ancora house school

'Building Resilience for Future Success'

Key Stage 3 English Literature Curriculum Map

Students will follow Pathway One or Pathway Two

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topics covered	***Refugee Boy* or *The Ghost of Gosswater*** Introduction to the author, genre and the social and historical context of the novel. Read the first half of the novel. Explore central characters and / or setting and how language has been used to present them. Use of a range of strategies to make inferences about characters, ideas and events and reference to evidence in the novel to support these. Introduction of vocabulary to describe key characters and	***Refugee Boy* or *The Ghost of Gosswater*** Read the second half of the novel. Make inferences about mood, atmosphere and themes and refer to evidence in the novel to support these. Writing a speech or newspaper article appropriate to task, reader and purpose. Oracy tasks to explore characters and themes of the novel. Introduction to persuasive techniques.	**Poetry** Either Pigeons by Richard Kell and The Eagle by Lord Tennyson. Or Search for my Tongue by Sujata Batt and Presents from my Aunts in Pakistan by Moniza Alvi. Introduction to poetic techniques and accurate spelling of key terms. Making links between poems.	**Introduction to gothic or dystopian literature. Creative writing** Either Extracts from Victorian gothic literature. Or Extracts from dystopian literature. Introduction to the conventions of gothic or dystopian literature. Use of vocabulary, sentences and punctuation for clarity and effect when producing imaginative texts.	***Much Ado About Nothing* or *The Tempest*** Introduction to Shakespeare and the social and historical context of the play. Understanding the conventions of a play. Introduction to Shakespearean language. Watch a version of the play. Read the first half of the play. Examine key events, characters and themes. Use of a range of strategies to make	***Much Ado About Nothing* or *The Tempest*** Read the second half of the play. Continued focus on using a range of strategies to make inferences about characters and their relationships and key events in the play. Reference to evidence in the play to support these. Exploration of a key extract and responding to a question on relationships.

	accurate spelling of key words. Writing imaginative, interesting and thoughtful texts which are appropriate to task, reader and purpose.		Relation of texts to their social, cultural and historical contexts.		inferences about characters, ideas and events and reference to evidence in the play to support these.	Oracy tasks to explore characters and themes of the play.
Application	Tasks may include: Understanding context and genre activities. When considering characters or protaganists, students may complete: mind maps, analysis of key extracts, quotation explosions. Locating and retrieving relevant information to support views and interpretations. Selection and use of appropriate vocabulary to describe characters. Writing in role tasks (diary entry or letter). Reflection tasks linked to written accuracy of work produced.	Tasks may include: Completion of theme trackers. Analysis of key extracts. Completion of guided planning activities to support inferences. Completion of writing planning activities linked to sequencing and structuring information and ideas. Completion of persuasive techniques grid and identification of these in a model example. Production of texts appropriate to task with a focus on writing to persuade and constructing cohesive paragraphs.	Tasks may include: Annotated poems. Completion of poetic techniques grid. Independent or paired research activities on the social and historical contexts of the poems. Quotation explosions. Completion of comparison grids or activities. Annotation of model examples. Completion of guided planning activities to support comparisons. Completion of comparison paragraphs using scaffolding where appropriate.	Tasks may include: Activities to demonstrate recall of gothic / dystopian generic conventions. Annotated extracts. Quotation explosions. Completion of tasks linked to using vocabulary, punctuation and sentences for effect. Production of imaginative texts appropriate to task. Reflection tasks linked to written accuracy of work produced.	Tasks may include: Completion of comprehension tasks linked to social / historical context. Completion of independent or paired research tasks linked to social / historical context. Completion of tasks linked to Shakespearean language e.g. Shakespearean insults. Recall of comedic conventions in a Shakespeare play. Production of character fact files supported by relevant quotations.	Tasks may include: Annotation of extracts. Quotation explosions. Completion of tasks linked to relationships between characters. Completion of guided planning activities to support interpretations. Completion of analytical paragraphs using scaffolding where appropriate. Oracy – this could take the form of group discussions, hot seating or improvisations. Reflection tasks linked to written accuracy of work produced.

		Oracy tasks may take the form of group discussions, hot seating or improvisations. Reflection tasks linked to written accuracy of work produced.	Reflection tasks linked to written accuracy of work produced.		Reflection tasks linked to written accuracy of work produced.	
Prior Knowledge	Reading a class reader. Exploring characters, writing letters.	Reading a class reader. Exploring themes and atmosphere. Writing speeches and letters.	Reading poetry. Making links between texts.	Reading a class reader and short stories. Writing short stories.	Introduction to Shakespeare and his life and times.	Introduction to Shakespeare and his life and times.
Assessment	**Formative assessment:** How is (main character) introduced to the reader? **Summative assessment** How is (main character) presented in a key extract from the novel?	**Formative assessment:** Writing the opening of a persuasive speech or article. **Summative assessment:** Writing a full speech or article.	**Formative assessment:** Comparative paragraph guided task. **Summative assessment:** Comparative paragraph independent task.	**Formative assessment:** Write a paragraph using gothic or dystopian conventions. **Summative assessment:** Write the opening to a gothic or dystopian story.	**Formative assessment:** How is a main character introduced to the reader? **Summative assessment:** How is a main character presented in a key extract of the play?	**Formative assessment:** Completion of one paragraph about a relationship between characters in the play. **Summative assessment:** How is a relationship between characters presented in the play?
Skills Builder and Preparation for Adulthood	Speaking, listening, planning, adapting, problem solving, creativity. Employment	Speaking, listening, planning, adapting, problem solving, creativity, teamwork. Employment	Speaking, listening, planning, adapting, problem solving, creativity. Employment, community inclusion.	Speaking, listening, planning, adapting, problem solving, creativity. Employment	Speaking, listening, planning, adapting, problem solving, creativity, teamwork. Employment	Speaking, listening, planning, adapting, problem solving, creativity, teamwork. Employment

Pathway One	Refugee Boy, animal poetry, Much Ado About Nothing, introduction to gothic literature.
Pathway Two	The Ghost of Gosswater, other cultures poetry, The Tempest, introduction to dystopian literature.