW and EBI based on our success criteria. What have you done? What could you do more?

Learning Chunk 2	Viewpoint and Perspectives of characters	Number of lessons	10

Lesson number	Learning Intentions	Lesson Structure
10	LQ: What are Dante's ambitions? Reading Page 1 -13 (Chapter 1)	● Do Now: WOW - Stigma 1 ● WCF from synoptic lesson in previous cycle. ● Oracy- Question prompts about A-Level results- links to Dante in opening chapters. ● Reading chapter 1 (pg. 1-13)- inferences questions to consider after the reading. ● Give students quotations from chapter and ask them to identify Dante's different ambitions. ● Give a list of adjectives and ask students to choose the most relevant ones to explain Dante and be prepared to share their thoughts ● Write up their ideas, describing Dante and why that adjective matches up with his character so far ● Reflection: ● What is his perspective on his present life/future?
11	LQ: What is the	● Do Now: WOW - Stigma 2

	perspective of a new parent? Reading Page 14 - 22 (Chapter 2, 3, 4)	• Main Tasks: • Introduce the word responsibility- write down definitions and create a list of responsibilities for teenagers. • TPS - What are the responsibilities of a parent? • Reading chapters 2-4 (pg. 14-22) • How does Dante feel about being a parent? Inference and explanation focus- I do, we do. you do. • Write up - explaining what Dante is thinking and feeling about the news that he is a parent. Use quotations in your answer. • Reflection: complete 4 recall questions.
12	LQ: What is Melanie's perspective? Pages 23-40 (Chapter 5,6)	• Do Now: WOW - Stigma 3 • Main Tasks: • Recall Dante's perspective on Melanie using quotations from previous chapters. Identifying key words and emotions in a quote. • TPS - What stereotypes do we know about single parents? Staff to watch out for stereotyping of women as single parents more commonly. • Reading chapters 5-6 (pg. 23-40) • TPS - do we agree with Dante's perspective on Melanie? • Find a quotation that suggests that Melanie is struggling with Emma and annotate it. (LA slide provided with extract) • Inference annotations for quotes they selected. • Reflection: • Give students a list of adjectives and students choose most appropriate ones to describe how Melanie might be feeling.
13	LQ: What is Dad's attitude towards Dante? Page 40 - 47 (Chapter 7, 8, 9)	• Do Now: WOW - Dynamics 1 • Main Tasks: • Create a word bank (adjectives) to describe dad so far. • Reading chapters 7-9 (pg. 40-47) • Reflect on word bank and identify which words are most suited to dad after the reading. • Students list Dad's ambitions for Dante and support with quotations. Write up in the form of Point, Evidence, Inference- I do, we do, you do. • Reflection: • 3 recall questions from today's learning.
14	LQ: What is Dante's dad's perspective? Page 48-60 Chapter 10	• Do Now: WOW - Dynamics 2 • Main Task: • Reading chapter 10 (pg.48-60) • Comprehension/ inference questions on chapter • Organise list of adjectives for each character • Complete inference questions • Inference tasks- I do, we do, you do - analysing a quotation and explaining their reasonings. • Written paragraph- What is Dante's relationship like with his father? • Reflection: • 2 questions on perspective.
15	LQ: What is Adam's perspective? Pages 61-67 (Chapter 11, 12)	• Do Now: WOW - Dynamics 3 • Main Task: • TPS - what do we know about Adam so far? How would we describe him? • Create two mind-maps. One mind-map detailing Adam's thoughts and feelings and the other detailing Adam's actions. • Reading chapters 11-12 (pg.61-67) • Use quotation "his whole body seemed to fizz with joy" - what does this show us about Adam's perspective? Find a further quotation from page 66 and 67 to support ideas. • Create a word bank of adjectives to describe Adam • Evaluate which word from the word bank seems most suitable and write up explanation in the form of PEI • Reflection: How does Adam contrast Dante? Why? In what ways might they be similar?

16	LQ: What is the difference between Adam and Dante's perspectives on identity? Pages 68-76 (Chapter 13,14)	- Do Now: WOW - Identity 1 - Main Task: - Reading chapters 13-14 (pg. 68-76) - questions - What are Adams ambitions? What else do we learn about Adam? - Look at pages 72 and 73 - Quote selection task to match up - create a grid with inferences and quotes and pupils to find quotes to match inferences and vice versa - TPS - What is different about Adam and Dante? What is the difference between Adam and Dante's perspectives on identity? - Reflection: - What is the difference between Adam and Dante's perspectives on identity?
17	LQ: How have perspectives changed? Pages 77 -87 (Chapter 15, 16, 17)	- Do Now: WOW - Identity 2 - Main Task: - TPS- What are the key events of Boys Don't Cry? - Reading chapters 15-17 (pg. 77-87) - TSP - how is Dad presenting responsibility? - Find 4 things that Dad has bought Emma (pg.77). Paper 1, Question 1 style response. - Go through the extract and identify quotes that answer the following question: How has Blackman presented Dad throughout the novel? - Independent practice- quote explosions focussed on inference. - Independent PETAL write up. - Reflection: peer assess their response using a success criteria. - Reflection: answer question on perspective shift and adjectives to describe characters.
18	LQ: How do I write from the perspective of a character? WCF	- Do Now: WOW - identity 3 - Main Task: - TPS- How does each character feel at this point in the story? - Continuum line from the most happy with the situation to the most sad - Upgrading feeling words from sad - frustrated etc using the tone wheel. - Writing similes and metaphors to describe Dante's fears. - Planning mind map on character in the middle - staff to pick the character - What are they feeling for Emma? What is the situation?, Why are they feeling that way?, How do they want Emma to feel? How are they going to help or try? How will their relationship develop? - TPS- What skills do we need to write creatively? - Create a success criteria for writing a letter (LA Slide available) - Independent practice - write a letter to Emma using the planning and creative writing techniques. Staff teacher to choose character they wish to focus on either Melanie or Dante. Or pupils to pick. - Reflection: - WWW and EBI peer assessment
19	LQ: How can I improve my work? Pages 88-94 (Chapter 18)	- Do Now: Bespoke from WCF - Main Task: - WCF slide and responsive teacher tasks - Reading chapter 18 (pg.88-94) - TPS - This is the end of day 1. How does Dante feel now? - MCQ of characters perspectives /10 - Reflection: Has Dante's perspective in the text changed so far? How? Pick a quote from page 94 to support your idea.

Learning Chunk 3	Analysing Structure		Number of lessons	10

Lesson number	Learning Intentions	Lesson Structure

20	LQ: How does Malorie Blackman structure Boys Don't Cry? Read p95-104	Do Now: WOW – Structure 1 ● Definition of tension ● Show Freytag's pyramid and label ● Discuss what details were revealed in the exposition and add to diagram ● TPS: rising action - what do we expect to see here? ● Read p95-104 ● Introduce PEE (P1 Q3 style) ● Quotation explosion (students given Evidence and asked "What could the Point and Explanation be?") Reflection: How will people react to Dante and Emma at the Bar Belle?

21	LQ: How does Malorie Blackman build tension?
	
	Read page 105-114
	
	WCF
		Do Now: WOW – Structure 2
		● TPS: Recap predictions
		● Read page 105-114
		● Retrieval practice (of PEE/Structure from previous lesson)
		  ○ What is structure?
		  ○ What acronym do we use when writing about structure?
		● Recap: What happens at Bar Belle? How do the characters react?
		  ○ Students write a short summary of what they have just read.
		● Intro to big question: How does Malorie Blackman build tension?
		  ○ Students work in pairs to find quotations from characters' reactions to Emma that build tension
		  ○ Show model paragraph exploring rising action from the start of the chapter
		  ○ Students identify success criteria
		Reflection: Students write up a PEE to answer LQ WCF on this task

22	LQ: What is dual narrative and how does Blackman use it?
	
	Read page 115-117
		Do Now: WOW – Structure 3
		● TPS: What do you think dual narrative is? What does dual mean? What does narrative mean?
		● Explanation of dual narrative with examples
		● Look back at earlier in the novel to exemplify dual narrative (p.47-49, then page 61). Consider the following questions:
		  ○ Why has dual narrative been used?
		  ○ How effective is it at telling a story?
		  ○ Why would this interest a reader?
		  ○ What does it allow the writer to do?
		  ○ How is it used to create tension?
		● Read page 115-117
		● What happens to Adam at Bar Belle that Dante doesn't see? Create a different experiences table to show what happens to the two boys.
		● Identify the effect on the reader of dual narrative by answering the following questions:
		  ○ What effect does dual narrative have on the reader?
		  ○ How can dual narrative be used to develop the plot?
		  ○ How can dual narrative be used to conceal information until later?
		  ○ How can dual narrative be an effective way to develop character?
		● Reflection: How is dual narrative used in Boys Don't Cry?

23	LQ: How has Dante's character developed?
	
	Read p118-129
		Do Now: WOW- Characterisation 1
		● Read p118-129. Questions to consider:
		  ○ What advice does Dad give Dante?
		  ○ How does Dante feel after Emma strokes his cheek?
		  ○ How does Dante feel about Adam's friends being girls?
		  ○ How does the arrival of the DNA kit build tension?
		● Students provided with a series of quotations from earlier in the novel (page 10-13) and asked to find quotations in chapter 22 which show Dante's development.
		Reflection: How has Dante's character developed since the start of the novel? How do you know?

24	LQ: How does Blackam use events to build tension?
	
	Read p130-141
		Do Now: WOW - Characterisation 2
		● TPS: What does it mean to be prejudiced? Give some examples.
		● Definition of prejudice
		● Read p130-141. Questions to consider:
		  ○ Why do you think Dante was feeling guilt about the DNA test?
		  ○ How do people react to Dante when he is out with Emma? How does this reflect society and their views on teenage pregnancy?
		● TPS - How does Blackman use prejudice to build tension in this chapter?
		Reflection: Pick a quotation and explain how it builds tension in the chapter.

25	LQ: How does Blackman withhold information to build tension?
	
	Read page 142
		Do Now: WOW - Characterisation 3
		● TPS: What secrets have we seen in the book so far?
		● Read page 142. Questions to consider:
		  ○ How is Adam feeling in this chapter?
		  ○ Why could he be thinking about his mum?
		● Introduce idea of multiple interpretations
		● Create resource with extract in the middle and space for 3 interpretations
		● I do, We do, You do - what is Adam feeling? Why? What might have happened to him?
		● Complete paragraph on withholding information to build tension
		Reflection: Pick another secret from the novel and summarise how it builds tension (given 3 options)

26	LQ: How does Blackman use contrast? ==WCF== Read p143-153	Do Now: WOW - Empathy 1 ● Explanation of contrast with images to help ● Read p143-153 ● Summarise events of the chapter in your book ● Share first sentence of chapter and last sentence of chapter ○ What is the difference between them? How does it make the reader feel? Reflection: How has contrast been used to present Dante's character development? ==WCF==

27	LQ: How do I identify structural features in an extract?
	
	Read p154-164
		Do Now: WOW - Empathy 2
		● Define structural features that we have looked at so far (contrast, secrets, dual narrative, building tension, foreshadowing)
		● Read p154-164. Questions to consider:
		  ○ How does Dante feel about his aunt Jackie?
		  ○ What does Jackie help Dante with?
		  ○ How does Dante feel afterwards?
		● Students to identify structural techniques from the chapter they have just read
		● TPS: Students comment on the effect of the ones they can identify
		Reflection: Students evaluate which one of these builds the most tension

28	LQ: How has Dante developed since the start of the novel?
	
	Read p165-174
		Do Now: WOW – Empathy 3
		● How is Dante presented as a father early in the text? Could share quotations on the board from the first few chapters to encourage discussion.
		● Read page 165-174.Questions to consider:
		  ○ How is Dante presented in this chapter?
		  ○ How has he started to change?
		  ○ How does he feel about the DNA test?
		● Students provided with quotations which show Dante's development. Students asked to explain how these quotations show he has changed.
		Reflection: How has Dante developed as a father since the start of the novel?

29	Buffer/synoptic	● Do now bespoke ● Blue box 3 - Structure /10 ● catch up with reading or cover any areas for development for your class.

Learning Chunk 4	Language and Themes	Number of lessons	12

Lesson number	Learning Intentions	Lesson Structure
30	Recall What is a theme?	• Do Now: WOW - Tone 1 • Main Task: • WCF from previous task in synoptic lesson. • Define the word theme - what themes have we seen in previous texts? • Recall themes from Romeo and Juliet. • Recall themes from the reading so far (chapter 1 - 29) • I do, We do, You do - staff to pick moments in the novel so far and show theme, we do pick moment and theme together, you do pupils to pick moment and match to theme in a simplified grid. • Check answers and correct/mark in green pen. • Reflection: What is theme? What themes have we seen in the novel so far? What is Blackman teaching us through the key themes?
31	What is Tone? Pages 175-181	• Do Now: WOW - Tone 2 • Main Task: • Reading chapter 29 (pg.175-180) • What themes can be identified in this chapter - dual coding - family, responsibility, love, happiness. • TPS- What different tones are presented in this chapter? • I do, we do, you do modelling tones throughout the extracts. • Look at some examples with the tone wheel and attach tones to certain previous short extracts from the novel. Identify tones in extract from page 176 - anxiety, 177-178 - humourous, 181 - joyful • Look at some mini-extracts from Chapter 10 to show the tone shift in dad. Chapter 4 for tone shift in Dante. • HA/LA questions about tone and tone shifts that each character experiences (Dante, Adam, Dad). • Reflection: inference questions based on key tones and character development. • Reflection: writing a diary entry from the perspective of one of the characters in today's reading.
32	How does Blackman present Adam's feelings in this chapter? Tone in Adam's character Pages 182 (Chapter 30)	• Do Now: WOW - Tone 3 • Main Task: • Reading chapter 30 (pg. 182 - 183). Answer inference questions afterwards. • Retrieval practice questions- based on tone and inference from the previous lesson. • Introduce juxtaposition - could talk about the juxtaposition in tone from one chapter to the next. • Printed extract to annotate. - annotate juxtaposition in the first line which links directly to the juxtaposition in their relationship when Adam and X are alone or not. • Look at the question that pupils will be answering: How does Blackman present Adam's feelings in this extract? • Plan their response by having a strong point, selecting appropriate evidence and making a suitable inference. • Independent write up using basic sentence starters. WCF on this in following lesson. • Reflection: What tone is created in this extract? What theme is created in this extract? Change the tone of quotation.
33	How has Blackman presented Dante in this chapter? Pages 183-193	• Do Now: WOW - Bigotry 1 • Main Task: • WCF slide on evidence and inference use to respond to needs and scaffold PETAL grid later. • Recap the word prejudice and discuss examples (LA Slide available). • Reading chapter 31 (pg. 183-193) - Discuss: What happened in this chapter? What form of prejudice is explored in this chapter? How does Dante

	(Chapter 31)	feel? ● Introduce the question that pupils will be answering in the lesson - How has Blackman presented Dante in this chapter? ● (LA Slide available which provides quotations). ● Mini PETAL paragraphs in the form of mind-map explosions (LA Slides are available with the technique focus). ● Independent practice- writing a PETAL which answers the question. (LA Slide does not have a technique focus). ● Reflection: answer three inference based questions.
34	How does Dante experience prejudice? pages 194-203 (Chapter 32, 33, 34)	● Do Now: WOW - Bigotry 2 ● Main Task: ● Reading chapters 32-34 (pg. 194-203) - Discuss: How does Dad show he cares in chapter 32? How is Adam's chapter different to the other two? What is the tone? What problems does Dante face in Chapter 34? ● Introduce the question that pupils will be attempting - How has Blackman presented prejudice in this chapter? ● Look specifically at pages 200-1 to find quotes about prejudice. (LA Slide provided with quotes) ● Mini PETAL paragraphs in the form of mind-map explosions - everyone needs to focus on technique in this lesson. ● Use the PETAL worksheet to write up their answers in detail. ● Reflection: answer three questions about prejudice and the writer's message.
35	How does Blackman use language to create a tone? Positive connotations and negative connotations in language. Pages 204 -215 (Chapter 35, 36)	● Do Now: WOW - Bigotry 3 ● Main Task: ● Introduce connotations - include connotations for the images. Connotations of 5 key words and justify their reasons. ● Introduce the idea that connotations aren't just positive and negative but can be specific to certain themes and ideas. ● Reading chapter 35 and 36 (pg. 204- 215). Answer inference and comprehension questions. ● Independent quote explosions. "We all buzzed around her like bees- she loved it" and "Chips were flying round the table like insults". Focus on picking the best word, identifying positive or negative connotations, and identifying language features. ● Reflection: What tone was created when talking about Emma's birthday? What tone was created when talking about the dinner at Bar Belle?
36	Howdoes Blackman use language to present the attack? Pages 216 - 220 WCF	● Do Now: WOW - Derogatory 1 ● Main Task: As we read, write down all the words with violent connotations. ● Trigger warning at the beginning - homophobic violence. ● Introduce semantic fields and write definitions. ● Reading chapter 35 (pg. 216-220). Discuss: Why is this told from Dante's perspective and not Adam's? ● Write down words with violent connotations. ● Introduction to the question: How does Blackman use language to design the attack? ● Print page 218 as an extract to annotation. ● Select quotes from page 218 that answer the question and pick out language features focussing on connotations - guided practice - We Do. ● PETAL backwards fading - We do. ● You Do - PETAL. WCF on task ● Reflection: Label where PETAL has been used on your partners work. Give them a WWW and EBI.
37	How does new information dad reveals add to the theme of secrecy?	● Do Now: WOW - Derogatory 2 ● Main Task: ● Recap Dad's character with quotes to show he is strict. ● Reading 221-236. Answer questions while reading: Does this information change how we feel about the relationships between the characters e.g.

	221- 236	Dante and Dad? Aunt Jackie and Dad? Does this change our understanding of Dad's reaction to Emma now make more sense? ● Create a resource for pupils to fill in while they are reading about what is revealed about dad in this chapter and how Dante feels about this. ● TPS - How does this new information add to the theme of secrecy? Why was dad keeping this secret? ● Reflection: How does this new information reveal more about Dad's character? How does this change the way the reader sees him?
38	Theme of love with last couple of pages of previous chapter How does Blackman present the theme of love in this extract?	● Do Now: WOW - Derogatory 3 ● Main Task: ● What themes have been explored over this cycle of reading? ● What themes have been explored in the whole text? ● Introduce the question: How does Blackman present the theme of love in this extract? What is the theme? What is it asking us to do? ● Extract from 234-235 - Give pupils time to pick independently. ● Go through steps to generate points and gather evidence. ● Annotate under visualiser to find quotes from this extract to answer the question feedback on their independent quote finding. ● Quote explode the chosen quotations - we do, you do. ● PETAL grid to break down a paragraph to plan an answer to that question. ● Reflection: How does this extract juxtapose the way the family was described at the beginning of the novel? (add definition of Juxtaposition as a reminder) LA SLide available.
39	Theme of family with chapter 39 How does Blackman present the theme of love in this extract? (pages 237-241)	● Do Now: WOW - Critique 1 ● Main Task: ● Reading Chapter 39 (pg. 237-241) - Discuss: how is Adam lucky? ● Go through PETAL- paying extra attention to the Link. ● Pupils to identify the best Link based on 4 options. ● Check answers and explain which option was the best and why it is a good 'Link'. ● Introduce question: How does Blackman present the theme of love in this extract? and breakdown. ● Extract 239 - "Emma reached for her teddy". until end of 241. ● Same as last lesson: extract, annotate, PETAL plan and write up. But more independently. I do, We do, You do. small steps. ● Reflection: Write up PETAL answering the question: How does Blackman present the theme of love in this extract?
40	Checkpoint MCQ GREY BOX - PETAL How has Dante changed throughout the text?	● Do Now: WOW - Critique 2 ● Main Task: ● Recap: At the beginning Dante is… In the middle Dante is… In the last thing we read Dante is… (LA Slide available with pictures) ● Quotation match up which links to Dante and Emma's relationship at each stage of their relationship. ● MCQ and Self assessment - Record scores on SP ● TPS- How has the family changed since Emma's introduction? How has Dante changed specifically? ● Introduce question: How does Blackman present Dante as a character who changes? ● Extract page 184. from "But I had Emma" to "as fast as possible" Pupils independently pick quotes to answer question. ● Petal X2 20 mins with sentence starters. ● Reflection: How has Dante changed throughout the text?
41	Synoptic	● Do Now: WOW – Critique 3 ● Main Task: ● WCF slide ● Blue box - Themes and Language /10 ● Bespoke responsive teaching- PETAL improvements, backwards fading, quotation explosions, independent write up. ● Improve PETALs and create resource options for teachers to pick and choose the most important aspect to improve e.g. slide on P, E, T, A, L ● Reflection: BESPOKE

Learning Chunk 5	Intentions and Messages	Number of lessons	4

Lesson number	Learning Intentions	Lesson Structure
42	242-254 Message about revenge and violence LQ: What is Blackman's message about masculinity and homophobia?	• Do Now: WOW - Message 1 • Main Task: • Trigger warning - upsetting events for some pupils. • Reading 242-254 Discuss: What is revenge? What is Dante trying to do? Why? What has he realised about himself? How do you know? • Questions to answer written: • 1. How is Dante showing his love for Adam here? • 2. What are his intentions? • 3. How does that present ideas of Masculinity that we have looked at previously? • Reflection: What messages about masculinity is Blackman exploring here? (could offer ideas and they pick the closest to their opinion e.g. Men are taught to fight violence with violence, Blackman is exploring the effects of toxic masculinity on others with Josh hiding his sexuality, Blackman is presenting masculinity being toxic through Dante having homophobic reactions without addressing them) Pick which statement they agree with more and explain why. • Reflection- What is Blackman's message about the effects of homophobia?
43	255-262 Message about mental health - effects of homophobia LQ: What is Blackman's intended message about the effects of homophobia?	• Do Now: New WOW - Message 2 • Main Task: • Introduce the subject of Trauma - trigger warning • TPS: What are the mental and physical effects of trauma? What are the different kinds of trauma that people face? • Reading pg.. 255-275 - answer the questions afterwards. • Create a table of quotations for physical and mental effects. Focus on a short extract. (LA Slide available) • Use inference to develop ideas about the physical and mental effects. • Evaluation question – which would be worse for Adam. The physical or mental effects? • Students write up ideas. • Reflection: What is Blackman's intended message about the effects of homophobia?
44	276-287 Suicide LQ: What is Blackman's message about masculinity?	• Do Now: WOW - Message 3 • Main Task: • Trigger warning - suicide • Reading chapter 46 - pg 276-281 Discuss: How does Blackman create tension in this extract? How are the different relationships affected by what Adam does? How is forgiveness presented? How is intimacy presented? • Reading 281- 287 • Extract from "At my puzzled look" … "More we had in common". Highlight the quotations that link back to our first WOW - masculinity. • TPS – How does Blackman present masculinity in this chapter? • Students offer their quotes to do a quote explosion on the board and in books to answer that question. With PETAL based questions around it. • Quotation explosions- independent practice. • Reflection: What is Blackman's message about masculinity in this chapter? How does this version of masculinity contrast to what Dante did to try and show his love for Adam previously (revenge)?
45	288-302	• Do Now: Prediction - How do you think the book will end? Why? • Theme prediction- what themes do you think will be presented in the end of the novel?

Message about family	● Read pages 288-302 and answer the comprehension/ inference questions.
LQ: What is Blackman's message overall?	● Complete the MTP and mark answers. ● Students to complete a blank knowledge organiser (LA Slide available) ● Independent Boys Don't Cry round up- answer summary questions. ● Reflection: Journaling the ending of the book in no more than 50 words. What have you learned from it? What do you think is the message of BDC?

Year 9 Spring Term

KS3 Schema

Year 9 Overview

Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26
Learning chunk 1 (8 Lessons) Preparing to read MOV (context and decoding)		Learning chunk 2 (8 Lessons) Characters		Learning chunk 3 (5 Lessons) Language Analysis		Learning chunk 4 (10 Lessons) Structure		Learning chunk 5 (4 Lessons) Themes	Learning chunk 6 (4 Lessons) Performance and Oracy	
Pedagogical Approaches: TPS, Small Steps, Teaching deliberate vocab		Pedagogical Approaches: Teaching deliberate vocab, TPS, WCF, MCQ		Pedagogical Approaches: RP, Small steps, backwards fading, I do we do you do, WCF, MCQ		Pedagogical Approaches: Teaching deliberate vocab, TPS, Small steps, MCQ, WCF, abstract concepts with concrete examples		Pedagogical Approaches: TPS, WCF, MCQ, KO	Pedagogical Approaches: Performing learning	
Components: *Students will learn:* That we still study Shakespeare and his relevancy to today's society. That Elizabethan society was a patriarchal society. That Christians and Jews had religious conflict. That the society of Elizabethan England was religious. That there was a hierarchy of status in society (Great chain of being). That Shakespeare uses words that are still used today. That knowing every word in a quotation is not necessary for comprehension. That Shakespeare writes in metaphor which can complicate the meaning. Composition:		Components: *Students will learn:* That the main characters in Act 1 are: Shylock, Antonio, Portia, Bassanio That Shylock is the intended villain of the play That Shylock is the villain because of the religious context. That speech marks contain direct speech, begin with a capital letter and end with a piece of punctuation inside the speech mark at the end, followed by a reporting clause and the reporting clause can move to the beginning of the speech. That characters can have inner conflict. Composition: *Students will be able to:* Convert the play into narrative dialogue using speech		Components: *Students will learn:* That the best quotations are relevant to the question. That they apply what-how-why to their quotation analysis. That Shakespeare was inspired by religious conflict in the Elizabethan times and this is why he has included it in his play. That characters can be presented in complex ways that represent people in real life i.e. Portia is a victim of gender stereotypes and the limitations these bring, yet is also prejudiced against people of colour.		Components: *Students will learn:* That the they can map the events of the play onto Freytag's pyramid. That the courtroom scene in act 4 creates tension as we wonder whether Shylock will get his pound of flesh. That Portia uses Shylock's own words to reverse the outcome of the courtroom trial. That Shakespeare foreshadows the ending of the play and the part that his female characters play in it, creating tension for the audience (that the female character pretend to be lawyers, during the court scene, proving their intelligence and male stupidity) That some audiences might feel differently about the ending of the play and how Shylock didn't get his pound of flesh. A modern audience feels sympathetic, whilst an Elizabethan audience feel happy that a Jewish man has been outwitted.		Components: *Students will learn:* That the play has thematic links to prejudice, deceit, wealth, gender, friendship, justice, love, revenge and religion. That they can identify these themes within quotations. That they can use what-how-why to answer a thematic question. That they can identify quotations evidencing these themes. Composition:	Components: *Students will learn:* That there are the six main areas of theatre that can be applied to MOV (actors, audience, director, stage, design and text). That MOV was intended to be performed on a stage. That Antonio and Shylock have different viewpoints and to present these different viewpoints in a speech. That they can write a speech using the viewpoint of a character. Composition: *Students will be able to:* Create a speech using character viewpoints.	

Students will be able to: Translate an extract independently	punctuation. Write W-H-W paragraphs about the characters. Write a piece of creative writing about inner conflict. make inferences about characters based on quotations from the play.	Composition: *Students will be able to:* Explode quotations Write up what-how-why analysis paragraphs. Write the opening to a newspaper article.	That a courtroom is where conflict is resolved and the process involved with that. Composition: *Students will be able to:* Map out the plot of MOV on Freytag's pyramid. Identify appropriate quotations.	*Students will be able to:* Complete the grey box thematic essay question.	

Learning Chunk 1	Preparing to read MOV (Context and decoding)	Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	LQ: Is Shakespeare still relevant today?	Do Now: Hierarchy WOW 1 Main Tasks: ● Who was Shakespeare? TPS then slide with info ● Why do you think that Shakespeare is still famous today? TPS ● Discussion about why Shakespeare's plays are universal ● Slides on how Shakespeare coined phrases ● Are you familiar with any of his literature? TPS ● Where can we see Shakespeare in a modern context – film adaptations. Task: Can you think of any others? ● Match the Shakespeare blurb to the modern film task Reflection: ● Write down reasons why we study Shakespeare. Why do you think these stories are still applicable today?
2	Recall	LQ: What was life like in the Elizabethan era? WOW: Hierarchy	Do Now: Hierarchy WOW 2 Main task: ● Elizabethan definition ● Definition and picture exploring the great chain of being ● Elizabethan society with information from videos (https://www.youtube.com/watch?v=tDh-i6hdA2g and https://www.youtube.com/watch?v=QW8KW40zN2k) ● The role of Elizabethan women. ● Education

			• Unmarried life • Married life • Read article on Gender inequality in the theatre (Shakespeare times) • True or False quiz Reflection: Answers on T/F quiz
3	Content	LQ: How are the different religions important? WOW: Hierarchy	Do Now: Hierarchy WOW 3 Main Task: • Where is God placed on the social hierarchy? • What were the main religions in Elizabethan England? What religion were the characters in Romeo and Juliet? Who was the most religious? Why? • Create knowledge organiser on religion in the Elizabethan era • Introduce usury (the action of lending money with interest) and how it was used to justify anti-semitism. • Display offensive caricature of a Jewish person to facilitate discussion around stereotypes and prejudice. • TPS - How might religion have influenced Shakespeare? Why do you think he chose to have a play about religion? • TPS - What do you think life would have been like for a jewish person in the 16th century? Reflection: • Why do we think Shakespeare wrote texts with religious themes? • What could he get out of it? • How can the audience relate?
4	Content	LQ: How do different beliefs lead to conflict? WOW: Conflict	Do Now: Bespoke Main Tasks: • Discuss different types of conflict • What is conflict? How is conflict seen? What might conflict result in? Why is religion powerful? • Define prejudice. TPS who faces prejudice? Why? • Worksheet on modern religious conflicts • TPS: Do you think that religion causes conflict? • TPS: Who in the Elizabethan era would face prejudice do you think? • Use GCSE pod on Context. • Where have we seen some elements of prejudice in the play so far? Act 1 Scene 2? Reflection: • Give an example of a conflict you have learned about today? Why did it happen? • Who is involved in the conflict? (Leaders of faith, followers, government). • What is the impact of this conflict on the wider world?
5	Content	LQ: How can I decode language?	Do Now: Interpretation WOW 1 Main tasks: • Shakespeare Quiz • Introduce the word/skill "Decoding". • Read gangster's paradise and annotate to decode what he is talking about. • TPS: How Coolio chosen to express himself? Why has he chosen that? • Is this how people speak in real life?

			• Teacher slide - Decoding rap - We are identifying Misconception: they didn't speak that way all the time it was entertainment like seeing performance rap/art • Teacher slide - This is the same as Shakespeare - it is written in verse with rhythms and rhymes chosen for effect. Just like rap. • Annotate to decode, highlight words they know and gauge the story. Reflection: • Why is Shakespeare still relevant today? IS it a crucial part of our education?
6		LQ: How can I decode Shakespearian language?	Do Now: Interpretation WOW 2 Main tasks: • Creative introduction to decoding language e.g. find an extract from a Shakespearian play and black out all the archaic language – can you still get the gist of a story? - How does this link to last lesson? - Learning how to separate and not understand everything but get the gist • Learning Shakespearian archaic language (thy, thee, thou, Ye) • Decoding quotations): - "Romeo, Romeo! Wherefore art thou Romeo?" - "The Lady doth protest too much, methinks" - "Shall I compare thee to a summer's day? Thou art more lovely and more temperate." • Read a brief extract of the Tempest (Caliban and Prospero insulting each other) and Macbeth, Act 1, Scene 5 - Have them highlight words they do know. Can they understand what is happening in that scene? Were they correct? Reflection: • What universal themes does Shakespeare include in his plays? Why are these still popular today?
7	Content	LQ: How can I apply my decoding skills to MOV?	Do Now: Interpretation WOW 3 Main Tasks: • Translate/decode key quotation from Act 1, Scene 1 MOV: - "In Belmont is a lady richly left, And she is fair and—fairer than that word— Of wondrous virtues." • Read Act 1 Scene 1 - Summarise • Read Act 1 Scene 2 - Summarise • Choose a mini extract from Scene 1 and annotate to decode • Rewrite Scene 1 in modern translation - have success criteria e.g key events in the scene, language features, characters' names. • WCF on Translation task. • Reflection: • Read your partner's translation. Is there anything you would add in green pen. Give them a WWW and EBI.
8	Synoptic/ buffer	LQ: How can I demonstrate my knowledge?	Do Now: Bespoke Main Tasks: • Address misconceptions slides: Quotations, Inference, Context (Shakespeare context questions on religion - WCF Knowledge based questions, one decoding question, what is prejudice, what different types of prejudice can be seen, Plot Act 1 Scene 1 and 2. • Option for students to complete blank knowledge organiser focused on context. Religion, Elizabethan England, Prejudice, Gender, WOWs

Learning Chunk 2	Characters (Creative Writing Focus)	Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
9	Recall	LQ- Who are the main characters in Act 1? WOW: Exposition	Do Now: Exposition WOW 1 Main tasks: - Reread Act 1 Scene 1 and 2 Readers for Scene 1 – Salarino, Salanio, Antonio, Lorenzo, Gratiano, Bassanio - Readers for Scene 2 - Portia, Nerissa, - Write character summaries for Antonio, Bassanio, Portia and Nerissa - Recall questions - Who is sad? What do people suggest may be a reason for their sadness? How do we know they are sad? - Recall/inference questions scene 2: If this is a quote from Portia. What can we infer about her? (have example inferences on the board for LA) Reflection: - How does what we have read in Act 1 Scene 2 relate to our context of the Elizabethan period?
10	Content	LQ – What makes a villain? WOW: Exposition	Do Now: Exposition WOW 2 Main tasks: - Definition of 'The othering'. - Villains in Disney - TPS: What do these villains have in common? - Villains as 'others' - Read Act 1 Scene 3 – Introduction of Shylock - TPS: Discuss how he could be seen as a villain to the audience - I do/We do/You do on quotations - focus on Shylock Reflection: - Why do you think villains are commonly presented as 'the other'? Why might writers follow these common prejudices? Does Shakespeare present Shylock with any stereotypes?
11		LQ: How has Shakespeare used language to present the characters in Act 1?	Do Now: Exposition WOW Main Tasks: - RTP – Summarise Act 1 - How to write speech puctuation accurately

		WOW: Exposition	- Choose quotation from each character in scene – 3 quotation explosions with a link on language analysis. Inference and then technique and effect on reader - Translating the play into prose - Look at an example WAGOLL of translated Romeo and Juliet. - Creative Writing creating speech between characters from Act 1 Scene 3 - Create success criteria e.g. Language features, speech accuracy SPAG, characters names, good translation of main events, A translation of the quote the analysed before Reflection: - If Merchant of Venice was translated into a modern text what genre do you think it would be? Have pictures to dual code. Romance, Gangs/action, mystery, comedy .
12	Content	LQ – How does Shakespeare present Portia? Starter Bespoke	Do Now: Bespoke. Main Task: - What is a flaw? 2. What might make a "flawed" character? Characters on slide Such as romeo, friar lawrence, The joker. make explicit in the notes that sometimes they are heroes sometimes they are villains and all characters can be flawed.- 3. How are these characters flawed? 4. What has happened in the play so far? - Read Act 2 Sc 1 - TPS - How is Portia a victim? - Recall contextual facts - women - two quotes where Portia has no choice – explode using W-H-W - "In terms of choice I am not solely led By nice direction of a maiden's eyes. Besides, the lottery of my destiny Bars me the right of voluntary choosing." and "If I should marry him, I should marry twenty husbands. If he would despise me I would forgive him, for if he love me to madness I shall never requite him." -both show she can't pick her own husband and she is nervous she will marry someone she doesn't like. How does this link to ideas of the Elizabethan period? answer this question in their books. sentence starter: Portia is a victim because… This is reflective of the Elizabethan time period because… - Character W-H - W on Portia as a victim Reflection: Who else is a flawed victim in MOV? Why? Does that change how we see antagonists? Think back to our Villains lesson, which other villains are victims?
13	Content	LQ – How does Shakespeare present inner conflict? WOW: soliloquy	Do Now: Soliloquy WOW 1 Main tasks: - Introduce inner conflict - definition: inner conflict and example: Frodo fights against the power of the ring in Lord of the Rings, deciding whether to throw the ring or keep it for his selfish gains. (watch this https://www.youtube.com/watch?v=2Ftxu6P_HOQ) - Image task: what inner conflict might these people be experiencing? collection of images to show different types of inner conflict - decisions, mental health, repression, identity? e.g. liking something they try to hide from people - Introduce soliloquy (in prep for reading Launcelot's) via definition and function of soliloquies. - Read Act 2 Scene 2 - Summarise Act 2 Scene 2 and identify Launcelot's inner conflict. What type of inner conflict is he experiencing? What is deciding between? why? What reasons does he give? - Students select quotations which show Launcelot's inner conflict. LA with grid partially filled. HA with empty grid (just basic one column with the title Quotations that present Launcelot's inner conflict, to stick in books). (an inner struggle is going on in his mind between his conscience advising him to be a faithful servant and the devil tempting him to leave shylock's service and take up service with Bassanio).

			Reflection: Which other characters have experienced inner conflict?

14	Content	LQ: How can I present inner conflict in creative writing?
		
		WOW: soliloquy
			Do Now: Soliloquy WOW 2
			Main tasks:
			● Recap inner conflict (synonyms for inner e.g. internal)
			● Re-read Launcelot's soliloquy and summarise
			● TPS - What techniques can we use for creative writing?
			● Creative writing task
			  - LA - plan and write internal monologue (a modern rewrite of his soliloquy) from the perspective of Launcelot Gobbo - focus on inner conflict.
			  - OR HA students could plan and write an unrelated piece of creative writing, give three options e.g. choosing between two items in a supermarket (tin of beans), choosing between staying in or going out with friends when it is cold, choosing between attending a tutoring session, Choosing a present for your friends birthday.
			  - Slide with an example soliloquy on it.
			  - <mark>Use as WCF</mark>
			Reflection: Where have you hit the success criteria?

15	Content	LQ: How does Shakespeare display inner conflict? WOW: soliloquy	Do Now: Soliloquy WOW 3 Main tasks: ● WCF slide ● Read Act 2 Scene 3 ● Summarise Jessica's inner conflict: Alack, what heinous sin is it in me To be ashamed to be my father's child! But though I am a daughter to his blood, I am not to his manners. O Lorenzo, If thou keep promise, I shall end this strife, Become a Christian and thy loving wife. ● Retrieval questions: What has Jessica decided? How does she feel towards her father? Why is she still conflicted then? What could she have done? ● Decode the speech above ● What can I include to make my creative writing better? Give WCF feedback on the slide for teachers to fill in what their class needs. - Create success criteria. ● Creative writing task: modernise Jessica's inner conflict. Reflection: Where does your creative writing hit our success criteria?
16	Synoptic	LQ: How do I demonstrate my knowledge so far? Starter Bespoke	Do Now: Bespoke based on errors in MCQ Main tasks: ● <mark>MCQ - /10 from cycles 1 and 2 inference, character, key quotes, Act 1</mark> ● Character grid fill ● Character match-up ● Questions on Antonio/Shylock (OLD SLIDES 8 and 10) ● Quotation Explosion - Antonio, Launcelot, Jessica, Portia (different options and class teacher chooses depending on class needs) ● Context task - List three contextual points and three characters e.g. Portia (womans role), Shylock (Anti-semitism), Prince of Morocco (racism/people in Elizabethan England wouldn't have met a black person or a jewish person most likely) They write a sentence to link the character to the piece of historical context. Give sentence starters e.g. Portia is _____ she is displayed this way due to the

			historical context of Elizabethan women being treated as…
			Reflection: What have I learnt about the play so far? What aspect of the play do I find the hardest? Quotations, Plot, Characters and Context- Use print screen of score card to show where to write it. In notes: They put it on their score cards and class teacher in RTM

Learning Chunk 3	Language Analysis AOD	Number of lessons	5

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
17	Recall	LQ: How can I select appropriate quotations for analysis? Starter Bespoke	Do now: bespoke - Respond to reflection from last lesson Main tasks: ● Discuss the purpose of quotations, what they do for our analysis etc. Then ask why is it important that we select the appropriate quotation. ● Based on Act 2 Scene 2 and 3, use a series of statements and give pupils three optional quotations to choose from. Discuss as a class which one is more appropriate. I do/We do/You do approach to selecting quotations (have several 'you do' tasks. ● Quotation explosions (I do/We do/You do) - Select a few quotations from the above task. Using the point and the quote (as these have already been discussed in the previous task) explode these quotations making sure the analysis is really clearly linked to the quotation and point. Reflection: How can I tell if I have selected an appropriate quotation?
18	Recall	LQ: How does Shakespeare present the love of Lorenzo and Jessica? WOW: Judicious	Do Now: Judicious WOW 1 Main task: ● Character's partners match-up activity (OLD) ● Read Act 2 Scene 4,5,6 ● Translate quotations - Choose quotations specifically linked to Lorenzo and Jessica's love from sc 4,5,6 ● I do/We do/You do quotation explosions (choose quotations from translations) ● W-H-W paragraph Reflection: ● Why does Shakespeare present Jessica and Lorenzo's love as joyful, exciting and hopeful?
19	Content	LQ: How is Portia presented in this Act 2 Scene 7? WOW: Judicious	Do Now: Judicious WOW 2 Main tasks: ● Moral choice task ● Read Act 2 Scene 7 (Prince of Morocco chooses the incorrect casket and Portia is relieved). ● Come up with several inferences from the Act 2 Sc 7 and ask pupils to find the appropriate quotations for these inferences. Make sure that they explain how the quotation links to the inference ● TPS: Compare to earlier in the play

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
			• Students to imagine they are a journalist and they are asked to write an article about the Prince of Morocco choosing the incorrect casket. Reflection task: • What is the play trying to teach us? How would a Shakespearian audience react to the Prince of Morocco's failure?
20		LQ: How does Shakespeare use language to present prejudice in Act 2 Scene 8? WOW: Judicious	Do now: Judicious WOW 3 Main task: • RECALL CONTEXT SLIDE • TPS: Recall views on Judaism • Read Act 2 Scene 8 • Discuss/annotate scene • TPS: Where do we see prejudice in this scene? • Pick quotations that show prejudice • Explode quotations (i do, we do, you do) • Write up W-H-W explicit to include context linked to prejudice WCF task Reflection: How is a modern audience's interpretation of anti-semitism different to a Shakespearean audience's?
21	WCF / blue box	LQ: What are the key events of Act 2? Starter Bespoke	Do Now: Bespoke Main tasks: • WCF SLIDE • Read Act 2 Scene 9 – discuss • Retrieve plot of Act 1 and Act 2 - two separate mind maps that they complete and then add to with green pen. Or could provide pupils with key events and they have to put them in order, separating them into Act 1 and Act 2. • Blue Box MCQ on plot, picking accurate quotes and inference • Respond to blue box choosing based on your class - Include GCSE pods and tasks linked content of MCQ. Reflection: • What top tips would you give your partner for analysing the Shakespearean language?

Learning Chunk 4	Structure		Number of lessons	10

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
22		LQ: How does Shakespeare use tension as a structural feature?	Do Now: Bespoke from Blue box Main tasks: • TPS: Where have we seen tension before? Dual coding pictures of the texts they've read. • TPS: What techniques can create tension? • Watch two tense clips. The Kinsman water scene, Sherlock Holmes timer scene, Star Wars 'luke I am your father'. What creates tension in these scenes? • TPS: what has created tension so far? Why? (time they have left to fulfil the contact, the clause of the contract, the characters, the choices of the caskets)

			• Recap Freytag's pyramid and its labels. • Fill in Freytag's structure based on what they have read so far. (Exposition and Rising Action) - HA complete with no scaffolding. LA - provide events to put into pyramid. • Label/highlight the parts that create tension. **Reflection:** • How does Shakespeare create tension in MOV? • What do you predict will happen in the climax?
23		LQ: How does Shakespeare present emotions in MOV? WOW: Tension	Do Now: Tension WOW 1 Main task: • Summary of Act 3 Scene 1 • Read Act 3 Scene 1 • How does Shakespeare present emotions in MOV – Why emotions have you seen in Act 3 Sc 1? Who showed emotions? Why are they feeling this way? • Explore language that explores emotions through I do/We do/You do (in the form of quotation explosions) • W-H- W to answer 'How does Shakespeare present emotions in MOV?' Refection: • Use inference/ predict how Antonio would feel about rumours of his boat news.
24		LQ: How does Shakespeare create tension? (Structural focus) WOW: Tension	Do now: Tension WOW 2 Main tasks: • Recap on the challenge that Portia's father has set. Discuss Prince Of Morocco and how he failed. What his punishment was. Then discuss how this has set the scene for Bassanio's choice. What structural technique has Shakespeare used here? • Read Act 3 Scene 2 (Bassanio selects the correct casket but pause before reading the end to do a TPS on which casket they think Bassanio will choose and why. Then carry on reading) • Place Act 3 Scene 2 on Freytag's pyramid – why has Shakespeare done this here? What effect does it have? • TPS Did we expect Bassanio to win Portia's hand? why? • Why has Shakespeare written that Bassanio wins Portia's hand? Remind them of the intended genre - make predictions as to how the play might end. • Write up w-h-w, to the following question: How has Shakespeare built up tension in this scene? Reflection: What structural features has Shakespeare used in Merchant of Venice so far? How is this effective? What effect does this have on the audience?
25	Content	LQ: How does Shakespeare use foreshadowing? WOW: Tension	Do Now: Tension WOW 3 Main tasks: • Read Act 3 Scene 3 • Table on Shylock's behaviour • Read Act 3 Scene 4 • TPS: Discuss the gender roles (recall gender context – leading to dressing as a man) • Quotation explosion for following question: What is Shakespeare foreshadowing in this scene? • I do/You do/We do quotation explosion Refection: • What predictions do we have for the rest of the play? What will Portia do?

			● Use old lesson 33 – How does Shakespeare present secondary characters

26		LQ: What happens in Act 3 of MOV?
		
		WOW: Climax
			Do Now: Climax WOW 1
			Main tasks:
			  ● Summary of Act 3 far.
			  ● Read Act 3 Scene 5
			  ● TPS: Discuss prejudice
			  ● Understanding Shylock's behaviour – Why we feel sympathetic for him plus quotations to prove these points.
			  ● Consider quotations from elsewhere in the play too. Suggestions on the slide.
			Reflection: How does Act three contribute to the climax of the play? Why is this not the climax?

27		LQ: How does Shakespeare build to the climax?
		
		WOW: Climax
			Do now: Climax WOW 2
			Main tasks:
			  ● What is a court? Who are the important figures in the courtroom and what role do they play
			  ● TPs - prediction - What will happen?
			  ● Read first half of courtscene
			  ● Summarise so far
			  ● Predict outcome
			  ● Story board what has happened so far
			  ● TPS - discussion on sympathy for shylock
			Reflection: What has happened so far in Act 4 Scene 1?

28	Content	LQ: How does Shakespeare use tension in the court scene?
		
		WOW: Climax
			Do Now: Climax WOW 3
			Main Tasks:
			  ● Recap 1st half of court scene - discuss tense moments
			  ● Read second half of the court scene - discuss key aspects of the outcome and explore how this scene is the climax. How is tension created and portrayed in the scene.
			  ● Summarise the outcome of the trial
			  ● Climactic moment – watch the scene with Portia. Discuss why this is climax? Link to the fact that this is where the court may be forced to take Antonio's flesh and the barbarity of Shylock's request, and that fact that POortia is pleading with him. Discuss what the audience would want and how they feel
			  ● Discuss as a class which part is most climatic out of the whole of Act 4 Scene 1.How/where do they see this? How is tension created? Pick the most tense quotation and explode.
			  ● W-H-W on structure focus (tension) – WCF - scaffold with quotation explosion
			Reflection: How do you predict Act 4 Scene 1 to end?

29		LQ: Buffer: Is the verdict fair? / What happens in Act 4?
		
		WOW: Satire
			(Bit of a buffer to continue reading or to complete WCF petal etc.)
			Oracy lesson on court scene
			  ● Do Now: Satire WOW 1
			  ● Wcf slide based on W-H-W from previous lesson
			  ● Summarise Act 4
			  ● TPS - Discuss Justice and discuss whether true justice was reached
			  ● Explore the different outcomes for each character - have pictures up/grid and pupils to identify outcomes.
			  ● Language paper 1 question 4 style debate – A student having read this play said "Shylock was severely mistreated by the others in the play and did not receive true justice for the crimes committed against him"Pupils to come up with arguments for and against (maybe considering a modern versus shakespearean audience). Can they use quotations to back up

			their point. • Opportunity for pupils to debate this within the class • Reflection: Knowledge Organiser with headings: justice, court scene summary, characters involvement
30		LQ: How does Merchant of Venice end? WOW: Satire	Do Now: Satire WOW 2 Main Tasks: • Read Act 5 Scene 1 • TPS – How is this comic relief? If we hadn't read the rest what genre do you think this would be? • Character cards) - consider actions/key events they are involved in, key quotations, themes linking to character. • Recap Freyatg's pyramid and label– why has Shakespeare ended the play like this? How does Shakespeare use the five part plot lesson slides 4-7,9, 11 Reflection: Which part of the play do you think is the most important?
31	Synoptic	LQ: How do I demonstrate my knowledge of Merchant of Venice? WOW: Satire	Do Now: Satire WOW 3 Main Tasks: • MCQ - /10 Act 4, Act 5, Structural techniques, Effect/inference of structure • Blank knowledge organiser. • Variety of activities to support their understanding of the play so far. e.g gcse pod Reflection: How is the Merchant of Venice resolved? Does it feel like a resolution? How do you feel about the ending?

Learning Chunk 5	Themes		Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
32	Recall	LQ: What are the key themes in Merchant of Venice? WOW: Justice	Do Now: Justice WOW 1 Main Tasks: • Summarise the key events in each act. Plot using freytags pyramid - create resource with Act 1,2,3,4,5 in the Freytag structure and create boxes for pupils to write in. • Recall themes of the play using noun project activity. • Quotation sort into different themes. They match the quote to the character that says it then the theme. Give pupils a range of quotes and they have to choose the most appropriate for that theme. Revenge - "If I can get him once upon the hip, I will feed fat the ancient grudge I bear him." Religion - "The devil can cite Scripture for his purpose." Love - "But love is blind, and lovers cannot see The pretty follies that themselves commit." Appearance/deceit - "All that glisters is not gold; Often have you heard that told: Many a man his life hath sold But my outside to behold: Gilded tombs do worms enfold." Prejudice - If you prick us do we not bleed? If you tickle us do we not laugh? If you poison us do we not die? And if you wrong us shall we not revenge?" Gender - Besides, the lottery of my destiny Bars me the right of voluntary choosing."

			Reflection: Which theme is most prevalent? What were Shakespeare's intentions?
33	Wider reading	LQ: How can I analyse themes in MOV? WOW: Justice	Do Now: Justice WOW 2 Main Tasks: • Read extract of Shylock's speech Act 3 Scene 1- Summarise what is happening throughout the extract like in year 10. What themes can we identify? • Extract annotation looking for different themes - Prejudice • Prep for the W-H-W paragraph - Picking quotes for inferences and vice versa – match up - pre select quotations • Look at question: How has Shakespeare presented the theme of prejudice in Merchant of Venice? • One backwards faded paragraph as practice • Discuss success criteria. Scaffold as appropriate for class. Reflection: Peer assessment using success criteria
34		LQ: Can I answer an exam style question? WOW: Justice	• Do Now: Justice WOW 3 • Complete the grey box mini assessment from last lesson's prep - How has Shakespeare presented the theme of prejudice in Merchant of Venice? • Discuss success criteria formed in the last lesson. Scaffold as appropriate for class. • 20 mins for HA • 30 Mins for LA/MA
35	Synoptic	LQ: Can I improve my work? Starter Bespoke	Synoptic lesson Do Now: Bespoke • WCF • KO • Slides to help fill misconceptions • Themes slide: blank knowledge organiser with themes from lesson 36 - pupils have to fill in a quote, a character and an event that relates to each theme. • Have slides with answers on each theme to help • Go over success criteria of PETALs and do a waboll answering the question: How has Shakespeare presented the theme of prejudice in Merchant of Venice?. • Then class teacher to write a paragraph with the class to improve on WCF with feedback in mind and on the slide. Reflection: HA - Pick a different theme and write up a paragraph using your knowledge organiser you created today to answer the question: How has Shakespeare presented the theme of _____ in Merchant of Venice? inputting the theme of your choice. LA - Class teacher to pick theme pre-lesson and backwards fade a paragraph instead.

Learning Chunk 6	Performance and Oracy AJE		Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
36	Recall	LQ: How might the court scene have been performed? WOW: Oracy	Oracy lesson on court scene Do Now: Oracy WOW 1 Main Tasks: • 6 elements of theatre • Introduce the big task: Imagine you are shylock or Antonio – rewrite your speech to save your case in the court scene -RECAP • Discuss the emotions of the different characters in the play • Debate tactics: TPS and debate skill - How do you create an effective debate? What techniques are used for persuasive writing? (CDAFORREST) • Discuss how the different characters would defend themselves, what answer they would have to different questions. • Prepare/plan: If Antonio was to make a speech to save himself what would he say? Use screenshots on what they do say in the court scene to defend themselves • OR If Shylock was to make a speech to get his pound of flesh, what would he say? Use screenshots on what they do say in the court scene to defend themselves • Pupils to just choose their character and begin planning what to include in this lesson - make sure it is roughly 50/50 Reflection: Journaling - What do you think could have been the outcome had your speech been used in the court scene? What did you have to include to make your speech persuasive enough to make this happen?
37	Content	LQ: How might the court scene have been performed? WOW: Oracy	Do Now: Oracy WOW 2 Main Tasks: • Preparing to write the speech whether this is translating Antonio's speech from Shakespearian into modern day or writing a new one for Shylock. Make sure to emphasise that it has to be emotional and convince the audience. (CDAFORREST - Only the useful ones e.g. command, direct address, rhetorical questions, repetition, emotive language) • Speech writing plan - Use what's the problem? Why the decision is wrong? What can we do to fix it?/ a cry for help • Start write up Reflection: Partner to read your speech so far and create one more CDAFOREST/ tecnique that could be added to the speech.
38	Content	LQ: How can I use my oracy skills in performance? WOW: Oracy	Do Now: Oracy WOW 3 Main Tasks: • Continue with planning and writing. • Identify pupils that could be on either side to the debate/courtroom. • Ask them to practise their speeches, using oracy and dramatisation by pairing up with an Antonio/Shylock. Reflection: Write three top tips for your partner, to help them in their performance next lesson.
39	Checkpoint	LQ: How can I use my oracy skills in performance? Starter Bespoke	Do Now: Bespoke Main Tasks: • Perform to each other – Shylock and Antonio in front of the class • Class vote on who would win • Scaffolded sheet for listeners to help them decide the winner based on the success criteria

			devised last lesson. **Reflection:** Has true justice been served in the Failsworth classroom?
40		BUFFER	●
41		BUFFER	●

Year 9 Summer Term

	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	Week 40
	Learning chunk 1 (8 Lessons) Setting and Exposition		Learning chunk 2 (10 lessons) Writing Analysis (plus Exam Prep and Exams)						Learning chunk 3 (6 Lessons) Unusual Perspectives		Learning chunk 4 (6 Lessons) Purpose and Message		Learning chunk 5 (7 Lessons) Redraft and Creative Writing	
Learning Intentions:	To create an effective setting and understand what makes a setting effect through learning about setting and exposition in poetry.		To understand how to analyse and annotate poetry successfully and also create their own character, place the character in situations and use this character in their narrative.						To understand how to identify unusual perspectives and write from an unusual perspective themselves and how poetry conveys conflict.		To consider the importance of writer's message and to understand the use of language and the impact of words to convey that message.		To understand conventions and to develop understanding of how characters are created and learn how to apply knowledge from previous cycles. To understand how to redraft and edit their work.	
Pedagogical Approaches:	Deliberate vocabulary development, think pair share, retrieval practice, whole class feedback, quizzing, small steps, normalise error and uncertainty, backwards fade, I do we do you do.		Deliberate vocabulary development, think pair share, retrieval practice, knowledge drop, whole class feedback, quizzing, small steps, I do we do you do.						Deliberate vocabulary development, think pair share, retrieval practice, knowledge drop, whole class feedback, exemplars, quizzing, small steps, backwards fading, I do we do you do.		Deliberate vocabulary development, think pair share, retrieval practice, whole class feedback, no opt out, quizzing, small steps, I do we do you do.		Deliberate vocabulary development, think pair share, retrieval practice, whole class feedback, quizzing, small steps, I do we do you do, independent practice.	
Subject Specific Knowledge (components):	Using sensory language, identifying poetic techniques, identifying poet's message, subordinate clauses and use of a colon		Structural poetic techniques, use of speech marks, commas, using sentence variety in written work with the correct grammar, selecting and embedding quotations, making inferences on quotes from poems and use of a semi-colon						Subject terminology (conflict), grammar, perspectives, adverb starter sentences, first person and third person narratives, identifying poetic techniques (metaphors), writing from unusual perspectives and making inferences		Identifying use of tone in writing, word choice and connotations, identifying writer's messages, and synonyms		Freytag's pyramid, conventions of different text types, identifying writer's techniques, creating a variety of sentences, using another writer's work as inspiration, creative writing tactics	

Learning Cycle 1	Setting and Exposition		Number of lessons	8

Lesson number	Learning Intentions	Lesson Structure
1	LQ: How does context inspire poetry?	Do Now: ● Images and discuss what inspires poetry. Main Task: ● Discuss images on board and define types of conflict (hate, civil, terrorism, internal) ● Link to MOV Scheme – what do they remember about the holocaust, the troubles and the israli Palestine conflict? What sort of conflicts was this? ● Watch videos on Irish Troubles ● Create mind map using sl 5,6,7 ● Annotate the Title of Belfast Confetti ● Read poem ● Questions about the poem and message Reflection: ● Journaling - journal initial impressions link to learning question
2	LQ: How are structural techniques used in Belfast Confetti?	Do Now: WOW - Enjambment 1 Main Task: ● Introduce TWIST ● Introduce structural techniques ● Answer questions to apply knowledge of poetic techniques ● Match the new techniques to BC ● TWIST the poem Reflection: ● What acronym do I use to approach an unseen poem? ● What sort of techniques could we identify in unseen poetry?
3	LQ: How are the effects of conflict presented in Belfast Confetti?	Do Now: WOW - Enjambment 2 Main Task: ● 50 word summary of poem and poems message ● Give question: How are the effects of conflict presented in Belfast Confetti? Annotate question with class. ● Find 2 quotes that link to the question ● QE one in their book ● Live backwards fading on quote of classes choice ● I do PE – They do TAL ● They do – PETAL independently on 2nd quote Reflection: ● Go back through your paragraph and underline where you have used PETAL in green pen. ● Underline and label any poetic terminology that you have used.
4	LQ: How can I explain the importance of war poetry?	Do Now: WOW - Enjambment 3 ● Introduce propaganda versus the reality of war ● Discuss: Any ideas what this type of advertisement is called? How do these posters display the experience of war? What do we know it was actually like? How do the images contradict the issues raised in the poems we have studied? ● Context on Wilfred Owen and students bullet point 5 key things about him (Find four things)

		• Twist title - Latin translation • Read poem - comprehension questions Reflection: • Why is Owen's writing so important? - Why was Owen's writing controversial at the time? • What is the reality of war? • What was the purpose of propaganda? • How do you think soldiers felt when on the front line?
5	LQ: How does Owen present his reality of war in Dulce?	Do Now: Introduce to irony – how is the title ironic? Main Task: • Watch animated version of dulce • Twist the poem together • Backwards fading PETAL on the Title • <mark>WCF on the AL in PETAL look at links to the context</mark> Reflection: • Questions on propaganda and Owens message
6 - NEW	LQ: How can I create an effective setting?	Do Now: WOW Narrative Arc 1 Main Task: • WCF Slide • Introduce the task - P1 Q5 style with picture they will do later. • TPS: How can you create a successful setting? • Vocab stealing from Dulce and BC - Unannotated poems (A5) to highlight and steal vocab for their own writing • Mind map a vocab bank from poems and add some more based on the picture (planning sheet with picture in the middle) • Add 5 senses on to plan - picture with discussion questions to get ideas • Look at 3 examples of exposition and add new features to mind map from the examples Reflection: • Devise a success criteria on the mind map (from lesson 7)
7	LQ: How do I produce an effective opening for my narrative?	Do Now: WOW - Narrative Arc 2 and Narrative Arc 3 (Lesson 25) Main Task: • Punctuation and effective setting - Focus on listing and subordinating clauses and commas • <mark>Blue Box /10</mark> • TPS: What makes an effective opening? • 5 Minute quick plan and recap plan from last lesson • 20 minute start writing opening Reflection: • Show success criteria: have you used them? • What features have you used in your exposition? (dialogue, setting etc.) • Why have you used them? • What effect does it create?

Learning Cycle 2	Writing Analysis		Number of lessons	10

Lesson number	Learning Intentions	Lesson Structure		

8	LQ: How does poetry present the different perspectives of war?	Do Now:
		    ● WOW Inference 1
		Main tasks
		    ● Introduce PTSD – recycle resource from adam BDC – find four things about PTSD
		    ● Introduce Suicide in the trenches - discussion on the effects of war and war experiences
		    ● Explore how we see PTSD in suicide in the trenches - comparison grid - add quotes to prove points
		    ● Reread dulce - discuss effects of war and war experiences
		    ● Explore the similarities and differences of each poem and the message.
		Reflection:
		    ● Write up using sentence starters.

9	LQ: What were the effects of trench warfare?
	
	Context of suicide in the trenches
		Do Now:
		    ● WOW Inference 2
		Main Task:
		    ● Make mind map on trenches conditions
		    ● Watch clip
		    ● Recall 5 senses
		    ● Using the five senses, look at several pictures and note down ideas
		    ● Read article and explore Sassoon's experiences of war. Make predictions instead of discussing message put message task later after read poem
		Reflection:
		    ● Imagine you are a soldier in the trenches

10	LQ: How does Sassoon present the horror of Trench Warfare?
	
	TWIST – Suicide in the Trenches
	Blue Box /10
	5 poetic techniques
	5 language techniques
		Do Now:
		    ● WOW Inference 3
		Main Task:
		    ● Insert images of trenches – explore inferences.
		    ● TWIST poem
		    ● Using PETAL write up analytical response.
		Reflection
		    ● What was the message of the poem?

11	LQ: How is the reality of war presented in 'Dulce Et Decorum Est' and Suicide in the Trenches?	Do Now:
		    ● Bespoke
		Main Tasks
		    ● recap slide of DEDE and SITT using success criteria
		    ● Introduce comparative exam question
		    ● Explore how the reality of war is demonstrated in each poem
		    ● Complete grid with Poem title, quote, method, effect - planning ideas
		    ● Show pupils partially completed answer and discuss how it could be completed/improved.
		    ● ==Write up a comparison paragraph using PETALETAL structure - WCF==
		Reflection:
		    ● WWW and EBI peer assess

12	LQ: What makes an interesting character?	Do Now: WOW Character 2 - 1+2 in this lesson
		Main tasks:
		    ● WCF Slide
		    ● Teach speech punctuation with examples – (literacy activity with a focus on paragraphing).
		        ● Students identify rules of speech punctuation.
		        ● Students continue the speech.

		● Explain to students that they will write a character description next lesson.
		 ● Looking at extract examples of character physical description - Physical descriptions and how other characters respond – generating word bank with good vocab
		 ● Film clips
		     o Which character did you find most interesting?
		     o Why did this character appeal to you?
		     o What qualities did this character have?
		 ● TPS: How does an author create an interesting character?
		 Reflection:
		 Success criteria for descriptive character writing

13	LQ: How do I create my own character?	Do Now: WOW Character 3 ● Retrieval practice: rules of speech punctuation ● Show pupils picture prompts ● Complete character profile sheets (ideas taken from Teach Like a Writer, e.g. what is their hamartia?) ● Encourage students to develop their characters using the character planning sheet. Students plan for inclusion of descriptive language techniques. ● Establish success criteria for descriptive writing ● Complete sentence starters to describe the character they have planned using the planning sheets. Reflection: ● Label the success criteria on your description of your character.
14	LQ: How do I develop my character?	Do Now: WOW Structure 1 Main tasks: ● Practising sentence variety: fronting clauses ● What does a comma do? What does a semicolon do? ● Put their characters into a series of dramatic situations – what would your character do? And Why? ● Write physical description of character from last lesson. ● WCF on physical description of character Reflection: How did thinking about your character in different situations help you to develop your description?
15	LQ: How do I use a variety of sentences in my own writing	Do Now: WOW Structure 2 Main tasks: ● WCF slide ● TPS: Discuss your character/story with your partner. ● Teach sentence types (WR CRA triple adjective colon sentence lesson) ● Discuss how they work and show examples and show how they work with class ● Write some themselves about picture prompts Reflection: Write some sentences about your character.
16	LQ: How can I demonstrate my learning so far?	Do Now: WOW Structure 3 ● Blue Box /10 ● Read your partner's sentences from last lesson about their character - in your book write down three techniques they used and one adjective to describe their character. ● P1 Q5 style image prompts connected to poetry (gas explosion, soldier speaking to partner/friend, burning building. reunited family member) ● KO of key terms and topics over this cycle: speech punctuation,sentence types, subject terminology - character, structure, character development, perspective, Poems - Dulce, Suicide, Key poetic terms found in Dulce and Suicide e.g. metaphors, similes, personification, repetition, caesura, enjambment (depending on what has been covered). ● Supply answers in green for pupils to fill in their knowledge organiser Reflection: Journaling -

How do you want your reader to feel about your character?
How do you want your character to act?
What do you want out of your story?
Write three adjectives to describe your character.
How can we use poetry to inspire our own creative writing?

| Learning Cycle 3 - AJE | OOTB - Unusual Perspective | Number of lessons | 6 |

Lesson number	Learning Intentions	Lesson Structure
17	LQ: How do perspectives change narratives?	Do Now: Bespoke (SPAG) Main Task: ● Engager with pictures of unusual perspectives - TPS: What could each of these things be thinking/feeling? (imagining you are a puppy wanting to be picked, a packet of crisps left in the cupboard after the human has gone on a diet, someone who has died, A baby, An old car that's been with its owner a long time, A house with a family inside - they've moved) ● 3 model examples where pupils work in pairs or groups to identify the perspective in the short extract. ● Answer these questions in full sentences and feedback to class - 1.Which perspective is this from? 2. How do you know? 3. When does that become clear? 4. Is it first person, second person or third? 5. How would this story change if it was from another perspective? 6. What information is withheld? 7. What effect does this have on the reader? ● Introduce task - You are going to be writing from an unusual perspective. (pictures from the engager) Does anyone have other ideas? ● Create success criteria using 3 models as examples ● Planning sheet - 15 minutes (Vocab, plot, story, character, what information are you going to withhold? Perspective, Language Features) Reflection: Share your plan with your partner. Add to each other's plan in green pen. WWW and EBI on partner's plan.
18	LQ: How do I write from an unusual perspective?	Do Now: Bespoke (SPAG) Main Task: ● Creating sentences (Learn sentence types - adj,adj and adj: verb and verb, adverb starter, simile e.g. 'Like bullets, the rain fell') ● Include sentence types in plan ● <mark>Creative writing - practising writing from an unusual perspective - WCF (20 minute write)</mark> ● Refer back to success criteria Reflection: ● Teacher to select books to share under the visualiser and WWW and EBI together on 3 (I do, We do, You do) ● Pupils then do this to their partners

19	LQ: How does the poem Out of the Blue present the effects of conflict?
	
	Context – Out of the Blue
		Do Now: WOW - Repetition 1
		Main tasks:
		● WCF SLIDE
		● Establish conflicts as a concept and link back to previous texts:
		  - Provide students with definition of conflict.
		  - How is conflict in MOV or BDC?
		  - Any events or quotes to support?

		- Images from 9/11 on board. Students asked to predict what part of history inspired the poem we are about to read. - Video on 9/11 (trigger warning and start 20 seconds in due to swearing). - Summarise context on 9/11 into 5 main bullet points. - Use of wordle to help generate predictions. - Read (not TWIST) poem and introduce to history. - O.O.T.B TPS – discuss How does the poem present conflict? What are the consequences of conflict? Reflection: - Summarise your learning from today. - Why do we remember the events on 911? - What kind of conflict is this event?
20	LQ: How do I read a poem for meaning? TWIST – Out of the Blue	Do Now: WOW - Repetition 2 Main tasks: - Introduce TWIST - Recap Out of the Blue with TWIST - TWIST poem modelling annotation with class (I do 2 quatrains, we do 2 quatrains, You do 3 quatrains) - Optional slides to help TWISTing of poem Reflection: - Summarise Out of the Blue. - What messages are conveyed to you?
21	LQ: How does the poem Out of the Blue present the effects of conflict? Extended Writing – Out of the Blue	Do Now: WOW - Repetition 3 Main tasks: - Blue Box /10 50 word summary of poem and poem's message - Recap of skills using dual coding - Introduce question: How does the poem Out of the Blue present the effects of conflict? - Find two quotations that link to the question - Choice of three quotations linked to backwards fade - Quote explode 1-3 in their book - Live backwards fading on quotation of class' choice - I do PET – They do AL (backwards fade sheet provided) - They do – PETAL independently on 2nd quotation (backwards fade sheet provided) Reflection: - What is 'historical context'? - How does the poem Out of the Blue present the effects of conflict? - What's the message of the poem?
22	Synoptic / Buffer	Do now: Bespoke Main tasks: - Recap 9/11 - Recap Out of the Blue - Recap skills with dual coding - Knowledge organiser task to consolidate learning - Videos to bridge any gaps in learning Reflection:

	● What types of conflict are there? ● What is the difference between a metaphor and a simile? ● What is an idiom? ● What event inspired Armitage to write *Out of the Blue*?

Learning Cycle 4	Purpose and Message	Number of lessons	6

Lesson number	Learning Intentions	Lesson Structure
23	LQ: How can word choice influence the writer's tone?	How writers create a tone Do now: Connotation 1 Engager Tasks: ● What messages have we seen in texts previously studied? Pictures to recap. ● 2 pictures of a forest - different seasons - TPS: What atmosphere is created in these pictures? ● 2 pictures of a child's bedroom (one creepy, one is happy) - TPS: What atmosphere is created in these pictures? ● 2 pictures of a school - TPS: What atmosphere is created in these pictures? ● All of them on the board - what words would you use to describe these pictures (create vocab bank) Main Task: ● Model/example of a creepy text that they transform into a happy text (I do) ● Model/example of a jolly text that they transform into a sinister text (We do) (Word choice alone) ● TPS: Based on the tone - what message could the writer be trying to convey? Reflection: 1. How can word choice influence tone? 2. How do writers get their message across? 3. Select one of the previous images (images on slide) What tone are you going to create in your creative writing based on this image?
24	LQ: How can I create messages in my own creative Writing?	Do Now: Connotation 2 Main Task: 1. What message could writers want to portray if these are the settings for texts? ● Match potential messages to pictures e.g. Enjoy childhood, Appreciate the beauty of nature, Global catastrophe, Bullying, School conflict, the breakdown of education etc. ● Choose the message and picture from the previous task they are going to write about. ● Refer back to models from previous lesson and ask pupils to answer the following in full sentences: 1. What is the message? 2. How did the message change when different words were chosen? ● Introduce task - link previous task to what they are about to do. Starting with the message, plan a piece of creative writing on one of the previous pictures from last lesson. ● Planning sheet - plan word choices they are going to use, tone, plot, character, Message and How they are going to create it. ● Write up. Reflection: 1. Circle the words that helped present your message.
25	LQ: What is a terrorist? Context – The Right Word	Do Now: WOW: Connotation 3 Main Task: ● Discuss what terrorism is and what it looks like. ● Definition of terrorism - pupils write up their own definition. ● Read context and find 4 things about Dharker ● TPS on who/what is a terrorist. ● Read through the Right Word answer question: Does our definition of terrorism change our interpretation of the poem? How does the Right Word relate to conflict? Summarise what Dharker's view on terrorism is.

		● TPS: Is 'terrorist' the right word? Reflection: ● Twist Title
26	LQ: How can I analyse The Right Word? TWIST – The Right Word	Do Now: WOW Message 1 Main Task: ● Discuss the connotations of terrorist and freedom fighter - these are nouns used in the Right word. Have students write connotations of each word and similarities and differences. ● Contextualise both terrorist and freedom fighter using Nelson Mandela as an example. ● Listen to poem and answer recap questions ● Complete Twist on poem - refer back to reflection in the previous lesson where pupils annotated the title. ● Discussion around the message of the poem. ● Ask pupils to identify 2 quotations that evidence how Dharker has presented this message and annotate. Reflection: ● What is the poet making us question about these 'right words'? ● How does the poet suggest we find the right word to identify people?
27	LQ: How does Dharker present terrorism in 'The Right Word'? Extended Writing – The Right Word	Do Now: WOW Message 2 Main Task ● 50 word summary of poem and poems message ● Give question: How does the writer present terrorism in The Right Word? ● Find 2 quotes that link to the question ● I do, We do, You do quote explode - draw attention to purpose and message and discussions from previous lesson ● We, you do PETAL's. (WCF on petals) - draw attention to purpose and message and discussions from previous lesson Reflection: ● Peer assessment
28	LQ: Why is it important to consider message and purpose?	Synoptic Do Now: WOW Message 3 Main Task: ● Blue Box /10 ● WCF bespoke slide on PETAL - focus on message and purpose and the analysis of this in pupils PETAL's ● Slides on each AO for teachers to pick from - Examples from other poems to help metacognitive thinking, but these can be adapted if necessary. ● TPS - What techniques have you seen in TRW that you could include in your own CW to further emphasise your message? ● Activity on how language choice can present a message - show pupils three changes to the sentence "lurking in the shadows" - How does the word choice change the meaning of these sentences when the words are synonyms? Write a sentence summarising what you can infer from each different sentence. e.g: 1. This suggests that the person is about to do something bad as "lurking" often suggests evil intentions. ● Pupils then apply this to creative writing - first in a patriotic tone - Message: soldiers are heroes. Then in a critical tone - horrors of war. Reflection ● Why is it important to consider message and purpose when reading texts? ● Why is the L in Petal important? ● What is going to be the message in your own creative writing? ● How are you going to get your message across?

Learning Cycle 5	Redraft and Creative Writing	Number of lessons	7

Lesson number	LQ	Lesson Structure
29	LQ: What are the conventions of a short story?	Do Now: WOW - Narrative 1 Main Task: ● Discussing different types of text: play, poem, long novel, short story – what are the conventions? ● Reveal conventions ● TPS: What do you think the conventions of a short story are? Which of the previous forms do you think it is most like? ● Show class images that connect to story – prediction ● Read story (Remembering - Icy Sedgwick) ● Comp questions on side as reading Reflection: ● What conventions of short stories did we see in Tell Tale Heart? ● What kind of conflict can we see in this story? ● What type of text is a short story most similar to?
30	LQ: How can I use what I have studied so far as inspiration?	Do Now: WOW - Narrative 2 Main Task: ● Punctuate something correctly – sentence types recall and punctuation from speech ● TPS: makes a good description? ● Create a mind map from ideas (focus on figurative language) ● Identifying figurative language from short story - War has Changed ● Discuss what can be stolen from other texts and what we learned from each text ● Plan to describe picture Reflection: ● Plan the opening of a story using the picture.
31	LQ: How can I use what I have learned to create a character?	Do Now: WOW - Narrative 3 Main Task: ● Recap the task they've been slowly completing - creating a short story and showing that they will be working on character today ● They did start this back in cycle two ● Remind of what texts they looked at focussing on character ● TPS: How can you create a character successfully? ● Recap Cycle 2's character creation ● Have them pick the picture they are going to focus on and then create their character ● Planning sheet to create character ● Write a character description using show, don't tell and other methods (success criteria) Reflection: ● WWW and EBI Peer assessment
32	LQ: How can I use what I have learned in my own writing?	Do Now: WOW - Plot 1 Main Task: ● TPS: What do you need to create a successful short story? ● Success criteria for a short story ● Introduce idea of a premise ● TPS: chance to discuss the premise of a short story ● Remind of 5 plot points - Freytag's pyramid ● Introduce different types of conflict - Person versus person, Person versus nature, Person versus self, Person versus society, Person versus the supernatural, Person versus technology

		● Sl9-14 for planning setting and description for LA - Bespoke teacher discretion on which picture to choose for them or print of options for them ● Structured planning sheet with: exposition, premise, conflict, calm chaos calm with guided questions. Reflection: ● Model some examples on visualiser and get the class to give WWWs- others to imitate. OR ● Give pupils time to start writing their opening.
33	LQ: How can I use what I have learned in my own writing? FINAL WCF/GREY BOX	Do Now: WOW Plot 2 Main Task: ● Blue Box /10 ● Finish or recap planning sheet ● Write for 40 mins ● Check SPAG and read over for 5 mins ● Write a story inspired by conflict - WCF/GREY BOX Reflection: ● Peer assessment WWW and EBI
34	LQ: How can I edit and redraft?	Do Now: WOW Plot 3 ● Ask pupils 'What is our success criteria for creative writing?' Then present the success criteria from last term. ● Success criteria for printing if needed. ● WABOLL to WAGOLL – what has this person done to redraft their piece? ● Introduce steps to redrafting. ● Show them how to reread. ● Reflection: Read through your work and underline any
35	LQ: How can I improve my work?	Do Now: Bespoke on WCF ● WCF slide on creative writing ● Slides to choose from by teachers that respond to what the class need to improve about their work.

Year 10
English – Year 10 2023-2024

Term 1	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Literature An Inspector Calls	Context			Plot				Characters		Message			Essay writing		
Language Paper 1	Language			Tone and Structure						Perspective and Evaluation					

Term 2	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26
Literature Macbeth	Witchcraft and suspicions		Kingship				Theme and structure	Tyrannical leaders			Tragedy
Language Paper 1	Writing description and narrative						Intro to Language Paper 2	Reading and Summary			

Term 3	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39
Power and Conflict Poetry	Introduction to Poetry		Nature Poetry			Power of Man			Conflict and the Effect of Conflict			Identity	
Language Paper 2	Language				Viewpoint and Perspective			Writing - Text types			Writing - Purpose and NEA		

Year 10 Autumn Term Language

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Cycle 1 (3 lessons) **Reading skills and introduction to English Language**		Cycle 2 (8 Lessons) **Language Analysis**				Cycle 3 (10 Lessons) **Tone and Structure**					Cycle 4 (7 Lessons) **Perspective and Evaluation**			
Learning Intentions: Understand the structure of the GCSE, the component skills and the methods of assessment. Know and rehearse different approaches to a new fiction text.		**Learning Intentions:** To identify word classes correctly. To identify a range of language features successfully. To explore the effect of word class choice and language features. To use language features in creative writing.				**Learning Intentions:** To understand what tone is in a piece of writing. Explore different ways tone is created using language and semantic fields. Identify tone changes in text. Consider the writer's purpose behind tone changes and their effect. Use tone in own writing. Consider how tone can be changed through structure. Consider different structures used in writing. Identify structural features and their effects. Use structural features in own writing.					**Learning Intentions:** To identify perspective and comment on the effect. Explore how perspective can affect language and structure. To evaluate a statement and use evidenced based reasoning. Produce a response to Paper 1, Question 4 using SEIZE.			
Pedagogical Approaches: Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies		**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies				**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies					**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies			
Subject Specific Knowledge: Knowledge of the GCSE and examination papers. Different reading strategies. Knowledge of the extracts.		**Subject Specific Knowledge:** Word classes and language features. Effects of word class and language feature. Knowledge of the extracts. Paper 1 Question 2 mark scheme.				**Subject Specific Knowledge:** Understand what tone it. Knowledge of semantic fields and their effects. Structural features and effects. Knowledge of extracts. Paper 1 Question 3 mark scheme.					**Subject Specific Knowledge:** Perspective/ point of view/ viewpoint Evaluate/ evaluation. SEIZE. Language techniques and word classes. Semantic fields. Shades of agreement.			

Cycle 1	Reading and intro to Language	Number of lessons	3

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	What is Paper 1 of the English Language exam?	● Sort books and folders ● Explain relevance of English Language GCSE ● Explore structure of GCSE (both papers) ● Share Language Paper 1 and walk through annotating cover and questions examining skills
2	Content	What strategies can I use to read a text?	● RP: 1 Q about homework reading. 4 questions about the GCSE papers 1/what is fiction ● Explain key reading skills: predicting, clarify, summarise, review, infer. Reading the Pier Falls ● Slow reading of extract and annotation Summary of extract ● Inference questions and evidence selection. ● Quizzing on key vocab - summary, deduction, inference
3	Checkpoint	How can I use everything I have learned to read a text?	● RP: questions ● Read a new extract and use the reading skills from last lesson to access it. ● Summarise the extract Remarkable Creatures ● Practise Q1 ● Complete Blue box assessment on inference and Q1 style task. ● WCF on task ● Create knowledge organiser of reading strategies to help.

Cycle 2	Language analysis	Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
4	Recall	What do I recall about Language?	● Mind-Map with guided questions as prompt. ● Recall on word class and language features. ● Map of Learning so far: what do you remember? ● Quizzing of word class ● Students to practise types of figurative language

5	Content	What function do verbs and adverbs have?	• Retrieval practise • Summarise text I do we do you do White Fang • List Verbs – match to picture • Recall reading techniques from first lessons (predicting, clarify, summarise, review, infer.) • Define Adverb. • List adverbs – explain how they qualify a verb. • Read text and identify. • Reflection task.
6	Content / WCF	What function do nouns and adjectives have?	• Bespoke do now focussing on misconceptions from last lesson • Define Noun – match to picture. Read text and identify. White Fang • Define Adjective. Read text and identify. • Introduce Question 2 style language question • ID quotations from extract • I do we do you Explode quotations WCF on quotation explosion – can include scaffold • Exit Ticket using nouns and adjectives
7	Content	What is imagery and how is it created?	• Retrieval practise • Recall peer quizzing on imagery features • Recall reading strategies then read the Bourne Identity Extract • Summarise and infer from extract • Identify examples of imagery from extract of the whole text • TPS on what effect is the writer trying to create. • Students to choose which response to question is best
8	Content	What is imagery and why do writers include it?	• Do now- recall imagery types • Identify imagery in the text. • Recall mark scheme for Question 2 • Find quotes to answer Question 2 • Explode quote independently. • Go through example paragraph. • Write independent MICE • Reflection- find methods in two quotes.
9	Content	How do I use Language in my own writing?	• Do now – list the word classes (8). • Mind-map/planning their response for a description. • Imagery, language techniques, vocabulary focus. • Teach sentence variety- pupils to apply independently to images. • Reteach- what happens if you change the vocabulary? Tone focus. • Students to write their own description. • Peer assessment – find where pupils have used imagery, variety of sentences and vocabulary.
10	Content/WCF	How does the writer use language to describe the sea in the Bourne Identity?	• Do now – P1, Q1 practice- list 4 things from Bourne Identity extract. • Recap learning focus- MICE, Language analysis. • Unpick question with pupils- going through key vocabulary. • Identify evidence from an extract and attempt P1, Q2 paragraphs.

			● Self-reflection- using the mark scheme identify WWW/EBI
11	Synoptic/WCF	How can I improve my understanding of Language Analysis?	● Do now- retrieval practice ● WCF based on previous MICE paragraphs. ● Complete Blue Box checkpoint on word classes and language techniques. ● WCF on task. ● Bespoke tasks designed to bridge any gaps in knowledge from this cycle.

Cycle 3	Tone and Structure		Number of lessons	10

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
12	Recall	How do writers create a certain tone?	● Do Now- retrieval practice question- recall knowledge of tone. ● TPS- How do we identify tone in a text? Recall knowledge from previous cycle. ● Recap- connotations and links to tone. ● Introduce tone sheet- extending vocabulary and finding a specific type of tone for any given extract. ● Look at different images of nature. Come up with connotations for each image. ● Identify how different images create different atmospheres / moods. ● Look at how some images create a different tone in a particular context. ● Link to language on tone sheet. ● Read Rebecca – list of different tones on the board. ● Quotation explosions with a focus on tone- I do, We do, You do
13	Content	How can semantic field help analyse a writer's use of tone?	● Do now – retrieval practice questions. ● TPS- What is a semantic field? See what knowledge pupils already have. ● Provide definition of semantic field. ● Read High Wind – identify semantic fields. Use tone sheet to identify the atmosphere of the extract. ● Quote explode writing about tone. ● I do – we do – you do – tone explosions ● Reflection- writing a MICE paragraph about Tone.
14	Content/WCF	How do I write about tone throughout a text?	● Do now- retrieval practice questions- mixture of Lang and Lit questions. ● Read through Blind. ● Students choose which tone from the list best describes the text. ● Look for shifts or changes in tone. ● We do- looking for the tone shift in an extract. Explaining the importance of the extract and why tone has been used. ● You do- looking for the tone shift in an extract. Explaining the importance of the extract and why tone has been used. ● Refection – independent WCF write up. Paragraph on tone shift in The Blind Assassin.

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15	Content	How do I create a specific tone in my own writing?	• Do now- retrieval practice- pupils to complete 5 questions on language devices. • Provide WCF from writing about tone shift in The Blind Assassin. • Recap how writers created a certain tone in their writing (include key quotes and ideas from the texts that we looked at). • Read two new extracts (The Woman in Black and Fingersmith) and identify the tone in each text. Identify methods which contribute to this tone. • Look at image and plan how to create different tones. • Create a list of language techniques which will add to their tones (nostalgic, fearful and dizzying have been provided) • Independent writing- write a description suggested by the image. Writing must include one of the following tones (nostalgic, cheerful or fearful) • Peer assessment- swap books with partner and identify the tone they have used. Underline techniques which contribute to the tone.
16	Content	What is structure?	• Do now- retrieval practice – pupils to complete 4 questions about techniques (tone, semantic field, tension and word class) • Understanding and defining structure. • Images/diagrams of structures as do now for students to define word – clarify definition of structure • Introduction of narrative arc pic / cyclical structure pic / hook etc - without vocab – what do you remember? - Cops and Robbers activity. • Knowledge drop of further structural features if pupils are MA/HA. • Use video clip of roller coaster / pepsi max big one – to explain / clarify story arc. • Read extract and identify structural features using question prompts. • Revision- pupils have 5 minutes to revise their knowledge organiser about structure before they complete a quiz. • Quiz- pupils write definition to key structural terminology. • Exit Ticket- structure and its importance.
17	Content	What structural terminology do I need to know?	• Do now—retrieval practice • Sheet with list of structural terminology to define. Go through definitions once complete. Pupils to correct in green pen. • Play terminology bingo • (Optional LA/HA activities for teachers to use depending on ability) • Watch the clip of Tyrion unchaining the dragon – LA identify focus at beginning/exposition – something in the middle/rising action/climax, and something at the end/resolution / HA identify as much of the structural terminology as they can from the clip. • Read Tyrion's Gambit and use reading strategies. • Label the focus of each paragraph. • If you had to choose three elements of structure to write about in an exam answer, (beginning/change of focus/end) which three would you choose? Why? • Reflection – Exit ticket - 3 new structure terms and definitions that you have learned today.
18	Content	How do I identify and analyse the effect of structure?	• Do now- retrieval practice questions. • Identify how an image shows tension- Jaws poster. • LA option- watch the Jaws clip

			- Watch a clip – plot tension from the clip on a graph and link to narrative arc / use terminology - Prediction about extract based on the title - Read Jaws text – reading questions (clarify, summarise, review, inference) - Identify three/four important parts of the text and justify reasons. Spot a tone shift. - Show two PEE paras waboll and wagoll – which is best and why? - Show how both examples hit the mark scheme- colour coded for clarity. - I do/ You do PEI writing (How does the writer use structure to interest you as a reader?) - Reflection – writing their success criteria for Paper 1, Question 3.
19	Content/WCF	How do I write about structure?	- Do now- retrieval practice questions. - Watch clip of clan of the cave bear / discuss tension (LA Only) - Read Title from the poem and complete a prediction. - Read Clan of the Cave Bear and use reading strategies (clarify, summarise, review, inference) - Look at exam question – unpick and make notes on how to answer. - Recall mark scheme and bullet point into a success criteria - Tips on how to achieve top marks. - I do, we do, you do PEI paragraphs. - Reflection- top tips on how to write about structure.
20	Content	How do I use structural features in my writing?	- Do now- complete retrieval practice questions. - WCF based on PEI in paragraph in previous lesson. - Look at variety of sentences. Spot what they have in common. - Introduce so so question if sentences. Look at examples. Use these to describe an image. Evaluate the effect you wanted to create. - Independent practice writing so, so/ rhetorical question and if, if, if then sentence.- evaluate the effect of thse questions. - Look at examples of narrative hooks on a sheet and discuss effects. Which one do you prefer? Why? - Look at a list of story events in different orders to discuss how chronology / flashback / perspective / cyclical structure etc changes effects of story. Which one do you want to use in your own writing? Why? - Go through examples of different structural features and list their effects. - Plot own story on narrative arc based on image and/or clip - Look at wagoll/waboll – what structural features are used? Which one is best and why? - Write part of own story - Reflection – label the structural methods you used and note down what effect you wanted to create.
21	Synoptic	How Can I demonstrate my knowledge?	- Do now- retrieval practice questions. - Complete Blue Box checkpoint, mark answers and record scores on SP. - Unpick the structure question- key words and focus of the question. - Re-read extract from A High Wind in Jamaica. - Pupils to identify 3 different focusses for the question- picking out quotes/tones/other structural devices. - Independent writing- write a response for a complete Question 3. - Reflection- fill in three most important things that you have learned about structure.

Cycle 4		Perspective and Evaluation		Number of lessons	7

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
22	Recall	What is perspective and how can I identify it?	- Do now- multiple choice quiz + one literature focus question. - Watch clip from Antman and then identify the different perspectives and the reliability of the narrator. - Introduce different types of perspectives. - Independent practice- identify the perspectives used in the extract. - Identifying signs of an omniscient narrator. - Using the worksheet and extracts, pupils decide which perspective is used for each text. - Support reasoning's with a quotation and explanation. - Reflection is to finish the worksheet and state whether the narrator is reliable or not.
23	Content/WCF	How can perspective affect a narrative?	- Do now – retrieval practice questions (perspective, structure and tone) - Mind-map 'what is perspective'. Multiple interpretations. - Watch clip to understand viewpoints and start and stop at different points to emphasise the difference in perspective. (LA Slide available with images to support. - TPS- How does perspective affect our understanding of events? - Re-read Clan of the Cave Bear and unpick Question 4. - LA Slide with support unpicking the question. - Identify quotes and explode them with a link back to the statement. (LA Slide available with support) - I DO, WE DO, YOU DO quote explosions. - Reflection: What can we say about perspective- justify their reasoning.
24	Content	How does perspective affect language and structure?	- Do now- retrieval practice grid- focus on perspective and sentence construction - WCF from previous lesson. - TPS- the focus is unusual perspectives and examples from previous texts. - Read the extract from The Lovely Bones and clarify, summarise, review and infer from the extract. - Create a mind-map of their learning about Susie Salmon. - Read the Question 4 example and underline the important words in the question (LA/HA options available) - Identify whether a quote agrees or disagrees with the question – pupils to find 2 more quotes independently (LA/HA options available) - Produce SEIZE paragraphs – We do/ You do. For LA pupils and with sentence stems for HA pupils - Use Success Criteria to check responses have successfully answered the question.
25	Content	How does perspective affect language and structure?	- Do now- retrieval practice questions – identifying extract with unusual perspective and word class practise. - TSP (2 slides) focussing on reliability and whether Susie Salmon was a reliable narrator. - Predictions using the title of the new extract – 'War Horse' - Read the extract and use clarify, summarise, review and inference techniques. - TPS- Whose perspective is War Horse written from? Effect of this?

				● Identify examples in the extract which show character perspective, changes in understanding and changes in the story. ● Watch clip and answer inference questions based on the narrator/protagonist. ● Written paragraph about pupils' understanding of perspective and the message in War Horse ● Reflection – List techniques that help pupils identify the perspective.
26	Content		How do I use perspective in my own writing?	● Do now- 3 retrieval questions focusing on narrative arc, writing a sentence from perspective and literature question. ● Read WAGOLL and identify multiple perspectives and explain WWW and EBI ● Look at language that affects the tone and perspective (adjectives and adverbs) How does tone change? ● Identifying unusual perspectives/angles- go through the following 4 slides and identify the perspective/angle, language features that contribute to the perspective and whether or not pupils have come across this perspective/angle before. ● TPS focussing on types of stories which have unusual perspective. ● Create a word bank of adjectives, adverbs and verbs which can help when writing about perspective. ● List of words already included to support LA/MA pupils. ● Introduce task- writing a story from an unusual perspective based on 'life changing moment' or a 'story about a sports event'. ● Reflection – peer assessment- identify perspective and language that supports their chosen perspective. ● Pupils to create a WWW/EBI checklist for partner.
27	Content/ WCF		How can I use my knowledge of perspective to support an exam response?	● Knowledge drop- Mind map everything pupils know about perspective. ● TPS- Recall knowledge- Why do writers use different perspectives. ● Look at Paper 1, Question 4 and pick out the key information in the question. ● Explain how to respond to the question and how to evaluate the statement and identify evidence to agree/disagree. ● HA pupils can read the extract and find quotes independently. ● LA pupils can read through with teacher and find quotes before using sentence stems ● Independent write up – pupils to complete a full SEIZE paragraph. ● Reflection – peer assess response- looking for where pupils have responded to the statement/used quotations/ commented on the effect on the reader. ● Reflection for HA- Peer assess and use the mark scheme to award a band to partner's work.
28	Synoptic		What have I learnt so far and how does it link together?	● Do now- complete the flow chart/ knowledge drop sheet of vocabulary/word class/ tone and perspective. ● WCF slide based on previous lesson. ● Complete Blue Box checkpoint and record scores on SP. ● Options for synoptic activities based on MEGS from this cycle. Teachers decide on activities to best suit the needs of the class. ● Reflection- add to their initial flow chart with new knowledge they have gained throughout the lesson.

Cycle 5	Writing description and narrative	Number of lessons	10

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
29	Recall	How can I approach a P1 Q5 using my prior knowledge?	- Do now- retrieval practice questions – recall knowledge. - Explain the focus of the new cycle and introduce the AO5/AO6 mark scheme. - Create success criteria of mark scheme. - Strategies for planning: mind-map, bullet points, flow chart etc. - Using Calm, Chaos, Calm as a planning tool. Splitting writing up into three sections. - Incorporating structural techniques into their planning/ writing. - Model how to use structural features in writing based on a P1 Q5 image. - Independent practice- Plan for P1, Q5. - Read WAGOLL. - Reflection- note down what the WAGOLL has done well and a target for improvement.
30	Content	How do I create an effective character?	- Do now- 5 retrieval practice questions- recall their knowledge of Paper 1 questions. - Read extract from Hard Times using reading strategies: clarify, summarise and infer. - Using Mr Bounderby as an example of an effective character. - Introduce task- creating a realistic character using a variety of sentences and show don't tell. - Introduce The Joker image and get initial reactions. - TPS- Why is it important to use a variety of sentences? - Go through models of sentences and pupils independently apply (brackets, minor, feeling; action and show don't tell sentences) - Independent practice- write a description of The Joker. - Reflection – 3 questions focussing on sentence types, language techniques and self-assessment.
31	Content	How do I create an effective setting?	- Do now- 4 retrieval practice questions- recall knowledge of word class, synonyms and sentence variety. - TPS- Why is having apt vocabulary important/ what effect will this have on your writing? - Read My Family and Other Animals using reading strategies, summary and inference. - Annotate extract and look at how word choice adds to setting. Look at the effect of vocabulary. - Planning a response to P1, Q5 using an image. - Writing a full response to P1, Q5.
32	Content/ blue Box Checkpoint	How can I include sensory language?	- Do now- complete 4 retrieval practice questions – recall knowledge of word classes, paper 1 overview and sentence variety. - Read extract from The Third Policeman and complete P1, Q1. - Answer inference questions on the extract – sensory focus. - Plan a question 5 based on an image- sensory language focus. Including the 5 senses in their writing. - Complete and mark Blue Box Checkpoint. Scores to be recorded on SP. - Paired task- reordering the senses to see if it changes the effect of the writing. - Independent writing- pupils to produce 2 paragraphs for P1, Q5. - Refection- pair assessment. Labelling the sensory language and the effects that this creates.
33	Content	How can I prepare for Section	Bespoke lesson for teacher to bridge gaps in learning before Grey Box Assessment.

		A of my Grey Box?	● Use SAMS 1 Paper to prep pupils.
34	Content	How can I prepare for Section A of my Grey Box?	● Bespoke lesson for teacher to bridge gaps in learning before Grey Box Assessment. ● Use SAMS 1 Paper to prep pupils.
35	Content	How can I prepare for Section B of my Grey Box?	● Bespoke lesson for teacher to bridge gaps in learning before Grey Box Assessment. ● Use SAMS 1 Paper to prep pupils.
36	Content	How can I prepare for Section B of my Grey Box?	● Bespoke lesson for teacher to bridge gaps in learning before Grey Box Assessment. ● Use Paper 1, Question 5 image to prepare pupils for their Grey Box Assessment.
37	Grey Box	What do I know about Language Paper 1?	● Do now- recall knowledge grid for paper 1. Go through skills, knowledge, answer structure, acronyms, marks and minutes. ● Independent assessment- pupils to complete section A of their exam in 4 minutes.
38	Grey Box/ Synoptic	How can I demonstrate the skills I have been practising?	● Do now- retrieval practice- 4 questions focussing on P1, Q5 and one literature focussed question. ● Introduce the image for P1, Q5 and give pupils 5 minutes to plan. ● Independent practice- pupils have 35 minutes to writer their response. ● Proof-reading. Pupils have 5 minutes to correct any SPaG or content errors in their writing. ● Reflection- peer assessment- give your partner a WWW and EBI target.

Year 10 Autumn Term Literature

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Cycle 1 (8 Lessons) **Context**			Cycle 2 (9 Lessons) **Plot**				Cycle 3 (6 Lessons) **Character**		Cycle 4 (10 Lessons) **Themes and Message**			Cycle 5 (5 Lessons) **Essay Writing**		
Learning Intentions: Understand the historical and social context of AIC. Apply contextual knowledge to different poems. Understand the background of the writer and his intentions.			**Learning Intentions:** Read Act 1 and understand how character is established. Explore the genre of the play and how it moves the plot forward. Consider the key events of Act 1 and write about them.				**Learning Intentions:** Reading Act 2 and understanding the complex characters of Gerald and Mrs Birling. Focus on the gender roles and hypocrisy of the upper class.		**Learning Intentions:** Reading Act 3 and considering Priestley's message delivered through his themes. Focusing on key quotations from the whole play to understand how Priestley maps themes throughout the text.			**Learning Intentions:** Understand how to approach an exam question, how to plan an answer and how to make sure the assessment objectives are met in an essay.		
Pedagogical Approaches: Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies			**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies				**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies		**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies			**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies		
Subject Specific Knowledge: Knowledge of 1912/1945, WW1 and 2, suffragette movement, JB Priestley. Knowledge of TWIST and its application to different poems.			**Subject Specific Knowledge:** Knowledge of characters, events and settings in Act 1. Key vocab like "Priestley's mouthpiece" and methods like dramatic irony.				**Subject Specific Knowledge:** Knowledge of Act 2 events. Focus on key characters of Gerald and Mrs Birling. Understand the use of typical gender roles.		**Subject Specific Knowledge:** Knowledge of Act 3 events and characters. Quotation knowledge and linking this to themes. Understand the influence of context on Priestley's message.			**Subject Specific Knowledge:** Assessment objectives, exam techniques and timings.		

Cycle 1	Context			Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	Understand literature, recall ways of writing about texts and key vocabulary.	- Admin slides – steal from language scheme- Go through the year's work and papers etc. - Review PETAL, Reviewing 'powerful knowledge' ('PK') - Definition match up/bingo - Wow words from yr 7/8 that will help with the scheme (perspective, marginalised, influence, context, stereotype, hierarchy)
2	Content	Understand key information about 1912 and 1945.	- Do now: revisit key word 'context' and match it up to correct definition - Breakdown the context into war, class, suffragettes, welfare state, titanic, socialism versus capitalism - Correlate information into a blank graphic/organiser – Knowledge drop - Video about war, women and JB: https://www.youtube.com/watch?v=3fXw8lWWtlA - Video about 1912 vs 1945: https://www.youtube.com/watch?v=Zi3iiR1tz6I - Use knowledge organiser to answer key questions - Reflection: name three key events in-between 1912-1945
3	Content	Apply understanding of context to a relevant poem.	- MCQ – recall from last lesson - Recap TWIST - Teach what Tone is – write down a definition - look at two other poems and figure out the tone (one that is proud, patriotic, jovial– Jessie Pope's 'Who's for the game' compared to the sombre tone in 'Dulce' which they have done last year) - TWISTing 'Homecoming' – recognising tone specifically - Link tone of the poem to the tone of Post-War England - Write a PETAL (27.1 style) but only the Link (backwards fading) – show them a WAGOLL about 'Who's for the game' first.
4	Content	Apply understanding of context to a relevant poem.	- Define the key word – Patriarchy (using a sentence that describes a 'patriarchal society' - Read 'Our Idea of Nothing At All' and potentially revisit a poem from the year 7 scheme – 'This is the House that Man Built' - Discuss what people might be feeling at this time – change, lack of unity etc. - Give back knowledge organiser filled with only spaces being War and Suffrage movement and ask them to fill it in with as much detail as possible. - Backwards fading a PETAL together (we do) - Exit ticket - Answer short form poetry question (27.1) through the lesson question.(I do)
5	Content	Understand who JB Priestley was and how his life influenced his work.	- Link to identity 'PK' – The Right Word, Steinbeck (only next year) - TPS – How does people's experience shape their identity and views? - Learn about JB Priestley's life and predict what views he will portray in his play (video and tweets) - Collate new knowledge into a Mindmap

			● Exit ticket – summarise/predict what his play may be communicating
6	Content	Understand the genre of a morality play and what might have influenced it.	● Link to 'PK' around discrimination (WOWs – marginalised) ● What is morality? (define and give examples) ● Learn the word didactic – with synonyms ● TPS - If JB Priestley is interested in discrimination what historical context that he lived through could we guess has inspired his play? ● Link previous knowledge of texts e.g. John Steinbeck was a didactic writer as… (writers message) ● TPS discuss the puppets picture – how does that reflect how a play is? ● Reflection Exit Ticket – What forms of writing express feelings the best? What is a morality play? Why has JB used this form and not a poem?
7	Checkpoint	Recall contextual knowledge	● Multiple choice do now on context? RP grid ● Create a blank knowledge organiser for context and pupils fill it in by answering questions ● Responsive teaching slides ● Show them pictures of characters and ask them to predict their role in the play as a journal – link to previous lesson, if they were the puppets what would their role be? Think about how society could be split? Upper class and lower class, men and women, young and old.
8	Synoptic	Understanding how to write about context.	● How can I write about context correctly? ● Given stage direction quotations from AIC and have to relate them to pieces of the context. E.g. "**The general effect is substantial and heavily comfortable, but not cosy and homelike.**" – makes us think they are rich but not happy together. ● Modelled first as no prior knowledge of the play ● PETAL backwards fading with a stage-direction quotations – them to fill in the Link to context. ● If HA – two PETALS one where they have to complete the TAL

Cycle 2		Plot		Number of lessons		9

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
9	Recall	Recall characterisation strategies and apply to stage directions.	● Read pages 1-5 ● Class annotation of stage directions. What can we learn about the Birlings from these stage directions? What predictions can we make. ● Students collect key quotations for each family member. ● Complete first impressions grid- quotation for each character, key words, inferences and possible audience reactions.
10	Content	Understand dramatic irony and its use in the presentation of	● Multiple choice quiz on context to begin. ● Introduce dramatic irony.

		Mr Birling.	- Read pages 5-9 and summarise. - Refocus on Mr Birling's speech and annotate. - Guide students to consider audience reactions to Mr Birling based on contextual knowledge. - Consider what Mr Birling could represent and why Priestley has included him. Provide students with appropriate sentence starters.
11	Content	Understand the presentation of Inspector Goole.	- Explore the function of stage directions with students. - Read pages 9-13 and summarise. - Refocus on the significance of stage directions as the Inspector arrives. What clues do these stage directions give us about the Inspector? - Students to identify key quotations about Inspector Goole from the lesson's reading and annotate.
12	Content	Contrast the characters of Mr Birling and Inspector Goole.	- Revisit definitions of socialism and capitalism - Students complete Birling/Inspector comparison table. (characteristics and supporting quotations) - Class discussion of how Priestley uses the characters to present his message. - Introduces AOs to students before they complete PETAL paragraphs comparing Birling and Goole. Comparison grids from earlier in lesson and support this. Students should then identify where there have achieved AOs in their responses.
13	Content	Understand the presentation of Sheila Birling and the events she was involved in.	- Read pages 13-22 - Summarise what we know about Sheila including her place in society as well as the incident at Milwards. - Students collect quotations for Sheila from Act One. Model annotation of one, complete second annotation as class and students complete third individually. - Complete class PETAL paragraph before students identify where AOs have been achieved.
14	Content	Contrast the characters of Sheila and Eva Smith.	- Students mind map for Act One including events and characters. - Create a table comparing Sheila and Eva. To include comparison of wealth, class, gender inequality/gender conformity and personal qualities/principles. - Class or TPS discussion-What could Eva Smith and Sheila Birling represent? Why has Priestley included them?
15	Checkpoint	Summary of events and characters in Act 1.	Students complete checkpoint based on content covered so far and Act One. This checkpoint will be a blank knowledge organiser but format can be altered to suit class. Teacher can then review and address areas of development.
16	Synoptic	Begin to consider the message that Priestley is presenting.	- Students consider the messages Priestley may be conveying through AIC. Could be class discussion. - In pairs or independently, students find quotations from Act One that could be used as evidence of Priestley's intentions. - Students then complete journaling tasks using quotations, contextual knowledge and analysis skills developed so far.
17	Content	Apply thematic knowledge to a new unseen poem.	- Scavengers - TWIST before completing a written analysis.

Cycle 3	Character		Number of lessons	6

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure

18	Recall	Recall gender roles context and begin to apply to characters.	• Retrieval practice: based on previous cycle(s)
			  o (Activity: mind map everything they remember from last cycle)
			• Recap of 'Our Idea of Nothing At All' poem
			  o (Activity: images used to help verbal discussion to see how much they remember from this poem)
			• Context on 1912 gender roles and suffragette movement
			  o (Activity: SHORT video with comprehension questions)
			• Explore Mrs Birling/Gerald
			  o (Activity: quotation from Mrs Birling/Gerald and relationship links made (gender roles))
			• Reflection question: How can I link the characters in AIC to gender roles
			• (Activity: image match up)

19	Content	Understand how Gerald conforms to and subverts gender roles.	• Retrieval practice: based on previous cycles and last lesson o (Activity: images for Mr Birling/Inspector/Sheila, with students being instructed to 'brain dump' everything they remember about these characters from previous cycles) • Predictions based on short quotations from Gerald • Context: working class women having few rights than middle/upper class women • Summary of Act 2 • Reading Act 2 • Quotation explosions • Link made between Eva's class and Gerald thinking he could use her – reference back to context (Eva saying she bet Gerald felt good about "helping" Eva) • Reflection: discussion around whether Gerald is responsible for Eva Smith/Daisy Renton's death (gentleman or predator)
20	Content	Understand the character of Mrs Birling and her role in the play.	• Retrieval practice based on last two lessons and previous cycles o (Activity: multiple choice quiz) • Predictions based on short quotations from Mrs Birling • Summary of Act 2 • Reading Act 2 • Quotation explosions • Reflection: What is Priestley's message through Mrs Birling? • (Activity: short write up)
21	Content	Compare characters to establish Priestley's use of them to convey his message.	• Retrieval practice: based on previous lessons o (Activity: list everything they can remember about Gerald) • Summary of Act 2

			- Reading of Act 2 - Discussion over Mrs Birling as a mother/her husband's social superior and how she tries to control the situation - Make a continuum placing quotations from characters based on being in control/not in control – tensions between the capitalists and the socialists/contrasts between Eva/Eric and Mr/Mrs Birling - PETAL paragraph to answer LQ (model)/students given opportunity to write their own - Reflection: comparing model against success criteria/self-assessment (SIMPLIFIED ASSESSMENT OBJECTIVES)
22	Checkpoint	Recall characters and plot.	- Retrieval practice: multiple choice quiz (to be self-marked) - Extract from Act 2: students to answer inference style questions based on reading - Teacher to go around and check for misunderstandings - Teacher could then focus rest of the lesson on one of the following: characters (e.g. students may have mixed up characters)/definitions of social class (e.g. they don't fully grasp what social class means and this needs to be addressed)/age (to ensure students realise the difference seen by generations)
23	Synoptic	Understand the characters as symbols used by Priestley.	- Retrieval practice starter: based on previous cycles (Activity: completing a KO with headlines as prompts) - Characters as symbols (Activity: images of characters on sheet and students to verbally discuss what these characters symbolise – won't have covered Eric or the Inspector yet!) - Characters linked to context (link to EDA's morality play lesson – how writers present their political views – with focus on characters) (Activity: write up in answer to the LQ in the form of a storyboard with images of characters and lines underneath for students to write)

Cycle 4	Themes and Messages	Number of lessons	10

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
24	Recall	Recall characters and plot of AIC so far.	- Do Now! Quizzing- Multiple Choice on aspects of character outlined on KO. 5-10 minutes. - Focus: - Mr B - Inspector - Sheila - Students provided with answers to check. - Affirm and Seek (Response)- Find characters students less aware of. Watch GCSE POD/character overview. Build Character Tree for identified characters- link Character traits, key events, quotations, and context. - Revision Clock- Characters of AIC

			- Self-check- Model of answers and students add to their notes with green pen. - Reflection- Checklist of knowledge of key aspects of AIC characters- e.g. character change. - Horizon Knowledge: - Characterisation - Foreshadowing - Context - Dramatic Irony
25	Content	Exploration of Eric and why he changes.	- Do Now! Quotation chain (using Flow Chart)- Using quotations to document how characters display key themes/uncover character changes. Using pictures as prompts to ensure students recall them. 'half shy, half assertive' - Then – you killed her. She came to you to protect me – and you turned her away – yes, and you killed her – and the child she'd have had too – my child – your own grandchild – you killed them both – damn you, damn you- - J B Priestley uses Eric as he does Sheila - to suggest that the young people of a post-war Britain would be the answer to a hopeful future. With Eric he also addresses some concerns he had about the dangers of immoral behaviour. Through Eric, Priestley shows that excessive drinking and casual relationships can have consequences. - Character function grid- key function of Eric, aligned quotation and explanation of Eric's function. (Teach Like A Champion- Standardise the Format). - Read 1st half of Act 3. - PETAL paragraph- How is ERIC presented in the play? Live Modelling used to build towards independent practice. - Reflection: - Why is Eric an important character to display Priestley's message? - Which themes does Eric help uncover?
26	Content	Explore the final speech of the Inspector and his message.	- Do Now! Disciplinary Vocab. Word Map- Didactic (Alex Quigley) - Reading the end of the play - Quotation explosions via reading of small extracts across the play: - How is the Inspector presented before we meet him? 'Sharp ring of door bell'/'Brighter and harder'. - How is he presented before he speaks? '*The Inspector enters…*' - How does the Inspector present Priestley's message during his interrogation? *And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.*" - Is the inspector real? What does that mean for the Inspector's message? - Students develop a plot line to track the overall change in the character. - Exit Ticket: - How does the Inspector embody the values of socialism and capitalism? - Which ideology did Priestley subscribe to? - How does the Inspectors omniscience help convey distrust in capitalism?
27	Content	Understand the link between context and Priestley's message.	- Do Now! Cornell Notes- Priestley's life and work- You Tube- Context of Inspector Calls (https://www.youtube.com/watch?v=PuUq56z6UM0) - What did Priestley think of… - War - Politics - Wealth - Young People

			- Reading British Library extract about Priestley. - How did Priestley's background/beliefs inform his writing? - Priestley was… - This helped generate his belief in… - This can be seen in the play when… - Exit Ticket: - Why did Priestley want to write a play with a didactic message?
28	Content	Identify the key themes of AIC and events/characters that match them.	- Do Now! Freyer Model- Themes. Definition, synonyms, antonyms example, dual coding image etc. - Theme Organisers- Characters, quotations, events, didactic message, context. - Responsibility - Gender - Age/Generation Gap - Socialism - Capitalism - Reflection: - Journaling Methodology - What is the central theme of the play?
29	Content	Explore Priestley's message and how he communicates it.	- Do Now! Recall- Using Dual Coded images and summary to depict key moments of the play that revolve around a theme. - Hinge Question: - What is Priestley's overall message? - Use theme organisers throughout lesson. - Form: Morality Play and Priestley's didactic role (link to Cycle 1 and 2). - Think, Pair, Write: - Which aspects of social and historical context inform Priestley's desired message? - Narrowing in on: - Responsibility - Socialism - Capitalism - Compare development of themes and message- beginning to end of play- Extracts - Birlings discussion with Eric and Gerald- '…Hard headed man of business' V Inspector's Final Speech 'Fire…'- Venn Diagram - Knowledge Dump with prompt questions: - How do the themes alter during the play? - How does this impact on the audience? - How do the themes and the characters interaction with them carry forward Priestley's message?
30	Checkpoint	Link quotations to themes and explain them.	- Do Now! RP questions: Themes, Writer's message, Characters. Multiple choice quiz with all answers being possible (focus on basic knowledge). - Recall from gap fill quotations. Quotation explosions – relevant to question and facilitated via explosion diagram/chart. Response- re-teach connotation, techniques, and analysis where necessary. - Backwards Fading: - Students complete an exam style response on ERIC/INSPECTOR or key theme (e.g. socialism capitalism).

31	Synoptic	Understand further the genre and form of the play.	● Do Now! Stimulus – GCSE Pod videos- How do characters combine with themes to deliver the writer's message? How do characters combine with themes to deliver the writer's message? ● Form- Three Unities- time and space- audience feel sense of injustice, unfairness and frustration that the inspector feels= didactic message that moves audience to action especially in 1945 context. ● Students explain each unity and how it helps deliver the writer's message. Presented via diagram- 3 unities linked to events, characters, context etc.
32	Content	Approaching a new unseen poem linked by theme to AIC.	● Do Now! TWIST recall activity. ● Quiz- poetic techniques. Response- Affirm and Seek. ● Create Flashcards of the ones they didn't know. 　○ Name 　○ Definition 　○ Example ● Explanation of how they work/function ● TWIST the poem. Include context of war and jingoism. ● Exit Ticket (Metacognition)- How did I approach the analysis of an unseen poem?
33	Content	Approaching a new unseen poem linked by theme to AIC.	● Do Now! Self/Paired Quiz ● Predict the tone of the poem. ● TWIST the poem. ● Context- The bombing of Hiroshima. ● PETAL Response. ● Reflection: ● How does the poem relate to the context of (1945) of AIC? ● 'Fire and blood and anguish'- How does the poem show how not heeding Priestley's warning can go?

Cycle 5	Essay Writing	Number of lessons	5

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
34	Recall	Recall themes from AIC.	● x6 Retrieval questions

			● Students to create their own bespoke KO specifically on character/theme on A3 ● Include GCSE pod videos ● Creating a success criteria for an essay
35	Content	Understanding how to approach an exam question.	● x6 Retrieval questions ● Unpick the question exploring synonyms of the question ● Remind students of 'iceberg' structure when crafting writing ● Explore what the AO's are ● Show multiple graded examples (4/7/9) of model essays and how it achieves AO's- use iceberg structure and apply to a model essay, tick label and annotate ● Exit tickets- top tips for essay writing
36	Content	Understanding how to answer a character focused question.	● x6 Retrieval questions ● Mind map all recalled knowledge/relevant quotations on Mrs Birling/create a character profile of Mrs Birling ● Create an I DO/WE DO quotation explosion to model paragraph to guide students through answering a character based question (*Focus on modelling to students how to write an effective PETAL paragraph, i.e. not 1 line for each line of the acronym*). Backwards fading with PETAL writing. ● Self/peer assessment- students to re-read their responses back according to mark scheme and provide 2 pieces of feedback on what they have achieved from the mark scheme and where the can develop- Students can also annotate for AO's with this (include example written feedback comments on the slide)
37	Content	Understanding how to answer a theme focused question.	● Question- 'How does Priestley present social class in AIC?' ● x6 Retrieval questions ● Guide students through 3 steps of planning an essay response: ● **-Step 1:** Understanding topic/question (character focused- using notes and knowledge from previous lesson) & creating a point to answer the question ● **-Step 2:** Choosing appropriate quotations to answer the question, how annotate quotations effectively and how it applies to the question ● **-Step 3:** Modelling to students how points/quotations/analysis links to an area of context/audience reaction ● Reflection- students to order their points/quotations
38	Checkpoint	Fully answering an exam question.	● x6 Retrieval questions ● Students to complete quotation explosions on key quotations ● Students to complete checkpoint on assessment question above, using I DO/WE DO modelling paragraph structure, PETAL sentence starters as a writing frame, and quotation bank. ● Students to utilize plan made from previous lesson ● Teacher can review learning and address areas to develop. ● Reflection- students to use success criteria to read over their response and tick where they have achieved features of AO's or success criteria

Year 10 Spring Term Language

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 6 (7 Lessons) **Perspective**				Cycle 7 (4 Lessons) **Writing**		Cycle 8 (3 Lessons) **Review**						
Learning Intentions: Identify different perspectives in narratives. Explain the effect of particular perspectives. Write from an unusual perspective.				**Learning Intentions:** Practise approaches to creative writing. Understand how to create character and setting.		**Learning Intentions:** Review all Language Paper 1 knowledge and skills						
Pedagogical Approaches: Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies				**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies		**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies						
Subject Specific Knowledge: Different types of perspectives, using perspectives, P1Q4 skills				**Subject Specific Knowledge:** Character creation, setting creation, planning for a P1Q5		**Subject Specific Knowledge:** Language Paper 1 examination techniques, language features, word classes, tone, structure, perspective, writing skills						

Cycle 6	Perspective		Number of lessons	7

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
29	Recall	Define perspective and identify perspectives.	- Do Now - Define/differentiate: - Point of view - Narrative/narrator 1st vs. 3rd Person - Video Resource Demo – Antman & The Wasp *(Provide worked example using 2-3 sentence long quote/separate extract.)* - Identifying perspective in previous extracts: White Fang; Lord of the Flies; The Bourne Identity; Rebecca; High Wind in Jamaica; The Blind Assassin; Tyrion's Gambit; Jaws. - Use distinguishing quotes to identify character perspective; - Use specific quotes to demonstrate emotional perspective. - Exit ticket: Create a table for pupils to fill out with columns for: perspective, quotations, reliable/unreliable.
30	Content	Comment on use of perspective.	- Do Now - Recall/identify: - Practise making a comment on perspective – what effect does the perspective have on the reader? Use PETAL paragraph structure to make your comment. - Guardian Perspective video - Read extract Clan of the Cave Bear - Q4 style practice: "The perspective of the character heightens the action of the scene. This makes the reader more worried for them." - Model how to quote explode to show perspective. - SEIZE paragraph using a quote that you have exploded.
31	Content	Evaluate unusual perspectives.	- Do Now - RECALL - Read The Lovely Bones extract - Mind Map - Language – identify any language which shows us how Susie feels. **Model:** selecting a quote and exploding it. Find one which presents Susie as an empathetic character that can be used later in the Q4 practice and another which heightens the dark tone. - Q4 style practice: **Give success criteria**

			● "I think the author has chosen to write through Susie's perspective because she is dead. The reader can go anywhere and see anything like a ghost would." ● Criteria: statement, relevant quote, effect on reader.
32	Content	Understand the writer's choice of perspective.	● <u>Do Now – recall</u> ● **TPS:** What does reliable mean? ● **TPS:** Was Susie's account of the events in the book The Lovely Bones reliable? ● Read War Horse extract ● **TPS:** Whose perspective is the piece written from? Have we seen a similar technique before? White Fang, Jaws? ● <u>Highlight/underline words, phrases, moments which demonstrate:</u> ● How the character's perspective influences the story? What has changes in the story and our understanding? ● Watch War Horse trailer. ● Reflection: Why does Michael Murpurgo choose to tell a story about the WW1 through the eyes of a horse?
33	Content	Write using an unusual perspective.	● <u>Do Now - recall</u> ● WAGOLL ● Identifying unusual angles in photos: birds-eye-view; POV; snail view; voyeuristic; etc. ● Vocabulary list – connotations of words and how they can convey perspective. ● *Prompt an event to write about:* ● Extended narrative writing task from more than one perspective – stimulus piece? Could we use an extract or event on this? ● Peer assessment: can partner identify perspective?

34	Checkpoint	Evaluate perspective and Language P1Q4 skills.	● <u>Do Now</u> – Mind Map
			     ○ What is perspective?
			     ○ How can we use perspective to tell stories?
			     ○ What techniques can we use to show perspective?
			     ○ Which have we seen?
			● Why do writers use different perspectives?
			● What does Q4 look like?
			● Attempt Q4
			● "White Fang's perspective shows the reader how brave he is. This makes the reader feel more sympathy for him by the end."

35	Synoptic	Recall elements of a piece of writing and writer's methods.	● <u>Flow chart</u> ● reading and understanding the text ● What do you know about word classes and their effect? ● What do you know about tone? How can word classes influence tone? ● What is tension? How does this link to tone? ● What is perspective? How does tone impact perspective?

Cycle 7	Writing		Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
36	Recall	Recall mark scheme for P1Q5 and consider planning for writing.	● 3x Retrieval questions- These will be based on the mark scheme. ● Who can write down what P1 Q5 is the quickest? Maybe on whiteboards if the risk assessment allows. ● Read a Q5 WAGOLL. Discuss the impact of calm, chaos, calm, language features etc. Students will annotated a printed copy. ● Go over the mark scheme. Students to give the WAGOLL a mark. ● Students to create a pupil speak tick list/ success criteria. ● Plenary: Students to write the introductory paragraph to their own Q5.
37	Content	Write an effective characterisation.	● 3x Retrieval questions ● Think, pair, share: Why is having a variety of sentences important? ● I do, we do, you do: bracket sentences, minor sentences, mirror, mirror sentences. ● Read an extract from *Hard Times by Charles Dickens.* ● Questioning/ discussion around the extract. ● Display picture of Mr Bounderby and go over Show Don't Tell. ● Students to write a description (including the new Show Don't Tell sentences) based on the image. ● Plenary: Pair work. Write down four things you learn from your partner's description of the image.
38	Checkpoint	Create an effective setting using Language P1Q5 skills.	● 3x Retrieval questions ● Reminder of the importance of having a variety of sentences. ● Picture of a gothic (maybe- can change type of image) image put up and students to write sentences describing the image. (The sentences looked at last lesson.) ● Read an extract from *My Family*. Vocabulary upgrade for setting. ● Students write Q5 description of image.
39	Synoptic	Review writing skills and practise.	● 3x Retrieval questions ● Read an extract from *The Third Policeman.* ● Q1 style question to check comprehension. ● Discussion on some questions around the setting/ mood/ atmosphere etc. ● Smell, taste, hear, see, touch table to fill in as a planning task for a Q5 style question. ● Students then cut the table up and discuss the impact the different order of the senses have. ● Q5 question. Only two paragraphs using the planning table. ● Use success criteria/ mark scheme (simplified version) to peer assess.

Cycle 8	Review		Number of lessons	3

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
40	Checkpoint		Paper 1 Section A assessment
41	Checkpoint		Paper 1 Section B assessment
42	Synoptic	Review Language Paper 1	- What is English Language? - How do I read for meaning? - What are the word classes? - What is imagery/language features? - What is effect and how do I talk about it? - How do I analyse language? - What is structure? - What is tension? - What is chronology? - What is effect in structure and how do I talk about it? - What is evaluation? - How do I critically respond? - List all the different sentence types. - What is the function of punctuation? - How do I use words to create an intended effect? - How do synonyms help my reading and writing? - Task: Write a 'how to' guide for what is on English Paper 1.

Year 10 Spring Term

Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24	Week 25	Week 26	Week 27	Week 28
Continuation of Language Paper 1 Scheme										Cycle 1 – Non-fiction (4 lessons)		Cycle 2 – summary and inference (4 lessons)	
										To know and understand the conventions of a wide variety of non-fiction texts. To understand how to read a non-fiction text. To explore the Paper 2 requirements.		To know how to effectively summarise texts. To practise making deeper inferences from quotations. To understand how to approach P2Q2.	
										Recall Modelling Independent practice Quizzing		Recall Summary Modelling Independent practice Quizzing	
										Paper 2 approaches Non-fiction conventions and forms.		P2 Q2 Inference	

Year 10 Summer Term

Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	Week 40
Cycle 2 – summary and inference (4 lessons)	Cycle 3 – language (5 lessons)		Cycle 4 – viewpoint (7 lessons)				Cycle 5 – writing for purpose (4 lessons)		Cycle 6 – writing different texts (6 lessons)		
See previous week	To be able to identify methods used in non-fiction writing and explain their effects. Paper 2 Question 3 approaches.		To be able to identify viewpoint across a range of texts and select quotations to support our points. To be able to compare viewpoints through reference to quotations. Paper 2 Question 4 approaches.				To be able to identify the purpose of different forms of writing and write for a purpose using vocabulary and formal conventions. Paper 2 Question 5 approaches.		To be able to recognise a variety of different forms of text and identify their conventions. To be able to write a variety of different texts. Paper 2 Question 5 approaches.		

See previous week	Recall Summary Modelling Independent practice Quizzing	Recall Summary Modelling Independent practice Quizzing		Recall Summary Modelling Independent practice Quizzing	Recall Summary Modelling Independent practice Quizzing
See previous week	Language features P2Q2 approaches and mark scheme	Language features and effects P2Q4 approaches and mark scheme		Transactional writing purposes and forms P2Q5 approaches and mark schemes	Transactional writing purposes and forms P2Q5 approaches and mark schemes

Learning Chunk 1	Non-fiction		Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure	CSM to do
1	Recall	To understand the content of the Paper 2 GCSE.	• Breakdown of Paper 2 – Writer's viewpoints and perspectives. • Reading through an example Paper 2 paper, focusing on key words in questions, skills assessed and marks available. • Students complete Language Paper 2, Q1. • Retrieval: What skills are needed for Language Paper 2?	
2	Content	To understand the features of different text types.	• Do Now: images of letter/article/speech on board. Task: List features associated with each text type. • Slide on purpose, audience, form. • Letter: mini extract - Identify audience and purpose. - Label features. • Article: mini extract - Identify audience and purpose. - Label features. • Speech: mini extract - Identify audience and purpose. - Label features. • Retrieval: What is the purpose of an article, letter, speech	
3	Checkpoint Blue box 1	To understand how to approach reading a non-fiction text.	• Do Now: what are the features of an article? • Read modern slavery text with who/where/when/what/why/how. • Identify audience and purpose. • Identify features. • 8x True/False statements.	Create blue box sheet Add to slides

			• Retrieval: Write a summary of what you understand about modern slavery.	
4	Synoptic	To independently read a non-fiction text.	• Do Now: retrieval on modern slavery and predictions for 19th century slavery. • Read Frederick Douglas autobiography with who/where/when/what/why/how. • Identify audience and purpose. • Identify features. • 6 x true/false statements • Retrieval: How do 19th century issues differ from modern issues?	

Learning Chunk 2	Summary	Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure	CSM to do
5	Recall	To recap summary skills and apply to mini extracts.	1. Starter: Image of extreme activity – Artic expedition– implicit and explicit information. 2. mind map – what is a summary? How do you summarise? What kind of information do you need? 3. Explain Q2 AOs 4. Use short survival stories. Read the first one – pick out the key information (I do) bullet points 5. Read second one – pick out key information (we do) bullet points 6. Read third one – pick out key information (you do). bullet points 7. Choose one to write full summary about what they learn about survival – making a point, picking out a quotation and making an inference. Write up as class. 8. Pupils independently complete one for one of the other texts. (include PEI sentence starters). 9. Reflection: What is the key thing to consider when writing a summary?	Add I do We do You do
6	Content Blue box on P2Q1 2	To practice summary skills and linking texts.	1. Starter: 2. Read through article. Reading skills 3. Complete P2 Q1 on article blue box 4. Fill out one side of venn diagram with points. 5. Find evidence for being lost at sea and include on venn diagram? 6. Pupils come up with inferences based on points that they have made. 7. Remind pupils of acronym and skills for summary writing – success criteria	Make blue box sheet and check questions Change venn diagram to inference task

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure	CSM to do
			8. Reflection: Exit Ticket – what skills are important to Q2?	
7	Checkpoint	To identify quotations that link to summaries. <mark>WCF task</mark>	1. Starter: What do they need to include in a Q2 summary question find 5 true statements out of 10 possible statements. 2. Go through answers and insert scores onto MSP 3. Read through article. Annotate for what you understand about being lost at sea. 4. Venn diagram comparing the two – decide if similar or different. Include points, evidence and inference on Venn diagram 5. Using acronym, write up comparison between two texts. 6. Reflection: Swap books with partner and using mark scheme WWW/EBI.	<mark>Change to WCF task and sentence starters</mark>
8	Synoptic	To practice P2Q summary and inference.	1. Starter: Recall success criteria from lesson 6. 2. Add WCF slide 2. Introduce question about effects of disaster. 3. Read through article 1. Annotate 4. Read through article 2. Annotate. 5. Planning sheet that allows pupils to allocate points of comparison. 6. Give pupils sentence starters and complete green pen using feedback from previous text 7. Reflection: Ask pupils to write down the key information they need to remember for summary question – ask them to tailor it to their own strengths and weaknesses e.g. I need to remember to include an appropriate quotation.	<mark>Add WCF slide and change</mark>

Learning Chunk 3	Language		Number of lessons	5

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure	CSM to do
9	Recall	To recall key language features linked to non-fiction texts and identify them when reading.	Look at four different non-fiction text types: a speech, a diary, article, essay. Identify text types. Explain how texts are different. Identify purpose, audience, format. Provide updated headline all linked to racism. Ideas: Rashford, Afghan migrants, BLM, POC Hate Crimes – COVID-19. One headline per slide. I do/We do/You do - Key questions: • What is the theme that links these headlines? • How has the language been sensationalised? • Is the language biased? • How does the writer use language to present the topic? MICE Recap – AOs – success criteria Group task: Now look at Modern Slavery text headline.	

			Annotate headline: Pick out key language techniques which present writer's view and the effect on the reader. MICE analysis of the headline. How does the writer use language to describe slavery? Reflection: use the success criteria to mark your answer.	
10	Content	Identify CDAFOREST features in non-fiction and explore their effects.	Identify the features of CDAFORREST- Why do writers use these techniques? What is their purpose and effect? Introduce topic question: What might modern slavery look like? Use images to support pupil's understanding. How is this different to historical slavery? Read the information about modern slavery. Pupils could create a mind-map and include all the ways modern exploitation is presented. Give out modern slavery text and begin reading through the source and annotating with class. Look for language devices and CDAFORREST features which link to modern slavery. Answer WWWWWH questions linked to the source. Provide pupils with an older text about slavery – identify the techniques that have been used. Answer WWWWWH questions linked to the source. Create a similarities/differences table in their books and populate after you have read the two sources. Key questions: • How are the sources similar/different in how they present views on slavery? • Identify CDAFORREST features which present the writer's viewpoint. • How would the audiences' reaction differ (based in the dates of the sources). Reflection: Give pupils a topic statement – "Modern slavery persists in our society. It is a problem that affects millions of innocent people". Write a letter to your local MP presenting our views on this topic. Get pupils to create a list of CDAFORREST features which links to this statement.	
11	<mark>WCF</mark>	To understand how to approach a language analysis question.	Create a table with three questions. • Adj, Adj, Adj : sentence that they copy and then write their own – based on slavery. • Write a rhetorical question as suggested by a prompt. • Upgrade the vocabulary in an opening sentence for a speech about modern slavery. Recap slide of key skills for Paper 2, Question3 – MICE – • What are you analysing for P2, Q3? • What acronym do we use? • How do you plan for this? • Marks? Minutes? Go through the mark scheme for this question – have them highlight the key information- they could tick off the elements that they have included as they	<mark>Change sentence starters and signpost that this is WCF</mark>

			write/ as a reflection. Independent reading – give pupils enough time to read over the source on Modern Slavery from last lesson. Verbal questioning – WWWWWH? Introduce the question – How does the writer use language to present the issues of Modern Slavery? (This could be changed) I DO, WE DO, YOU DO quote annotations using MICE framework. Allow the pupils to select the three best quotes. Annotate an example with them Give them success criteria – • identify methods • connotations • effects Use backwards fading paragraphs with two quotes and complete as a class and the final MICE is for the class to complete independently. Reflection – Use the mark scheme to tick off/label what they have included in their own answer OR go through their work and label the features of MICE	
12	Content	To apply their knowledge of language analysis methods to a familiar text.	Respond to the statement by giving your opinion in note form: Can you create a rhetorical question and adj., adj., adj.: sentence to demonstrate your opinion? Introduce Frederick Douglass: An American Slave Autobiography extract with context box. • What is context? • How does it support our understanding of a text? • What do we learn about this extract from the context box? Read extract. Highlight/underline language which displays emotion as we read. Then answer Qs What is the question asking me to do? • Provide the question and annotate corresponding with the mark scheme. • How would you answer this question? What acronym would you use to support your analysis? From the highlighted/underlined language you have chosen, pick three quotations which would support your response to the question. Annotate the three quotes: • identify methods • connotations • effects 12 Mark Answer – MICE writeup using three chosen quotations. Provide framework/sentence starters if necessary. Reflection: write three facts which you've learnt about historical slavery	
13	Synoptic Blue Box 3	To use MICE to analyse language from a new non-fiction text.	insert bespoke starter based upon misconceptions in cycle. WCF Slide Read social media article.	create blue box and slides

WWWWWH questions on article.
How does the writer use language to explore the dangers of social media?
Provide three quotations.
1)   Provide one quotation and pick the inferences from a list of three.
Make pupils justify their reasoning.
2)   Using quote and inference, choose the connotations of a keyword
from a list of four possible answers. Make pupils justify their reasoning.
3)   Using quote, inference and connotations, identify the effect on the
reader from a choice of two. Make pupils justify their reasoning.

With remaining two quotations, provide METHOD and identify appropriate
quote. – MICE We Do using similar steps from Quotation 1.
Final quotation, MICE paragraph independently in green pen.
Reflection: RAG rate yourself on the technical ability to identify: Method,
Inference, Connotation, Effect.
Write down any questions you have about each step of MICE.

Learning Chunk 4	Viewpoint		Number of lessons	7

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure	

14	Recall	To understand why people might have different viewpoints.	1. Starter: What can affect a person's viewpoint? 2. Define viewpoint 3. Show different scenarios with different people and get them to consider what each person's viewpoint would be and why. (School uniform- teacher, student, parent, businessman and journalist) 4. Introduce insider and outsider (task linked to scenarios task) 5. Show two examples on the board of viewpoints expressed about the school uniform. Get students to identify which is the parents' view and which is the students' view. Get students to identify which part of the written examples helped them identify who the viewpoint belonged to. How did each person express their view? (Link to methods) 6. Revisit Fredrick Douglas and Modern Slavery texts. Are these insider or outsider writers? How does that impact the viewpoint? 7. How do writers express their viewpoints? Pull quotations from source A and two from source B. (What methods have they used to express their view?)	<mark>Update do now</mark>
15	Content <mark>WCF</mark>	To identify viewpoints in different texts.	1. Bespoke starter 2. Read the text with annotation guidance/ comprehension questions. 3. Table to fill out. Find a quote that shows ….'s viewpoint. (Variety of viewpoints given to them to guide them to stretch and challenge.) 4. Read slave auction text with annotation guidance/ comprehension questions. 5. Challenge students to spot the viewpoints in second text. 6. What similarities and differences can you see in the viewpoints?	<mark>Make into WCF task on quotation finding</mark>
16	Content	To ID methods used and compare quotations	1. Recap comparative conjunctions 2. Table to fill out for both texts. Find a quote that shows ….'s viewpoint. (Variety of viewpoints given to them to guide them to stretch and challenge.) Challenge students not to look back at the table from yesterday. 3. Mark scheme. Pupil speak success criteria/ annotate mark scheme. 4. I DO- Quote explosion for quotations from both sources. Ensure that comparative comments are made. On PowerPoint give guided questioning for quote explosion. 5. WE DO- Quote explosion for quotations from both sources. Ensure that comparative comments are made. On PowerPoint give guided questioning for quote explosion. 6. YOU DO- Quote explosion for quotations from both sources. Ensure that comparative comments are made. On PowerPoint give guided questioning for quote explosion.	<mark>Add feedback slide and change task to adapt to new lessons</mark>
17	Content	To understand how to use VEME to answer a P2Q4.	1. Bespoke starter (revise methods appropriate for your class) 2. VEME+VEME modelled.(Without the acronym- just a model comparison) Give them mark scheme/ success criteria and identify where it's evident in the model. 3. Introduce VEME+VEME and sentence starters. 4. Students to write up their own VEME+VEME based on the quotation explosion they did last lesson. 5. 1 peer assessment 6. 1 marked by themselves.	

18	Content	To identify methods that writers use to present their viewpoints.	1. Methods revision starter (talk about structure etc as well- the purpose of this is to broaden their concept of writers' methods.) 2. Read both texts with guided annotations. 3. Students given blank table with space for 4 viewpoints from each text. Challenge students to tell us the view and find a quotation to support that. Teachers will potentially need to I do, we do, you do depending on the ability of the class. 4. Challenge them to identify the methods used to express the viewpoints	
19	Content Blue box 4	To link quotations and methods together whilst comparing viewpoints.	1. Match up task (identifying methods) 2. I DO- Quote explosion for quotations from both sources. Ensure that comparative comments are made. On PowerPoint give guided questioning for quote explosion. 3. WE DO- Quote explosion for quotations from both sources. Ensure that comparative comments are made. On PowerPoint give guided questioning for quote explosion. 4. YOU DO- Quote explosion for quotations from both sources. Ensure that comparative comments are made. On PowerPoint give guided questioning for quote explosion. 5. Summarise the mark scheme	Write blue box
20	Synoptic WCF	To answer a P2Q4 using the strategies we have practised.	1. Recap mark scheme 2. Write P2Q4 3. Peer assess/ self asses in green pen.	Change sentence starters

Learning Chunk 5	Writing for purpose	Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure	
21	Recall	To identify the purpose of a range of texts.	1. Do Now: Go through each type of text – What is it? What does it do? 2. Introduce PAFL 3. Define all the words and have pupils write them down 4. Remind of CDAFOREST. What do these features do? 5. Non-fiction Text types: Speech, Article, Blog/diary, Letter, Advert, Information leaflet 6. Go through each text type (small extracts) (create a table to fill in) Identify what is the purpose and what features it may have. Some question on the side e.g. is it formal or informal? Will it use CDAFOREST (if yes, which ones) What tone will it be in? What is the purpose? What is the audience? 7. Reflection: Write down three things you learned today. What are the possible purposes of a non-fiction text?	

Lesson number	Type of Lesson	Learning Intentions	Lesson Structure	
22	Content	To understand how language links to purpose.	1. Do Now: What does PAFL stand for? What text types are non-fiction? Which ones could you potentially be asked to write for you Language Paper 2 Question 5 response? 2. Go through a persuasive letter (one I used in year 9) and identify the features (address, salutation, discourse markers etc.) and CDAFOREST. 3. What was the purpose of the text we have just annotated? To persuade, inform or advise? What was the tone of the text we just annotated? Who is the audience? 4. Go through a newspaper article (maybe one used previously in the scheme- maybe one used to inform) identifying features and CDAFOREST. 5. What was the purpose of the text we have just annotated? To persuade, inform or advise? What was the tone of the text we just annotated? Who is the audience? 6. Reflection: What is the difference between these two texts? Who are the audiences? What are their purposes? How do you know?	
23	Content ==WCF==	To plan a text with purpose in mind.	1. Do Now: Identify the techniques in these openings: one rhetorical question and answer, one triple, one adj,adj,adj: sentence. 2. Introduce the usefulness of an anecdote – find a vid with an example speech that uses an anecdote – Greta when I am 80? 3. Spell out exactly what will be asked of them in the exam – look at an example. Model planning it. Firstly, Secondly, thirdly. 4. Look at an example of a question 5 question. – a 'boring one' Should schools be teaching students real life skills? 5. Break down question 5 into possible points/arguments. Generate ideas. 6. Use worksheet from Lesson 14 last year to structure points. Alter this to different discourse markers with CDAFOREST reminders. 7. Reflection: Write your opening paragraph of your speech on the topic – try to use a sentence starter from the do now and an anecdote.	==Add in WCF task==
24	Content ==Blue box 5==	To write a text for a specific purpose.	1. Do Now: Write down the CDAFOREST techniques. What other techniques can be used in your writing. What are the conventions of a speech. 2. Reread your opening paragraph from last lesson – finish it off so you have your first full paragraph. 3. Using your plan from last lesson write a piece of viewpoint writing on this topic. 4. Success criteria up: have at least 4 paragraphs. Have an intro, a conclusion and a clear argument, use CDAFOREST techniques, use a metaphor and a simile. 5. Reflection: Peer assess, swap books with the person next to you. What is the purpose of their speech? What is their strongest part of the argument? Give them a WWW and EBI.	==Write blue box==

Learning Chunk 6	Writing different text types	Number of lessons	6

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure	

25	Recall	To identify a range of texts and their conventions.	LQ: How do I write different text types? Do Now: Pictures of different text types. Students make list of text types and conventions. Use three mini extracts to draw out more conventions to add to list. Define PAFL / List of example qns for students to identify PAFL Define CDAFOREST and what it is used for / match definition and example Choose one of the example qns to write CDAFOREST examples for. Define PPVVW / semi colon rules and practice (if time?) Which one is best and why? Consider PAFL/PPVVW Reflection: Set yourself two targets to improve your writing style.	
26	Content WCF	To understand how to write an article.	LQ: How do I write an article? Do Now: Statements/issues for students to respond to with their opinions in sentences. Recall article conventions from last lesson Read sample article and label conventions Plan own article – use homelessness stuff from Lesson 18 last year and planning sheet Two sample opening paras – which is better and why? Consider PAF/PPVVW Write own Reflection: Peer mark for conventions	CSM to add task
27	Content	To understand how to write a letter.	LQ: How do I write a letter? Do Now: Formal and informal statements – which is which? Qn on slide to identify PAFL Plan content - pairs to list points they could make in their letter Waboll letter for teacher to model improving – focus on development and conventions Students have a new waboll letter to improve Reflection: list three things you did to improve the waboll	
28	Content WCF	To understand how to write a speech.	LQ: How do I write a speech? Do Now: CDAFOREST quiz - examples to identify. From lesson 27 – can you think of good/bad public speakers? From L27 Match speech feature to definition Two examples mini speeches on slide – which speech is more effective and why? Plan speech using planning sheet for q5 Write two/three paras of speech Reflection: Look at sentence types on planning grid and upgrade two of your sentences.	
29	Content	To understand how to write a speech.	LQ: How do I write and deliver a speech? Do Now: Spag correction task WCF slide Teacher use PPVVW/sentence types on planning sheet to model upgrading and developing a waboll speech para. Students to do same with own speech. Perform speech to partner. Share some with whole class. (Sneaky S and L assessment opportunity) Reflection: WWW and EBI for partner	

| 30 | Synoptic Blue box? | To consolidate my knowledge of writing different text types. | LQ: How do I write different text types?
Do Now: Spag correction task
Blank knowledge organiser for students to fill in with sections for PAFL / CDAFOREST / PPVVW / punctuation rules / text types and conventions – fill in independently first and give mark for checkpoint. (mark out of 30 for PAFL/CDAFOREST/PPVVW and four conventions for each text type.)
Use GCSE pod and other videos to address gaps in knowledge.
List of exam style qns for PAFL identification or carousel planning.
Students write a waboll of their choice of text for partner to fix.
Reflection: Reflect on the two targets you set yourself at start of cycle – did you address them? What will your next target be? | |

KS4 Schema

Year 10 Autumn Term Literature

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Cycle 1 (8 Lessons) Context			Cycle 2 (9 Lessons) Plot				Cycle 3 (6 Lessons) Character		Cycle 4 (10 Lessons) Themes and Message			Cycle 5 (5 Lessons) Essay Writing		
Learning Intentions: Understand the historical and social context of AIC. Apply contextual knowledge to different poems. Understand the background of the writer and his intentions.			**Learning Intentions:** Read Act 1 and understand how character is established. Explore the genre of the play and how it moves the plot forward. Consider the key events of Act 1 and write about them.				**Learning Intentions:** Reading Act 2 and understanding the complex characters of Gerald and Mrs Birling. Focus on the gender roles and hypocrisy of the upper class.		**Learning Intentions:** Reading Act 3 and considering Priestley's message delivered through his themes. Focusing on key quotations from the whole play to understand how Priestley maps themes throughout the text.			**Learning Intentions:** Understand how to approach an exam question, how to plan an answer and how to make sure the assessment objectives are met in an essay.		
Pedagogical Approaches: Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies			**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies				**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies		**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies			**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies		

Subject Specific Knowledge:	Subject Specific Knowledge:	Subject Specific Knowledge:	Subject Specific Knowledge:	Subject Specific Knowledge:
Knowledge of 1912/1945, WW1 and 2, suffragette movement, JB Priestley. Knowledge of TWIST and its application to different poems.	Knowledge of characters, events and settings in Act 1. Key vocab like "Priestley's mouthpiece" and methods like dramatic irony.	Knowledge of Act 2 events. Focus on key characters of Gerald and Mrs Birling. Understand the use of typical gender roles.	Knowledge of Act 3 events and characters. Quotation knowledge and linking this to themes. Understand the influence of context on Priestley's message.	Assessment objectives, exam techniques and timings.

Cycle 1	Context		Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	Understand literature, recall ways of writing about texts and key vocabulary.	● Admin slides – steal from language scheme- Go through the year's work and papers etc. ● Review PETAL, Reviewing 'powerful knowledge' ('PK') ● Definition match up/bingo ● Wow words from yr 7/8 that will help with the scheme (perspective, marginalised, influence, context, stereotype, hierarchy)
2	Content	Understand key information about 1912 and 1945.	● Do now: revisit key word 'context' and match it up to correct definition ● Breakdown the context into war, class, suffragettes, welfare state, titanic, socialism versus capitalism ● Correlate information into a blank graphic/organiser – Knowledge drop ● Video about war, women and JB: https://www.youtube.com/watch?v=3fXw8lWWtlA ● Video about 1912 vs 1945: https://www.youtube.com/watch?v=Zi3iiR1tz6I ● Use knowledge organiser to answer key questions ● Reflection: name three key events in-between 1912-1945
3	Content	Apply understanding of context to a relevant poem.	● MCQ – recall from last lesson ● Recap TWIST ● Teach what Tone is – write down a definition ● look at two other poems and figure out the tone (one that is proud, patriotic, jovial– Jessie Pope's 'Who's for the game' compared to the sombre tone in 'Dulce' which they have done last year) ● TWISTing 'Homecoming' – recognising tone specifically ● Link tone of the poem to the tone of Post-War England ● Write a PETAL (27.1 style) but only the Link (backwards fading) – show them a WAGOLL about 'Who's for the game' first.
4	Content	Apply understanding of context to a relevant poem.	● Define the key word – Patriarchy (using a sentence that describes a 'patriarchal society' ● Read 'Our Idea of Nothing At All' and potentially revisit a poem from the year 7 scheme – 'This is the House that Man Built' ● Discuss what people might be feeling at this time – change, lack of unity etc. ● Give back knowledge organiser filled with only spaces being War and Suffrage movement and ask them to fill it in with as much detail as possible. ● Backwards fading a PETAL together (we do) ● Exit ticket - Answer short form poetry question (27.1) through the lesson question.(I do)
5	Content	Understand who JB Priestley was and how his life influenced his work.	● Link to identity 'PK' – The Right Word, Steinbeck (only next year) ● TPS – How does people's experience shape their identity and views? ● Learn about JB Priestley's life and predict what views he will portray in his play (video and tweets) ● Collate new knowledge into a Mindmap

			• Exit ticket – summarise/predict what his play may be communicating
6	Content	Understand the genre of a morality play and what might have influenced it.	• Link to 'PK' around discrimination (WOWs – marginalised) • What is morality? (define and give examples) • Learn the word didactic – with synonyms • TPS - If JB Priestley is interested in discrimination what historical context that he lived through could we guess has inspired his play? • Link previous knowledge of texts e.g. John Steinbeck was a didactic writer as… (writers message) • TPS discuss the puppets picture – how does that reflect how a play is? • Reflection Exit Ticket – What forms of writing express feelings the best? What is a morality play? Why has JB used this form and not a poem?
7	Checkpoint	Recall contextual knowledge	• Multiple choice do now on context? RP grid • Create a blank knowledge organiser for context and pupils fill it in by answering questions • Responsive teaching slides • Show them pictures of characters and ask them to predict their role in the play as a journal – link to previous lesson, if they were the puppets what would their role be? Think about how society could be split? Upper class and lower class, men and women, young and old.
8	Synoptic	Understanding how to write about context.	• How can I write about context correctly? • Given stage direction quotations from AIC and have to relate them to pieces of the context. E.g. "**The general effect is substantial and heavily comfortable, but not cosy and homelike." – makes us think they are rich but not happy together.** • Modelled first as no prior knowledge of the play • PETAL backwards fading with a stage-direction quotations – them to fill in the Link to context. • If HA – two PETALS one where they have to complete the TAL

Cycle 2		Plot		Number of lessons	9

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
9	Recall	Recall characterisation strategies and apply to stage directions.	• Read pages 1-5 • Class annotation of stage directions. What can we learn about the Birlings from these stage directions? What predictions can we make. • Students collect key quotations for each family member. • Complete first impressions grid- quotation for each character, key words, inferences and possible audience reactions.
10	Content	Understand dramatic irony and its use in the presentation of	• Multiple choice quiz on context to begin. • Introduce dramatic irony.

		Mr Birling.	• Read pages 5-9 and summarise. • Refocus on Mr Birling's speech and annotate. • Guide students to consider audience reactions to Mr Birling based on contextual knowledge. • Consider what Mr Birling could represent and why Priestley has included him. Provide students with appropriate sentence starters.
11	Content	Understand the presentation of Inspector Goole.	• Explore the function of stage directions with students. • Read pages 9-13 and summarise. • Refocus on the significance of stage directions as the Inspector arrives. What clues do these stage directions give us about the Inspector? • Students to identify key quotations about Inspector Goole from the lesson's reading and annotate.
12	Content	Contrast the characters of Mr Birling and Inspector Goole.	• Revisit definitions of socialism and capitalism • Students complete Birling/Inspector comparison table. • (characteristics and supporting quotations) • Class discussion of how Priestley uses the characters to present his message. • Introduces AOs to students before they complete PETAL paragraphs comparing Birling and Goole. Comparison grids from earlier in lesson and support this. Students should then identify where there have achieved AOs in their responses.
13	Content	Understand the presentation of Sheila Birling and the events she was involved in.	• Read pages 13-22 • Summarise what we know about Sheila including her place in society as well as the incident at Milwards. • Students collect quotations for Sheila from Act One. Model annotation of one, complete second annotation as class and students complete third individually. • Complete class PETAL paragraph before students identify where AOs have been achieved.
14	Content	Contrast the characters of Sheila and Eva Smith.	• Students mind map for Act One including events and characters. • Create a table comparing Sheila and Eva. To include comparison of wealth, class, gender inequality/gender conformity and personal qualities/principles. • Class or TPS discussion-What could Eva Smith and Sheila Birling represent? Why has Priestley included them?
15	Checkpoint	Summary of events and characters in Act 1.	• Students complete checkpoint based on content covered so far and Act One. This checkpoint will be a blank knowledge organiser but format can be altered to suit class. Teacher can then review and address areas of development.
16	Synoptic	Begin to consider the message that Priestley is presenting.	• Students consider the messages Priestley may be conveying through AIC. Could be class discussion. • In pairs or independently, students find quotations from Act One that could be used as evidence of Priestley's intentions. • Students then complete journaling tasks using quotations, contextual knowledge and analysis skills developed so far.
17	Content	Apply thematic knowledge to a new unseen poem.	• Scavengers • TWIST before completing a written analysis.

| Cycle 3 | Character | | Number of lessons | 6 |

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure

18	Recall	Recall gender roles context and begin to apply to characters.	• Retrieval practice: based on previous cycle(s)
			  o (Activity: mind map everything they remember from last cycle)
			• Recap of 'Our Idea of Nothing At All' poem
			  o (Activity: images used to help verbal discussion to see how much they remember from this poem)
			• Context on 1912 gender roles and suffragette movement
			  o (Activity: SHORT video with comprehension questions)
			• Explore Mrs Birling/Gerald
			  o (Activity: quotation from Mrs Birling/Gerald and relationship links made (gender roles))
			• Reflection question: How can I link the characters in AIC to gender roles
			• (Activity: image match up)

19	Content	Understand how Gerald conforms to and subverts gender roles.	• Retrieval practice: based on previous cycles and last lesson o (Activity: images for Mr Birling/Inspector/Sheila, with students being instructed to 'brain dump' everything they remember about these characters from previous cycles) • Predictions based on short quotations from Gerald • Context: working class women having few rights than middle/upper class women • Summary of Act 2 • Reading Act 2 • Quotation explosions • Link made between Eva's class and Gerald thinking he could use her – reference back to context (Eva saying she bet Gerald felt good about "helping" Eva) • Reflection: discussion around whether Gerald is responsible for Eva Smith/Daisy Renton's death (gentleman or predator)
20	Content	Understand the character of Mrs Birling and her role in the play.	• Retrieval practice based on last two lessons and previous cycles o (Activity: multiple choice quiz) • Predictions based on short quotations from Mrs Birling • Summary of Act 2 • Reading Act 2 • Quotation explosions • Reflection: What is Priestley's message through Mrs Birling? • (Activity: short write up)
21	Content	Compare characters to establish Priestley's use of them to convey his message.	• Retrieval practice: based on previous lessons o (Activity: list everything they can remember about Gerald) • Summary of Act 2

				- Reading of Act 2 - Discussion over Mrs Birling as a mother/her husband's social superior and how she tries to control the situation - Make a continuum placing quotations from characters based on being in control/not in control – tensions between the capitalists and the socialists/contrasts between Eva/Eric and Mr/Mrs Birling - PETAL paragraph to answer LQ (model)/students given opportunity to write their own - Reflection: comparing model against success criteria/self-assessment (SIMPLIFIED ASSESSMENT OBJECTIVES)
22	Checkpoint	Recall characters and plot.		- Retrieval practice: multiple choice quiz (to be self-marked) - Extract from Act 2: students to answer inference style questions based on reading - Teacher to go around and check for misunderstandings - Teacher could then focus rest of the lesson on one of the following: characters (e.g. students may have mixed up characters)/definitions of social class (e.g. they don't fully grasp what social class means and this needs to be addressed)/age (to ensure students realise the difference seen by generations)

23	Synoptic	Understand the characters as symbols used by Priestley.		- Retrieval practice starter: based on previous cycles
				  o (Activity: completing a KO with headlines as prompts)
				- Characters as symbols
				  o (Activity: images of characters on sheet and students to verbally discuss what these characters symbolise – won't have covered Eric or the Inspector yet!)
				- Characters linked to context (link to EDA's morality play lesson – how writers present their political views – with focus on characters)
				  o (Activity: write up in answer to the LQ in the form of a storyboard with images of characters and lines underneath for students to write)

Cycle 4		Themes and Messages		Number of lessons		10

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure

24	Recall	Recall characters and plot of AIC so far.	- Do Now! Quizzing- Multiple Choice on aspects of character outlined on KO. 5-10 minutes.
			- Focus:
			  o Mr B
			  o Inspector
			  o Sheila
			- Students provided with answers to check.
			- Affirm and Seek (Response)- Find characters students less aware of. Watch GCSE POD/character overview. Build Character Tree for identified characters- link Character traits, key events, quotations, and context.
			- Revision Clock- Characters of AIC

			● Self-check- Model of answers and students add to their notes with green pen. ● Reflection- Checklist of knowledge of key aspects of AIC characters- e.g. character change. ● Horizon Knowledge: ● Characterisation ● Foreshadowing ● Context ● Dramatic Irony
25	Content	Exploration of Eric and why he changes.	● Do Now! Quotation chain (using Flow Chart)- Using quotations to document how characters display key themes/uncover character changes. Using pictures as prompts to ensure students recall them. ● 'half shy, half assertive' ● Then – you killed her. She came to you to protect me – and you turned her away – yes, and you killed her – and the child she'd have had too – my child – your own grandchild – you killed them both – damn you, damn you- ● J B Priestley uses Eric as he does Sheila - to suggest that the young people of a post-war Britain would be the answer to a hopeful future. With Eric he also addresses some concerns he had about the dangers of immoral behaviour. Through Eric, Priestley shows that excessive drinking and casual relationships can have consequences. ● Character function grid- key function of Eric, aligned quotation and explanation of Eric's function. (Teach Like A Champion- Standardise the Format). ● Read 1st half of Act 3. ● PETAL paragraph- How is ERIC presented in the play? Live Modelling used to build towards independent practice. ● Reflection: ● Why is Eric an important character to display Priestley's message? ● Which themes does Eric help uncover?
26	Content	Explore the final speech of the Inspector and his message.	● Do Now! Disciplinary Vocab. Word Map- Didactic (Alex Quigley) ● Reading the end of the play ● Quotation explosions via reading of small extracts across the play: ● How is the Inspector presented before we meet him? 'Sharp ring of door bell'/'Brighter and harder'. ● How is he presented before he speaks? 'The Inspector enters…' ● How does the Inspector present Priestley's message during his interrogation? And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night." ● Is the inspector real? What does that mean for the Inspector's message? ● Students develop a plot line to track the overall change in the character. ● Exit Ticket: ● How does the Inspector embody the values of socialism and capitalism? ● Which ideology did Priestley subscribe to? ● How does the Inspectors omniscience help convey distrust in capitalism?
27	Content	Understand the link between context and Priestley's message.	● Do Now! Cornell Notes- Priestley's life and work- You Tube- Context of Inspector Calls (https://www.youtube.com/watch?v=PuUq56z6UM0) ● What did Priestley think of… ● War ● Politics ● Wealth ● Young People

			- Reading British Library extract about Priestley. - How did Priestley's background/beliefs inform his writing? - Priestley was… - This helped generate his belief in… - This can be seen in the play when… - Exit Ticket: - Why did Priestley want to write a play with a didactic message?
28	Content	Identify the key themes of AIC and events/characters that match them.	- Do Now! Freyer Model- Themes. Definition, synonyms, antonyms example, dual coding image etc. - Theme Organisers- Characters, quotations, events, didactic message, context. - Responsibility - Gender - Age/Generation Gap - Socialism - Capitalism - Reflection: - Journaling Methodology - What is the central theme of the play?
29	Content	Explore Priestley's message and how he communicates it.	- Do Now! Recall- Using Dual Coded images and summary to depict key moments of the play that revolve around a theme. - Hinge Question: - What is Priestley's overall message? - Use theme organisers throughout lesson. - Form: Morality Play and Priestley's didactic role (link to Cycle 1 and 2). - Think, Pair, Write: - Which aspects of social and historical context inform Priestley's desired message? - Narrowing in on: - Responsibility - Socialism - Capitalism - Compare development of themes and message- beginning to end of play- Extracts - Birlings discussion with Eric and Gerald- '…Hard headed man of business' V Inspector's Final Speech 'Fire…'- Venn Diagram - Knowledge Dump with prompt questions: - How do the themes alter during the play? - How does this impact on the audience? - How do the themes and the characters interaction with them carry forward Priestley's message?
30	Checkpoint	Link quotations to themes and explain them.	- Do Now! RP questions: Themes, Writer's message, Characters. Multiple choice quiz with all answers being possible (focus on basic knowledge). - Recall from gap fill quotations. Quotation explosions – relevant to question and facilitated via explosion diagram/chart. Response- re-teach connotation, techniques, and analysis where necessary. - Backwards Fading: - Students complete an exam style response on ERIC/INSPECTOR or key theme (e.g. socialism capitalism).

31	Synoptic	Understand further the genre and form of the play.	- Do Now! Stimulus – GCSE Pod videos- How do characters combine with themes to deliver the writer's message? How do characters combine with themes to deliver the writer's message? - Form- Three Unities- time and space- audience feel sense of injustice, unfairness and frustration that the inspector feels= didactic message that moves audience to action especially in 1945 context. - Students explain each unity and how it helps deliver the writer's message. Presented via diagram- 3 unities linked to events, characters, context etc.
32	Content	Approaching a new unseen poem linked by theme to AIC.	- Do Now! TWIST recall activity. - Quiz- poetic techniques. Response- Affirm and Seek. - Create Flashcards of the ones they didn't know. - Name - Definition - Example - Explanation of how they work/function - TWIST the poem. Include context of war and jingoism. - Exit Ticket (Metacognition)- How did I approach the analysis of an unseen poem?
33	Content	Approaching a new unseen poem linked by theme to AIC.	- Do Now! Self/Paired Quiz - Predict the tone of the poem. - TWIST the poem. - Context- The bombing of Hiroshima. - PETAL Response. - Reflection: - How does the poem relate to the context of (1945) of AIC? 'Fire and blood and anguish'- How does the poem show how not heeding Priestley's warning can go?

Cycle 5	Essay Writing	Number of lessons	5

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
34	Recall	Recall themes from AIC.	x6 Retrieval questions

			● Students to create their own bespoke KO specifically on character/theme on A3 ● Include GCSE pod videos ● Creating a success criteria for an essay
35	Content	Understanding how to approach an exam question.	● x6 Retrieval questions ● Unpick the question exploring synonyms of the question ● Remind students of 'iceberg' structure when crafting writing ● Explore what the AO's are ● Show multiple graded examples (4/7/9) of model essays and how it achieves AO's- use iceberg structure and apply to a model essay, tick label and annotate ● Exit tickets- top tips for essay writing
36	Content	Understanding how to answer a character focused question.	● x6 Retrieval questions ● Mind map all recalled knowledge/relevant quotations on Mrs Birling/create a character profile of Mrs Birling ● Create an I DO/WE DO quotation explosion to model paragraph to guide students through answering a character based question (*Focus on modelling to students how to write an effective PETAL paragraph, i.e. not 1 line for each line of the acronym*). Backwards fading with PETAL writing. ● Self/peer assessment- students to re-read their responses back according to mark scheme and provide 2 pieces of feedback on what they have achieved from the mark scheme and where the can develop- Students can also annotate for AO's with this (include example written feedback comments on the slide)
37	Content	Understanding how to answer a theme focused question.	● Question- 'How does Priestley present social class in AIC?' ● x6 Retrieval questions ● Guide students through 3 steps of planning an essay response: ● **-Step 1:** Understanding topic/question (character focused- using notes and knowledge from previous lesson) & creating a point to answer the question ● **-Step 2:** Choosing appropriate quotations to answer the question, how annotate quotations effectively and how it applies to the question ● **-Step 3:** Modelling to students how points/quotations/analysis links to an area of context/audience reaction ● Reflection- students to order their points/quotations
38	Checkpoint	Fully answering an exam question.	● x6 Retrieval questions ● Students to complete quotation explosions on key quotations ● Students to complete checkpoint on assessment question above, using I DO/WE DO modelling paragraph structure, PETAL sentence starters as a writing frame, and quotation bank. ● Students to utilize plan made from previous lesson ● Teacher can review learning and address areas to develop. ● Reflection- students to use success criteria to read over their response and tick where they have achieved features of AO's or success criteria

Year 10 Spring Term Literature

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1 (7 Lessons) **Witchcraft and Superstitions**		Cycle 2 (10 Lessons) **Kingship**				Cycle 3 (4 Lessons) **Theme and structure consolidation**	Cycle 4 (11 Lessons) **Tyrannical Leaders**				Cycle 5 (7 Lessons) **Tragedy**	
Learning Intentions: Recall contextual information about witchraft and superstition. Read first part of Act 1 and apply contextual knowledge to the opening.		**Learning Intentions:** Understand what Kingship is and the responsibilities of being a monarch. Contextual knowledge about King James and Guy Fawkes, Unification and Divine Right of Kings. Read the end of Act 1 and Act 2.				**Learning Intentions:** Recap gender roles and expectations. Consider the structure of the play.	**Learning Intentions:** Explore how Macbeth's leadership has come to be tyranny. Reading Act 3 and Act 4. Links between tyranny and the influence of the supernatural.				**Learning Intentions:** Read and understand Act 5, how it links to Aristotle's theory of tragedy and how the character of Macbeth affects an audience.	
Pedagogical Approaches: Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies		**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies				**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies	**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies				**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies	
Subject Specific Knowledge: Context of 17th century witchcraft and superstitions. Context of the Globe theatre. Act 1, Scene 1, 2, 3.		**Subject Specific Knowledge:** Contextual knowledge about King James and Guy Fawkes, Unification and Divine Right of Kings. Events and characters from Act 1 and Act 2. Concept of Kingship.				**Subject Specific Knowledge:** Contextual gender roles, Unseen Poetry approaches, Aristotle/Freytag.	**Subject Specific Knowledge:** Tyranny, witchcraft, Act 3 and Act 4 knowledge.				**Subject Specific Knowledge:** Aristotle's *Poetics*, Act 5 knowledge, minor characters.	

| Cycle 1 | Witchcraft and Superstition | Number of lessons | 7 |

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	Introduce the plot of Macbeth and the idea of witchcraft and superstition,	- Renamed: How are superstitions and the supernatural linked to Macbeth? - Retrieval: Students write their own definitions of supernatural and superstitions. Clarify definitions. Students list superstitions that they are aware of. - Main tasks: - Look at images on the board of supernatural images connected to Macbeth. Students make predictions based on the image. - Watch 10 minute video summarising the plot of Macbeth. - Students read through summary of the play and highlight any references to the supernatural. (Introduce knowledge organiser here). - Reflection: - How does the supernatural play an important part in the play Macbeth? Reworded: Why do you think Shakespeare included witches and the supernatural in the play?
2	Content	Explore the context of witchcraft and superstitions in the 17th century.	- Retrieval: definitions and key concepts – superstition / supernatural / James 1 / religion – retrieval focused on plot as that was the main function of lesson 1 - Main Task: - Look at images of witches – respond to images – removed this task as there was a similar task in lesson 1 - Look at 4 contextual facts on the board. Question and model how to make connections between context and the plot of the play. - Read through Carole Levin's article "Witchcraft in Shakespeare's England." Answer focused comprehension questions. Students go around the room and gather key information from the posters around the room. They should put the appropriate information in the appropriate box. The articles could be used to challenge higher ability. I changed this task to allow for the broader focus of James, religion and the supernatural. - Read overview of Act 1 Scene 1 - Listen to Act 1 Scene 1 - Pick out language that links to superstition / witchcraft - Reflection: - Why did Shakespeare open the play with witches? (make links to James 1 beliefs) Revisit question worded exactly like the question at the end of lesson 1 – how has the contextual information from today's lesson helped develop this answer
3	Content	Understand the presentation of the witches in Act 1 Scene 1.	- Retrieval: retrieve key contextual information / Act 1.1 concepts from previous lesson - Main Tasks: - Introduce students to the limitations of Globe Theatre. Students find evidence in Act 1 Scene 1 of how Shakespeare would have created an eerie atmosphere with the limitations of the Globe.

			● Question students on why Shakespeare would open the play with evil: what does this foreshadow? ● Question students on why Shakespeare would open the play with the end of the witches meeting? ● Introduce concept of paradox. Question students on what the paradoxical language could represent about the witches and foreshadow about the play. ● Reflection: ● (Each of these concepts could be a partially competed PETAL – students have a go at writing the Link to Context to build on teaching of previous lessons).
4	Content	Explore how Macbeth is presented in Act 1 Scene 2.	● Retrieval: ● Key contextual information ● Key quotes from Act 1 Scene 1 ● Main Tasks: ● Read overview of scene ● Listen to reading of Act 1 Scene 2 ● Annotate scene ● Backward fade PETAL ● Reflection: ● Think about the structure of the play. ● Shakespeare gives his introduction to the character Macbeth through other characters. What are the implications of this? Reflect on the words of the witches, the captain, Duncan
5	Content	Explore how Macbeth and Banquo are presented in Act 1 Scene 3,	● Retrieval: ● Key context, Act 1 Scene 1&2 quotes ● Main Tasks: ● Read overview of scene ● Listen to scene ● Quote hunting task: students retrieve quotations that show the witches' prophecies. Discuss the implications of these. ● Quote hunting task: comparing Banquo and Macbeth's responses to the witches.
6	Checkpoint	Identifying quotations that match with exam questions.	● Retrieval: ● Key context Act 1.1, 1.2, 1.3 quotes ● Checkpoint skill 1: ● Look at 3 different extracts and 3 different exam questions. ● Students must identify three quotes from the scene that they would use answer the question. They must justify their answer. What writers' methods would they analyse and how would they link it to the question? ● Blue box – 3 columns checkpoint thing along the top then development underneath ● Checkpoint skill 2: ● Backward fade an essay answer to: How is Macbeth presented in Act 1? – Too much in lesson to do this meaningfully.
7	Synoptic	Revise the context of the Jacobean era and the opening of the play.	● Retrieval: Quotes revision. ● Main tasks: ● Find someone who: Key revision questions on witchcraft in Jacobean period. ● Key quotations questions: show range of quotations. Which ones could you link to witchcraft? Revisit concepts of equivocation / deception.

- Introduce mark scheme.
- Pick apart sample paragraphs – shows examples of how to connect witchcraft / superstition to analysis.
- Journal task: How do I write an effective analytical paragraph about Macbeth?

Cycle 2	Kingship		Number of lessons	10

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	Recall kingship and qualities of a king.	- Do now: knowledge recall / picture prompts – what do you know about these kings / ideas of kingship? (Henry VIII/ William I/Simba and Scar /king of the jungle metaphor – a lion / Queen and PM / telescreen 1984) Possibly play 'I just can't wait to be king' song to time them filling in the gaps. Can discuss lyrics too! - List it/or think pair share – what qualities should a king have? - Watch clip from The Crown – 'to be the crown scene' - Add to your qualities list. - What do we know about Macbeth from Act 1 scene 2 and 3 so far? Does he show any of these qualities? - Slide with definition and information re kingship to consolidate understanding and notes. - Inferences from the quote from the poem – 'heavy is the head that wears the crown.' - Read lyrics and watch song 'the crown.' - Choose three quotes that show difficulties of responsibility and make inferences. - Introduce Divine Right of Kings and hierarchy chain of being picture. Link to Macbeth's reaction to prophecies in act 1 scene 3. - Reflection: Students fill in knowledge grid with 4 sections – Divine Right of Kings summary - chain of being pic with cloze sections – Kingship qualities bullets – good leaders I know with reasons and bad leaders I know with reasons.
2	Content	Understand the context of the unification, Guy Fawkes, Divine Right of Kings.	- Do now: multiple choice questions on witchcraft/religion context knowledge from cycle 1. - Pic of bonfire night – what do you know about the history? Think pair share. - Slides of info on context to read and discuss (King James/Unification/Guy Fawkes/Banquo's link to King James) - Independently, students write 10 question quiz on info they have learned (they must note down the answers too). - Pair up with someone and test each other / or do mastermind – volunteers on teacher's chair to be quizzed by other students. - Whole class do multiple choice quiz on slide. - Reflection - Fill in boxes with knowledge: - King James - Unification - Guy Fawkes - Banquo's link to King James - Reflection: Exit ticket – How is the context of King James I relevant to the play?

3	Content	Understanding Act 1 Scene 4 and loyalty.	- Do now: summary of Act 1 scenes 1, 2 and 3 cloze task. - Image of sword – think pair share, how does this image link to Macbeth? - Slide with answers/vocab for students to explain. - Define loyalty. Do synonyms and antonyms. How does loyalty to a king link to Divine Right of Kings/chain of being? - Read act 1 scene 4 extract – discussion questions on slides. - Quotes relevant to loyalty on table to fill in inferences / key words / audience reaction. Link headings on table to AOs. - Reflection: Exit ticket, how is Macbeth loyal? How is Macbeth disloyal?
4	Content	Understand gender roles of the 17th century and how LM subverts these.	- Do now: RP qns - Pic prompts of current celeb married couples/Queen and Prince Philip/traditional 1950s couple image etc: think pair share - How have gender roles in marriage changed over the years? - Slide of info on gender in 17th century to read and discuss expectations of society of Lady M. - Read extracts of scene 5 with question prompts on slides. Focus on how she and their relationship is atypical. - Reminder of AOs. Key quotes for inference notes/key words/audience reaction. I do /We do / You do. - Reflection: journaling – how is lady Macbeth atypical?
5	Content	Compare the characters of MB and LM in Act 1 Scene 7.	- Do now: RP qns including one on M and LM's relationship so far. - Pic of LM and M – words for students to link to character and explain why considering events so far. - Watch clip of act 1 scene 7 - Think pair share - students to note down more characteristics for M and LM after watching and discuss. - Slides to read through scene with questioning. - Key quotes table for notes on inference/key words/audience reaction link to gender expectation. - Petal Para backwards faded to develop notes into a para. - Show slide from beginning again – pic of M and LM – any adaptations to vocab and links to each character? Add word 'loyalty' to slide to discuss. - Reflection: Exit ticket – What is the Macbeths' relationship like at this point in the play? Is Macbeth a victim of LM and the witches? Prompt words on slide.
6	Content	Explain how Macbeth is presented as indecisive.	- Do now: RP MCQs (Follow most of lesson already planned) - Image of someone on edge of cliff to reflect on why this represents Macbeth after hearing prophecies. Link to chain of being/divine right/religion. - Euphemisms that M uses for murder – reflect on why he uses them and link to context. - Focus on two speeches from Act 1 sc 7 to reflect on where M is ready to act and where he isn't. Why? - Pictures to link to quotes (eg a vault/poisoned chalice/angel/dagger/heaven and hell etc) and then student explode quotes to explain inferences, link to loyalty and context issues. - Show which is best and why petal para - Do own - Reflection: Exit ticket – how and why is Macbeth indecisive?
7	Content	Understand the reactions to regicide of characters in the play and link them to context.	- Do now: something on divine right / chain of being / religion / consequences of regicide - Watch clip of scene– students note how M and LM react to regicide of Duncan. How are they different now to earlier in the play? What is their relationship like here? - Read scene with questions to discuss on slides. - Key events of scene summary cloze activity.

Lesson number	Type of Lesson	Learning Intentions	Lesson Structure
			● Draw image to link to key quotes (quotes provided) on storyboard activity. Add notes to storyboard to explain inferences, to link to context issues and to explain how M and LM are changing. ● Reflection: Agree/disagree statements to explain (see lesson already planned)
8	Content	Contrast Duncan to Macbeth, considering appropriateness for Kingship.	● Do now: RP qns ● List it – Kingship qualities without looking back in book. Look at quotes on slide about Duncan and tick which qualities on list that Duncan had. Compare his qualities to Macbeth. ● Think pair share - Who is in the castle when D is murdered? How do you expect characters to react to the murder of D? Why? ● Read act 2 scenes 3 and 4 with qns on slide to discuss ● Students to find quotes to match statements (see slide for current lesson) ● Quote to explode to discuss Macduff's reaction to murder – AO related qns on slide ● Quote to explode to discuss Malc and Don's reaction – AO related qns on slide. ● Backwards faded Petal para ● Reflection: Sentence to compare Macbeth and Macduff's loyalty
9	Checkpoint	Explain the characters and how they relate to the theme of kingship.	● Do now: RP qns ● Give out blank copy of Kingship knowledge organiser for students to fill in - with sections for: ● Context James I / Gunpowder plot / Divine Right of Kings / Chain of being diagram ● Kingship qualities lists for Duncan / Macbeth / Macduff / Malcolm and Donalbain – explain how far each makes a good/bad leader ● Key quotes cloze ● Events so far qns – plot /character/theme ● Teacher to see where gaps are and address misconceptions / areas of weakness – GCSE pods? ● Reflection: Quotes quiz
10	Synoptic	Comment on Shakespeare's message in Act 1 and 2.	● Do now: RP ● Introduce idea that students are going to be journaling to demonstrate their learning about how Shakespeare explores Kingship in the play. ● Quotes on slide – Cops and robbers - students to select three they want to use and make notes on why independently. Then spend 5 mins robbing more info from peers ● Success criteria slide – AOs/ Provide some sentence starters. ● Students to journal how Shakespeare explores the idea of Kingship in the play. ● Reflection – exit ticket – 3 most important quotes you remember from this cycle.

Cycle 3	Theme and structure consolidation	Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint,	Learning Intentions	Lesson Structure

	Synoptic)		
1	Content	Explore gender roles within poetry.	- Retrieval: Key quotes so far - Main tasks: - How would you expect a wife to behave? - TWIST the poem (add more specific guidance on how to successfully TWIST – clarify that TWIST is a thinking tool – model questions to ask yourself while TWIST-ing) - Answer question: Mrs Faust is an unusual woman – to what extent do you agree? - Refection: - Why does Duffy have an unusual woman as the focus of the poem?
2	Content	Explore the theme of ambition within poetry.	- Retrieval: Revisit key concepts about gender in Jacobean society. Lady Macbeth Key quotes. - Main Task: - How is Lady Macbeth presented as an unusual woman in the play? - Look at range of quotes on the board. Students choose quotations that depict Lady Macbeth as an unusual woman. - Revisit Mrs Faustus – what similarities are there between Mrs F and Lady M? - Reflection: - Why did Shakespeare include an unusual woman in the play? - Look at different interpretations: Lady M being an evil manipulator / akin to the fourth witch / responsible for Macbeth's fall VS her being a progressive depiction of a woman ("dearest partner of greatness" / "my battlements" etc)
3	Content	Explain how Macbeth is structured.	- Retrieval: Display Freytag's 5 part plot. Recall key terms. Summarise events that have happened in the play so far. Link to Year 7. - Make predictions based on our understanding of the events, characters and plot structure. - Introduce the two-fold structure and map Macbeth and Lady Macbeth's power struggle (link to gender stereotypes and Shakespeare's message). - Read the extract. - Find 2 x quotations that allude to earlier events. Find 2 quotations that foreshadow Macbeth's downfall. - Plot these onto the two-fold structure. - Reflection: Backwards Fading to model how to make whole text links and writer's message.
4	Content	Explore how Aristotle and Freytag's theories can be applied to Macbeth.	- Retrieval: How has Macbeth changed in the play? List three events that have happened so far and explain how he has changed between them. What, in your opinion, has caused the change? - Introduce Aristotle's Tragic Hero and Key Terms. - Map the terms next to the events that have been recalled from the opening task. - Hinge Question: How can Aristotle's Tragic Hero be applied to Macbeth? - Introduce Freytag's Theory of the 5 part plot. Map the terms next to the events recalled earlier. - Hinge Question: How can Freytag's structural theory help us with the plot of Macbeth? - Reflection: How has Shakespeare structured his play to influence his audience?

Cycle 4	Tyrannical Leaders		Number of lessons	11

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	Recall tyranny and explore link to Macbeth.	- Continuum of Tyranny- with definition. - Historical Examples- image prompts ⬜ students place them in order of how tyrannical they belief they were. - Examples: - Curley's Wife - Big Brother - King James - Henry VIII - William I - Venn Diagram Comparison: - Duncan's liberality v Macbeth's Tyranny (antithesis) - Numbered Heads Together: Students respond to quotation prompt from turning point of the play to foreshadow Macbeth's tyranny (Disruption to natural order). "Thou shall not live" "I have done the deed" - Continuum of Tyranny- with definition. Macbeth and Duncan now included. - Historical Examples- image prompts ⬜ students place them in order of how tyrannical they belief they were.
2	Content	Consider the structure of the play and how it influences our view of MB and LM.	- Charting characterisation with image/quotation prompts. - Freytag's Pyramid- What change are we expecting from Macbeth? What do we expect to see in their relationship? - Reading Act 3 Scene 2- Bingo - Analysis of 'What's to be done?'- Power dynamics in M's and LM's relationship? - Bar Graph: Macbeth V Lady Macbeth – theme power- Who is the dominant figure in their relationship during the play? How does this reflect their individual journeys? - Exit Ticket: - How does Macbeth begin to change and how does this impact on his relationship with Lady Macbeth? - Act 3 Scene 1 quotation - Contextualise relationship within overall downfall
3	Content	Understanding Banquo's purpose in the play.	- Banquo's Function in the play- Quotations and noun project prompts. Student complete quotations and summarise his function. - Read Act 3 Scene 3 and picture map in summary. Share summary with partner. - Showdown- Questions: Why does Shakespeare allow this to happen? - What is he saying about being a king vs being a tyrant? - Betrayal Question: Backwards Fading to develop response with guided teacher led practice⬜ Starting with this extract, explore how Shakespeare presents betrayal in Macbeth. - Students peer review- knowledge focus- criteria for inclusion of powerful knowledge in a written response.

4	Content	Understand the significance of Act 3 Scene 4 for Macbeth and Lady Macbeth.	- Recall- Freytag's pyramid- students complete. - Downfall/Climax- define- What have we seen of this already? Was any of it foreshadowed earlier? Why is the supernatural element of the play crucial to Macbeth's downfall? - Watch and read the scene- Act 3 Scene 4 - Cornell Notes with scaffolded questions to guide: - Live Modelling- I do, We Do: - Exit Ticket: - Noun project prompt- Downfall - Return to a quotation from live modelling- How does the climax of the play mark the start of Macbeth's downfall? - How do Macbeth's tragic flaws contribute to the beginning of his downfall?
5	Checkpoint	Explain how Macbeth is presented.	- Do Now! Concept Map- The link between Shakespeare's message/idea/themes and the presentation of Macbeth. - Linked quotations: - e.g. Brave Macbeth - Act 3 Scene 4 Extract - Question: - Starting with this extract, explore how Shakespeare presents the character of Macbeth in *Macbeth*. - X 2 PETAL - Worked Example as prompt. - Students peer review- knowledge focus- criteria for inclusion of powerful knowledge in a written response.
6	Content	Understand the AOs and the events of Act 4 Scene 1.	- Teacher addresses knowledge-based misconception around: - Events of Act 3 - Superstitions- *Key Knowledge of the week.* - WCF – 10-15 minutes on knowledge-based questions to improve work. - Elaboration and Paired Quiz: - Students use summary of witches contribution to the play. - Questions and answers about witches from summary. - Quiz and check (answers in full sentence with theme, character and quotation) - Read Act 4 Scene 1
7	Content	Explain the significance of Act 4 Scene 1.	- Read Act 4 Scene 1 - Teacher expert explanation- link to context - Notes on Scene- Outline Method - Macbeth character development timeline- Plot on Witches interventions. - Two word summary, image and quotation. - Reflection: - What impact do the witches have on Macbeth? - How do Macbeth's beliefs heighten the impact that the witches have on him?
8	Content		- Do Now! Stimulus – GCSE Pod videos- How does Shakespeare present the Macbeth's? How does Shakespeare present the Macduffs? - Act 4 Scene 2 reading - Venn Diagram to compare Lady M and Lady M. - Think, Pair, Share: Why did Shakespeare include this scene?

Lesson	Type of Lesson	Learning Intentions	Lesson Structure
9	Content	Consider the role of Macduff.	• Do Now! Recall- Using Dual Coded images and summary to depict key moments of the play that revolve around Macduff • Concrete examples (Walkthru): Definition of avenging hero and examples from film/literature etc. • Reading extracts from Act 4 Scene 2. • <u>Numbered Heads Together:</u> How could Macduff be considered an avenging hero? How do the concepts of loyalty and treachery apply to his behaviour? • Students create a Macbeth knowledge organiser focused on the following concepts: • Loyalty • Strong • Brave • Humble • <u>Think, Pair, Share:</u> • How could Macduff be considered to be the antithesis of Macbeth? E.g. loyalty
10	Checkpoint	Explain why Shakespeare chose to present Macbeth as a tyrant.	• Do Now! Concept, themes, plot, Characters. Multiple choice quiz with all answers being possible (focus on basic knowledge). • Recall from gap fill quotations. Quotation explosions – relevant to question and facilitated via explosion diagram/chart. Response- re-teach connotation, techniques, and analysis where necessary. • Backwards Fading: • Students complete an exam style response on Macbeth as a tyrannical leader- Extract from Act 4 Scene 2 • 1 model Complete Answer- narrated 1st person by the teacher • 1 model student asked to help teacher to build point and quotation of the response • 1 model student asked to help teacher to build analysis and link of the response • Students asked to independently practice • Students peer review- knowledge focus- criteria for inclusion of powerful knowledge in a written response. • Reflection: I put in place the recent feedback offered by my teacher by…

11	Synoptic	Review Act 3 and Act 4 characters and events.	• Do Now! Stimulus – GCSE Pod videos- Why did Shakespeare choose the tragedy genre? How does it help deliver his chosen message?
			• Revision Clock- Characters, themes, genre, playwright's message, tyranny, context, Act 4 plot
			• Self-check- Model of answers and students add to their notes with green pen.
			• Reflection- Checklist of knowledge of key aspects of the cycle- e.g. character change and tyranny.
			• Horizon Knowledge:
			   - Characterisation
			   - Tragedy
			   - Supernatural
			• - Antithesis

Cycle 5	Tragedy		Number of lessons	7

Lesson	Type of Lesson	Learning Intentions	Lesson Structure

number	(Recall, Content, Checkpoint, Synoptic)		
1	Recall	Understand tragic features and apply to Macbeth.	● Retrieval: Plot summary of Romeo and Juliet. What makes this play a tragedy? Can you define tragedy? ● Aristotle's Conventions of Greek Tragedy – apply to characters, events and settings in the play. ● Mini Extracts from the whole play. Identify the tragic conventions. Backwards Fading for how to explore structure to support meaning and influence audience. ● (Use the completed part of the example and mark scheme to understand what you're being asked to do). ● Exit Ticket: Why does Shakespeare write Macbeth as a tragedy? How do tragic conventions influence our opinion on Macbeth and Lady Macbeth?
2	Content	Understand Act 5 Scene 1 and link to gender roles.	● Review Exit Ticket: Based on the learning from last lesson, why does Shakespeare punish Lady Macbeth? ● Read the scene. ● Identify gender roles, tragic conventions. Shakespeare's message. ● Model how to write up with focus on language and whole text links. Use mark scheme from last lesson to label the paragraph. ● (If time, write their own). ● Reflection: Answer the learning question. Focus on the role that LM has in the play.
3	Content	Consider Macduff's role in the play as a foil to Macbeth.	● Retrieval: What is an antagonist? (Link this to Mr Birling vs The Inspector in AIC. How does this duo push the story? Link to O'Brien in 1984). What has Macbeth done to Macduff throughout the play? Why is it significant that Macduff faces his in the final battle? ● Hinge Question: What is a biblical allusion? What is a roman allusion? ● Read the scene and identify these. Why does Shakespeare use these? Link to context of audience. ● Re-read the scene and find three reasons that Macbeth gives for not surrendering. ● Link to three reasons from elsewhere in the play. ● Reflection: Do you think Macbeth should have surrendered? Why did he deserve to face the ultimate consequence? How is your response different to a Jacobean audience's?
4	Content	Explore the connection between pride and Macbeth's downfall.	● Retrieval: Judgement Day image. How does this link to Macbeth? (Great Chain of Being, Kingship, Religion, Divine Right of Kings, Ultimate Consequence). ● Read the extract. What is Macbeth's ultimate consequence? Why does he pay this price? How does it link to the image? ● Refer back to Freytag map from week 7, lesson 2. How is the play ending? Plot the remaining events. ● Practice Question: Starting with this extract, How does Shakespeare present the theme of pride in Macbeth? Introduce question. Complete synonym, antonym, message activity. Mind map ideas from question. ● Reflection: Use mark scheme to complete WWW/EBI
5	Content	Identify the roles of the minor characters.	● Retrieval: What is a character? (Yr7) What is a minor character? Character list from the play – who are the minor but important characters? ● Character map of all characters. Focus on the role they have. ● Read quotations from throughout the play with minor characters – how does this demonstrate their role? Focus on the function that these scenes have for the audience. (Comedic breaks, asides, plot summaries). ● Reflection: Evaluate the most effective minor character for moving the plot forward.

6	Checkpoint	Consider the themes of Macbeth and link to quotations.	● Retrieval: Mind-map with each theme on. Pupils to name character, event, quotation, message for each theme. ● Introduce question. Complete synonym, antonym, message activity. Mind map ideas from question. ● Select 3 quotations from extract and annotate (pre-selected for LA). ● Display/Retrieve sentence starters. Use mark scheme and previous examples to facilitate this. ● Write up answer. ● Reflection: Using mark scheme – WWW/WBI.
7	Synoptic	Review the plot, characters, themes, quotations and context of Macbeth.	● Retrieval: Complete Storyboard for all 5 acts of Macbeth. ● Display quotations for Macbeth as… ● Soldier ● Husband ● Warrior ● Hero (Tragic too) ● Murderer ● King ● Friend ● Servant ● Model write up on Macbeth as 'soldier' quotation. What we learn? How we respond? Shakespeare's message? ● Complete write up of Macbeth as 'murderer'. ● Reflection: Which role do you think best describes Macbeth? Why?

Year 11 Autumn Term Literature

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
Cycle 1 (9 Lessons) **Character**					**Cycle 2 (4 Lessons)** **Setting**			**Cycle 3 (12 Lessons)** **Quotations and Themes**					
Learning Intentions: Read the first section of J&H, understand the context of Victorian London and the Victorian Gentleman, how this relates to Utterson, Jekyll and Lanyon. Understand the use of the detective genre and begin to look at themes of religion, science and repression.					**Learning Intentions:** Explore how different settings in J&H contribute to the genre and the themes of the novella. Look at Hyde's connection with duality and the duality of the lab/house. Recap pathetic fallacy and explore how weather is used to build tension about Mr Hyde and confusion about his identity.			**Learning Intentions:** Finish reading J&H. Explore in detail the themes of repression and duality. Write analytically about the text and its themes. Know key quotations for the text and characters.					
Pedagogical Approaches: Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies					**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies			**Pedagogical Approaches:** Retrieval Backwards fading Modelling/scaffolding Questioning Quizzing Generative learning strategies					
Subject Specific Knowledge: Detective genre, context of Victorian London and the Victorian Gentleman. Theory of Evolution and religious society's reaction.					**Subject Specific Knowledge:** Pathetic fallacy, knowledge of different settings in J&H. Know the definitions of duality.			**Subject Specific Knowledge:** Knowledge of the overall plot. Understand duality and repression. Identify key themes of the text. Know key quotations for each character and theme.					

Cycle 1		Character		Number of lessons	9

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure		
1	Recall	Introduce the Victorian Gentleman and link to Mr Utterson.	**Tell the story – picture of 19th Century London – quotation from London?** - Read first two paragraphs of the book. - Character work on Mr Utterson looking for quotations. - Look at the Victorian Gentleman and key traits to look out for in Mr U. - Introduce key theme of repression		
2	Content	Define setting and link to the door.	- Recall – pathetic fallacy - Consider how weather reflects mood. - Read from "It chanced on one of these rambles" to "repair their ravages." - Examine the presentation of the door and who might live there. Consider the setting - what themes does it suggest? **MCQ on key knowledge** Mr U. Quotations, 19th C London, Victorian gentleman and definition of repression. – no specific questions on Victorian London as there is no explicit teaching about Victorian London in this lesson or previous lesson		
3	Content	Contrast Mr Utterson/Enfield and the character of Mr Hyde.	**Responsive teaching on MCQ of key knowledge** - Read from "Mr Enfield and the lawyer were on the other side…" to the end of chapter 1. - Track quotations about Mr Hyde. - Contrast to Utterson and Enfield. - Write paragraph		
4	Content	Explore the character of Mr Utterson.	- RP: Utterson's character and quotation, Victorian gentleman, quotation describing the door, English skill (Macbeth/AIC). - Conventions of detective novel. - Examine chapter title "Search for Mr Hyde" - Read from the beginning of Chapter 2 until "No. Never heard of him. Since my time." - Look again at the character of Utterson. How does he begin to contrast the Victorian gentleman? What about Lanyon? Introduce the theme of science and its importance in 19th C. - How is J and H a detective novel?		
5	Content	Analyse language in quotations about Mr Hyde.	**RP: Qualities of a VG** - Read from "That was the amount of information that the lawyer…" to "your new friend." - Choose and explode quotations about Mr Hyde. Could link to ideas about religion.		
6	Content	Explore the characters in J&H.	- RP: Recap religion, curiosity, repression – done this with quotes so far - Read from "Round the corner…" to the end of the chapter. - Create character guide of characters so far: Poole, Utterson, Enfield, Hyde, Lanyon, Jekyll. - Focus on Utterson and curiosity. Link back to Victorian gentleman ideas about the consequences of curiosity.		

			● Link to key theme of repression ● Write paragraph about Utterson.
7	Content	Understand the introduction of Dr Jekyll.	● RP: events so far, Hyde key quotations, detective genre, TWIST, English skills (Macbeth/AIC). ● Examine chapter title "Dr Jekyll was quite at ease". Does this sound like a man who is being blackmailed? Why is he calm? ● Read all of Chapter 3. ● Quotations to describe Dr J. Link to Victorian gentleman. Link to key theme of repression ● How does he speak about Mr Hyde? What does this suggest about his relaxed nature?
8	Checkpoint	Write an analytical paragraph about Mr Hyde.	● RP: Hyde so far, key Hyde quotations ● Introduce theory of evolution and explain its effect on a religious society. Recap science and religion. ● Read from the start of the chapter to "I think I can take you to his house." ● Pick out quotations that describe the attack ● Link to the context of evolution ● What is Stevenson suggesting about Mr Hyde? Write paragraph – **Whole Class Feedback (WCF). - how is Hyde presented?**
9	Synoptic	Recap characters in J&H.	● **Lesson 9: Insert synoptic lesson after with WCF and character synopsis.**

Cycle 2	Setting	Number of lessons	4

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
10	Recall	Define pathetic fallacy and link to Mr Hyde.	● RP: weather and setting of the door/story of the door, pathetic fallacy, ● Track Hyde's associated weather through quotation from chapter 1 and quotation from chapter 4 - what would fog and darkness represent? ● Read from "it was by this time about nine in the morning" to the end of the chapter. ● What happens? How does it link with the detective genre? ● Then zoom on extract and Q, exam style. Focus on skills to answer the question. Might only get as far as selecting quotations.
11	Content	Link the text to the detective genre.	● RP: detective genre ● Read all of chapter 5. Students to complete resource finding clues that link with the idea that Dr Jekyll has something to hide/that Dr Jekyll is Mr Hyde (resource to be created)
12	Content	Write an essay response to the J&H question.	● **Responsive teaching** ● Writing an answer.
13	Content	Feedback on J&H answer.	● **Lesson 9: Insert synoptic lesson after with WCF and setting synopsis.**

Cycle 3	Themes and Quotations		Number of lessons	12

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
14	Recall	Explore the relationship between Jekyll, Utterson and Lanyon.	- RP: events and plot so far, deaths in the story, Dr Lanyon Q - Recap relationship between Dr L, Dr J and Mr U. Use quotations. - Read all of chapter 6. - Consider change of relationship for three characters - Focus on structure of the novel: how does it build tension? What is happening to Dr J? What questions do we have? - Link to key theme of repression with the letter from Lanyon.
15	Content	Explain repression and how it is demonstrated in J&H.	- Introduce key vocab: identity and duality - Discuss key theme of repression - Read Chapter 7 - What has happened to Jekyll? Annotate quotation using key vocab - What is Utterson's response? Annotate quotations - Link to science vs religion - Write paragraph - Recap repression and duality
16	Content	Explore how the setting and weather build tension.	- RP: weather and setting of the door/story of the door, pathetic fallacy, - Annotate "The Last Night" - Read from start of chapter to "when he spoke, harsh and broken." - What has happened? - Collate setting quotations from Chapter 1 and 4 - what clues do these give us about what might have happened? - Exam style Q with small extract from "It was a wild, cold…" to "lashing themselves upon the railing." with the question Starting with this extract, explore how Stevenson uses setting to create tension in J and H. - Class walkthrough - annotate Q, annotate extract, link to other quotations, PETAL
17	Content	Read and understand Chapter 8.	- plot clues so far - Read from "Well, sir' he said, …" to "that I could have wept too." - Students to track clues during reading from the scenario that something is wrong/that Jekyll is Hyde/that Hyde is in the cabinet. - Lots of reading this lesson. - Reflection - answer the LQ.
18	Content	Understand the death of Mr Hyde/Dr Jekyll.	- Create predictions - what is inside? What do the characters think is inside? - Read from "But now the ten minutes…" to the end of the chapter. - Were their predictions right? - Discuss what has happened in the cabinet (think pair share) - Students write down questions that they have, that the characters have and contribute them to a mystery board.

			• Can any be answered? • HA could link to tragic hero and moment of anagnorisis.
19	Content	Use quotations to track tension in the text.	• RP: Victorian gentleman • Recap Dr Lanyon - who was he? What happened to him? Put events in order including the information he sent to Utterson before his death. • Introduce perspective change • Read from start of chapter to "some posture of self-defence". • Recap why Lanyon died - what is going to happen next? • Track tension through the chapter so far using quotations. Why does Stevenson build tension before Hyde's arrival? Write paragraph
20	Content	Link religion and science to J&H.	• RP: Darwin, animalistic quotation, who is curious in J and H, transformation quotation from Ch7, English skills (Macbeth/AIC) • Students recap why science and religion were in conflict in 19th century. • Students consider Stevenson's viewpoint - continuum line task? Asking things like: • Stevenson liked religion • Stevenson thought science was the way forward • Stevenson was wary of the speed of scientific advancement • Stevenson was critical of extreme science • Read from "Twelve o'clock had scarce…" to the end of the chapter. • Consider the statements again, using evidence from the chapter to explain Stevenson's view on science.
21	Content	Explore the theme of duality.	• RP: plot recap of Dr Lanyon/ Dr Jekyll/ Mr Utterson • Annotate chapter title. • Read from start of chapter to "wholly toward the worse". • What do we learn about Jekyll? About Hyde? About their relationship? (table? HA add own quotations, LA slide has quotations on it and students infer) • What does Stevenson think of duality? Summarise in books • (lots of reading this lesson, not much time for tasks!)
22	Content	Understand Jekyll's version of events.	• Duality quotations • Introduce image of tug of war - how could this represent J and H? Can they link any events to this already? Read from "Even at that time..." to "with my second and worst." • Create a timeline of events according to Dr Jekyll from first transformation until the events in this chapter and leave space for more. • How does this section support what we thought about Stevenson's message on duality?
23	Checkpoint	Explore the theme of repression.	• RP: define repression, Repression quotations • What should come next on the timeline from last lesson? • Read from "Between these two, I now…" to "...key under my heel." • Add events to timeline • Focus on extract from "I do not suppose that when…" to "...screwed to the topmost peg." • Exam style approach to question: • Starting with this extract, explore how Stevenson presents the dangers of repression in J and H. • Write a paragraph. **Whole Class Feedback (WCF).**

24	Synoptic	Feedback.	● **Lesson 24: Insert synoptic lesson after with WCF and theme synopsis.**
25	Content	Understand the full plot of J&H.	● RP: quotation for repression, quotation for duality, quotation for science and religion, PETAL question, English skill (Macbeth/AIC) ● Read from "The next day the news came…" to the end of the chapter. ● Students complete timeline from previous lessons. ● Look at the character or Dr Jekyll and summarise what messages Stevenson is presenting through his character arc. Could do through resource for LA.

Year 11 Autumn Term – Half Term 1

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Learning chunk 1 Unseen poetry analysis and comparison (7 Lessons)				Learning chunk 2 Bespoke Mock Prep (6 Lessons)		
Learning Intentions:				Learning Intentions:		
Pedagogical Approaches: Modelling Scaffolding Guided Practice Backward fading Probing questions Think-Pair-Share				Pedagogical Approaches:		
Subject Specific Knowledge:				Subject Specific Knowledge:		

Learning Chunk 1	Unseen poetry analysis and comparison		Number of lessons	7

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure

1	Content	LQ: How do I approach an unseen poem?	Mark scheme – establishing a clear success criteria
			TWIST poem – The Lost Garden – model annotation
			Unpick/Understand 27.1 - In 'The Lost Garden', how does the poet present the speaker's ideas about childhood?
			Establish small steps
			    1. 3 points in response to question
			    2. Add evidence
			    3. Add analysis notes
			    4. Support with link to the rest of the poem
			Explore WAGOLL – LA / HA examples - adapt for classes <mark>– vocab focus</mark>
			PETAL – 27.1 – GUIDEDE PRAC

2	Content	LQ: How do I write about the structure of an Unseen poem?	TWIST poem – I Wouldn't Thank You for a Valentine – scaffold annotation but driven by pupil input
			Unpick/Understand 27.1 - In 'I Wouldn't Thank You for a Valentine,' how does the poet present their views of love and Valentine's Day?
			Reinforce small steps <mark>– reduce the support with each step</mark>
			    1. 3 points in response to question
			    2. Add evidence
			    3. Add analysis notes
			    4. Support with link to the rest of the poem
			Explore WABOLL - Focus on how to identify issues in a piece of writing and upgrade to the mark scheme
			PETAL – 27.1 – Scaffolding for class <mark>– structure focus</mark>

3	Content	LQ: How do I apply the mark scheme to an unseen poetry response?	TWIST poem – Composed Upon Westminster Bridge, Sept. 3, 1802– Paired pupil annotation then class discussion
			Unpick/Understand 27.1 - In 'Composed Upon Westminster Bridge, Sept. 3, 1802', how does the poet present the speaker's feelings about the city?
			TPS to establish ideas linked to the question
			Reinforce small steps <mark>– reduce the support with each step from previous 2 lessons</mark>
			    1. 3 points in response to question
			    2. Add evidence
			    3. Add analysis notes
			    4. Support with link to the rest of the poem
			Mark scheme – recall a clear success criteria with understanding to be able to apply
			Mini examiner – encourage discussion surrounding which each on is better than the last
			PETAL – 27.1

4	Checkpoint - WCF	LQ: How do I write about an unseen poem?	<mark>Independent analysis and writing</mark> Recall what it takes to be successful at the unseen poetry TWIST poem – What Were They Like? – Independent task Unpick/Understand 27.1 - In 'What Were They Like', how does the poet present the speaker's views about war?

			TPS to establish ideas linked to the question Independent writing task – 25 minute write

5	Content	LQ: How do I compare methods used by poets?	WFC Slide for 27.1
			Mark scheme – establishing a clear success criteria
			TWIST poem – Suddenly with the Blink of an Eye– model annotation
			Unpick/Understand 27.2 In both 'Suddenly With The Blink Of An Eye' and 'The Lost Garden' the poets describe ideas about growing up.
			What are the similarities and/or differences between the methods the poets use to present these ideas?
			TPS to establish ideas linked to the question
			Reinforce small steps – reduce the support with each step from previous 2 lessons
			    1. identify key elements for vocab / imagery / structure / tone where possible – you might want to reduce this for your class
			    2. Add evidence
			    3. Add analysis notes – i.e. why is it used? What does it show?
			    4. Support with link comparison poem
			Explore WAGOLL together
			Model example written together
			Mark scheme – recall a clear success criteria with understanding to be able to apply
			Mini examiner – encourage discussion surrounding which each on is better than the last
			PETAL – 27.2

6	Content	LQ: How do I apply the mark scheme to a 27.2 response?	TWIST poem – London – Paired pupil annotation then class discussion
			Unpick/Understand 27.2 In both 'Composed Upon Westminster Bridge, Sept. 3, 1802' and 'London,' the poets describe London.
			What are the similarities and/or differences between the ways the poets present London? TPS to establish ideas linked to the question
			Reinforce small steps – reduce the support with each step from previous 2 lessons
			    1. identify key elements for vocab / imagery / structure / tone where possible – you might want to reduce this for your class
			    2. Add evidence
			    3. Add analysis notes – i.e. why is it used? What does it show?
			    4. Support with link comparison poemMark scheme – recall a clear success criteria with understanding to be able to apply
			Mini examiner – encourage discussion surrounding which each on is better than the last
			PETAL – 27.1

7	Checkpoint	LQ: How do I compare methods used by poets?	Independent analysis and writing Recall what it takes to be successful at the unseen poetry TWIST poem – Valentine– Independent task Unpick/Understand 27.2 In both 'I Wouldn't Thank You for a Valentine' and 'Valentine,' the speakers reveal their experiences of love and relationships. What are the similarities and/or differences between the ways the poets present love and relationships Complete comparison grid Independent writing task – 15 minute write

Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22
Learning chunk 1 The Victorian Gentleman (6 Lessons)			Learning chunk 2 Genre (8 Lessons)				Learning chunk 3 Secrecy (8 Lessons)				Learning chunk 4 Duality (8 Lessons)			
Learning Intentions: How does the context of the Victorian Gentleman link to Mr Utterson? How does Stevenson use setting? How does the writer present the character of Mr Hyde? How does Stevenson use the detective genre in his novella? How is the character of Mr Hyde presented? How is the character of Mr Utterson presented?			Learning Intentions: How is the character of Dr Jekyll presented? How is Stevenson informed by the context of J and H? How are the characters presented in Jekyll and Hyde? How does Stevenson use setting? How does Stevenson use the detective genre? How do I answer an exam style question?				Learning Intentions: How are settings used in Jekyll and Hyde to create secrecy? How does Stevenson build tension and intrigue through plot? How does Stevenson present ideas about duality? How does Stevenson use setting? How does Stevenson use the conventions of the detective genre? How does Stevenson create mystery in Chapter 8? How does Stevenson build tension in Chapter 9? How does Stevenson explore the themes of science and religion?				Learning Intentions: How does Stevenson explore the theme of duality? How does Stevenson explore the theme of duality? How does Stevenson present the theme of repression? How are themes presented in Jekyll and Hyde? How does Stevenson use character to communicate his message?			
Pedagogical Approaches: Quizzing Modelling Scaffolding Guided Practice Backward fading Probing questions			Pedagogical Approaches: Quizzing Modelling Scaffolding Guided Practice Backward fading Probing questions				Pedagogical Approaches: Quizzing Modelling Scaffolding Guided Practice Backward fading Probing questions				Pedagogical Approaches: Quizzing Modelling Scaffolding Guided Practice Backward fading Probing questions			
Subject Specific Knowledge: Victorian Gentleman Setting and character in J&H Plot Gothic and detective genres Context of the killer fog and Victorian London			Subject Specific Knowledge: Generic conventions Plot, setting, character Context Key quotations and language analysis Assessment objectives				Subject Specific Knowledge: Themes of J&H Plot, setting, character and context Key quotations and language analysis Exam skills and assessment objectives				Subject Specific Knowledge: Themes of J&H – duality and repression Plot, setting, character and context Key quotations and language analysis Exam skills and assessment objectives			

Learning Chunk 1	The Victorian Gentleman	Number of lessons	6

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure

1	Recall	LQ: How does the context of the Victorian Gentleman link to Mr Utterson?	Lesson 1: Chapter 1, Utterson and the Victorian gentleman Tell the story – picture of 19th Century London – quotation from London Read first two paragraphs of the book. Character work on Mr Utterson looking for quotations. Look at the Victorian Gentleman and key traits to look out for in Mr U. Introduce key theme of repression
2	Checkpoint	LQ: How does Stevenson use setting?	Lesson 2: Chapter 1, the door - begin to track weather and setting Recall – pathetic fallacy Consider how weather reflects mood. Read from "It chanced on one of these rambles" to "repair their ravages." Examine the presentation of the door and who might live there. Consider the setting - what themes does it suggest? MCQ on key knowledge Mr U. Quotations, 19th C London, Victorian gentleman and definition of repression.
3	Checkpoint	LQ: How does the writer present the character of Mr Hyde?	Lesson 3: Chapter 1, Mr Hyde. Link to Darwin and begin tracking quotations Responsive teaching on MCQ of key knowledge Read from "Mr Enfield and the lawyer were on the other side…" to the end of chapter 1. Track quotations about Mr Hyde. Contrast to Utterson and Enfield. Write paragraph – WCF on this
4	Content	LQ: How does Stevenson use the detective genre in his novella?	Lesson 4: Chapter 2, curiosity and the detective novel. Link to Victorian gentleman. RP: Utterson's character and quotation, Victorian gentleman, quotation describing the door, English skill (Macbeth/AIC). WCF feedback Conventions of detective novel. Examine chapter title "Search for Mr Hyde" Read from the beginning of Chapter 2 until "No. Never heard of him. Since my time." Look again at the character of Utterson. How does he begin to contrast the Victorian gentleman? What about Lanyon? Introduce the theme of science and its importance in 19th C. How is J and H a detective novel?
5	Content	LQ: How is the character of Mr Hyde presented?	Lesson 5: Chapter 2, meeting Mr Hyde RP: Qualities of a VG Read from "That was the amount of information that the lawyer…" to "your new friend." Choose and explode quotations about Mr Hyde. Could link to ideas about religion.
6	Synoptic	LQ: How is the character of Mr Utterson presented?	Lesson 6: Chapter 2, Mr Utterson and curiosity RP: Recap religion, curiosity, repression Read from "Round the corner…" to the end of the chapter. Create character guide of characters so far: Poole, Utterson, Enfield, Hyde, Lanyon, Jekyll. Focus on Utterson and curiosity. Link back to Victorian gentleman ideas about the consequences of curiosity. Link to key theme of repression Write paragraph about Utterson. MCQ of Ch1, 2 and VG

Learning Chunk 2	Genre		Number of lessons	6

Lesson	Type of Lesson	Learning Intentions	Lesson Structure

number	(Recall, Content, Checkpoint, Synoptic)		
1	Recall	LQ: How is the character of Dr Jekyll presented?	Lesson 7: Chapter 3, meeting Dr Jekyll RP: events so far, Hyde key quotations, detective genre, TWIST, English skills (Macbeth/AIC). Examine chapter title "Dr Jekyll was quite at ease". Does this sound like a man who is being blackmailed? Why is he calm? Read all of Chapter 3. Quotations to describe Dr J. Link to Victorian gentleman. Link to key theme of repression How does he speak about Mr Hyde? What does this suggest about his relaxed nature?
2	Content	LQ: How is Stevenson informed by the context of J and H?	Lesson 8: Chapter 4, the murder. Link to Darwin and other animalistic quotations RP: Hyde so far, key Hyde quotations Introduce theory of evolution and explain its effect on a religious society. Recap science and religion. Read from the start of the chapter to "I think I can take you to his house." Pick out quotations that describe the attack Link to the context of evolution What is Stevenson suggesting about Mr Hyde? Write paragraph – Whole Class Feedback (WCF). - how is Hyde presented?
3	Synoptic	LQ: How are the characters presented in Jekyll and Hyde?	Lesson 9: synoptic lesson on character WCF on checkpoint Knowledge drop about characters. Watch GCSE Pods This lesson could be cut if necessary
4	Content	LQ: How does Stevenson use setting?	Lesson 10: Chapter 4, Mr Hyde's Soho house Link to detective genre RP: weather and setting of the door/story of the door, pathetic fallacy, Track Hyde's associated weather through quotation from chapter 1 and quotation from chapter 4 - what would fog and darkness represent? Read from "it was by this time about nine in the morning" to the end of the chapter. What happens? How does it link with the detective genre? Then zoom on extract and Q, exam style. Focus on skills to answer the question. Might only get as far as selecting quotations.
5	Content	LQ: How does Stevenson use the detective genre?	Lesson 11: Chapter 5, detective genre and new clues RP: detective genre Read all of chapter 5. Students to complete resource finding clues that link with the idea that Dr Jekyll has something to hide/that Dr Jekyll is Mr Hyde
6	Synoptic	LQ: How do I answer an exam style question?	Lesson 12: Full essay write up Grey box assessment Intro assessment Find quotations Annotate quotations Write up – model on ppt.

Learning Chunk 3	Secrecy		Number of lessons	8

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	LQ: How are settings used in Jekyll and Hyde to create secrecy?	Lesson 13: Setting and secrecy lesson Bespoke do now WCF on grey box Knowledge drop and setting timeline Contextual information Write up <mark>MCQ on Ch 3-5 and genre</mark> This lesson could be reduced if there is time pressure/extra reading to be done.
2	Content	LQ: How does Stevenson build tension and intrigue through plot?	Lesson 14: Chapter 6, Utterson, Lanyon and Jekyll Link back to Victorian gentleman RP: events and plot so far, deaths in the story, Dr Lanyon Q Recap relationship between Dr L, Dr J and Mr U. Use quotations. Read all of chapter 6. Consider change of relationship for three characters Focus on structure of the novel: how does it build tension? What is happening to Dr J? What questions do we have? Link to key theme of repression with the letter from Lanyon.
3	Content	LQ: How does Stevenson present ideas about duality?	Lesson 15: Chapter 7, who is Dr Jekyll? Link to science vs religion Introduce key vocab: identity and duality Discuss key theme of repression Read Chapter 7 What has happened to Jekyll? Annotate quotation using key vocab What is Utterson's response? Annotate quotations Link to science vs religion Write paragraph Recap repression and duality
4	Checkpoint	LQ: How does Stevenson use setting?	Lesson 16: Chapter 8, pathetic fallacy and weather RP: weather and setting of the door/story of the door, pathetic fallacy, Annotate "The Last Night" Read from start of chapter to "when he spoke, harsh and broken." What has happened? Collate setting quotations from Chapter 1 and 4 - what clues do these give us about what might have happened? Exam style Q with small extract from "It was a wild, cold…" to "lashing themselves upon the railing." with the question Starting with this extract, explore how Stevenson uses setting to create tension in J and H. <mark style="background-color:#00ff00">Class walkthrough - annotate Q, annotate extract, link to other quotations, PETAL – WCF on this</mark>
5	Content	LQ: How does Stevenson use the conventions of the detective genre?	Lesson 17: Chapter 8, detective novel and clues WCF feedback plot clues so far Read from "Well, sir' he said, …" to "that I could have wept too." Students to track clues during reading from the scenario that something is wrong/that Jekyll is Hyde/that Hyde is in the cabinet. Lots of reading this lesson.

			Reflection - answer the LQ.
6	Content	LQ: How does Stevenson create mystery in Chapter 8?	Lesson 18: Chapter 8, Hyde's death. Link to identity. Create predictions - what is inside? What do the characters think is inside? Read from "But now the ten minutes…" to the end of the chapter. Were their predictions right? Discuss what has happened in the cabinet (think pair share) Students write down questions that they have, that the characters have and contribute them to a mystery board. Can any be answered? HA could link to tragic hero and moment of anagnorisis. <mark>MCQ on Ch6-8 and secrets</mark>
7	Content	LQ: How does Stevenson build tension in Chapter 9?	Lesson 19: Chapter 9, link to evidence and detective genre RP: Victorian gentleman Recap Dr Lanyon - who was he? What happened to him? Put events in order including the information he sent to Utterson before his death. Introduce perspective change Read from start of chapter to "some posture of self-defence". Recap why Lanyon died - what is going to happen next? Track tension through the chapter so far using quotations. Why does Stevenson build tension before Hyde's arrival? Write paragraph
8	Checkpoint	LQ: How does Stevenson explore the themes of science and religion?	Lesson 20: Chapter 9, link with science and religion. RP: Darwin, animalistic quotation, who is curious in J and H, transformation quotation from Ch7, English skills (Macbeth/AIC) Students recap why science and religion were in conflict in 19th century. Students consider Stevenson's viewpoint - continuum line task? Asking things like: - Stevenson liked religion - Stevenson thought science was the way forward - Stevenson was wary of the speed of scientific advancement - Stevenson was critical of extreme science Read from "Twelve o'clock had scarce…" to the end of the chapter. <mark style="background:lightgreen">Consider the statements again, using evidence from the chapter to explain Stevenson's view on science – WCF on this</mark>

Learning Chunk 4	Duality	Number of lessons	5

Lesson number	Type of Lesson (Recall, Content, Checkpoint, Synoptic)	Learning Intentions	Lesson Structure
1	Recall	LQ: How does Stevenson explore the theme of duality?	Lesson 21: Chapter 10, Look at duality - what does it mean? Why was Jekyll interested in it? RP: plot recap of Dr Lanyon/ Dr Jekyll/ Mr Utterson <mark>MCQ on full plot /15</mark> WCF from previous lesson Annotate chapter title. Read from start of chapter to "wholly toward the worse". What do we learn about Jekyll? About Hyde? About their relationship? (table? HA add own quotations, LA slide has quotations on it and students infer)

			What does Stevenson think of duality? Summarise in books (lots of reading this lesson, not much time for tasks!)
2	Content	LQ: How does Stevenson explore the theme of duality?	Lesson 22: Chapter 10, p 45-48. Hyde gets stronger. Duality quotations Introduce image of tug of war - how could this represent J and H? Can they link any events to this already? Read from "Even at that time..." to "with my second and worst." Create a timeline of events according to Dr Jekyll from first transformation until the events in this chapter and leave space for more. How does this section support what we thought about Stevenson's message on duality?
3	Checkpoint	LQ: How does Stevenson present the theme of repression?	Lesson 23: Chapter 10, p.48-50. Jekyll's choice. RP: define repression, Repression quotations What should come next on the timeline from last lesson? Read from "Between these two, I now…" to "...key under my heel." Add events to timeline Focus on extract from "I do not suppose that when…" to "...screwed to the topmost peg." Exam style approach to question: Starting with this extract, explore how Stevenson presents the dangers of repression in J and H. ==Write a paragraph. Whole Class Feedback (WCF).==
4	Synoptic	LQ: How are themes presented in Jekyll and Hyde?	Lesson 24: Theme synoptic lesson WCF on paragraph from last lesson Intro themes in J&H Use notes as carousel to support detailed theme understanding Speed planning of potential questions This lesson could potentially be reduced if more time is needed for reading, etc
5	Checkpoint	LQ: How does Stevenson use character to communicate his message?	Lesson 25: Chapter 10, the end and the dangers of repression. RP: quotation for repression, quotation for duality, quotation for science and religion, PETAL question, English skill (Macbeth/AIC) Read from "The next day the news came…" to the end of the chapter. Students complete timeline from previous lessons. Look at the character or Dr Jekyll and summarise what messages Stevenson is presenting through his character arc. Could do through resource for LA. ==MCQ of Ch. 10 key quotations /10==