

Progression in Rhetoric, Oracy and Linguistics: KS3

The importance of talk in Schools

Based on the EEF guidance, we understand that there are five main moral drivers for pushing students to become good speakers at the school.

1. Improves academic outcomes: Engaging in high-quality oracy practices during lessons deepens understanding and is linked with improved test scores and exam grades as well as greater knowledge retention, vocabulary acquisition and reasoning skills. The Education Endowment Foundation's (EEF) trials of oral language interventions in schools have demonstrated that pupils make approximately five months additional progress over a year, rising to six months for students from disadvantaged backgrounds.

2. Underpins literacy and vocabulary acquisition: Contributors to the Inquiry have stressed the specific role of oracy in relation to language development, vocabulary acquisition and literacy. Oral language and literacy are described as 'inseparable friends' who take turns to piggy-back on each other during the school years and beyond. The importance of spoken language is highlighted in the EEF's improving literacy guidance for Primary and Secondary schools.

3. Supports wellbeing and confidence: The Covid-19 pandemic has wrought havoc on many young people's wellbeing. Teachers think oracy plays a critical role in supporting young people's wellbeing and mental health by providing students with the skills and opportunities to express their thoughts, feelings and emotions, ask for help, interact effectively and positively with peers and adults, and feel listened to and valued. Oracy supports young people to develop their confidence and sense of identity.

4. Enables young people to access employment and thrive in life beyond school: Many Inquiry contributors have emphasised the critical role of oracy in supporting young people's transitions into further and higher education, training and employment. With improved oracy comes better academic outcomes and greater self-confidence, enabling young people to access and thrive in post-secondary pathways. The Social Mobility Commission has found that strong communication skills are important for improving social mobility and workplace opportunities.

5. Develops citizenship and agency: The Inquiry has taken place against a backdrop of seismic social and political upheaval. Oracy is critical in giving children and young people a voice, literally and figuratively. Providing opportunities for students to express their ideas and critically engage with their peers in dialogue, deliberation and debate are essential if young people are prepared to leave school as active, engaged, and reflective citizens.

The scaffolding and modelling of effective talk is underpinned by The Purbeck School talk mats:

Exploratory Talk:
Agree, Build, Challenge, Question

What does it look like?

- Everyone listens actively
- People ask questions
- People share relevant information
- Ideas may be challenged
- Reasons are given for challenges
- Contributions build on what has gone before
- Everyone is encouraged to contribute
- Ideas and opinions treated with respect
- There is a sense of shared purpose
- The group seeks agreement for joint decisions

What does it sound like?

- It often involves incomplete sentences: 'It might be that...' 'It could be that'
- People may finish each other's comments, interrupt, compete to take a turn, argue, disagree with or agree with what is said.
- Some talk might take place with speakers speaking at the same time.

Do you feel that we should use hydrogen fuel cells or electric vehicles to replace petrol engines?

Base your ideas on your knowledge and try to justify your viewpoint whilst being open to other people's ideas.

Exploratory Talk – be accountable to your community:
Agree, Build, Challenge, Question

How to disagree without offending?

- That's an interesting idea but have you considered...
- Could it also be the case that...
- Might another way to think about it be...
- Rather than say 'you are wrong' say 'could you be wrong'?

How to compete to take turns without being aggressive?

- 'Could I just make a point here...'
- 'When you've finished, can I add...'

How to discuss?

- Use these phrases to help:
 - 'possibly', 'maybe', 'I guess', 'I suppose' and 'perhaps'...
 - 'Could it be...' / 'Might it be...'

Base your ideas on your knowledge and try to justify your viewpoint whilst being open to other people's ideas.

Presentational Talk:
Sustained stretches of talk which enables one speaker to share their viewpoint with an audience. They will have considered the needs of their audience and confidently share their ideas.

What does it look like?

- The speaker will consider how best to use body language and eye contact.
- The speaker will use rhetorical devices to sustain interest.
- The speaker will have structured their talk carefully to meet the purpose of their talk.

What does it sound like?

- The speaker will control their voice and may stress certain words or phrases.
- The speaker will use 'verbal signposts' to help make the structure clear: **Next, I would like to...**
- The speaker is likely to use Standard English when speaking and adopt an appropriate formal register.

Base your ideas on your knowledge and try to justify your viewpoint whilst being open to other people's ideas.

Rhetorical Development:

The five canons of rhetoric that we want our students to make progress in:
Invention: Invention is the process of coming up with material for a text. In writing, this is the brainstorming or prewriting stage.

Arrangement: Arrangement is the process of deciding how to order the material in a text. In writing, this is still part of the prewriting stage.

Style: Style is the process of coming up with the actual words that will be used in a text. In writing, this canon is first approached in the drafting stage and continues in the rewriting stage.

Memory: Memory is the process of committing a text to memory. Although this canon is not as applicable to writing as it is to oratory, there are still occasions when writers must memorize their texts in order to make the delivery (the fifth canon) more effective.

Delivery: Delivery is the process of presenting a text to an audience. Like memory, delivery is less prominent in writing than in oratory; however, there are many occasions when writers must think of how to best deliver their texts.

Great Modelling of Rhetoric:

We are very delighted to have our students access the finest examples of effective rhetoric for the students to learn from including examples from **Queen Elizabeth, Greta Thunberg, Abraham Lincoln, Martin Luther King, Emmeline Pankhurst and many others.**

Year Seven

Beginning >>>>

Text Coverage:

Animal Farm – rhetoric explored across the text – Squealer / Old Major.
Barack Obama – Yes We Can

Year Eight

Developing >>>>

Text Coverage:

Emma Watson – He for She.
Greta Thunberg – Our House is on Fire
Jeremy Clarkson – Stuff the Tiger

Year Nine

More Expert>>>>

Text Coverage:

Susan Hill - Woman in Black
Bernard Shaw - Pygmalion
Malala
Queen Elizabeth
Abraham Lincoln
Emmeline Pankhurst

<p>Non-exhaustive planned examples:</p> <p>Writing Unit: Students will perform their written compositions to peers.</p> <p>Animal Farm: Students in year seven are given opportunities to develop spoken language through the second part of the Animal Farm unit where students are taught prosodic and paralinguistic features; they are taught to listen and to ask questions based on their listening and challenge students politely and build on what others say in debate tasks about the text.</p> <p>Animal Farm: The study of rhetoric springboards from the study of Old Major’s address to the animals and Squealer’s use of Rhetoric in the text and students will learn features like: Direct address, Hyperbole, Repetition, Emotive Language, Rhetorical questions, Imperatives and commenting on how these methods affect readers and audiences. They will perform some of Squealer’s speeches to gain confidence in terms of prosodic and paralinguistic features.</p> <p>Animal Farm: The students then practice these rhetorical methods by writing and performing a persuasive speech to overthrow Napoleon having explored model examples of powerful speeches such as ‘Yes we Can’ by Obama concentrating on gesture and eye contact and using rhetorical methods.</p> <p>Animal Farm: Final assessment is to write a speech for an assembly about a topic that they are passionate about and to perform the opening of this speech to the peers demonstrating the knowledge above.</p> <p>Poetry: Students undertake scaffolded exploratory talk about a range of poems that are studied in this unit. They are encouraged to use talk effectively to write poems with their peers and will read out poetry to each other throughout the unit.</p> <p>The Tempest: In this unit, students will participate in a condensed performance of the text where each student will be given roles of characters and read key lines and perform actions to their peers.</p>	<p>Non-exhaustive planned examples:</p> <p>Power and protest: In this unit, students will study a range of chosen uses of rhetoric – they will explore ‘Our House is on Fire’ by Thunberg and contrast it with ‘Stuff the Tiger’ by Clarkson. The students now compare the use of rhetorical language and the impact of those language choices on readers and listeners. They revisit core knowledge from year seven and explore additional methods such as: Direct address, Repetition, Imagery, Metaphor, Expert Evidence, Emotive Language, Counter argument, Simple sentences, Rhetorical questions, Humour used by the speakers.</p> <p>Power and protest: Students study the work of Emma Watson in her ‘He for She’ speech and revisit performance skills such as gesture and eye contact as they deliver part of this speech to each other.</p> <p>Power and protest: Students are assessed in a comparative essay based on how Thunberg and Clarkson use rhetorical language to impact their audiences.</p> <p>Power and protest: Students will write and deliver their own persuasive speech about something in society that they feel they want to protest about or support with the expectation that they will be performing for longer than in year seven.</p> <p>Identity and Diversity: Students will consider the use of dialect and creole in the poems ‘Dis Poetry’ by Zephania and Half Caste by Agard how this links to the theme of identity.</p>	<p>Non-exhaustive planned examples:</p> <p>Dystopian Writing Unit: Structured exploratory talk tasks based on the short stories in the unit.</p> <p>Woman in Black: Students will explore the use of dialect by characters in the novel as part of the characterisation.</p> <p>Pygmalion and Rhetoric: In this unit, students learn about linguistics in more detail exploring topics such as accent and dialect, and the history of the English language, phonetics and phonetic spellings, Standard English, and etymology of certain words, through the study of the text Pygmalion which explores attitudes to language.</p> <p>Pygmalion and Rhetoric: Students will compare newspaper articles exploring attitudes to accent and dialect.</p> <p>Pygmalion and Rhetoric: students will look at key speeches by Malala, Queen Elizabeth, Abraham Lincoln, and Emmeline Pankhurst.</p> <p>Pygmalion and Rhetoric: Students will write and perform a speech on the topic of linguistics and perform this speech to their class.</p>
<p>Overview of progression:</p> <p>Students are introduced to the components of exploratory and presentational talk which are modelled and integrated across lesson plans throughout the year and form an Overview of progression: important part of English lessons. Though students may be at different stages of oracy development, they will have understood what the foundations of effective presentational and exploratory talk are. They will be familiar of the components of rhetoric and will be able to create and deliver rhetorical writing to their peers thinking about paralinguistic and prosodic features. They will be able to identify rhetorical methods and explore the effects of these on potential audiences They will understand how rhetorical methods are used within the text Animal Farm and by speakers such as Obama. Students will be able to participate in performances of Shakespeare’s The Tempest.</p>	<p>Overview of progression:</p> <p>Students are more familiar and used to the components of exploratory and presentational talk which are modelled and integrated across lesson plans throughout the year and form an important part of English lessons. They will be familiar of the components of rhetoric and will return to the learning from year seven but will now focus more on comparing how writers use rhetoric to influence. Students will practise rhetoric through writing and performing a protest speech to peers, with the expectation that students deliver more of their speech than in Y7 returning to concepts like paralinguistic and prosodic features. They will be able to identify rhetorical methods and explore the effects of these on potential audiences. They will be able to consider the role of dialect in speaking and how it can help present an identity of a speaker. They will be able to read and perform lines from Shakespeare.</p>	<p>Overview of progression:</p> <p>Students are more comfortable with the components of exploratory and presentational talk which are modelled and integrated across lesson plans throughout the year and form an important part of English lessons. Year nine, covers on aspects of A level Language in that it explores, through the text Pygmalion as a springboard, the debates and attitudes towards spoken Language. They will also be familiar with some of the historical influences on the English Language. Students return to exploring how dialect can be used as an aspect of characterisation and signify class. Now more comfortable with rhetorical methods, students will know how great speakers use rhetoric to influence (listed above). Students will be able to perform a full speech on a complex debate about an aspect of linguistics.</p>

Developing Knowledge of Complex Composition

To make progress when composing texts, student require the following knowledge:

knowledge of form and purpose; knowledge of transcription skills (handwriting and spelling); knowledge of structure; knowledge of grammar; knowledge of vocabulary; knowledge of the subject matter; knowledge of planning strategies.

We are also aware that revisiting texts can help students progress with their writing. Students are given opportunities to write frequently, monitor their own performance in the components of writing and work cooperatively on different aspects of writing and stages of the writing process.

The pre-requisites of good writing:

Building from KS2, certain pre-requisite skills are the foundation of good writing, such as knowledge of grammar, sentence construction and vocabulary.

Supporting progress in writing through knowledge of forms and purposes:

Students must develop knowledge of how to become excellent writers across a range of forms and purposes and must understand that different writing will often include different stylistic and grammatical features. Through knowledge and **effective modelling** of the features of different writing forms and genres, students can progress and become more expert at expressing complex ideas in a variety of ways. Therefore, in our curriculum we help students develop expert knowledge in how to write in a range of forms such as:

- Well-structured essays
- Stories, descriptive writing, poetry and imaginative writing
- Notes for speaking
- A range of non-fiction writing forms such as persuasive speeches, letter writing, newspaper article writing.
- Summaries of texts.

Purbeck School Writing Mat:

Underpinning all writing at The Purbeck School is the Purbeck School writing mat which outlines key pre-requisites and these pre-requisites are returned to during all writing tasks:

Supporting progress in writing with knowledge of spelling: Students are given commonly misspelled words in their knowledge organisers to learn at home and tier 3 words through the curriculum and the knowledge organiser. Students struggling with single word decoding, identified undertake secondary phonics intervention. Spellings are often taught within the context of the subject matter being taught.

Supporting progress in writing with grammatical understanding: We recognise that knowledge of grammar improves writing quality and accuracy which is why grammatical starter activities feature so heavily at KS3. We use the Purbeck School writing mat across the school so that students are confident in writing in a range of sentences: simple, compound and complex with attention drawn to being able to move adverbial clauses and use relative clauses. We do extensive deliberate practice regarding grammar in order to move our students towards grammatical fluency. Grammar can be linked to form and purpose and is therefore also taught contextually as well as in isolated starter tasks that use direct instruction of grammatical rules.

Supporting progress in writing through self-regulation: Our assessment systems support students in actively checking their own work and identifying gaps in knowledge. For example, after writing a descriptive piece of writing, students may be encouraged to annotate their writing to show evidence of where the composites of effective writing have been used such as – variety of sentences, variety of punctuation or structural features. Feedback PPTs include prompts to help students analyse and assess composites.

Making progress in writing through vocabulary acquisition: The school runs a number of systems to support vocabulary acquisition. Please read about these on the curriculum homepage.

Supporting progress in writing through motivation: In order for students to make progress with their writing it is important that students are motivated and this is why we allow opportunity to:

- Write for real audiences and purposes
- Choose their own topic
- Work collaboratively with peers.

Year Seven

Beginning >>>>

Descriptive / Narrative Writing: focusing on sentence and word level and methods.

Writing unit: Students will be able to **write descriptively** having studied a series of **models** to support writing including ‘The Hobbit’, ‘Children of Blood and Bone’, ‘Percy Jackson’ and ‘Beast Quest’. They will become proficient at the components of effective writing such as a variety of **sentence structures, range of punctuation and correct tenses**. They will be becoming more adept at **literary devices** familiar from KS2 such as **similes, metaphors and personification and a range of auditory imagery techniques**. They will consider, **deliberately crafting sentences for effect** including varied **adverbial** elements and **relative clauses** and all elements on the **Purbeck School writing Mat**.

Tempest: Using key scenes from the text as a springboard for descriptive writing students will be revisiting some of the component skills above – Write a description of the island from Ferdinand’s perspective.

Year Eight

Developing >>>>

Descriptive / Narrative Writing as previous but considering structural level.

Mystery and Tension Unit: Students create their own descriptive writing revisiting core skills from year seven but considering **whole text structure** in trying to create a sense of mystery and tension in their own writing of the opening of a narrative.

Year Nine

More Expert>>>>

Descriptive / Narrative writing as previous but considering narrative voice / hook.

Dystopian Unit: Students undertake two descriptive writing tasks based on dystopian writing – the first to retell ‘The Lottery’ from an unusual narrative perspective. The second to construct the opening chapter to a dystopian story based on an image considering narrative voice / hooks. They will also work to describe dystopian setting based on models.

Sign of the Four: Descriptive writing drawing on conventions of the Gothic genre as explored in the text and adopting similar narrative voice and effects as Dr Watson.

Analytical Writing about language:

Animal Farm: Students will be able to write **analytically** considering key extracts in Animal Farm including ‘The Battle of the Cowshed’ and the ‘Attack on Snowball’ and some key speeches by Squealer through utilising the elements of the analytical writing mat – including: **Big ideas, Evidence, Impact, Methods and Context**. They will know how to **effectively use quotations**, through embedding, after colon, and after a comma (writes, / says,). They will be able to make **simple references to context** to support analysis. **Poetry:**
Non-Fiction: Analytical writing to analyse Obama’s use of language.

Analytical writing about language and structure based on:

Short stories: Students will be able to consider and write analytically about how writers use language **and structure** to interest readers, centred around the text ‘**Lamb to the Slaughter**’ - Dahl, ‘**Flowers**’- Alice Walker, ‘**Once upon a Time**’, Gordimer considering areas like **Freytag’s pyramid, exposition, rising action, falling action, foreshadowing, shifting focus, foreboding**.
Extract based: Students will **write analytically about Dickens’** use of language in presenting the Ghost of Marley but also on how Dickens has **structured** the text in order to create a sense of mystery and tension.
Non-Fiction: Analytical writing based on Raheem Sterling’s views on identity and diversity.

Analytical writing about language and structure and narrative / authorial voice based on:

The Woman in Black: Students will be able to write full analytical essays exploring the text, The Woman in Black, exploring characterisation across the text and how themes are developed across the text.
Short stories: The Pedestrian
Non-Fiction:
Pygmalion: Analytical writing about of how class is presented within the text and how Shaw juxtaposes settings within the text and how Shaw creates comedy in some scenes.

<p>Tempest: Analytical writing about based around How does Shakespeare present the relationship between Miranda and Prospero and the presentation of Caliban.</p> <p>Poetry: Key components on the analytical writing mat to create comparative analytical writing on two pairs on poems that are thematically linked: 'I want Trainers and Life is a Ball' / 'I hear America Singing and 'I too'.</p>	<p>Rhetoric: Students will be able to write analytically about rhetoric analysing the viewpoints of writers and exploring how they use rhetorical methods in order to put their views across to their audiences. They will be able to write comparatively about Thunberg and Clarkson, synthesising information to support comparison.</p> <p>Poetry: Students will write analytically and comparatively about the two poems 'Dis Poetry' and 'Half Caste' and how language and structure is used by the poets to establish the theme of identity. They will write analytically about how structure is used in the narrative poem 'Flannen isle'.</p> <p>Much Ado about Nothing: Analytical writing about based around how Shakespeare present the relationship between Beatrice and Benedick and how Shakespeare and other key characters in the text. Analytical writing about how Shakespeare structures the play to engage the readers.</p>	<p>Poetry: Analytical writing about the poem 'Pot' by Khan, A century later by Dharker, 'Thirteen' by Femi. Comparative analytical essay writing based on experiences of childhood in the poems 'Century later' and 'Thirteen'.</p> <p>Sign of the Four: Analytical writing based on a number of key scenes in this text, including those based on characterisation and settings and on how Doyle uses structural features to engage his readers. Two full essays: one on characterisation and one on how tension and mystery are created.</p>
<p>Poetic Writing: to experiment with poetic forms and poetic methods.</p> <p>Poetry Unit: Students are taught to write in a range of poetic forms such as limericks, Haiku and Sonnet forms. They will also be given opportunities to work with peers to create poetry.</p>	<p>Poetic Writing: to affect the reader.</p> <p>Mystery and Tension Unit: Students will use Flannen Isle as a model to create their own narrative poetry.</p> <p>Power and protest unit: They will use 'The Wound in Time' by Duffy as a model to write their own protest poem.</p>	<p>Poetic Writing: to express complex ideas through poetry</p> <p>Poetry Unit: Based on the poem 'Pot' by Khan, students will be able to write their own poetry that uses an extended metaphor.</p>
<p>Writing Rhetoric using rhetorical methods:</p> <p>Animal Farm: Students will be able to stimulus from Animal farm to write their own persuasive speeches, utilising a range of rhetorical techniques – for example, writing to persuade to overthrow. They will be able to write a speech to persuade their peers to be passionate about a subject that they feel strongly about.</p>	<p>Writing structured rhetoric protest writing:</p> <p>Power and protest unit: Students will write a protest speech about a topic that they feel strongly about considering the whole structure of the writing.</p>	<p>Writing rhetoric about debates about aspects of linguistics:</p> <p>Sign of the Four: Students will write a letter from Watson to Mary Morstan using rhetorical methods to persuade.</p>
<p>Non- Fiction forms:</p> <p>Newspaper writing: Students will be able to write newspaper articles about events from Animal farm using key features like, inverted pyramid structure – lead, body and tail, headlines and puns.</p>	<p>Non- Fiction forms:</p> <p>Newspaper writing: Students will be able to write newspaper articles about events from Much Ado about nothing using key features like, inverted pyramid structure – lead, body and tail, headlines and puns.</p>	<p>Non- Fiction forms:</p> <p>Newspaper writing: Students will be able to compare and summarise newspaper articles based on the topic of AI within the dystopia unit.</p> <p>Letter Writing: Based on the poem Portable Paradise, students will write a letter and understand the conventions of the form. They will also complete letter writing based on the poem 'Thirteen' by Femi. Students will write a letter from Watson to Mary Morstan using conventions of a letter.</p>
<p>By the end of year seven students will know:</p> <ul style="list-style-type: none"> • How to write descriptively by considering sentence construction and punctuation choices based on a given image using Purbeck School writing Mat to support. • How to rewrite events from The Tempest in a descriptive manner. • How to use the components of the analytical writing mat and apply them to analyse to a number of texts, with key focus placed on developing Big Ideas and using evidence effective. The focus of year seven is mainly on language analyses and implicature. • How to make simple analytical comparisons between poetry. • The key components of Newspapers genre and form. • How to construct a scaffolded speech using a range of rhetorical devices on a simple subject of their choosing. • How to experiment in writing in a range of poetic forms. • How to write scripts. • How to integrate aspects of The Purbeck School writing mat into the above forms of writing. 	<p>By the end of year eight students will know all of year seven knowledge and:</p> <ul style="list-style-type: none"> • How to compare the use of rhetoric considering the impact of rhetorical choices on readers / audience. • How rhetoric is used by Emma Watson in her 'He for She speech' • How to perform aspects of Watson's speech. • How to write and deliver a protest speech to peers. 	<p>By the end of year nine students will know all of previous knowledge and:</p> <ul style="list-style-type: none"> • How debates and attitudes towards Spoken Language are explored in Pygmalion. • How dialect can be used as an aspect of characterisation and signify class. • The differences between accent and dialect. • Events that shaped the history of the English Language. • How great speakers use rhetoric to influence (listed above) • Perform a speech on a debate about linguistics.

Progression in Literary Knowledge

Developing disciplinary and substantive knowledge:

The curriculum aims to ensure students make progress in **disciplinary knowledge** such as:

- **Generating ideas about texts**
- Providing **evidence** to support ideas /making links across whole texts.
- Showing awareness of the **intent** of the writer.
- Exploring **methods** use through connotation and implied meaning.
- Exploring **effects** on the **readers / audience**
- Applying **contextual** understanding to interpretation of texts.
- **Comparing** texts.
- **Planning** responses
- **Redrafting** and improving responses.
- Applying critical perspectives to texts: **feminist** and **colonial** readings.

The curriculum aims to ensure students make progress in **substantive knowledge** such as:

- **Genre**
- **Plot**
- **Characterisation**
- **Setting**
- **Literary vocabulary**
- **Methods** used by writers such as characterisation, action, description and dialogue and narrative voice
- **forms of poetry:** free verse, fixed verse, sonnet form, limericks and Haiku forms and components of poems such as metre / rhyme scheme / stanza and syllables and poetic methods from KS2 including simile, metaphor, personification, alliteration, sibilance, alliteration, assonance, caesura, enjambment.
- **History** of forms such as sonnet and Haiku.

Progress in literature through carefully chosen and sequenced texts:

We have chosen our texts so that there are often commonality of themes and/or context so that students are able to build knowledge on broad themes across KS3 and KS4. By doing so, students can build an understanding of ideas in texts they read which they can usefully apply when encountering new texts. For example, through exploring Victorian context in one text, students can translate this schematic knowledge to others.

Some examples follow:

- Class and power
- Representations of race (colonial readings of texts)
- Representations of female characters (feminist readings of texts)

Components of literacy across the curriculum supported by analysis mats.

Studying complex and whole texts:

Students must develop knowledge of a broad range of genres, forms and text structures and therefore we have provided the opportunity to study a range of texts types across KS3 and KS4 with our students accessing high quality whole novels, short stories, poems and plays and extracts from texts. We have included in our curriculum both pre and post 1914 texts and also seminal world literature and also texts that push and subvert genres.

A note on diversity and the literary Canon: It is worth noting that the literature that we have chosen to study has been chosen to meet the requirements of the following departmental ambitions that take into consideration the need to balance the need to draw from the literary Canon and develop cultural capital whilst also considering more diverse representations; we recognise that both the Canon and other texts can help students understand their own experiences in life and have resonance with children and do not function in opposition to each other. We also recognise that while society may have departed from some of the attitudes and representations in older texts, it is wrong to look at them solely through the lens of presentism.

Curriculum Aims:

- Our English curriculum aims to transmit a culturally enriching knowledge of literature to students by drawing from the literary Canon and also texts that reflect wider voices in a diverse society, developing the cultural capital of students at the school.
- Our English curriculum aims to develop empathetic and engaged citizens through careful text choice, reflecting contemporary concerns and debates such as those about class, gender and intolerance and discrimination.

How We Develop Reading Comprehension

Through the teaching of context:

Reading comprehension is supported through an understanding that students often need to understand specific background information and vocabulary in order to be able to effectively comprehend what they read. This can sometimes mean that explicit teaching of the context of a text needs to take place first before students access the text – many of our units of work explicitly teach vocabulary and contextual information simultaneously in order to support students in accessing complex texts.

As stated above, we have chosen our texts across KS3 and KS4 so that earlier, more accessible, texts studied in the KS3 curriculum contains knowledge that is necessary for accessing more complicated texts later on in the curriculum. For example – our study of a KS3 play version of Jekyll and Hyde allows students to understand contextual factors related to Victorian London which later allows an access point to the far harder to decode text, ‘The Sign of the Four’, in year nine. Our development of the understanding of the colonial representations of Caliban in ‘The Tempest’ in year seven allow student to have an access point for understanding the representations of Tonga in year nine. The study of the full dystopian text ‘Animal Farm’ in year seven allows for better understanding of dystopian short stories and extracts studied in year nine.

Through encouraging reading for pleasure:

At ‘The Purbeck School’ we prioritise reading for pleasure. Fluent students are given opportunities to read at home and are given reading logs so that we can track their reading. Our librarian meets a large group of students during tutor time to support them with their reading for pleasure and their book choices. Last year, all our high ability readers met regularly to discuss the books that they were reading at home and also worked hard to help the school replenish their tutor time reads. Each tutor reads to their tutor groups between Monday and Thursday each week.

This academic year, our librarian, Mrs Bartlett, will be meeting a group of students in each year group who we have identified may need further support with book choices but that are fluent readers so that they can use this time to discuss book choices with each other. Some readers need more help in getting the right book into our hand so we have organised ‘library appointments’ with our school librarian where psychographic profiles are written down so that she can best support the reading choices of emergent readers. Many students are proud to work as library monitors and we have coordinated events in order to encourage reading at the school– such as live screening popular authors from the Hay Festival (Alice Osman), booking popular authors to visit school to speak to students and regularly responding to the requests for texts that students want.

Reading lists are updated regularly and curated on the web app as well as a half termly newsletter which is well read by parents. Reading displays are often thematically linked to school assemblies or calendared events such as Black History Month or LGBTQ+ history month or world book day.

Through supporting vocabulary acquisition:

Students with lower than chronological age reading ages are all assigned a vocabulary development home learning each week which is designed to push students into understanding a wider range of tier 2 words – newly acquired vocabulary is integrated into home learning comprehension exercises so that students can read new vocabulary within context. Tier 3 words are developed through knowledge organisers. Schemes of learning identify important vocabulary and these are highlighted within slides. Students who struggle with single word decoding, as identified through Lucid screening, are offered secondary phonics support through lexonic which also includes discussion of prefixes and suffixes.

Through developing fluent readers:

For students to comprehend texts effectively, they must become fluent readers. To become fluent readers, put simply, students need to be exposed to a wide number of texts and read a lot. For this reason, we have heavily invested in the library, a qualified librarian, and use student voice to help us shape which novels are read during tutor time with all tutors. Students read every day allowing them to have oral exposure to high quality texts and hear the prosodic cues from their tutors which helps with comprehension of more complicated texts. Home learning is central to developing reading fluency and we have a tiered home learning system that places our weaker literacy readers on an intervention programme that develops reading fluency and our more fluent readers on reading logs. Our librarian works with a targeted group of students during tutor times in order to get the right books into the right hands. Our librarian runs a series of ‘library appointments’ where psychographic data is collected on students to allow her to support those students with choosing texts and contact is made with home regarding which texts are chosen. All students are offered an induction to the library and we promote the web app version of the library to parents so that there is an understanding of what students can access at school

Through carefully planned written and spoken tasks:

Comprehension of texts can be supported by scaffolded talk tasks and writing. The role of talk prior to writing should not be underestimated but talk itself requires the same level of modelling for students. Regarding comprehension of texts, we encourage our students to speak to each other prior to writing in order to discuss ideas and have provided scaffolding for this to happen based on best practice from the guidance. There is a further moral imperative to support talk in schools given the impact of the pandemic.

Through making comprehension processes explicit and using them within teaching:

Where necessary, we will explicitly teach comprehension strategies for students to support understanding of texts. This includes making inferences based on their existing knowledge.

Reading Strategy: Skimming

- Use the title, subtitle and subheadings to find out what the text is about
- Use the questions to guide you when you read the text
- Read the first and last sentences of each paragraph
- Use the first and last sentences of each paragraph to find out what the text is about
- Don't read every word or every sentence

Reading Strategy: Scanning

- Use the title, subtitle and subheadings to find out what the text is about
- Use the questions to guide you when you read the text
- Read the first and last sentences of each paragraph
- Use the first and last sentences of each paragraph to find out what the text is about
- Don't read every word or every sentence

Reading Strategy: Reading for Comprehension

Reading Strategy: Summarising

- Look for the key information
- Use the questions to guide you when you read the text
- Read the first and last sentences of each paragraph
- Use the first and last sentences of each paragraph to find out what the text is about
- Don't read every word or every sentence

Reading Strategy: Questioning

- Use the title, subtitle and subheadings to find out what the text is about
- Use the questions to guide you when you read the text
- Read the first and last sentences of each paragraph
- Use the first and last sentences of each paragraph to find out what the text is about
- Don't read every word or every sentence

Reading Strategy: Inferring

- Use the title, subtitle and subheadings to find out what the text is about
- Use the questions to guide you when you read the text
- Read the first and last sentences of each paragraph
- Use the first and last sentences of each paragraph to find out what the text is about
- Don't read every word or every sentence

Reading Strategy: Synthesising

- Use the title, subtitle and subheadings to find out what the text is about
- Use the questions to guide you when you read the text
- Read the first and last sentences of each paragraph
- Use the first and last sentences of each paragraph to find out what the text is about
- Don't read every word or every sentence

When introducing new texts/writing, repeated referencing and practising of these common strategies will enable every one of our students to approach reading in a more effective way.

HOFs/HODs and other colleagues have been adding these to (applicable) SOLs; please do add the seven slides to your own lessons – I will send them separately today. Further CPD/departamental discussion time will follow this month.

Year Seven Beginning >>>>	Year Eight Developing >>>>	Year Nine More Expert>>>>
<p>Text Coverage: Extracts: Novel: Animal Farm Poetry: Langston Hughes ‘I Too..’ / Walt Whitman “I hear America Singing” / Silver “I want Trainers” and “Life is a Ball” / Shakespeare Sonnet 18 Shakespeare: The Tempest</p>	<p>Text Coverage: Play: Jeekyll and Hyde adaptation Extracts: From Charles Dicken – Christmas Carol Novel: In the Sea there are Crocodiles. Poetry: Narrative poetry: Flannen Isle / Protest Poetry: Telephone Conversation: Wole Soyinka The Wound in Time: Duffy ‘Dis Poetry’: Zephania. Half Caste: Agard. Shakespeare: Much Ado about Nothing Short Stories: Lamb to the Slaughter - Dahl; Flowers – Alice Walker; Once Upon a Time – Nadine Gorimer.</p>	<p>Text Coverage: Extracts: 1984 - Orwell, Hunger Games - Collins, Novel: The Woman in Black - Hill Poetry: T.S Elliot The Wasteland Play: Pygmalion by Shaw. Short Stories: The Lottery - Jackson, The Pedestrian - Bradbury, Harrison Bergeron - Vonnegut</p>
<p>Overview of progression:</p> <p><u>Literary studies</u></p> <p>By the end of year seven, students will be familiar with the components of The Purbeck School Analytical writing mat and have used these components to support analysis across a range of selected extracts from whole texts that are studied. They will focus on comprehension of plot and characterisation across a range of forms of literature and become increasingly aware that a writer deliberately crafts and that readers can respond in a variety of ways dependent on context. Methods such as action, description and dialogue are the grounding for the work on characterisation. Poetic analysis covers both structural and language methods that set a foundation for analysis of more complicated texts in Y8 and students are taught to compare texts. Work on Shakespeare at the end of the year presents growing challenge in terms of analysis as students are asked to explore the characters of Miranda and Caliban from a range of critical perspectives. The foundations for understanding feminist and colonial readings of texts are established in Y7. Literary text types are not interleaved but are taught sequentially in order to reduce cognitive load.</p> <p>Writing:</p>	<p>Overview of progression:</p> <p>By the end of year eight, students will be more familiar with the components of The Purbeck School Analytical writing mat and have used these components to support analysis of more complex texts. Unlike year seven, students are asked to draw information from across whole texts such as Jekyll and Hyde in order to write more extended literary analysis that explores a wider range of interpretations of the text. In addition, they will focus more on literary analysis of how writers manipulate structure rather than just characterisation whilst building on comprehension of plot and characterisation across a range of forms of literature by revisiting these concepts. Some units are taught with thematic links to allow more complex interleaving and comparison of literary text forms whilst allowing similar literary analysis using the components of The Purbeck School Analytical Writing Mat. Texts are raised in complexity from year 7, in terms of the level of analysis expected of the texts and the complexity of the texts themselves. We explore how texts subvert genres. Work on Shakespeare revisits core contextual knowledge so that it is remembered, including feminist readings about the characterisation in the text and comedy genre features. Students personal responses are encouraged by a move to a ‘how far do you agree’ question focus in this year rather than more scaffolded responses in year seven.</p>	<p><u>Overview of progression:</u></p> <p>By the end of year eight, students will be familiar with the components of The Purbeck School Analytical writing mat and have used these components to support analysis of more complex texts. Unlike year seven and eight, students are asked to draw information from across complex whole texts such as Sign of the four and Woman in Black in order to write more extended literary analysis that explores a wider range of interpretations of the text that focus on inside the text (how ideas are presented) and outside the text – intent and effect. In addition, they will focus more on literary analysis of how writers use narrative voice and narrative perspectives rather than just characterisation and structure from previous years, whilst building on comprehension of plot and characterisation across a range of forms of literature by revisiting these concepts. Some units are taught with thematic links to allow more complex interleaving and comparison of literary text forms such as in the dystopian unit whilst allowing similar literary analysis using the components of The Purbeck School Analytical Writing Mat. Texts are raised in complexity from year 8, in terms of the level of analysis expected of the texts and the complexity of the texts themselves and the fact that previous schematic understanding of context is drawn upon to access more complicated Victorian texts – such as from dystopian understanding of Animal Farm, Victorian context from Jekyll and Hyde. We continue to explore how texts subvert genres. Students personal responses are encouraged by a reduction in scaffolding in assessments.</p>
<p><u>Literary coverage in Animal Farm Unit:</u> Context: Students will have some simple awareness of contextual factors that influenced Orwell – such as Russian Revolution. Genre: Students will understand that this text belongs to the dystopian genre Plot: They will understand the plot of the text Methods: Students will understand it is an allegorical text. Characterisation: and aspects of characterisation from studying extracts from the text in detail. Literary analysis: They will be introduced to the analytical writing mat and will be supported in generating ideas about extracts and analysing methods and using evidence fluently to support their writing. Their analytical work will focus on ‘The Battle of the Cowshed’ and the presentation of the “attack dogs and the other animals’ reaction to them’.</p> <p><u>Literary Coverage in Poetry Unit:</u> Content: Students will have knowledge of themes and ideas in Langston Hughes ‘I Too..’ / Walt Whitman “I hear America Singing” / Silver “I want Trainers” and “Life is a Ball” / Shakespeare Sonnet 18 Form / structure: Students will study a range of poetic forms such as free verse, fixed verse, sonnet form, limericks and Haiku and the components of poems such as metre / rhyme scheme / stanza and syllables. They will learn about rhyme schemes and rhyming couplets and quatrains. Methods: poetic methods from KS2 will be revisited such as simile, metaphor, personification, alliteration, sibilance, alliteration, assonance, caesura, enjambment and extended metaphor. Students learn to annotate texts with key ideas.</p>	<p><u>Literary coverage in Mystery and Tension Unit:</u> Content: Students will understand ideas explored in the texts covered. Plot: Students will be familiar with the plot of the text Lamb to the Slaughter and the plot of the narrative poem Flannen Isle and the events in Genre: Narrative Poetry and Short Story – subversion of genre. Form / Structure: Students will be familiar with writers’ structural features such as Freytag’s pyramid: exposition, rising action, climax, falling actions, denouement and be able to apply these to analyse Flannen Isle, Lamb to the Slaughter and extract from Dickens. Methods: Students will be familiar with language and structural features used by writers such as omission of information and dramatic irony and how a sense of mystery and tension is created through a combination of language and structural choices. Context: Students will apply contextual understanding of women to the text Lamb to the Slaughter and the text Flannen Isle. Characterisation: Students will explore the characterisation of Mary Maloney in the text. Context: 1950s housewife context. Literary analysis: They will use the analytical writing mat and will be supported in generating ideas about texts and analysing methods and using evidence fluently to support their writing.</p> <p><u>Literary Coverage in Power and Protest Unit:</u> Content: Ideas about how poets use poetry as a form of protest. Genre: Protest poetry</p>	<p><u>Literary coverage in Dystopian Unit:</u> Content: Students will understand ideas explored in the texts covered. Plot: Of all of The Lottery - Jackson, The Pedestrian - Bradbury, Harrison Bergeron - Vonnegut Genre: Genre conventions of dystopian literature – both in terms of poetry and short stories and subversion of genres such as in Harrison Bergeron. Form / Structure: Students will be familiar with writers’ structural features such as Freytag’s pyramid: exposition, rising action, climax, falling actions, denouement and be able to apply these to The Lottery and 1984. Methods: Students will be familiar with language and structural features used by writers to establish setting, characterisation and genre as well as narrative voice and narrative hooks used by writers. Context: Students will apply contextual understanding of The Waste Land. Characterisation: Students will explore the characterisation of protagonists and antagonists in the texts. Context: 1950s housewife context. Literary analysis: They will use the analytical writing mat and will be supported in generating ideas about texts and analysing methods and using evidence fluently to support their writing.</p> <p><u>Literary coverage in Woman in Black:</u> Content: Students will understand ideas explored in the text. Plot: Of Woman in Black. Genre: Genre conventions of gothic literature and history of gothic literature.</p>

Comparison: Students will be able to **compare** two pairs of thematically linked poems.
Characterisation: Work on **characterisation** is continued as students work on how the child is characterised in the Silver poems and how 'America' is characterised in the other pair of poems.

Literary Analysis: They will develop in their ability to write simple **analytical paragraphs** using the elements of the Purbeck School writing mat to support (please see writing overview for specifics of analysis).

Literary Coverage in The Tempest Unit:

Context: Students will understand simple contextual factors about the performance of the Tempest including that the **Globe** was an **open-air** theatre; **rich** members of the audience would sit in the **gallery**; **poor** members of the audience would stand in the **pit** and were known as '**Groundlings**'; plays took place during the **daytime only**; Boys played female roles. 'The Tempest' is a **Jacobean** play and the audience referred to as Jacobeans.; that society **was patriarchal** and the **expectations of women at the time**. They will understand ideas relating to colonialism such as **colonies** and **exploitation**, and **enslavement** 'The Age of Discovery; and Sir Walter Raleigh and Sir Francis Drake.

Plot: Students **will** understand the **plot** of the text

Characterisation: Students will understand characters and their roles as **antagonist, protagonist and stock characters**. Through key scenes, they will study the characterisation of **Miranda** – obedient, humble, subservient as a typical Jacobean woman. **Prospero** as an authority over Miranda and the **relationship** between the two characters.

Structure: Students will understand how Shakespeare **juxtaposes** scenes in order to entertain the audience by mixing violence, tension and comedy.

Form: Students will understand the way the play is split into five **acts** and **scenes**.

Genre: Students will understand comedy genre conventions and how fairy tale conventions have been used.

Critical perspectives: through the study of the text, students will apply simple **feminist and colonial critical perspectives** through analysis of how presentation of the characters Miranda and Caliban may be viewed by modern and contemporary audiences to Shakespeare

Literary Analysis: They will develop in their ability to write simple **analytical paragraphs about key scenes** using the elements of the Purbeck School writing mat to support (please see writing overview for specifics of analysis).

Summer term 2 Tempest scheme not yet updated for 2023/24

Form / Structure: Students will be familiar with poets' structural features such as enjambment and caesura.

Methods: Students will be familiar with language and structural features used by writers to create effects on readers.

Context: Students will apply contextual understanding of Wound in Time and Telephone Conversation

Characterisation: Students will explore the characterisation of Mary Maloney in the text.

Context: 1950s housewife context.

Literary analysis: They will use the analytical writing mat and will be supported in **generating ideas** about texts and **analysing methods** and using evidence fluently to support their writing.

Literary Coverage in Identity and Diversity Unit:

Content: Ideas about how poets use poetry as a form of presenting their own identity and how identity can be explored through short stories.

Plot: Students will understand the plot of the short stories Flowers and Once Upon a Time

Genre: Identity poetry / short story genre – subversion of genres including fairy tale.

Form / Structure: Students will be familiar with poets' structural features within the poems.

Methods: Students will be familiar with language and structural features used by writers to create effects on readers including use of dialect and narrative voice and allegory.

Context: Students will apply contextual understanding of the Half Caste, Dis Poetry, Flowers and Once Upon a Time

Characterisation: Students will explore the characterisation of Mary Maloney in the text.

Context: 1950s housewife context.

Literary analysis: They will use the analytical writing mat and will be supported in **generating ideas** about texts and **analysing methods** and using evidence fluently to support their writing.

Summer term 2 Novel scheme not yet updated for 2023/24

Form / Structure: Students will be familiar with writers' structural features such as Freytag's pyramid: exposition, rising action, climax, falling actions, denouement and be able to apply these to The Lottery and 1984.

Methods: Students will be familiar with language and structural features used by writers to establish setting, characterisation and genre as well as unreliable narrator and narrative voice and narrative hooks used by writers

Context: Students will apply contextual understanding of Edwardian setting of the novel and treatment of women as seen through Alice Drablow and Jennet Humpfrye and the literary context of the text. Hill as being influenced by Gothic texts, real-life settings of marshes around Suffolk, Hill's own experience of losing her 1st fiancé and middle daughter and influence of 1970s and 80s society on Hill's writing

Characterisation: Students will explore the characterisation of key characters in the text such as Kipps, Keckwick – through action, description and narrative.

Critical perspectives: Representations of women and class in the text.

Literary analysis: They will use the analytical writing mat and will be supported in **generating ideas** about texts and **analysing methods** and using evidence fluently to support their writing.

Literary coverage in Pygmalion:

Content: Students will understand ideas explored in the text.

Plot: Pygmalion

Genre: Comedy conventions.

Form / Structure: Students will be familiar with writers' structural features such as Freytag's pyramid: exposition, rising action, climax, falling actions, denouement and be able to apply these to The Lottery and 1984.

Methods: Students will be familiar with language and structural features used by writers to establish setting, characterisation and genre as well as unreliable narrator and narrative voice and narrative hooks used by writers and symbolic stage directions including description of setting.

Context: Students will apply contextual understanding of the play's origins – mythology and Ovid and the life of Shaw.

Characterisation: Students will explore the characterisation of key characters in the text such as Eliza Doolittle and Henry Higgins

Critical perspectives: Representations of women and class in the text.

Literary analysis: They will use the analytical writing mat and will be supported in **generating ideas** about texts and **analysing methods** and using evidence fluently to support their writing.

- The **characterisation** created by Shaw including Eliza Doolittle.
- The **themes** in the play such as class, patriarchy and symbolism.
- How the play uses a **proxy**.
- How **symbolic stage directions** are used by Shaw.