

Subject overview: ENGLISH (Key Stage 3)

Subject Rationale (Intent) linked to whole school curriculum mission

In brief (no more than four sentences):

The English curriculum at St Edmund's prepares students for life. They are challenged to think; to have opinions; to engage in discussions and debates; to explore, interpret and understand the world around them and their rich cultural heritage. They develop enquiring minds and become enthusiastic and critical readers of stories, poetry and drama, as well as non-fiction and media texts. High standards of language and literacy are promoted by equipping students with a strong command of the spoken and written word.

Additional details:

Six discrete units are delivered per year alongside *Let's Think in English* and *Let's Write in English* which run throughout the year.

The study of English "is like a long conversation through time" (Arthur Applebee). These classroom conversations, he explains, can take place in speech or writing, at any level from primary to post-graduate, but be the same types of conversation. Our curriculum has been developed to allow these conversations to take place. There is a focus on 'big questions' which can be asked about one text and then returned to in another, thereby making links explicit. The contexts will be different in the new texts studied, but knowledge about rhetoric, lyric poetry or what is meant by comedy, for example, in one text can be applied to the next. The relationship between the reader and writer is key and students' contributions to these discussions are valued.

YEAR 7 - The Adventure of Childhood

TERM	Topic sequence (What are you teaching?)	Topic sequence rationale (Why are you teaching this? How does it link to prior learning? Any notable links to St Edmund's curriculum mission)	Main method of assessment?
Term 1:1	<p>THE CLASSICS</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> ● Knowledge of how writers introduce characters in a selection of classic texts ● Key themes and settings ● Difference between 1st and 3rd person narrative and impact on the reader ● Use of dialogue and an understanding of how language has changed over time ● The history of language, including how Standard English came about <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Annotate/summarise ● Identify and interpret explicit and implicit information and ideas ● Explain, comment on and analyse how writers use language/structure for effect ● Compare writers' ideas and perspectives ● Participate in structured discussions, summarising and/or building on what has been said 	<p>Rationale:</p> <p>Reading a selection of extracts from the classics at the start of Year 7 builds on students' prior knowledge of prose and poetry from primary school. All students arrive having read <i>Wonder</i> and should be familiar with the conventions of prose. There is a strong focus on identity and how characters are presented.</p> <p>Students will develop their range of reading skills including: close reading of texts to deduce meaning; annotating with a sense of purpose; collating information; understanding characters and their relationships; understanding writers' techniques and their effect on the reader; understanding how language use has changed over time.</p>	<p>Diagnostic reading/writing tasks.</p> <p>Essays comparing how writers present different attitudes towards childhood.</p>

<p>Term 1:2</p>	<p>THE NOVEL</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> • The plot of <i>Skellig</i> or <i>A Monster Calls</i> • Contexts and key themes of the novel studied • Literary devices, including narrative voice • Features of essay writing: effective introduction and convincing conclusion, effectively sequenced paragraphs to sequence a range of ideas <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> • Annotate/summarise • Identify and interpret explicit and implicit information and ideas • Explain, comment on and analyse how writers use language and structure for effect • Evaluate texts critically and support with references from an extract first and then the whole text • Participate in structured discussions, summarising and/or building on what has been said 	<p>Rationale:</p> <p>Students will be familiar with the key conventions of prose texts from primary school, their reading of <i>Wonder</i> and study of The Classics unit. They will build on their ability to analyse extracts and now examine a novel at whole text level, exploring the question of identity in a new context. They will consider the significance of narrative voice and point of view.</p> <p>With its focus on character, theme and context, this detailed study of a literary text prepares students for the Shakespeare unit later in the year.</p>	<p>Practise writing analytical and evaluative essays.</p>
<p>Term 2:1</p>	<p>ADVENTURE WRITING</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> • Origins and characteristics of myths and legends • Features of narrative writing: story arcs, character development, descriptive writing, use of setting • Generic features of adventure writing/quests: epic, opening, challenge, protagonist, setting, journey, return <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> • Writing skills: think, plan, draft, critique/edit, write, proofread • Descriptive writing skills • Organisation of information and ideas to engage the reader • Use of structural and grammatical features to convey meaning • Use of a range of vocabulary and sentence structures to achieve desired effects • Participation in structured discussions, summarising and/or building on what has been said 	<p>Rationale:</p> <p>Students will use the knowledge gained through the study of a range of prose texts to create their own story. The ‘big questions’ for this term centre around resilience and students are required to write an adventure story/quest inspired by The Classics anthology (e.g. <i>The Wizard of Oz</i>) or other texts such as <i>The Odyssey</i> and <i>The Hobbit</i>.</p> <p>This is students’ first extended piece of creative writing and it is an opportunity to put into practice what they learnt last term about: character, narrative voice, setting, descriptive writing.</p> <p>In terms of narrative progression, this story will be a straightforward chronological account (more complex structures to follow).</p>	<p>Narrative and descriptive writing tasks.</p>
<p>Term 2:2</p>	<p>SURVIVAL</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> • Knowledge of a range of non-fiction texts linked by the theme of survival • Understand how writers adapt their writing according to text type, audience, purpose (inform, persuade, explain, instruct) • Historical, social, geographical contexts • Conventions of a range of forms of non-fiction writing, exploring commonalities as well as what makes them unique: <ul style="list-style-type: none"> ○ how to write a leaflet (clear/apt/original title, organisational devices such as subheadings or boxes, bullet points, effectively/fluently sequenced) 	<p>Rationale:</p> <p>The ‘big questions’ for this unit explore resilience in a range of non-fiction texts. Students have already read a range of fiction and created their own characters demonstrating resilience in the face of adversity, and now the focus on non-fiction texts allows students to read and discuss real-life situations.</p> <p><i>Can You See Me</i> can be read alongside this unit</p>	<p>Leaflet aimed at a teenage audience.</p> <p>Article for a broadsheet newspaper.</p>

	<p>paragraphs)</p> <ul style="list-style-type: none"> ○ how to write an article (headline, strapline, subheadings, introductory overview paragraph, effectively/fluently sequenced paragraphs) <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Annotate/summarise ● Identify and interpret explicit and implicit information and ideas ● Explain, comment on and analyse how writers use language and structure for effect ● Writing skills: think, plan, draft, critique/edit, write, proofread ● Organise information and ideas to engage the reader ● Use structural and grammatical features to convey meaning ● Use a range of vocabulary and sentence structures to achieve desired effects ● Participate in structured discussions and debates, summarising and/or building on what has been said 	<p>(diary entries written by eleven-year-old Libby Scott, based on her own experiences of autism) which links ideas about identity and resilience.</p> <p>Students are required to produce a leaflet and an article, demonstrating an understanding of how to adapt their writing according to text type, audience and purpose. The ability to argue a point of view will prepare students for the debates in the next unit.</p>	
<p>Term 3:1</p>	<p>SHAKESPEARE: THE TAMING OF THE SHREW</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> ● The plot of <i>The Taming of the Shrew</i> ● Historical and social context, including the Globe Theatre ● Key themes ● How language has changed over time <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Identify and interpret explicit and implicit information and ideas ● Explain, comment on and analyse how writers use language and structure for effect ● Evaluate texts critically and support with references ● Essay writing skills ● Participate in structured discussions/debates, summarising, challenging and building on what has been said 	<p>Rationale:</p> <p>Students will read the play and spend time exploring Shakespeare's presentation of characters and themes, and how language has changed over time. 'Big questions' will explore ideas about morality. In the next unit students have an opportunity to apply their ideas on this topic to their own writing (play script).</p> <p>Students may not have studied Shakespeare in primary school but they will be familiar with Shakespeare as a writer. This unit provides an opportunity for their first detailed study of context, including the Globe Theatre.</p>	<p>Essays which explore key speeches from the play and the changing character of Katherina.</p>
<p>Term 3:2</p>	<p>DRAMA FESTIVAL</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> ● History of theatre ● Conventions of play scripts: list of characters, act, scene, stage directions, description of setting, dialogue ● How playwrights introduce character and create a play ● Differences between spoken and written language <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Identify and interpret explicit and implicit information and ideas ● Explain, comment on and analyse how writers use language and structure for effect ● Writing skills: think, plan, draft, critique/edit, write, proofread ● Organise information and ideas to engage the reader 	<p>Rationale:</p> <p>This unit provides an opportunity for students to produce their own play script, applying the conventions they learnt about in the previous unit and the ideas generated through discussions about morality.</p> <p>Students will read a selection of short modern plays for pleasure and for further ideas on how a playwright introduces character and creates a play.</p> <p>The Drama Festival (selection of students' plays performed in front of the whole year group) provides a celebratory end to the year as the plays</p>	<p>Students write and perform their own plays.</p>

	<ul style="list-style-type: none"> ● Improvise, rehearse and perform play scripts collaboratively ● Use role, intonation, tone, volume, mood, silence, stillness and action to add impact ● Use Standard English confidently in a range of formal contexts 	demonstrate many of the skills the students have developed throughout the year.	
YEAR 8 - The Significance of Place			
TERM	Topic sequence (What are you teaching?)	Topic sequence rationale (Why are you teaching this? How does it link to prior learning? Any notable links to St Edmund's curriculum mission)	Main method of assessment?
Term 1:1	<p>A TWIST IN THE TALE</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> ● Plot and structure of an anthology of tales with a twist from around the world ● Conventions of the short story ● Generic features of tales with a twist ● Key vocabulary: exposition, rising action, climax, falling action, denouement, perspective, internal monologue, chronological, non-chronological, cyclical, flashback <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Writing skills: think, plan, draft, critique/edit, write, proofread ● Descriptive writing skills ● Organise information and ideas to engage the reader ● Use structural and grammatical features to convey meaning ● Use a range of vocabulary and sentence structures to achieve desired effects ● Participate in structured discussion, acting as a critical friend and providing peer feedback 	<p>Rationale:</p> <p>Students will revisit the conventions of prose at the start of Year 8, but will examine how structure is used effectively in the short story genre. Questions about viewpoint will build on last year's focus on identity and prepare for the study of poetry and propaganda.</p> <p>Students will use their analysis of short stories to form a structured creative writing piece with a twist at the end. They will work individually on the writing process (unlike the last unit which took a collaborative approach), with plenty of opportunities to edit based on feedback from critical partners.</p> <p>In terms of narrative progression, students will have considered the macrostructure of the stories read and will produce a non-chronological piece of writing.</p>	Narrative writing opportunities.
Term 1:2	<p>WAR POETRY & PROPAGANDA</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> ● Poetic forms ● Poetic devices ● Historical and social contexts, including propaganda and experiences of poets ● Interpretations of poems <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Annotate/summarise ● Explain, comment on and analyse how writers use language and structure for effect ● Compare writers' ideas and perspectives ● Participate in structured discussions, summarising and/or building on what has been said 	<p>Rationale:</p> <p>Students will build on the analytical skills introduced in Year 7 and focus on a selection of poems written about conflict during or after WWI. They will explore language and structure more closely and compare the poems to contemporary propaganda. This is studied in November to tie in with Remembrance Day and the history curriculum.</p> <p>Students will study a range of challenging poems, allowing them to develop their analytical skills. These poems include <i>The Soldier, Who's for the Game and Dulce Et Decorum Est</i>. Students will also study the song as a poetic form through <i>Happy Xmas (War is Over)</i> and <i>Profit in Peace</i>.</p>	<p>Detailed analysis of one poem.</p> <p>A formal essay comparing two poems.</p>

<p>Term 2:1</p>	<p>THE MODERN PLAY Substantive knowledge:</p> <ul style="list-style-type: none"> • The plot of <i>Blood Brothers</i> • Author study • Stagecraft • Historical and social context • Knowledge about language (accent and dialect) <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas • Explain, comment on and analyse how writers use language and structure for effect • Evaluate texts critically and support with references • Participate in structured discussions, summarising and/or building on what has been said 	<p>Rationale: In this unit, students will focus on the modern playwright Willy Russell and stagecraft. Students will revisit drama conventions, now applying them to a more challenging and modern play than in Year 7. Students will build upon their understanding of context from the War Poetry and Propaganda unit and now consider the specific place of Liverpool in the 1960s. Through this, they will consider the wider implications of how society works which will prepare them for their study of the novel later in the year.</p> <p>Students evaluate the behaviour of characters, building on the understanding gained in Year 7. Students will consider the dramatic irony within the play which will prepare them for <i>A Midsummer Night's Dream</i>.</p>	<p>Evaluative essays focusing on the playwright's presentation of characters.</p>
<p>Term 2:2</p>	<p>SHAKESPEARE: A MIDSUMMER NIGHT'S DREAM Substantive knowledge:</p> <ul style="list-style-type: none"> • Plot of <i>A Midsummer Night's Dream</i> or <i>Much Ado About Nothing</i> • Conventions of Shakespearean comedy • The 4 main worlds - the court, the lovers, the fairies and the mechanicals - and an understanding of how they speak • Key themes of the play • Dramatic devices, especially soliloquy and monologue <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas • Explain, comment on and analyse how writers use language and structure for effect • Improvise, rehearse and perform play scripts • Use role, intonation, tone, volume, mood, silence, stillness and action to add impact • Use Standard English confidently in a range of formal contexts 	<p>Rationale: Having studied <i>Taming of the Shrew</i> in Year 7, students will be familiar with the conventions of a Shakespearean comedy. The focus is on dramatic devices, in particular Shakespeare's use of monologue. There will be opportunities for students to read aloud and hone their performance skills. Students will write and perform their own monologue which develops from their collaborative drama work at the end of Year 7.</p> <p>Through analysis of the 4 main worlds, students are preparing for the unit Perfect Places.</p>	<p>Write a monologue with a commentary to explain the decisions made.</p> <p>Deliver monologue (in role as any character).</p>
<p>Term 3:1</p>	<p>PERFECT PLACES Substantive knowledge:</p> <ul style="list-style-type: none"> • Knowledge of a range of fiction and non-fiction extracts linked by the theme of place • Conventions of a range of forms of non-fiction writing, exploring commonalities as well as what makes them unique: <ul style="list-style-type: none"> ○ how to write a letter (address, date, formal mode of address, effectively/fluently sequenced paragraphs, appropriate mode of signing off) • Revisit conventions of descriptive writing • Historical, social, geographical contexts 	<p>Rationale: After studying context and place, students will now consider how to write about place in a range of different forms. Developing how students conveyed place in their <i>Twist in the Tale</i> writing, they will now develop their range of form to include non-fiction writing.</p>	<p>Choose one image and write an extended description.</p> <p>You are an explorer, write a letter home describing your experiences.</p>

	<p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> Annotate/summarise Writing skills: think, plan, draft, critique/edit, write, proofread Organise information and ideas to engage the reader Use structural and grammatical features to convey meaning Use a range of vocabulary and sentence structures to achieve desired effects Participate in structured discussions, summarising and/or building on what has been said 	Students will consider how they can convey different feelings towards places and societies which will prepare them for their study of <i>Animal Farm</i> .	
Term 3:2	<p>THE NOVEL</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> The plot of <i>Animal Farm</i> Understanding of allegory Historical and social context <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas Research skills Explain, comment on and analyse how writers use language and structure for effect Evaluate texts critically and support with references Participate in structured discussions, summarising and/or building on what has been said 	<p>Rationale:</p> <p>Students will revisit and develop their understanding of prose conventions by now applying them to a challenging classic text. They will build on their understanding of a wide range of prose texts and now explore an example of an allegory.</p> <p>Like the novel taught in Year 7, they will develop a keener sense of the impact of context on a novel - in this case the socio/political context within which Orwell was writing.</p> <p>This is a challenging end to Year 8 which allows students to consolidate the knowledge and skills they have developed. They will start Year 9 with the study of <i>Lord of the Flies</i> which follows on well in terms of looking at allegory and microcosms as literary devices.</p>	<p>Analyse an extract focusing on the effects of the writer's methods.</p> <p>Starting with this extract, explore how far the writer presents the pigs as corrupted by power.</p>
YEAR 9 - Finding Your Own Voice			
TERM	Topic sequence (What are you teaching?)	Topic sequence rationale (Why are you teaching this? How does it link to prior learning? Any notable links to St Edmund's curriculum mission)	Main method of assessment?
Term 1:1 & 1:2	<p>THE NOVEL</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> Historical and social context The plot of <i>Lord of the Flies</i> Key themes Stereotypes <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas Research skills Explain, comment on and analyse how writers use language and structure for 	<p>Rationale:</p> <p>This term students will study the novel alongside a range of speeches in order to reinforce the links between the study of language and literature. The skills linked to the study of prose which were developed at the end of Year 8, will now be applied to another modern classic. This ensures that students are sufficiently challenged at the beginning of Year 9. Students will look closely at the author's creation of</p>	How has the writer structured this extract/text to interest you as a reader?

	<p>effect</p> <ul style="list-style-type: none"> ● Evaluate texts critically and support with references ● Participate in structured discussions, summarising and/or building on what has been said 	<p>character, the presentation of theme and the structure of an extract/the whole text.</p> <p>Students are now applying their reading skills to a complex modern text and drawing together their reading skills. They are looking at texts more closely, examining the writer's methods and considering choices and their effect in a more perceptive way.</p>	
<p>Term 1:1 & 1:2</p>	<p>FAMOUS FACES</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> ● Knowledge of a range of important topics such as poverty and civil rights ● Understanding of seminal speeches throughout history ● Conventions of a range of forms of non-fiction writing, exploring commonalities as well as what makes them unique: <ul style="list-style-type: none"> ○ how to write a speech (clear address to audience, effective/fluent linked sections to indicate sequence, rhetorical devices, clear sign off) ● The canons of rhetoric: invention (what should I say?), arrangement (In what order should I say it?), elocution (How should I say it?), memory (How should memory inform my presentation?), delivery (How should I present this truth in speech and action?) ● Aristotle and logos, ethos and pathos ● Revise differences between spoken and written language ● Presentation skills <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Annotate/summarise ● Explain, comment on and analyse how writers use language and structure for effect ● Compare writers' ideas and perspectives ● Writing skills: think, plan, draft, critique/edit, write, proofread ● Organise information and ideas to engage the reader ● Use structural and grammatical features to convey meaning ● Use a range of vocabulary and sentence structures to achieve desired effects ● Participate in structured discussions, summarising and/or building on what has been said ● Use Standard English confidently in a range of formal contexts 	<p>Rationale:</p> <p>Students study a non-fiction anthology that explores famous speeches - both modern and historical – to show how the characteristics of oration remain the same. This unit runs alongside the novel.</p> <p>Students will develop their understanding of how writers convey ideas in a wide range of speeches. This builds on last year's study of <i>War and Propaganda</i> in particular. It will prepare students for next term's texts and questions around manipulation (by both writers and the characters they create).</p> <p>First person speech writing builds on earlier third person argumentative essays (e.g. essay on <i>Animal Farm</i> at the end of Year 8).</p> <p>The introduction of Aristotle and logos, ethos and pathos is intended to increase the challenge and prepare students for the demands of GCSE.</p>	<p>Write two speeches with a focus on audience/purpose.</p>

<p>Term 2:1</p>	<p>THE MODERN PLAY Substantive knowledge:</p> <ul style="list-style-type: none"> • The plot of <i>The Crucible</i> • Key themes • Stagecraft • Historical and social context <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas from extract/whole text • Research skills • Explain, comment on and analyse how writers use language and structure for effect • Evaluate texts critically and support with references • Participate in structured discussions, summarising and/or building on what has been said 	<p>Rationale: After studying non-fiction speeches in the Famous Faces unit, students will now look at how strong characters are portrayed in dramatic form. Students will be invited to consider how society is conveyed, building on from their earlier study of the novel.</p> <p>Their study of McCarthyism will allow them to consider power and manipulation within society which will push them to consider this satirical allegory as a relevant piece of drama.</p> <p>Students will look at how different cultures are conveyed within the play.</p>	<p>Evaluative essays focusing on an extract/whole text and the playwright's intentions and stagecraft.</p>
<p>Term 2:2</p>	<p>THE APPRENTICE Substantive knowledge:</p> <ul style="list-style-type: none"> • Conventions of persuasive writing: anecdotes, rhetorical questions, direct address, emotive language, repetition, imperatives, triplets, hyperbole • Presentation skills <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> • Participate in structured discussions, summarising and/or building on what has been said • Understand how to apply features of persuasive writing • Writing skills: think, plan, draft, critique/edit, write, proofread • Organise information and ideas to engage the reader • Improvise, rehearse and perform scripts • Use role, intonation, tone, volume, mood, silence, stillness and action to add impact • Use Standard English confidently in a range of formal and contexts 	<p>Rationale: This is a collaborative Speaking and Listening project to craft non-fiction writing and speech. It develops what students have learnt from their analysis of speeches and allows them to consider the manipulation studied in <i>The Crucible</i>.</p> <p>Rather than creating a character (as in Year 7 and 8), students will now pull together their knowledge of how non-fiction writing can be persuasive and consider how to perform this for effect.</p>	<p>Sales pitch - self assessment after first rehearsal.</p> <p>Final delivery of sales pitch.</p>
<p>Term 3:1</p>	<p>DIFFERENT VOICES IN POETRY Substantive knowledge:</p> <ul style="list-style-type: none"> • Understand poetic language features: imagery, alliteration, sibilance, repetition, onomatopoeia etc. • Understand poetic structural features: rhyme schemes, enjambment, caesura etc. • Knowledge of a range of cultures • Understanding of the formation of idiolect <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas from 	<p>Rationale: Students will gain further awareness of our world and the different cultures within it. Students will focus on who they are and why, concentrating on their traditions and the formation of their idiolect.</p> <p>Students will study a range of poems, including the works of Grace Nichols and Imtiaz Dharker.</p> <p>Students will build on their poetry analysis skills while also exploring how poets present attitudes to culture</p>	<p>Essay focusing on the methods used by a poet to convey strong emotions.</p> <p>Comparison of methods used by poets to convey ideas about a particular issue.</p>

	<p>extract/whole text</p> <ul style="list-style-type: none"> ● Explain, comment on and analyse how writers use language and structure for effect ● Evaluate texts critically and support with references ● Develop comparative skills, exploring similarities/differences between poems ● Participate in structured discussions, summarising and/or building on what has been said 	<p>and heritage through their poetry. Previous work on context and viewpoint has prepared them to explore the world around them and to engage with significant world literature.</p>	
<p>Term 3:2</p>	<p>19th CENTURY SHORT STORIES</p> <p>Substantive knowledge:</p> <ul style="list-style-type: none"> ● Understand the plot, structure and characters of the stories studied ● Understand significant contextual influences on the authors and their stories ● Revisit genre and genre conventions ● Revisit features of narrative writing: story arcs, character development, descriptive writing, use of setting, structure, imagery, pathetic fallacy ● Secure understanding of technical accuracy <p>Disciplinary knowledge:</p> <ul style="list-style-type: none"> ● Writing skills: think, plan, draft, critique/edit, write, proofread ● Organise information and ideas to engage the reader ● Use structural and grammatical features to convey meaning ● Use a range of vocabulary and sentence structures to achieve desired effects ● Participate in structured discussion, acting as a critical friend and providing peer feedback 	<p>Rationale:</p> <p>Students will read a range of short stories by 19th century writers such as Conan Doyle, Dickens and Stevenson. This clearly links to their previous study of the short story genre, but also prepares them for the demands of the 19th century novel which they will study in Year 10.</p> <p>In terms of narrative progression, students will be expected to produce a much more complex narrative, taking into consideration their research around context and the concerns/literary style of the writers studied.</p>	<p>Create the opening to a story which has a strong sense of mystery and suspense.</p>