

The National Strategies

Secondary



English subject leader development material

Summer 2008



department for
children, schools and families

English subject leader development material

Summer term 2008

The Framework for secondary English

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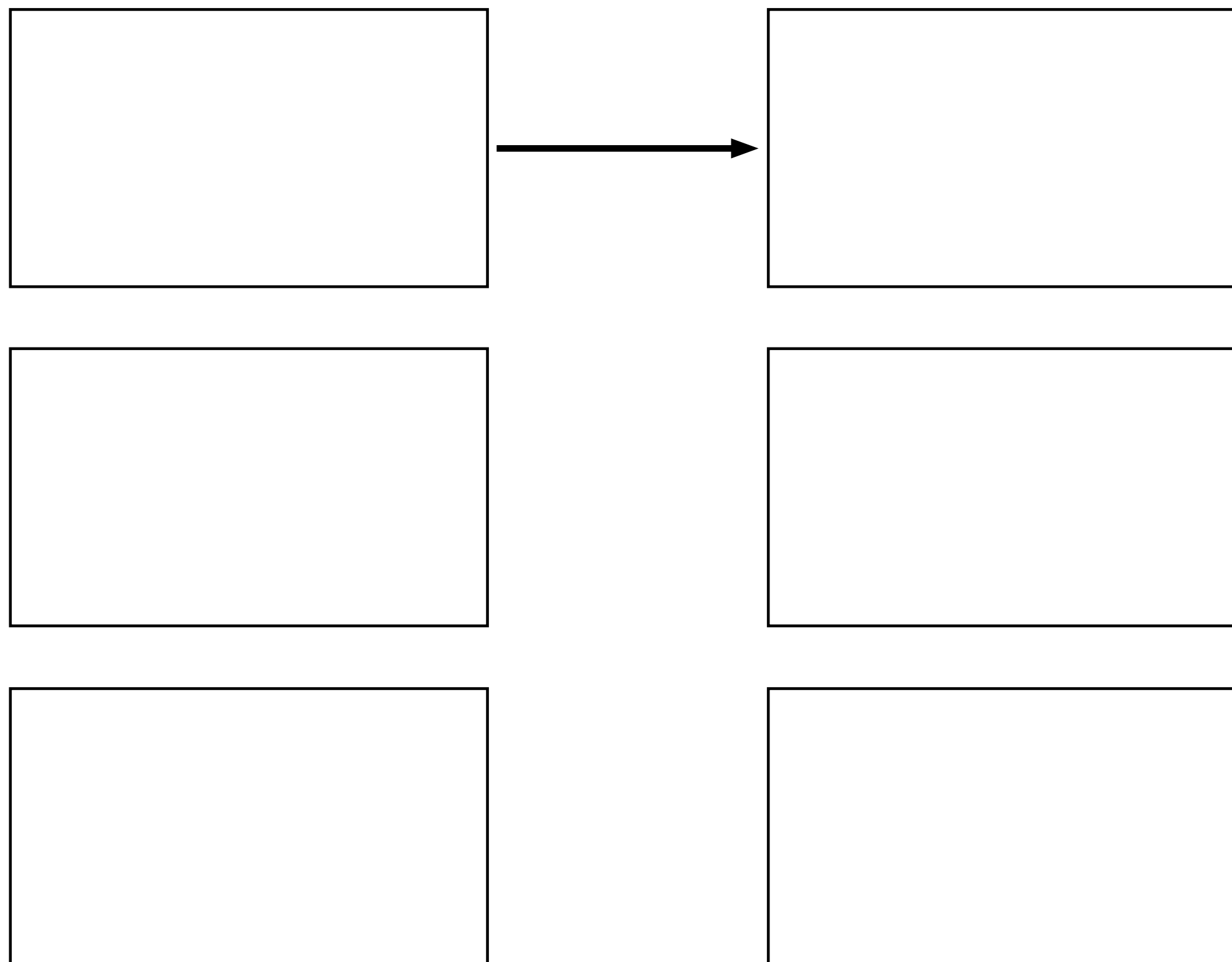
The websites referred to in these materials existed at the time of going to print.

Please check all website references carefully to see if they have changed and substitute other references where appropriate.

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Handout 1.1 Planning for progression



Handout 1.2 Subject leader development meetings 2008–2009

This document summarises the proposed content of the Secondary National Strategy (SNS) subject leader development meetings (SLDMs) from 2008 to the end of the summer term 2009. The purpose is to provide local authority (LA) strategy managers, consultants and school strategy managers with an overview of the priorities the SNS has identified and the work that subject leaders will cover during these meetings. It will enable LAs and schools to have an overview of priorities and to see where there is overlap between subjects, where there are subject-specific issues and to monitor and evaluate the progress departments are making.

While there will be opportunities for individual programmes to offer subject-specific materials and support throughout 2008–09, the SLDMs for all four core subjects have been planned in a coordinated way in order to provide a coherent suite of support from spring 2008 until summer 2009. At the heart of this support will be the use of the renewed Secondary Frameworks to increase the progress made by all pupils at both Key Stage 3 and Key Stage 4.

Subject leaders will be provided with resources to use with departments in order to ensure that the key messages are disseminated and discussed by department teams. Please note that, from the autumn term 2008, LAs will be able to programme SLDMs in the first half of each term. This change has been made following feedback from LAs and schools, in order to provide schools with materials and support that can be put into action in the same term as the meetings.

Spring 2008

SLDM 9

Common focus and content for all four core subjects:

This SLDM is the first of a series of connected termly subject leader meetings that each support the use of the renewed Secondary Frameworks in the core subjects. This SLDM is the main vehicle through which core subject teams will be able to connect the development of the subject with the changes and innovations that are occurring as part of the wider curriculum reform. It introduces subject leaders to the overall aims of the new secondary curriculum, to the changes in the subject programmes of study and then to the renewed Secondary Frameworks and how they will support planning for increased rates of pupil progress.

The SNS will provide sufficient materials for **a whole-day workshop** for this set of events.

Summer 2008

SLDM 10

Common focus for all four core subjects:

- Introduction to and use of the renewed Frameworks website and use of the interactive planning tool.
- Reviewing and developing the scheme of work for Year 7.
- Establishing priorities for improved teaching and learning as part of the new Key Stage 3 scheme of work.

The SNS will provide sufficient materials for **a whole-day workshop** for this set of events.

Strategy materials for LA consultants to use at SLDMs will be available from 2 June 2008.

Autumn 2008

SLDM 11

Common focus for all four core subjects:

- Pedagogy for personalisation, including functional skills in English, mathematics and ICT.
- Exemplification via case studies of effective planning of units of work that lead to increased rates of progress for all pupils.

The SNS will provide sufficient materials for **a half-day workshop** for this set of events. LA teams will use the rest of the time for local contributions, case studies and sharing effective practice linked to the agreed focus for the meeting.

Strategy materials for LA consultants to use at SLDMs will be available from 4 September 2008.

Spring 2009

SLDM 12

Common focus for all four core subjects:

- Strengthening assessment for learning: securing periodic assessment and pupil tracking using Assessing Pupils' Progress (APP).
- Examples of ways schools can work to strengthen periodic assessment using the planning toolkit and building a trajectory towards two levels of progress in Key Stage 3.
- Introduction of APP speaking and listening materials developed by Qualifications and Curriculum Authority (QCA).

The SNS will provide sufficient materials for **a whole-day workshop** for this set of events.

Strategy materials for LA consultants to use at SLDMs will be available from 7 January 2009.

Summer 2009

SLDM 13

Common focus for all four core subjects:

- Strengthening assessment for learning: using day-to-day and periodic assessment to improve teaching and learning.

The SNS will provide sufficient materials for **a half-day workshop** for this set of events. LA teams will use the rest of the time for local contributions, case studies and sharing effective practice linked to the agreed focus for the meeting.

Strategy materials for LA consultants to use at SLDMs will be available from 6 April 2009.

Handout 2.1 Spring term English subject leader development meeting – follow-up

Expectation	Progress made	Action point
My department has reviewed the long-term plan for Year 7		
We have identified areas of development to ensure coverage of learning objectives		
We have begun to consider coverage of functional skills at Level 1		

Expectation	Progress made	Action point
We have identified strengths and developments needed for progression in English throughout Key Stage 3 and into Key Stage 4		
We have reviewed the elements of progression in a GCSE scheme		
We have reviewed and adapted procedures for monitoring and evaluating progress in responding to the revised programmes of study		

Handout 4.1a Key Stage curriculum map (LA1)

Year 7		Year 8		Year 9	
Unit	Substrands	Unit	Sub-strands	Unit	Sub-strands
Transition (3 weeks)	Speaking and listening 1.1	Prose		Travel	
Recount (4 weeks)	Writing 6.1, 7.1, 9.1, 9.3				
Prose (7 weeks)	Speaking and listening 1.1, 2.1 Reading 5.1, 6.1, 6.3 Writing 8.1	The language and literature of conflict		Prose unit	
Poetry (4 weeks)	Reading 6.1	Shakespeare		<i>The Tempest</i>	
Chaucer (2 weeks)	Writing 8.1, 8.3, 8.4 Language 10.1				
Non-fiction unit (4 weeks)	Speaking and listening 3.1, 3.2	Non-fiction: food		Key Stage 3 tests prep unit	
Language exploration (2 weeks)	Reading 5.3 Writing 8.5, 8.6 Language 10.1				

Year 7		Year 8			Year 9						
Unit	Substrands	Unit	Sub-strands	Unit	Sub-strands	Sub-strands					
Drama unit – <i>Pygmalion</i> / <i>Blood Brothers</i> and scriptwriting (6 weeks)	Speaking and listening 4.1, 4.2 Reading 5.2, 6.1 Writing 7.1, 7.2, 8.4	Short films		Key Stage 3 tests revision Speaking and listening							
Synoptic unit (6 weeks) <ul style="list-style-type: none"> ● childhood voices ● children in the media 	Speaking and listening 2.1, 2.2 Reading 6.2, 6.3 Writing 8.1, 8.2, 8.5 Language 10.2	Short stories from different cultures and times		Literature/poetry							
Curricular links											
Non-fiction: science Blake: history, art		Conflict: history, citizenship Non-fiction (food): geography			Travel unit: geography, modern foreign languages (MFL) <i>The Tempest</i> : drama						
Calendar											
Calendar	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
		National Poetry Day					World Book Day				

Handout 4.1b (i) Year 7 long-term plan (LA1)

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Context for learning: Transition Recount</p>	<p>Context for learning: Modern novel</p> <ul style="list-style-type: none"> • <i>Skellig</i> • <i>Ruby in the Smoke</i> • <i>Millions</i> 	<p>Context for learning: Poetry</p> <ul style="list-style-type: none"> • William Blake • Chaucer • Writing own poetry 	<p>Context for learning: Non-fiction; language exploration</p> <ul style="list-style-type: none"> • Exploring scientific language and texts 	<p>Context for learning: Drama – comparing texts and scriptwriting</p> <ul style="list-style-type: none"> • <i>Pygmalion</i> • <i>Blood Brothers</i> 	<p>Context for learning: Synoptic</p> <ul style="list-style-type: none"> • Childhood voices: Meera Syal, children’s TV, advertising
<p>Framework sub-strands:</p> <p>1.1 Developing active listening skills and strategies</p> <p>2.1 Developing and adapting speaking skills and strategies in formal and informal contexts</p> <p>7.1 Generating ideas, planning and drafting</p> <p>7.2 Using and adapting the conventions and forms of texts on paper and on screen</p> <p>8.5 Structuring, organising and presenting texts in a variety of forms on paper and on screen</p> <p>9.1 Using the conventions of standard English</p>	<p>Framework sub-strands:</p> <p>1.1 Developing active listening skills and strategies</p> <p>1.2 Understanding and responding to what speakers say in formal and informal contexts</p> <p>5.1 Developing and adapting active reading skills and strategies</p> <p>6.1 Relating texts to the social, historical and cultural contexts in which they are written</p> <p>6.2 Analysing how writers’ use of linguistic and literary features shapes and influences meaning</p> <p>6.3 Analysing writers’ use of organisation, structure, layout and presentation</p> <p>8.1 Developing viewpoint, voice and ideas</p>	<p>Framework sub-strands:</p> <p>6.1 Relating texts to the social, historical and cultural contexts in which they were written</p> <p>8.1 Developing viewpoint, voice and ideas</p> <p>8.3 Improving vocabulary for precision and impact</p> <p>8.4 Developing varied linguistic and literary techniques</p> <p>10.1 Exploring language variation and development according to time, place, culture, society and technology</p>	<p>Framework sub-strands:</p> <p>3.1 Developing and adapting discussion skills and strategies in formal and informal contexts</p> <p>3.2 Taking roles in group discussion</p> <p>5.3 Reading and engaging with a wide and varied range of texts</p> <p>8.5 Structuring, organising and presenting texts in a variety of forms on paper and on screen</p> <p>8.6 Developing and using editing and proofreading skills on paper and on screen</p>	<p>Framework sub-strands:</p> <p>4.1 Using different dramatic approaches to explore ideas, texts and issues</p> <p>4.2 Developing, adapting and responding to dramatic techniques, conventions and styles</p> <p>5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts</p> <p>6.1 Relating texts to the social, historical and cultural contexts in which they were written</p> <p>7.1 Generating ideas, planning and drafting</p> <p>7.2 Using and adapting the conventions and forms of texts on paper and on screen</p> <p>8.4 Developing varied linguistic and literary techniques</p>	<p>Framework sub-strands:</p> <p>2.1 Developing and adapting speaking skills and strategies in formal and informal contexts</p> <p>2.2 Using and adapting the conventions and forms of spoken texts</p> <p>6.2 Analysing how writers’ use of literary and linguistic features shapes and influences meaning</p> <p>6.3 Analysing writers’ use of organisation, structure, layout and presentation</p> <p>8.1 Developing viewpoint, voice and ideas</p> <p>8.2 Varying sentences and punctuation for clarity and effect</p>

9.3 Reviewing spelling and increasing knowledge of word derivations, patterns and families			10.1 Exploring language variation and development according to time, place, culture, society and technology		8.5 Structuring, organising and presenting texts in a variety of forms on paper and on screen 10.2 Commenting on language use
Assessment outcomes: Narrative writing (AF1–3, AF6) Individual presentation – autobiographical (AF1 –3)	Assessment outcomes: Formal reading assessment (AF4, 5 and 7)	Assessment outcomes: Poetry writing (AF1–3) Critical commentary with focus on language change over time (Reading AF5 and AF7)	Assessment outcomes: Debate (AF4–6) Research and produce a leaflet on a contemporary scientific issue (Reading AF2 and 3, Writing AF3 and 4)	Assessment outcomes: Script writing (AF1–3) Drama performance (AF1, 4 and 5)	Assessment outcomes: Essay comparing different perspectives on childhood (AF4 and 5) Write a text aimed at pre-school children (AF1–3, 5 and 6) Audiobook/podcast of children's book (AF1, 3 and 6)

Handout 4.1b (ii) Year 7 long-term curriculum map

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
Learning focus						
<p>3 Group discussion and interaction</p> <p>6 Understanding the author's craft</p> <p>7 Composition: generating ideas, planning and drafting</p> <p>8 Composition: shaping and constructing language for expression and effect</p> <p>9 Conventions: drawing on conventions and structures</p>	<p>1 Listening and responding</p> <p>2 Speaking and presenting</p> <p>5 Reading for meaning: understanding and responding to print, electronic and multi-modal texts</p>	<p>8 Composition: shaping and constructing language for expression and effect</p> <p>9 Conventions: drawing on conventions and structures</p>	<p>1 Listening and responding</p> <p>2 Speaking and presenting</p> <p>4 Drama, role-play and performance</p> <p>5 Reading for meaning: understanding the electronic and multi-modal texts</p> <p>6 Understanding the author's craft</p> <p>7 Composition: generating ideas, planning and drafting</p> <p>8 Composition: shaping and constructing language for expression and effect</p> <p>9 Conventions: drawing on conventions and structures</p>	<p>1 Listening and responding</p> <p>2 Speaking and presenting</p> <p>5 Reading for meaning: understanding and responding to print, electronic and multi-modal texts</p> <p>7 Composition: generating ideas, planning and drafting</p> <p>8 Composition: shaping and constructing language for expression and effect</p> <p>9 Conventions: drawing on conventions and structures</p>	<p>1 Listening and responding</p> <p>4 Drama, role-play and performance</p> <p>6 Understanding the author's craft</p>	
Content and range						
<p>Reading and discussing short stories and writing narrative</p>	<p>Reading, writing and presenting poetry</p>	<p>Looking at language: spelling, sentences and vocabulary</p>	<p>Shakespeare in performance and personal reading</p>	<p>Class novel and associated reading, plus spoken and written response, critical and imaginative</p>	<p>Media and non-fiction, including creating presentations or podcasts, as well as written texts, for a range of audiences</p>	<p>Play study, dramatic exploration and personal reading</p>

Assessing Pupils' Progress evidence					
R AF2 – understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text R AF3 – deduce, infer or interpret information, events or ideas from texts W AF1 – write <i>imaginative, interesting and thoughtful texts</i> W AF5 – vary sentences for clarity, purpose and effect W AF7 – select appropriate and effective vocabulary	R AF5 – explain and comment on writers' use of language, including grammatical and literary features at word and sentence level W AF6 – write with <i>technical accuracy of syntax and punctuation in phrases, clauses and sentences</i> W AF7 – select appropriate and effective vocabulary W AF8 – use correct spelling	R AF2 – understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text R AF5 – explain and comment on writers' use of language, including grammatical and literary features at word and sentence level	R AF2 – understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text R AF3 – deduce, infer or interpret information, events or ideas from texts R AF4 – identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level	R AF4 – identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level W AF2 – produce texts which are appropriate to task, reader and purpose W AF4 – construct paragraphs and use cohesion within and between paragraphs W AF3 – organise and present whole texts effectively, sequencing and structuring information, ideas and events	R AF6 – identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader R AF5 – explain and comment on writers' use of language, including grammatical and literary features at word and sentence level

Handout 4.2 (i) Medium-term plan: Beowulf (LA2, Year 7)

<p>Overview</p> <ul style="list-style-type: none"> ● Stage 1: to explore the storytelling tradition ● Stage 2: to analyse how a writer constructs character and setting 	<p>Assessing learning prior to this unit</p> <ul style="list-style-type: none"> ● What experience have students had of the process of storytelling at primary school? ● What prior knowledge do students have of literary devices such as simile, metaphor, personification? Can they comment on the effect of devices? ● Skills in relation to W AF1 and W AF7
<p>Key concepts</p> <p>Creativity: using inventive approaches to making meaning and taking risks, playing with language and using it to create new effects</p> <p>Cultural understanding: exploring how ideas, experiences and values are portrayed differently in texts from a range of cultures and traditions</p> <p>Critical understanding: analysing and evaluating spoken and written language to appreciate how meaning is shaped</p>	<p>Cross-curricular links</p> <p>↔ Year 7 parent – professional storyteller Art – visual representation of Grendel</p> <p>↔ Year 11 and Year 12 geographers – speak to students about trip to Iceland, link to sagas</p> <p>↔ Year 7 assembly – students share oral version of narrative</p>
<p>Key questions</p> <p>Can I use a variety of techniques to make my oral narrative engaging for the listener? Can I develop my understanding of the choices a writer makes to engage the reader? Can I use these devices and choices in my own writing to engage my reader?</p>	
<p>Substrands</p> <p>Speaking and presenting</p> <p>2.2 Using and adapting the conventions and forms of spoken texts</p> <p>Reading for meaning</p> <p>5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts</p> <p>Understanding the author's craft</p> <p>6.1 Relating texts to the social, historical and cultural contexts in which they were written</p> <p>6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning</p> <p>Composition</p> <p>7.1 Generating ideas, planning and drafting</p> <p>8.4 Developing varied linguistic and literary techniques</p>	<p>Key words</p> <p>protagonist</p> <p>hero/villain</p> <p>prop</p> <p>stage directions</p> <p>saga</p> <p>device</p> <p>emotive language</p> <p>imagery</p> <p>performance</p> <p>oral tradition</p>

Teaching sequence	Personalising this unit for your students
<p>Week 1:</p> <p>Reading/questioning about presentation of heroes and villains in written and media texts – students produce own monster/ hero, ‘Top Trump®’ card challenging or adhering to hero/monster conventions.</p> <p>Analysis of traditions of oral storytelling, using Icelandic sagas as a stimulus.</p> <p>Week 2:</p> <p>Shared reading of play.</p> <p>Analysis of language used to describe the fight between Beowulf and Grendel – use graphic organisers or menu of tasks.</p> <p>Week 3:</p> <p>Prepare for milestone piece – students produce a vocabulary and devices ‘bank.’ Ideas traded in the form of ‘marketplace’ – see <i>Teacher’s Toolkit</i> pp. 122–125.</p> <p>Modelling of crafting of text to engage the reader.</p>	<p>High-attaining students encouraged to ‘challenge’ the hero/monster conventions, justifying their decisions.</p> <p>Teaching assistant (TA) supports level 3 students to produce an oral narrative drawing on features of a saga.</p> <p>High attainers – guided group work analysing devices used in Heaney’s edition of <i>Beowulf</i>. Focus on Grendel’s description.</p> <p>Guided group work with 4c students to develop range of vocabulary at planning stage.</p>
<div data-bbox="430 1086 1101 1758"> <p>Assessment outcomes</p> <p>Speaking and listening: Students create oral description of the fight between Grendel and Beowulf.</p> <p>Writing: Written description of deserted hall after Grendel’s attack (W AF1, W AF7). Students produce written commentary explaining the choices they made as a writer.</p> </div>	
<p>Next steps/notes:</p>	

<p>Key</p> <p>Self assessment</p> <p>Peer assessment</p> <p>APP (teacher assessed)</p>

Handout 4.2 (ii) Medium-term plan: Poetry (LA1)

Sub-strands	Learning objectives	Sequence of learning	Assessment outcomes
<p>6.1 Relating texts to the social, historical and cultural contexts in which they were written</p> <p>8.1 Developing viewpoint, voice and ideas</p> <p>8.3 Improving vocabulary for precision and impact</p> <p>8.4 Developing varied linguistic and literary techniques</p> <p>10.1 Exploring language variation and development according to time, place, culture, society and technology</p>	<p>Select appropriate learning objectives to meet the needs of your students</p>	<ul style="list-style-type: none"> Reactivate and consolidate prior knowledge of poetic techniques using a range of contemporary poetry. Experiment with poetic techniques and vocabulary to create or shape a selection of work representing personal voice. Engage with selected poetry of Blake to include <i>The Chimney Sweep</i> and <i>London</i>. Engage with extracts of the 'General Prologue' focusing on Chaucer's description of character. Write own poem about an important person or place. Write a commentary comparing the way language and poetic devices have changed over time. 	<p>Poetry writing (Writing AF 1-3)</p> <p>Critical commentary with focus on language change over time (Reading AF5 and AF7)</p>
Potential personalisation opportunities		Think about your class	Specific personalisation strategies
<ul style="list-style-type: none"> Range and depth of commentary can be varied to include Chaucer and/or Blake Use of visual stimuli for some learners Differentiate extracts from general prologue and supplement with guided group work 		<p>Areas of strength:</p> <p>Priorities for development:</p>	

Curriculum opportunities	Key concepts
<p>Blake – history/art links: exploring the context of Blake's poetry to include the impact of the industrial revolution and Blake's artistic response to it.</p>	<p>Competence: responding to a range of poetic texts and demonstrating a secure understanding of the conventions deployed.</p> <p>Creativity: writing own poems drawing on a rich experience of language and literature</p> <p>Cultural understanding: English literary heritage – Chaucer and Blake</p> <p>Critical understanding: engaging with poetry from different times and analysing how language has been used to create meaning</p>

Handout 4.2 (iii) Medium-term plan: Shakespeare

Medium-term plan exemplar (EP)																								
Year: 7	Unit title: Shakespeare	Duration: 5 weeks																						
<p>Overview of unit: Students will investigate Shakespeare through a series of drama, research, discussion and reading activities. As well as encountering and exploring Shakespeare's language in extracts from a number of plays, students will also explore one play in greater detail. Finally, in groups, students will prepare and present to the class their findings in answer to the question 'Why study Shakespeare?'</p>																								
<p>Assessing learning prior to this unit:</p> <ul style="list-style-type: none"> • What experiences of studying Shakespeare have students had at their primary schools? • What prior knowledge of Shakespeare's life and works and what understanding of his importance as a cultural figure do students have? • What are students' current levels of attainment in Speaking and listening AF1, 4 and 5 and Reading AF7 and what are their current curricular targets? 																								
<p>Key concepts</p> <p><i>Creativity:</i> a – Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.</p> <p><i>Competence:</i> e – Making informed choices about effective ways to communicate formally and informally.</p> <p><i>Cultural understanding:</i> a – Gaining a sense of the English literary heritage and engaging with important texts in it.</p>	<p>Key questions for this unit:</p> <ul style="list-style-type: none"> • Can I explore Shakespeare's language through a variety of dramatic approaches and conventions? • Can I develop my understanding of Shakespeare's influence on language and culture through enquiry and research? • Can I acknowledge and respond to the contributions of others in discussion? • Can I use a variety of techniques to make talk interesting for listeners? 	<p>Key words</p> <table> <tr> <td>actor</td> <td>influence</td> </tr> <tr> <td>character</td> <td>Jacobean</td> </tr> <tr> <td>culture</td> <td>literary</td> </tr> <tr> <td>director</td> <td>literature</td> </tr> <tr> <td>discussion</td> <td>playwright</td> </tr> <tr> <td>drama</td> <td>presentation</td> </tr> <tr> <td>dramatist</td> <td>rehearsal</td> </tr> <tr> <td>Elizabethan</td> <td>significant</td> </tr> <tr> <td>hero/heroine</td> <td>stagecraft</td> </tr> <tr> <td>heritage</td> <td>theatre</td> </tr> <tr> <td>important</td> <td>The Globe</td> </tr> </table>	actor	influence	character	Jacobean	culture	literary	director	literature	discussion	playwright	drama	presentation	dramatist	rehearsal	Elizabethan	significant	hero/heroine	stagecraft	heritage	theatre	important	The Globe
actor	influence																							
character	Jacobean																							
culture	literary																							
director	literature																							
discussion	playwright																							
drama	presentation																							
dramatist	rehearsal																							
Elizabethan	significant																							
hero/heroine	stagecraft																							
heritage	theatre																							
important	The Globe																							
<p>Cross-curricular skills</p> <p>Personal, learning and thinking skills:</p> <p><i>Independent enquirers</i> – identify questions to answer and problems to resolve.</p> <p><i>Creative thinkers</i> – generate ideas and explore possibilities.</p> <p><i>Team workers</i> – show fairness and consideration to others.</p> <p>Potential thematic links to other subjects:</p> <ul style="list-style-type: none"> • drama • history 	<p>Functional skills</p> <p>Speaking and listening (Level 1)</p> <p>Take part in formal and informal discussions/exchanges, and:</p> <ul style="list-style-type: none"> • make relevant contributions to discussions, responding appropriately to others; • present information/points of view clearly and in appropriate language in formal and informal exchanges and discussions. 	<p>English learning focuses (Sub-strands)</p> <p>2.1 Developing and adapting speaking skills and strategies in formal and informal contexts</p> <p>3.1 Developing and adapting discussion skills and strategies in formal and informal contexts</p> <p>4.1 Using different dramatic approaches to explore ideas, texts and issues</p> <p>6.1 Relating texts to the social, historical and cultural contexts in which they were written</p> <p>10.1 Exploring language variation and development according to time, place, culture, society and technology</p>																						

Week 1	Week 2	Week 3	Week 4	Week 5
Outline of unit:				
Mind map/KWL prior knowledge of Shakespeare. Paired drama activities to familiarise students with iambic pentameter and with Shakespearean diction using short extracts from <i>Romeo and Juliet</i> , <i>Macbeth</i> and <i>Henry V</i> .	Focus on <i>A Midsummer Night's Dream</i> : plot, characters, key moments, produce 'reduced' version of play as whole class. Using quotes from commentators and critics as prompts, hold class discussion reflecting on Shakespeare's achievements as dramatist, storyteller and poet.	Establish research questions with class using QADs grids. Research Shakespeare using a variety of sources including modern newspapers and popular culture as well as reference books and websites. Share and discuss implications of findings in groups and as a whole class.	Establish context, purpose and audience for group presentations. Preparation of group presentations in answer to the question 'Why study Shakespeare?'	Group presentations to class. Review of progress in relation to key questions for unit.
Personalising this unit:				
Students can make own selections from short extracts of Shakespeare's original text in many of these activities, such as silver bullets, insult generator.	Explore Shakespeare as a global as well as national cultural figure. English as an additional language (EAL) students could find and consult texts in other languages, such as Yasmin Alibhai-Brown on Shakespeare in Uganda.	Teaching assistant (TA) supports level 3 readers with research task. Ensure that materials suitable for a range of readers are made available.	Gifted and talented students allocated chairperson role within mixed ability groups. Other roles could also be allocated, such as scribe and timekeeper.	Students review progress throughout unit against individual curricular targets for Speaking and listening and Reading.
Assessing the learning outcomes of this unit:				
* Use of key questions to prompt reflection in plenaries. * Use of Assessing Pupils' Progress (APP) assessment guidelines to assess SL AF5.	* Use of key questions to prompt reflection in plenaries. * Use of APP assessment guidelines to assess SL AF5.	* Use of key questions to prompt reflection in plenaries. * Use of APP assessment guidelines to assess SL AF4 and Reading AF7.	* Use of key questions to prompt reflection in plenaries. * Use of APP assessment guidelines to assess SL AF4 and Reading AF7.	* Use of key questions to prompt reflection in plenaries. * Use of APP assessment guidelines to assess SL AF1 and Reading AF7. * Peer- and self-assessment of presentations. * Traffic lighting and comment by students and by teachers evaluating progress against unit key questions.

Handout 4.2 (iv) Medium-term plan: Parallel worlds

Medium-term plan – Exemplar (MG)			
Title of unit: Parallel worlds	Year 7	Term 3	Duration: 6 weeks
<p>Overview</p> <p>Stage 1 (week 1): Pupils will explore a range of texts, images and related ideas about how writers (and some artists) have drawn on the idea of 'parallel worlds' in their work. This includes literary heritage texts (e.g. <i>Gulliver's Travels</i>), non-fiction work (e.g. the Fox sisters' faking of the fairies in the garden in the 1920s), and the initial study of the novel (<i>Elsewhere</i> by Gabrielle Zevin).</p> <p>Stage 2 (weeks 2–4): Detailed study and exploration of <i>Elsewhere</i> with associated exploration of the 'parallel worlds' genre in children's and adult commercial literature.</p> <p>Stage 3 (weeks 5–7): Development of own 'parallel worlds' concept for publication – with both spoken presentation and written work as a core outcome.</p> <p>Link to key concepts</p> <ul style="list-style-type: none"> Pupils will make 'fresh connections between ideas, experiences and texts' ('Creativity') when exploring the 'parallel worlds' focus, and use 'inventive approaches... taking risks' when 'playing with language' in their own writing. They will need to demonstrate 'being adaptable' when they present their ideas for their short story in an 'unfamiliar context', as well as a 'secure understanding' of language and grammar conventions ('Competence'). They demonstrate 'cultural understanding' in their exploration of important texts in the literary heritage, but also gain a sense of how 'ideas and values are portrayed differently' in other cultures and traditions when they explore how other cultures have written about 'parallel worlds' (e.g. via creation myths). Throughout, 'critical understanding' will be important in getting a real sense of how writers marshal and shape ideas to create meaning, but also pupils then drawing on this to develop their own and others' ideas. 			

Key learning focus (sub-strands)	Assessment opportunities
<p>Speaking and listening</p> <p>3.1 Developing and adapting discussion skills and strategies in formal and informal contexts</p> <p>Reading</p> <p>5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts</p> <p>6.1 Relating texts to the social, historical and cultural contexts in which they were written</p> <p>6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning</p> <p>Writing</p> <p>7.2 Using and adapting the conventions and forms of texts on paper and on screen</p> <p>8.4 Developing varied linguistic and literary techniques</p> <p>Language</p> <p>10.2 Commenting on language use</p>	<p>Speaking and listening (AF1, AF2, AF6)</p> <p>Contribution to group and class discussion.</p> <p>Group oral presentation on 'parallel worlds' in fiction.</p> <p>Individual 'pitch' to a publisher about own idea for a story.</p> <p>Reading (AF2, AF3, AF5, AF6)</p> <p>Contribution to group and class discussion.</p> <p>Written analysis of how Zevin presents her 'world'.</p> <p>Writing (AF1, AF2, AF6)</p> <p>Own 'parallel worlds' story or novella.</p> <p>Commentary on process and plans (link to reading assessment).</p>

<p>Core texts and resources</p> <p><i>Elsewhere</i> by Gabrielle Zevin; <i>Gulliver's Travels</i> by Jonathan Swift; OHTs/PowerPoints of extracts and illustrations related to 'parallel worlds'; <i>The Witch</i> by Mary Coleridge.</p> <p><i>Miller's End</i> by Charles Causley; 1904 article from <i>Boston Journal</i>, on Fox sisters' case (see www.wikipedia.org for link); access to internet, or downloaded web-screens of teenage publisher websites, blurbs and promos.</p>						
<p>Medium-term plan – sheet 2</p>						
<p>Week 1</p> <p>Lesson 1: Discussion and exploration of fragments of poems, articles and texts linked by 'parallel worlds' focus. Causley and Coleridge poems.</p> <p>Lesson 2: Focus on <i>Gulliver's Travels</i> – text analysis and biographical information on Swift.</p> <p>Lesson 3: Focus on contemporary news article on Fox sisters – how influenced Conan Doyle and brief synopsis of what has been read, explored. Read first page of <i>Elsewhere</i>.</p>	<p>Week 2</p> <p>Lesson 1: Chapters 1–2 of <i>Elsewhere</i>. Tracking story development – prediction, anticipation, retrospectively – what will the world of 'Elsewhere' be like?</p> <p>Lesson 2: Making links to other reading, exploration of setting/world created in novel.</p> <p>Lesson 3: Focus on character of Liz, her 'journey'. Who is target audience of text, why and so on? Short role-play drama in pairs.</p>	<p>Week 3</p> <p>Lesson 1: Parallel stories – how characters in <i>Elsewhere</i> have their own stories.</p> <p>Lesson 2: Further reading and focus on structure of novel: key moments, the 'arc' of the narrative.</p> <p>Lesson 3: Comparison and contrast of Thandi and Liz, how their stories start, divide and links to social backgrounds.</p>	<p>Week 4</p> <p>Lesson 1: Endings and beginnings – how is the structure of the novel both circular and linear? Initial ideas for own texts/stories.</p> <p>Lesson 2: Reviewing the novel, writing about it, its issues and themes – personal response and links to other texts.</p> <p>Lesson 3: Gabrielle Zevin's work – presentation of her texts, promos, blurbs and so on. 'Parallel worlds' story genre – research and analysis.</p>	<p>Week 5</p> <p>Lesson 1: Pitching an idea for a novella/story. What are publishers looking for? How do you know? Linking content to an oral presentation and key strategies needed.</p> <p>Lesson 2: Planning/generating ideas for own 'parallel worlds' story. Publisher brief/requirements.</p> <p>Lesson 3: Drafting openings – trying out ideas, writing a synopsis and preparing short pitch.</p>	<p>Week 6</p> <p>Lesson 1: One-minute pitch to 'publisher' (teacher) on ideas; notes on changes needed.</p> <p>Lesson 2: Continued drafting of novella/short story – sharing of fragments; peer evaluation, editing and proofing.</p> <p>Lesson 3: Focused workshops/intervention with teacher on key aspects, especially how meaning shaped by specific literary effects.</p>	<p>Week 7</p> <p>Lesson 1: Continued workshop/interventions and modelling where needed.</p> <p>Lesson 2: Blurbs, covers and promo; getting the target audience right (if time, digital design, font, layout and so on). Link to business studies – team teaching.</p> <p>Lesson 3: Presentation of manuscript to 'publisher'. Evaluation of whether format as required by initial brief is followed.</p>

<p>Teaching strategies</p> <ul style="list-style-type: none"> ● Range of explorations via pair and group discussions. ● Shared and guided reading – focused analysis, predicting, empathising, anticipating and retrospecting. ● Eliciting links between texts and ideas via range of closed and open questions. ● Detailed focus on short elements of text composition using modelling, redrafting and peer evaluation to improve. ● Teacher in role as publisher, using rigour of the role to stress high quality of writing needed, and value of invention and originality.
<p>Personalising this unit for your pupils</p> <p>Gifted and talented students to look at Conan Doyle's view of the Fox sisters' case and how it influenced his writing; also perhaps to read all of <i>Gulliver's Travels</i> and write a more extended analysis of how parallel worlds are presented in a range of texts.</p> <p>For group and guided reading sessions, group students based on APP reading levels and targets. Sessions differentiated by tasks and questioning/prompts.</p> <p>Teaching assistant (TA) to give additional support to level 3 writers with planning and writing of own narrative (see progression map) – working with 'Group 1' below.</p> <p>Notion of choice also provided via three-group model which follows initial set-up of work:</p> <p>Group 1: Directed learning, supporting group with guided work; working closely with teacher/TA prompts, structures, eliciting learning before move to greater independence.</p> <p>Group 2: Periodic intervention through teacher/TA support, but extended independent work with strategic plenaries.</p> <p>Group 3: Independent work with intervention as required by group themselves, deciding focuses, direction for exploration and development of ideas.</p>

Handout 4.2 (v) Year 7 medium-term plan: Get it off your chest

<p>Overview: Pupils will learn about reading for meaning in a variety of contexts using a wide variety of texts: print, electronic, multi-modal. There will be a focus on reading material that clearly shows a writer getting something off his or her chest. Pupils will experiment with writing to get something off their own chests.</p> <p>Possible resources: Graphic novel (<i>When the Wind Blows</i>), www.amnesty.org.uk, interview with Anita Roddick, lyrics by Arctic Monkeys, <i>Supersize Me</i>.</p> <p>Possible links to other subjects: History, drama.</p>					
<p>Key concepts: (hyperlinked) <i>Creativity</i> <i>a, b,</i> <i>Critical</i> <i>a, b, c</i></p>	<p>Sub-strands: (hyperlinked) 1.2 2.1 5.1 5.2 7.1 8.1</p>	<p>Stage 1 – Orientation: → Find out how well your pupils can understand speeches that put forward a strong view (e.g. Martin Luther King). Find out how well your pupils can make a political speech (e.g. against mobile phones being used by under-12s). <i>Relate outcomes to APP ongoing assessment sheet</i></p> <p>→</p> <p>Wave 2: Pupils working below Level 4 work with teaching assistant (TA) to improve listening, reading skills. Wave 3: Refer pupils working below Level 3 to special educational needs coordinator for catch-up programme</p>	<p>Stage 2 – Making progress: → Assessment for Learning (AFL): Agree individual targets for improvement with pupils and support development by:</p> <ul style="list-style-type: none"> • matching appropriate texts to pupils' needs, aspirations, context; • using learning objectives that relate to initial assessments; • modelling response to texts; • sharing success criteria; • encouraging independent response quickly; • offering opportunity to transfer to a different context as soon as pupil is ready. 	<p>Stage 3 – Assessment opportunities: → SL AF1, SL AF3 Making presentations that are engaging to listeners in formal and informal situations. RAF2, RAF6 Writing critical appreciation of different writers' meanings and viewpoints. W AF1 Writing an engaging text using a variety of forms. <i>Refer back to APP ongoing assessment sheet and review targets</i></p>	<p>Stage 4 – Response: AFL: Support pupils in making self-assessment of progress relative to agreed targets and APP ongoing grid assessment. Independence: Ask pupils to interview teachers and other adults about issues that have moved them, e.g. Iraq war.</p> <p>→</p> <p>Stage 5 – Reward: Use department praise system for pupils on track for making expected progress in Key Stage 3.</p>
<p>Functional skills: Level 1 (Refer to FS standards) Real world application: writer in school cinema experience local campaign</p>		<p>Return to Wave 2–3 intervention strategies for pupils not making expected progress.</p>			

Possible sequence of learning			
Stage 1 (1 week) Orientation	Stage 2 (2–3 weeks) Making progress	Stage 3 (1 week)	Stage 4 (1–2 lessons)
<p>Show pupils famous speeches such as those by Martin Luther King, Nelson Mandela or Margaret Thatcher and ask pupils to discuss:</p> <ul style="list-style-type: none"> what the main points of the speech are and how you can spot them; the best way of note-making for this activity (chart, spider diagram, and so on); motivation of the speaker – what has driven him/her to speak? <p>Ask pupils to discuss what they think is worthy of a speech now:</p> <ul style="list-style-type: none"> 'pick up recycling' project from primary school; refer to current road building project in local area. <p>Ask pupils to make notes on:</p> <ul style="list-style-type: none"> main points of a speech (R AF2); what they can infer about the speaker's feelings (R AF3); what they think the speaker is trying to do (R AF6). <p>Ask pupils to write own mini-speech about an issue important to them (W AF1).</p> <p>Assess: R AF2,3,6 and W AF1 in APP grid</p>	<p>Discuss prior attainment (Key Stage 2) with pupils and expected progress and explain what progress looks like. Share previous class's work.</p> <p>AfL - Feedback results from the orientation process and engage pupils in assessing own targets.</p> <ul style="list-style-type: none"> Show pupils <i>Supersize Me</i> to demonstrate speaking techniques and model listening skills. Model the process of note-taking to find the main points in a section of the film and support pupils doing the same. Identify techniques used by Morgan Spurlock. Show an accessible text such as campaign leaflet from Amnesty International and ask pupils to transfer skills used with <i>Supersize Me</i>. Model and support using inference and analysis of authorial viewpoint. Set up groupwork using <i>When The Wind Blows</i> to stimulate discussion about how images emphasise meaning. Model own campaign against hooded tops or similar – show process of gathering ideas and making plans and support pupils in starting own campaign leaflet and writing a speech. Check that pupils are using techniques identified with previous texts. <p>AfL – Share success criteria for assessed tasks from grids for level 4, level 5, level 6.</p> <p>Real context – writer to visit school.</p>	<p>Set up independent work tasks matched to pupil targets:</p> <ul style="list-style-type: none"> Analyse main points in a speech (R AF2). Infer hidden meanings in a speech (R AF3). Work out authorial viewpoint (R AF6). Make a speech that is 'getting something off your chest' (SL AF1). Plan and write a speech or article to engage your reader/ audience with your feelings (W AF1). <p>Mark using APP ongoing grid.</p>	<p>Self, peer-assessment of speeches (SL AF1) and written texts (W AF1). Teacher assessment of reading tasks (R AF2,3,6).</p> <p>Feedback results of each assessment to pupils to ensure that all are aware of the progress that has been made and suitable target set for future work in this area.</p>

Handout 4.3 (i) Case study (LA1)

<p>1. Give the names and posts held by each member of your collaborative planning group.</p> <p>English consultant</p> <p>Head of English and lead professional</p>
<p>Familiarisation</p> <p>2. At the beginning of your planning process, what did you feel were the key opportunities and challenges for planning raised by the new programmes of study and the renewed Framework for secondary English?</p> <p>Opportunities</p> <ul style="list-style-type: none"> ● To review and reflect on current planning. ● To establish meaningful cross-curricular links to enrich pupils' learning experiences. ● To establish units of work underpinned by key concepts. <p>Challenges</p> <ul style="list-style-type: none"> ● <i>How</i> to establish meaningful cross-curricular links.
<p>Review</p> <p>3. (a) If there are teachers in your group, or if you had a particular school in mind as you planned, briefly describe current practice in planning the secondary English curriculum at the school(s) in question.</p> <p>Current practice at school in question</p> <ul style="list-style-type: none"> ● Long-term – curriculum map linked closely to the department priorities. The curriculum map has recently been adapted to draw specific and explicit links to APP. ● Medium-term plan adapted from original Framework material. The medium-term plan also highlights the assessment opportunities within the teaching sequence. The teaching sequence makes reference to the department's priorities in terms of improving reading and writing. <p>Planning in general within the department</p> <p>The department plan collaboratively, following an improvement cycle of gathering data, trialling strategies, evaluation and sharing of improvements, embedding strategies review.</p> <p>(b) What were your key intentions and priorities as a group in terms of improving approaches to planning?</p> <ul style="list-style-type: none"> ● To establish meaningful cross-curricular links to enrich pupils' learning experiences. ● To establish units of work underpinned by key concepts.
<p>Planning</p> <p>4. (a) Have you written:</p> <p>a long-term plan? YES a medium-term plan? YES a short-term plan? NO</p> <p>(b) If you have produced more than one plan, do your plans relate to each other? YES</p>

5. Describe here how your group approached the planning task in terms of the process used, including examples of ways in which the process exemplified collaboration between group members.
- In the light of the renewed Framework we identified what an effective long-term plan should do.
 - We then annotated our original long-term plans in the light of the checklist above. The annotations included suggestions for development as well as further questions and considerations.
 - We then experimented with a number of planning forms separately before sharing our ideas. We used the forum to gather ideas.
 - We further adapted our medium-term plan in the light of sharing ideas with colleagues from other local authorities.

6. Evaluate here how effectively the outcomes of your planning address your original intentions and priorities as a group (see 3b).
- By creating a checklist of features for an effective medium-term plan we opened up the opportunity for evaluation and review. Annotating our existing plans allowed us to decide on the adjustments that needed to be made.
 - Although we have included cross-curricular links, we feel that for these links to become 'meaningful', fruitful and focused collaboration with other subject areas will be vital.

Pulling it all together

7. Upon which additional factors (e.g. school timetable, whole-school cross-curricular development) do you feel the success of these plans would depend in practice?
- Opportunity for the department to collaborate in pairs to adjust plans.
 - Opportunity for departments to meet regularly to share good practice and establish meaningful cross-curricular links.
 - Opportunity for departments to peer observe each other, in order to help establish meaningful cross-curricular links.

8. What will be your next steps in developing your plans/putting them into practice?

To follow the process of familiarisation, review and planning, and bringing it together with the rest of the English department. This will lead to collaborative planning, allowing the department to have 'ownership' of the renewed Framework.

Handout 4.3 (ii) Case study (LA2)

1. Give the names and posts held by each member of your collaborative planning group.

Secondary National Strategy English consultant

English subject leader, community college

Familiarisation

2. At the beginning of your planning process, what did you feel were the key opportunities and challenges for planning raised by the new programmes of study and the renewed Framework for secondary English?
 - Planning for progression across the key stage (and across the entire secondary English curriculum), so that opportunities to build upon learners' skills were effectively mapped.
 - Building in 'curriculum opportunities' so that links with other subject areas are explicit and collaboratively planned, as well as making the most of 'beyond the classroom' learning experiences.
 - Personalising learning, so that all students receive appropriate, quality-first teaching – the challenge was how to take an approach to planning that enabled teachers to use what they know about their students to inform what they do in the classroom (and beyond!)

Review

3. (a) If there are teachers in your group, or if you had a particular school in mind as you planned, briefly describe current practice in planning the secondary English curriculum at the school(s) in question.
 - Most long- and medium-term planning is undertaken during the summer term, with the subject leader overseeing this process at Key Stage 4, and the second-in-charge taking responsibility for Key Stage 3. The long-term plan is reviewed, with colleagues invited to comment on the strengths and weaknesses of particular units. This information is then used to amend current plans or write new ones.
 - Medium-term plans are also adjusted in the light of feedback from assessments, and this is particularly true of Year 9 in the build-up to Key Stage 3 tests.
 (b) What were your key intentions and priorities as a group in terms of improving approaches to planning?
 - Mapping opportunities for students to develop and enhance their skills across the key stage so that a clear learning journey could be discerned.
 - Providing department colleagues with enough structure to ensure consistency but allow for personalisation. We wanted to achieve precision without prescription.
 - Ensure that the key concepts were at the heart of planning, and that there was explicit signalling of curriculum opportunities.

Planning

4. (a) Have you written:

a long-term plan? ✓ a medium-term plan? ✓ a short-term plan?

 (b) If you have produced more than one plan, do your plans relate to each other?

YES / NO / WROTE ONE PLAN ONLY

5. Describe here how your group approached the planning task in terms of the process used, including examples of ways in which the process exemplified collaboration between group members.
- We began by discussing and identifying the purpose of each level of planning. Once we had agreed on what we wanted a long-, medium- and short-term plan to do, we brainstormed the key features. We looked at other examples as part of our discussion.
 - The long-term plan ended up being split into two parts, because we wanted to 'map' opportunities for progression across the key stage, as well as provide a more detailed outline of the learning journey for each year group. We focused on Year 7, and reviewed the current units being delivered, exploring where the renewed Framework sub-strands were addressed. At this point it became clear which units could be 'tweaked' and which ones needed more substantial work.
 - We then constructed a medium-term plan for a Year 7 Poetry unit. We looked at the current plans and immediately felt that it was not challenging enough when we compared this to the renewed Framework learning objectives. We worked on taking the sub-strands as a starting point and then creating a sequence for learning that included specific reference to addressing the key concepts.

6. Evaluate here how effectively the outcomes of your planning address your original intentions and priorities as a group (see 3b).
- We're both very pleased with ourselves because we've done what we set out to do!
 - The Key Stage 3 'map' illustrates how different units address the sub-strands across three years and also includes provision for school calendar information to be logged.
 - The long-term plan for Year 7 gives an increased level of detail about the coverage of sub-strands across the year and explicitly identifies the assessment outcomes (with AFs). What we've tried to achieve with the medium-term plan is to create a format that requires teachers to use what they know about their students' current level of progress. A sequence for learning is provided so that colleagues have a clear route through the unit, and the subject leader is able to monitor consistency.

Pulling it all together

7. Upon which additional factors (e.g. school timetable, whole-school cross-curricular development) do you feel the success of these plans would depend in practice?
- To make the curriculum opportunities aspect real and meaningful, there will need to be a whole-school approach to planning that facilitates departments working together, as well as innovative curriculum design that provides the appropriate time and conditions for delivery.
 - For the subject leader to encourage department colleagues to take on this revised approach to planning, they will need time in the coming term.
8. What will be your next steps in developing your plans/putting them into practice?
- Consultant will work with subject leader to develop an approach to short-term planning.
 - Consultant will work with subject leader to develop medium-term plans for Shakespeare (Year 8, Year 9 and Year 10) to illustrate the principles of planning for progression and how the renewed Framework supports this process (particularly bridging the gap from Key Stage 3 to Key Stage 4).

Handout 4.4 Long-term plan example: departmental work-in-progress (online planner) Page 1 of 4

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
Progression for learning (Framework sub-strands)	Speaking and listening 1.1 Developing active listening skills and strategies 1.2 Understanding and responding to what speakers say in formal and informal contexts 2.1 Developing and adapting speaking skills and strategies in formal and informal contexts	Speaking and listening 2.2 Using and adapting the conventions and forms of spoken texts	tbc	tbc	Speaking and listening	3.1 Developing and adapting discussion skills and strategies in formal and informal contexts	
		3.1 Developing and adapting discussion skills and strategies in formal and informal contexts					
	Reading	Reading	tbc	tbc	Reading	5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts	
	5.1 Developing and adapting active reading skills and strategies	5.1 Developing and adapting active reading skills and strategies					
	5.3 Reading and engaging with a wide and varied range of texts						
	6.1 Relating texts to the social, historical and cultural contexts in which they were written	6.3 Analysing writers' use of organisation, structure, layout and presentation				6.1 Relating texts to the social, historical and cultural contexts in which they were written	6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
	Writing	Writing	tbc	tbc	Writing	7.2 Using and adapting the conventions and forms of texts on paper and on screen	
	7.2 Using and adapting the conventions and forms of texts on paper and on screen	8.1 Developing viewpoint, voice and ideas					
	8.1 Developing viewpoint, voice and ideas	8.2 Varying sentences and punctuation for clarity and effect					

<p>Key outcome(s)</p>	<ul style="list-style-type: none"> Written collection of short revised tales and myths Presentation/performance of own re-told myths 	<ul style="list-style-type: none"> Recording of report Front page report Web log 	<ul style="list-style-type: none"> Short presentation on a graphic novel or game using narratives and images 	<ul style="list-style-type: none"> Live poetry performance Short poetry personal response 	<ul style="list-style-type: none"> Polished 'soap' improvisation Scripted scene Review of soap episode 	<ul style="list-style-type: none"> Written analysis and exploration of stories and other texts, focusing on viewpoint and evidence Pitch to publisher of proposed story (oral activity) Extended short story or novella Promo material: sample covers and blurbs Short dramatised improvisation
<p>Assessing Pupils' Progress opportunities</p>	<p>Speaking and listening: AF1, AF2, AF6 Reading: AF2, AF3, AF6, AF7 Writing: AF1, AF2, AF7</p>	<p>Speaking and listening: AF1, AF3, AF4, AF6 Reading: AF2, AF3, AF4 Writing: AF1, AF2, AF3, AF4, AF5, AF6</p>	<p>tbc</p>	<p>tbc</p>	<p>tbc</p>	<p>Speaking and listening: AF1, AF2, AF6 Reading: AF2, AF3, AF5, AF6 Writing: AF1, AF2, AF6</p>
<p>Curriculum opportunities/links</p>		<p>Humanities department: shared module planning, teaching and homework</p>			<p>Link to drama lessons: use scripts for developing performance work</p>	<p>Business studies: marketing and promoting my book (team-teaching one lesson per week)</p>

Calendar	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July
External events				7,8,9: Visit to radio station			Theatre visit (dates tbc)	Theatre visit (alternative date tbc)			
School-based	23-30: Primary visits: Year 7 oral stories			19, 20, 21: Christmas panto (foyer display of Year 7 fairy tales/ myths)		17: Year 7 poetry competition evening performance				15-19: School Arts Week	13-15: (evening) School-production

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