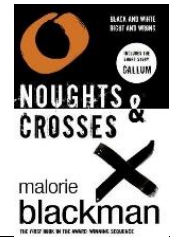




# Key Stage Three English - Unit Overview

## Year 8 – Autumn – ‘The Modern Novel’

### Main – *Noughts and Crosses*



<p><b>Unit rationale</b></p>	<p>1. The text can be used to <b>consolidate and extend the following reading skills and strategies:</b></p> <ul style="list-style-type: none"> <li>i. <b>Questioning, predicting, clarifying, summarising, skimming and scanning.</b> Students are to be encouraged to apply these independently, gradually removing previous scaffolding in Year 7. Studying the whole text will increase the demands of this skill</li> <li>ii. <b>Inference and analysis of language/structure</b> (a shift in emphasis towards analysis now in Year 8)</li> </ul> <p>2. The text exposes students to a <b>wider range of literature and cultural concerns</b></p> <p>3. The text's themes of <b>identity, racism, prejudice and segregation</b> link to <i>Of Mice and Men</i> (studied in Y9), as well as the theme of 'the outsider', which is prevalent in potential GCSE texts: <i>A Christmas Carol</i>, <i>The Strange Case of Dr Jekyll and Mr Hyde</i>, <i>An Inspector Calls</i> and conflict with identity within poetry clusters</p> <p>4. <b>The text widens pupils' understanding of genre.</b> Complementary enrichment 'dystopian' unit will develop pupils' understanding of codes and conventions, as well as how to craft writing for specific effects further</p>	
<p><b>Assessment (this unit's outcome IS formally assessed)</b></p>	<p><b>Unit outcome:</b></p> <p><b><u>Warm task</u> Comprehension and extract analysis</b></p>	<p><b>Informal assessment and low-stakes testing:</b></p> <ul style="list-style-type: none"> <li>• Students are to be encouraged to self and peer assess their analytical writing throughout the unit on a regular basis. Success criteria to be made available by teachers. Students must engage with this, redrafting their work on a regular basis</li> </ul>

		<ul style="list-style-type: none"> <li>Students are to use their knowledge organisers for the unit to develop core knowledge retention and learn the unit's key vocabulary in order for it to be applied independently</li> </ul>
<b>Core knowledge</b>	<p>1. <b>Contextual knowledge:</b></p> <ul style="list-style-type: none"> <li>The Stephen Lawrence case</li> <li>The Apartheid</li> <li>The Jim Crow Law</li> <li>The IRA</li> <li>Malorie Blackman</li> </ul> <p>2. <b>Unit vocabulary (see below)</b></p> <p>3. <b>Developing knowledge recall from memory (see knowledge organiser)</b></p>	
<b>Core skills</b>	<p>1. <b>Application of core reading strategies independently:</b> questioning, predicting, clarifying, summarising, skimming and scanning</p> <p>2. <b>Retrieval skills:</b> selecting precise, selective evidence to support responses, with a focus on embedding this within written responses</p> <p>3. <b>Reading development –</b> developing analytical skills when reading a novel: setting, character, plot, themes, context and language features</p> <p>4. <b>Develop pupils' analytical writing further.</b> Focused use of the what/how/why approach when approaching extracts. <b>A focus on developing layers of understanding and interpretation</b></p>	
<b>Key questions for the unit</b>	<ul style="list-style-type: none"> <li>How is the novel dystopian?</li> <li>How is the relationship between Callum and Sephy presented?</li> <li>Why is the novel written as a dual narrative?</li> <li>How similar is the novel to contemporary society?</li> <li>How is tension developed in the novel?</li> <li>Who holds power in the novel?</li> <li>Who are the victims in the novel?</li> <li>Why does the novel end as it does?</li> </ul>	
<b>Key vocabulary</b>	<p>1. <b>Unit vocabulary - tier 2 vocabulary:</b></p> <ol style="list-style-type: none"> <li>Ambiguous</li> <li>Abrupt</li> <li>Relentless</li> <li>Victimised</li> <li>Disconcerting</li> <li>Tension</li> <li>Segregation</li> </ol>	<p>2. <b>Unit terminology:</b></p> <ol style="list-style-type: none"> <li>Dual narrative</li> <li>Contrast</li> <li>Structure</li> <li>Theme</li> <li>Context</li> <li>Shift of focus</li> <li>Dystopian</li> </ol>

	8. Ignorance 9. Prejudiced 10. Discrimination 11. Equality/inequality 12. Justice/injustice 13. Rebellious 14. Empathy 15. Retaliation	8. First-person narrative 9. Sentence functions (declarative, interrogative, exclamative, and imperative) 10. Dialogue
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>• <i>Noughts and Crosses</i> menu tasks</li> <li>• Knowledge organisers to prepare for in class quizzes – core knowledge and vocabulary</li> <li>• Spellings to address high frequency word gaps</li> <li>• SPAG exercises to address identified gaps and to consolidate skills</li> </ul>	
<b>Wider English curriculum links</b>	<p><b>1. Reading</b></p> <ul style="list-style-type: none"> <li>• The theme of 'the outsider' links to potential GCSE texts: <i>A Christmas Carol</i>, <i>The Strange Case of Dr Jekyll and Mr Hyde</i>, <i>An Inspector Calls</i> and conflict with identity within poetry clusters. 'The outsider' also links to themes in previous KS3 text: <i>Frankenstein</i></li> <li>• The reading 'challenge' increases in this unit, creating a transition between previous KS3 and subsequent GCSE prose texts: a focus on developing analytical skills and retrieving precise, selective textual evidence to support points of view</li> </ul> <p><b>2. Writing</b></p> <ul style="list-style-type: none"> <li>• The demands on analytical writing increase in this unit, creating a transition between previous and subsequent KS3 units.</li> <li>• The novel's dystopian setting complements the unit's enrichment focus. Students can use conventions of the genre to develop their crafting skills</li> </ul>	

## ***Noughts and Crosses – Malorie Blackman***

**How does Malorie Blackman create tension in this extract from chapter 56?**

***In this extract, Callum is arrested by government officials.***

There was no warning. No knock at the door. No warning shouts. Nothing. The first I knew about it was the CRASH when our front door was battered in. Shouts. Calls. A scream. Footsteps charging. Doors banging. More shouts. More footsteps – pound, pound, pound up the stairs. By the time I was fully awake and had swung my legs out of bed, smoke was everywhere. At least I thought it was smoke. I dropped to the floor.

‘Jude? JUDE!’ I yelled, terrified that my brother was still asleep. I jumped up, looking around for him.

It was only then that I realized it wasn’t smoke filling my room, filling the house. The strong smell of garlic caught in the back of my throat and brought instant tears to my eyes. I coughed and coughed, my lungs threatening to explode from my body and my eyes were streaming. Tear gas. I struggled to my feet and groped my way to the front door.

‘DOWN! GET DOWN!’ A voice, no, more than one voice, screamed at me.

I turned in the direction of the voice, only to be pushed to my knees, then down to the ground. My chin hit the hard floor, making me bite down on my tongue. My arms were jerked behind my body. Hands bent back. Cold, hard steel cutting into my wrists. My eyes hurt. My lungs hurt. My tongue hurt. I was pulled to my knees, then yanked up. Pushed and pulled and punched forward. I couldn’t see. I closed my burning eyes – and I admit, I was crying by now, trying to clear the tear gas, desperate to stop the pain. My lungs were being filed with sandpaper. Stop breathing. Just stop. But I couldn’t. And each breath was strong as ammonia, sharp as a razor.

'JUDE! MUM! DAD!' I called out, only to choke over the words. Only to choke. I couldn't take much more. My body began to seize up, curl in on itself. And suddenly we were out. Out of the house. Out into the cool, night air. I tried to draw a breath. My lungs were being sliced. I gasped. More air – clean, fresh air. Just as I was pushed into the back of a car, I heard my mum crying.

'MUM!' I called. I blinked, and blinked again, looking around, trying to see her. Shapes and shadows swam before me. The car took off. My hands were still handcuffed behind my back. My whole body hurt.

And I still didn't know why.

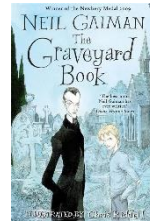


# Key Stage Three English - Unit Overview

## Year 8 – Autumn – ‘The Modern Novel’

### Main – *The Graveyard Book*

- Resources – available in J drive



<p><b>Unit rationale</b></p>	<p>1. The text can be used to <b>consolidate and extend the following reading skills and strategies:</b></p> <ul style="list-style-type: none"> <li>i. <b>Questioning, predicting, clarifying, summarising, skimming and scanning.</b> Students are to be encouraged to apply these independently, gradually removing previous scaffolding in Year 7. Studying the whole text will increase the demands of this skill</li> <li>ii. <b>Inference and analysis of language/structure</b> (a shift in emphasis towards analysis now in Year 8)</li> </ul> <p>2. The text exposes students to a <b>wider range of literature and themes: family, childhood, fate and freewill</b></p> <p>3. <b>The text widens pupils’ understanding of genre.</b> Gothic conventions can be discussed within the context of the text, linking to Year 7 <i>Frankenstein</i> and the Year 8 <i>Gothic</i> unit</p>	
<p><b>Assessment (this unit’s outcome IS formally assessed)</b></p>	<p><b>Unit outcome:</b></p> <p><b><u>Warm task</u> Comprehension and extract analysis</b></p>	<p><b>Informal assessment and low-stakes testing:</b></p> <ul style="list-style-type: none"> <li>• Students are to be encouraged to self and peer assess their analytical writing throughout the unit on a regular basis. Success criteria to be made available by teachers. Students must engage with this, redrafting their work on a regular basis</li> <li>• Students are to use their knowledge organisers for the unit to develop core knowledge retention and learn the unit's key</li> </ul>

		vocabulary in order for it to be applied independently
<b>Core knowledge</b>	<p>1. <b>Contextual knowledge:</b></p> <ul style="list-style-type: none"> <li>• <i>The Jungle Book</i></li> <li>• Highgate cemetery</li> <li>• Danse Macabre</li> <li>• Epitaphs</li> <li>• Neil Gaiman</li> </ul> <p>2. <b>Unit vocabulary (see below)</b></p> <p>3. <b>Developing knowledge recall from memory (see knowledge organiser)</b></p>	
<b>Core skills</b>	<p>1. <b>Application of core reading strategies independently:</b> questioning, predicting, clarifying, summarising, skimming and scanning</p> <p>2. <b>Retrieval skills:</b> selecting precise, selective evidence to support responses, with a focus on embedding this within written responses</p> <p>3. <b>Reading development –</b> developing analytical skills when reading a novel: setting, character, plot, themes, context and language features</p> <p>4. <b>Develop pupils' analytical writing further.</b> Focused use of the what/how/why approach when approaching extracts. <b>A focus on developing layers of understanding and interpretation</b></p>	
<b>Key questions for the unit</b>	<ul style="list-style-type: none"> <li>• How is the novel bildungsroman?</li> <li>• How is the relationship between Bod and Silas presented?</li> <li>• Why is the novel written as third-person?</li> <li>• How are the differences between the worlds inside and outside the graveyard presented?</li> <li>• How does the novel explore ideas about family?</li> <li>• How is tension developed in the novel?</li> <li>• How is the novel structured to show the development of the character, Bod?</li> <li>• Why does the novel end as it does?</li> </ul>	
<b>Key vocabulary</b>	<p>1. <b>Unit vocabulary - tier 2 vocabulary:</b></p> <ol style="list-style-type: none"> <li>1. Disconcerting</li> <li>2. Ambiguous</li> <li>3. Ominous</li> <li>4. Tension</li> <li>5. Morbid</li> <li>6. Archaic</li> <li>7. Society</li> <li>8. Community</li> <li>9. Isolation</li> <li>10. Segregation</li> <li>11. Intimidation</li> </ol>	<p>2. <b>Unit terminology:</b></p> <ol style="list-style-type: none"> <li>1. Cyclical structure</li> <li>2. Bildungsroman</li> <li>3. Theme</li> <li>4. Context</li> <li>5. Third-person</li> <li>6. Allusion</li> <li>7. Shift of focus</li> <li>8. Pathetic fallacy</li> <li>9. Sentence functions (declarative, interrogative, exclamative, and imperative)</li> </ol>

	12. Morality 13. Diversity 14. Rebellious 15. Crypt	10. Revisit key terms for analysis (e.g. adjective, verb, etc.)
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>• <i>The Graveyard Book</i> menu tasks</li> <li>• Knowledge organisers to prepare for in class quizzes – core knowledge and vocabulary</li> <li>• Spellings to address high frequency word gaps</li> <li>• SPAG exercises to address identified gaps and to consolidate skills</li> </ul>	
<b>Wider English curriculum links</b>	<p><b>1. Reading</b></p> <ul style="list-style-type: none"> <li>• The reading 'challenge' increases in this unit, creating a transition between previous KS3 and subsequent GCSE prose texts: a focus on developing analytical skills and retrieving precise, selective textual evidence to support points of view</li> <li>• The text's themes of fate/freewill and family link to KS3 and potential KS4 texts – <i>Of Mice and Men</i>, <i>Romeo and Juliet</i> and <i>A Christmas Carol</i></li> <li>• The text widens pupils' understanding of genre. Gothic conventions can be discussed within the context of the text, linking to Year 7 <i>Frankenstein</i>, the Year 8 <i>Gothic</i> unit and potential GCSE prose texts</li> </ul> <p><b>2. Writing</b></p> <ul style="list-style-type: none"> <li>• The demands on analytical writing increase in this unit, creating a transition between previous and subsequent KS3 units</li> <li>• The novel's gothic elements complement future writing unit. Students can use conventions of the genre to develop their crafting skills in the gothic enrichment unit</li> </ul>	



## ***The Graveyard Book* - Neil Gaiman**

**How does Neil Gaiman create tension in this extract from chapter 2?**

***In this extract, Bod takes his friend, Scarlett, to see an old burial mound in the graveyard.***

It was a perfect spring day, and the air was alive with birdsong and bee hum. The daffodils bustled in the breeze and here and there on the side of the hill a few early tulips nodded. A blue powdering of forget-me-knots and fine, fat yellow primroses punctuated the green of the slope as the two children walked up the hill towards the Frobishers' little mausoleum.

It was old and simple in design, a small, forgotten stone house with a metal gate for a door. Bod unlocked the gate with his key, and they went in.

'It's a hole,' said Bod. 'Or a door. Behind one of the coffins.'

They found it behind a coffin on the bottom shelf – a simple crawl-space. 'Down there,' said Bod. 'We go down there.'

Scarlett found herself suddenly enjoying the adventure rather less. She said, 'We can't see down there. It's dark.'

'I don't need light,' said Bod. 'Not while I'm in the graveyard.'

'I do,' said Scarlett. 'It's dark.'

Bod thought about the reassuring things that he could say, like 'There's nothing bad down there', but the tales of hair turning white and people never returning meant that he could not have said them without a clear conscience, so he said, 'I'll go down. You wait for me up here.'

Scarlett frowned. 'You wouldn't leave me,' she said.

'I'll go down,' said Bod, 'and I'll see who's there, and I'll come back and tell you all about it.' He turned to the opening, bent down and clambered through on his hands and knees. He was in a space big enough to stand up in, and he could see steps cut into the stone. 'I'm going down the steps now,' he said.

'Do they go down a long way?'

'I think so.'

'If you held my hand and told me where I was walking,' she said, 'then I could come with you. If you make sure I'm OK.'

'Of course,' said Bod, and before he had finished speaking the girl was coming through the hole on her hands and knees.

'You can stand up,' Bod told her. He took her hand. 'The steps are just here. If you put a foot forward, you can find it. There. Now I'll go first.'

'Can you really see?' she asked.

'It's dark,' said Bod. 'But I can see.'

He began to lead Scarlett down the steps, deep into the hill, and to describe what he saw to her as they went. 'It's steps down,' he said. 'Made of stone. And there's stone all above us. Someone's made a painting on the wall.'

'What kind of painting?'

'A big hairy C is for cow, I think. With horns. Then something that's more like a pattern, like a big knot. It's sort of carved in the stone too, not just painted, see?' and he took her fingers and placed them on to the carved knotwork.

'I can feel it,' she said.

'Now the steps are getting bigger. We are coming out into some kind of big round room, now, but the steps are still going. Don't move. OK, now I am between you and the room. Keep your left hand on the wall.'

They kept going down. 'One more step and we are on the rock floor,' said Bod. 'It's a bit uneven.'

The room was small. There was a slab of stone on the ground, and a low ledge in one corner, with some small objects on it. There were bones on the ground, very old bones indeed, although below where the steps entered the room Bod could see the crumpled corpse, dressed in the remains of a long brown coat – the young man who had dreamed of riches, Bod decided. He must have slipped and fallen in the dark.

The noise began all about them, a rustling slither, like a snake twining through dry leaves. Scarlett's grip on Bod's hand was harder.

'What's that? Do you see anything?'

'No.'

Scarlett made a noise that was half gasp and half wail, and Bod saw something, and he knew without asking that she could see it too.

There was a light at the end of the room, and in the light a man came walking, walking through the rock, and Bod heard Scarlett choking back a scream.

The man looked well preserved, but still like something that had been dead for a long while. His skin was painted (Bod thought) or tattooed (Scarlett thought) with purple designs and patterns. Around his neck hung a necklace of sharp, long teeth.



# Key Stage Three English - Unit Overview

## Year 8 – Autumn – ‘The Modern Novel’

### Enrichment – *Dystopian Writing*



<p><b>Unit rationale</b></p>	<p>This unit will allow for students to explore different extracts from ‘dystopia’ as a means to create their own piece of writing.</p> <ol style="list-style-type: none"> <li>i. <b>Extending and consolidating the following writing skills:</b> <ul style="list-style-type: none"> <li>- Creating character and setting</li> <li>- Adapting and crafting writing for greater effects, emulating dystopian generic features</li> <li>- Developing the skill of editing and re-editing</li> </ul> </li> <li>ii. <b>Providing pupils with extended reading opportunities</b>, with a range of different dystopian extracts from different times. It will also include opportunities for non-fiction reading looking at “real life dystopia”</li> <li>iii. <b>Extending and consolidating core reading strategies:</b> questioning, predicting, clarifying and summarising. <b>Further modelling of skimming, scanning and inferring to develop further reading independence</b></li> </ol>	
<p><b>Assessment (this unit’s outcome IS formally assessed)</b></p>	<p><b>Unit outcome:</b></p> <p><b><u>Warm Task</u> - creative writing response</b></p> <p><b>Aim: for pupils to display the writing knowledge and skills focused upon throughout the unit, with an emphasis on <u>creating settings</u></b></p> <p>Create your own dystopian story</p> <p><i>Students should draft and redraft this across the unit with a finished product being polished and crafted</i></p>	<p><b>Informal assessment and low-stakes testing:</b></p> <ul style="list-style-type: none"> <li>• Students are to be encouraged to self and peer assess their writing throughout the unit on a regular basis. Success criteria to be made available by teachers. Students must engage with this, redrafting their work on a regular basis. Staff to encourage ‘slow writing’.</li> </ul> <p><b>Austin’s Butterfly</b> is a resource to help guide students in this.</p> <ul style="list-style-type: none"> <li>• Students are to use their knowledge organisers for the unit to develop core knowledge retention and learn the unit’s key</li> </ul>

		vocabulary in order for it to be applied independently
<b>Core knowledge</b>	<p><b>'Writing knowledge':</b></p> <p><b>1. Crafting of language:</b></p> <ul style="list-style-type: none"> <li>• Choosing the best word available</li> <li>• Metaphors, similes, personification</li> <li>• Implicit description (show not tell)</li> </ul> <p><b>2. Punctuation:</b></p> <ul style="list-style-type: none"> <li>• Starting to use more sophisticated punctuation accurately and for effect</li> </ul> <p><b>3. Creating setting</b></p> <p><b>4. Paragraphing (TIPTOP)</b></p> <p><b>5. Spellings – high frequency words (TBC)</b></p> <p><b>6. Methods of characterisation</b></p> <p><b>7. Narrative structure</b></p> <p><b>8. Conventions of dystopian writing:</b></p> <ul style="list-style-type: none"> <li>• Characters</li> <li>• Settings</li> <li>• Society/themes</li> </ul>	
<b>Core skills</b>	<p><b>1. Application of 'writing knowledge' independently including drafting and redrafting</b></p> <p><b>2. Application of core reading strategies independently:</b> starting to zoom in on small details to formulate interpretations</p>	
<b>Key Questions for the Unit</b>	<ul style="list-style-type: none"> <li>• What is the dystopian genre?</li> <li>• What real life issues do dystopian writers draw on for their stories?</li> <li>• How do writers create interesting characters?</li> <li>• How do writers create interesting settings?</li> <li>• What impact does different punctuation have?</li> <li>• How does meaning and mood change when I change my vocabulary choices?</li> </ul>	
<b>Key vocabulary</b>	<p><b>1. Unit vocabulary - tier 2 vocabulary:</b></p> <ol style="list-style-type: none"> <li>1. Dystopia</li> <li>2. Utopia</li> <li>3. Acrid</li> <li>4. Derelict</li> <li>5. Oppressed</li> <li>6. Apocalyptic</li> <li>7. Corruption</li> </ol>	<p><b>2. Unit terminology:</b></p> <ol style="list-style-type: none"> <li>1. Protagonist</li> <li>2. Genre</li> <li>3. Sensory Language</li> <li>4. Simile/metaphor</li> <li>5. Narrative</li> <li>6. Flashback</li> <li>7. Personification</li> </ol>

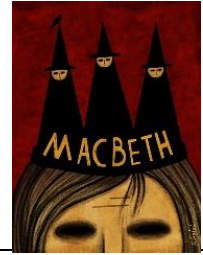
	<p>8. Totalitarian</p> <p>9. Perspective</p> <p>10. Underdog</p> <p>11. Dominance</p> <p>12. Divisive</p> <p>13. Chaotic</p> <p>14. Monotonous</p> <p>15. Conformity</p>	<p>8. Adjective</p> <p>9. Perspective</p> <p>10. Panoramic</p>
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>• <i>EXT homework task</i></li> <li>• Knowledge organisers to prepare for in class quizzes</li> <li>• Spellings to address high frequency word gaps</li> <li>• List of books covered for students to go away and read if they enjoyed it</li> </ul>	
<b>Wider English curriculum links</b>	<ul style="list-style-type: none"> <li>• <b>Reading</b> – consolidating and encouraging independence with these strategies will establish the core skills needed across the curriculum, developing 'good readers'</li> <li>• <b>Writing</b> – consolidating and refining written accuracy will allow students to craft their writing to a greater extent as they move through KS3</li> </ul>	



# Key Stage Three English - Unit Overview

## Year 8 – Spring – ‘The Gothic’

### Main – Macbeth



<b>Unit rationale</b>	<p>1. This unit will be used to develop pupils' critical reading of Shakespeare's plays. The Y7 'Introduction to Shakespearean Comedies' unit aims to develop students' familiarity with Shakespeare and develop pupils' strategies for accessing the language. The reading demand now increases: <b>inferences and analysis of language and structure</b> (a shift in emphasis towards analysis now in Year 8)</p> <p>2. <b>The unit prepares pupils for studying a whole Shakespearean text</b> (future KS4 demands). <b>Pupils are not required to read the whole text, but pupils should track the relationship between Macbeth and Lady Macbeth via key extracts across the whole of the play.</b> This increased exposure will prepare pupils for future KS3/4 demands</p> <p>3. <b>Studying the play alongside 'Nineteenth-century Gothic Fiction' will develop pupils' understanding of genre and associated conventions</b></p>	
<b>Assessment (this unit's outcome IS formally assessed)</b>	<b>Unit outcome:</b>  <b>Warm task (extract analysis) – comprehension and analysis.</b>	<b>Informal assessment and low-stakes testing:</b> <ul style="list-style-type: none"><li>• Students are to be encouraged to self and peer assess their analytical writing throughout the unit on a regular basis. Success criteria to be made available by teachers. Students must engage with this, redrafting their work on a regular basis</li><li>• Students are to use their knowledge organisers for the unit to develop core knowledge retention and learn the unit's key vocabulary in order for it to be</li></ul>

		applied independently
<b>Core knowledge</b>	<p>1. <b>Contextual knowledge:</b></p> <ul style="list-style-type: none"> <li>• The Divine Right of Kings</li> <li>• Witchcraft</li> <li>• King James I</li> <li>• Gender roles</li> </ul> <p>2. <b>Unit vocabulary (see below)</b></p> <p>3. <b>Developing knowledge recall from memory (see knowledge organiser)</b></p>	
<b>Core skills</b>	<p><b>Students are to continue to develop the skills focused upon during the main Autumn unit – ‘The Modern Novel’ – to increase confidence and independence</b></p> <p>1. <b>Application of core reading strategies independently:</b> questioning, predicting, clarifying, summarising, skimming and scanning</p> <p>2. <b>Retrieval skills:</b> selecting precise, selective evidence to support responses, with a focus on embedding this within written responses</p> <p>3. <b>Reading development –</b> developing analytical skills when reading a Shakespearean play: staging, character, plot, themes, context and language features</p> <p>4. <b>Develop pupils’ analytical writing further.</b> Focused use of the what/how/why approach when approaching extracts. <b>A focus on developing layers of understanding and interpretation</b></p>	
<b>Key questions for the unit</b>	<ul style="list-style-type: none"> <li>• What inspired Shakespeare to write the play?</li> <li>• How is the opening to the play engaging?</li> <li>• Is Macbeth a hero?</li> <li>• What motivates Macbeth?</li> <li>• How does Macbeth change in the play?</li> <li>• Who is powerful in the play?</li> <li>• What is the role of Lady Macbeth in the play?</li> <li>• How does Lady Macbeth change in the play?</li> <li>• What happens to Banquo?</li> <li>• Why are the witches important?</li> <li>• What is Macduff’s purpose in the play?</li> <li>• How does the theme of the supernatural develop in the play?</li> <li>• How does the play end?</li> </ul>	
<b>Key vocabulary</b>	<p><b>1. Unit vocabulary - tier 2 vocabulary:</b></p> <ol style="list-style-type: none"> <li>1. Ambition</li> <li>2. Dominant</li> <li>3. Manipulative</li> <li>4. Masculinity</li> <li>5. Femininity</li> </ol>	<p><b>2. Unit terminology:</b></p> <ol style="list-style-type: none"> <li>1. Soliloquy</li> <li>2. Monologue</li> <li>3. Personification</li> <li>4. Imagery</li> <li>5. Simile</li> </ol>



	6. Emasculate 7. Commanding 8. Noble 9. Regicide 10. Treason 11. Sceptical 12. Sinister 13. Betrayal 14. Prophecy 15. Supernatural	6. Metaphor 7. Blank verse 8. Iambic Pentameter 9. Prose 10. Motif
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>• <i>Macbeth</i> menu tasks</li> <li>• Knowledge organisers to prepare for in class quizzes – core knowledge and vocabulary</li> <li>• Spellings to address high frequency word gaps</li> <li>• SPAG exercises to address identified gaps and to consolidate skills</li> </ul>	
<b>Wider English curriculum links</b>	<p><b>1. Reading</b></p> <ul style="list-style-type: none"> <li>• The reading 'challenge' in terms of approaching Shakespeare increases in this unit, creating a transition between previous KS3 and subsequent GCSE prose texts. Pupils are to implement previous reading strategies for approaching Shakespeare to focus on developing interpretations and retrieving precise, selective textual evidence to support points of view</li> <li>• Students are to continue to develop the reading skills focused upon during the main Autumn unit – 'The Modern Novel' – to increase confidence and independence</li> <li>• Pupils move beyond reading extracts from Shakespeare to tracking character developments across a whole play</li> <li>• Themes of ambition and the role of the tragic hero can be revisited during Year 9 – Summer Term – 'An Introduction to Shakespearean Tragedies'</li> </ul> <p><b>2. Writing</b></p> <ul style="list-style-type: none"> <li>• The demands on analytical writing increase in this unit, creating a transition between previous and subsequent KS3 units</li> <li>• Studying the play alongside 'Nineteenth-century Gothic Fiction' will develop pupils' understanding of genre and associated conventions. Students can use conventions of the genre to develop their crafting skills</li> </ul>	

**How does Lady Macbeth persuade Macbeth to kill King Duncan in this extract from Act I, Scene VII?**

**LADY MACBETH** enters.

How now! What news?

**LADY MACBETH**

He has almost supped. Why have you left the chamber?

**MACBETH**

Hath he asked for me?

**LADY MACBETH**

Know you not he has?

**MACBETH**

We will proceed no further in this business.  
He hath honored me of late, and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

**LADY MACBETH**

Was the hope drunk  
Wherein you dressed yourself? Hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valor  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting "I dare not" wait upon "I would,"  
Like the poor cat i' th' adage?

**MACBETH**

Prithee, peace:  
I dare do all that may become a man;  
Who dares do more is none.

**LADY MACBETH**

What beast was 't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both.  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me.  
I would, while it was smiling in my face,  
Have plucked my nipple from his boneless gums  
And dashed the brains out, had I so sworn as you  
Have done to this.

Enter **LADY MACBETH**.

What news do you have?

**LADY MACBETH**

He has almost finished dinner. Why did you leave the dining room?

**MACBETH**

Has he asked for me?

**LADY MACBETH**

Don't you know he has?

**MACBETH**

We can't go on with this plan. The king has just honoured me, and I have earned the good opinion of all sorts of people. I want to enjoy these honors while the feeling is fresh and not throw them away so soon.

**LADY MACBETH**

Were you drunk when you seemed so hopeful before? Have you gone to sleep and woken up green and pale in fear of this idea? From now on this is what I'll think of your love. Are you afraid to act the way you desire? Will you take the crown you want so badly, or will you live as a coward, always saying "I can't" after you say "I want to"? You're like the poor cat in the old story.

**MACBETH**

Please, stop! I dare to do only what is proper for a man to do. He who dares to do more is not a man at all.

**LADY MACBETH**

If you weren't a man, then what kind of animal were you when you first told me you wanted to do this? When you dared to do it, that's when you were a man. And if you go one step further by doing what you dared to do before, you'll be that much more the man. The time and place weren't right before, but you would have gone ahead with the murder anyhow. Now the time and place are just right, but they're almost too good for you. I have suckled a baby, and I know how sweet it is to love the baby at my breast. But even as the baby was smiling up at me, I would have plucked my nipple out of its mouth and smashed its brains out against a wall if I had sworn to do that the same way you have sworn to do this.



# Key Stage Three English - Unit Overview

**Year 8 – Spring – ‘The Gothic’**

**Enrichment – Nineteenth-century Gothic Fiction**



<p><b>Unit rationale</b></p>	<p>1. Students are to study nineteenth-century <b>extracts</b> throughout this unit. Exposure to these extracts will <b>build resilience</b> around nineteenth-century <b>vocabulary and ideas</b> in preparation for KS4 study. The focus on the Gothic will enhance students' <b>understanding of the genre in preparation for potential KS4 prose texts</b>. Potential texts:</p> <ul style="list-style-type: none"> <li>- <i>Dracula</i></li> <li>- <i>The Strange Case of Dr Jekyll and Mr Hyde</i></li> <li>- <i>Wuthering Heights</i></li> <li>- <i>The Hound of the Baskervilles</i></li> <li>- <i>The Castle of Otranto</i></li> <li>- 'The Red Room'</li> <li>- 'The Tell-Tale Heart'</li> </ul> <p>2. Exposure to a wider range of texts and themes will <b>develop students' crafting skills</b> to a greater extent. Students will use their <b>reading to inform their writing</b>. The following writing skills will be focused upon:</p> <ul style="list-style-type: none"> <li>- <b>Creating character and setting</b></li> <li>- <b>Adapting and crafting writing for greater effects, emulating dystopian generic features</b></li> <li>- <b>Developing the skill of editing and re-editing</b></li> </ul>	
<p><b>Assessment (this unit's outcome IS formally assessed)</b></p>	<p><b>Unit outcome:</b></p> <p><b><u>Warm Task</u> - creative writing response</b></p> <p><b>Aim: for pupils to display the writing knowledge and skills focused upon throughout the unit, with an emphasis on <u>building tension</u></b></p>	<p><b>Informal assessment and low-stakes testing:</b></p> <ul style="list-style-type: none"> <li>• Students are to be encouraged to self and peer assess their writing throughout the unit on a regular basis. Success criteria to be made available by teachers. Students must engage with this, redrafting</li> </ul>

	<p>Create your own Gothic story</p> <p><i>Students should draft and redraft this across the unit with a finished product being crafted. Students could redraft their short story from the previous dystopia unit, aiming to recraft according to different genre conventions</i></p>	<p>their work on a regular basis. Staff to encourage 'slow writing'</p> <ul style="list-style-type: none"> <li>• Students are to use their knowledge organisers for the unit to develop core knowledge retention and learn the unit's key vocabulary in order for it to be applied independently</li> </ul>
<b>Core knowledge</b>	<p><b>'Writing knowledge':</b></p> <p><b>1. Crafting of language:</b></p> <ul style="list-style-type: none"> <li>• Choosing the best word available</li> <li>• Metaphors, similes, personification</li> <li>• Implicit description (show not tell)</li> </ul> <p><b>2. Punctuation:</b></p> <ul style="list-style-type: none"> <li>• Starting to use more sophisticated punctuation accurately and for effect</li> </ul> <p><b>3. Creating setting</b></p> <p><b>4. Paragraphing (TIPTOP)</b></p> <p><b>5. Spellings – high frequency words (TBC)</b></p> <p><b>6. Methods of characterisation</b></p> <p><b>7. Narrative structure</b></p> <p><b>8. Conventions of gothic writing:</b></p> <ul style="list-style-type: none"> <li>• Character states</li> <li>• Settings</li> <li>• Themes, motifs and symbols</li> </ul>	
<b>Core skills</b>	<p><b>1. Application of 'writing knowledge' independently including drafting and redrafting</b></p> <p><b>2. Application of core reading strategies independently:</b> starting to zoom in on small details to formulate interpretations</p>	
<b>Key questions for the unit</b>	<ul style="list-style-type: none"> <li>• What are the conventions of the Gothic genre?</li> <li>• How is setting used in Gothic stories?</li> <li>• What makes a successful Gothic story?</li> <li>• How are characters presented in the stories?</li> <li>• How is tension created and what is its effect?</li> <li>• What makes a well-structured story?</li> </ul>	

	<ul style="list-style-type: none"> <li>• How do the authors use and adapt language for particular purposes?</li> <li>• What impact does different punctuation have?</li> <li>• How do you create your own successful Gothic story?</li> </ul>		
<b>Key vocabulary</b>	<table border="1"> <tr> <td> <p><b>1. Tier 2 vocabulary:</b></p> <ol style="list-style-type: none"> <li>1. Entrapment</li> <li>2. Apprehensive</li> <li>3. Dilapidated</li> <li>4. Grotesque</li> <li>5. Disfigured</li> <li>6. Discomfort</li> <li>7. Withered</li> <li>8. Anguish</li> <li>9. Alienated</li> <li>10. Sinister</li> <li>11. Wretched</li> <li>12. Claustrophobia</li> <li>13. Obscure</li> <li>14. Enigma</li> <li>15. Remote</li> </ol> </td> <td> <p><b>2. Tier 3 vocabulary:</b></p> <ol style="list-style-type: none"> <li>1. Pathetic fallacy</li> <li>2. Contrast</li> <li>3. Semantic field</li> <li>4. Juxtaposition</li> <li>5. Personification</li> <li>6. Imagery</li> <li>7. Symbolism</li> <li>8. Alliteration</li> <li>9. Allusion</li> <li>10. Genre</li> </ol> </td> </tr> </table>	<p><b>1. Tier 2 vocabulary:</b></p> <ol style="list-style-type: none"> <li>1. Entrapment</li> <li>2. Apprehensive</li> <li>3. Dilapidated</li> <li>4. Grotesque</li> <li>5. Disfigured</li> <li>6. Discomfort</li> <li>7. Withered</li> <li>8. Anguish</li> <li>9. Alienated</li> <li>10. Sinister</li> <li>11. Wretched</li> <li>12. Claustrophobia</li> <li>13. Obscure</li> <li>14. Enigma</li> <li>15. Remote</li> </ol>	<p><b>2. Tier 3 vocabulary:</b></p> <ol style="list-style-type: none"> <li>1. Pathetic fallacy</li> <li>2. Contrast</li> <li>3. Semantic field</li> <li>4. Juxtaposition</li> <li>5. Personification</li> <li>6. Imagery</li> <li>7. Symbolism</li> <li>8. Alliteration</li> <li>9. Allusion</li> <li>10. Genre</li> </ol>
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<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>• <i>EXT homework task</i></li> <li>• Knowledge organisers to prepare for in class quizzes</li> <li>• Spellings to address high frequency word gaps</li> <li>• Wider reading list</li> </ul>		
<b>Wider English curriculum links</b>	<p><b>1. Reading</b></p> <ul style="list-style-type: none"> <li>• <b>Reading strategies</b> - consolidating and encouraging independence with these strategies will establish the core skills needed across the curriculum, developing 'good readers.' <b>Developing inference and analytical thought a key focus in Year 8</b></li> <li>• <b>Exposure to nineteenth-century vocabulary, ideas and the Gothic genre</b> will prepare students for KS4 prose study</li> </ul> <p><b>2. Writing</b></p> <ul style="list-style-type: none"> <li>• Exposure to a wider range of texts and themes will <b>develop students' crafting skills</b> to a greater extent. Students will use their <b>reading to inform their writing</b></li> </ul>		



# Key Stage Three English - Unit Overview

## Year 8 – Summer – ‘Characters and Voices’

### Main – Character and Voice Poetry



<p><b>Unit rationale</b></p>	<ol style="list-style-type: none"> <li><b>1. Continuing to develop Year 8 reading skill focus: reading analytically.</b> Inference and analysis of language/structure/form the core focus of this unit – continued preparation for GCSE study</li> <li>Providing pupils with a <b>model of how to approach poetry, whilst revisiting and developing knowledge of poetic terms.</b> Poems to be explored through <b><u>unseen strategies</u></b></li> <li>‘Character and voice’ focus allows students to be presented with <b>‘marginal’ voices and encounter texts from other cultures and traditionally neglected points of view</b></li> <li><b>Exploration of poems creatively will allow pupils to be exposed to different writing forms. Pupils will be encouraged to adapt their writing for specific audiences and purposes</b> <ul style="list-style-type: none"> <li>- Purposes: inform, explain, describe, argue and persuade</li> <li>- Forms: speeches, letters, articles, reports, diary entries and biographical/autobiographical writing</li> </ul> </li> </ol>
<p><b>Poems to explore</b></p>	<ul style="list-style-type: none"> <li>- ‘Give’, Simon Armitage</li> <li>- ‘The Hunchback in the Park’, Dylan Thomas</li> <li>- ‘Clown Punk’, Simon Armitage</li> <li>- ‘Flag’, John Agard</li> <li>- ‘Medusa’, Carrol Ann Duffy</li> <li>- ‘Singh Song!’, Daljit Nagra</li> <li>- ‘Brendon Gallacher’, Jackie Kay</li> </ul>
<p><b>Potential writing forms/exploration</b></p>	<ul style="list-style-type: none"> <li>- ‘Give’ and homelessness – newspaper articles looking at rough sleeping; letters of complaint dealing with the issue of homelessness; speeches.</li> <li>- ‘The Hunchback in the Park’/‘Clown Punk’ and prejudices – autobiographical writing; diary entries.</li> <li>- ‘Flag’/‘Singh Song’ and issues with identity - autobiographical writing; diary entries; speeches</li> <li>- ‘Medusa’ – report (psychiatrist report).</li> </ul>

	- 'Brendon Gallagher' and childhood – biographical writing.	
<b>Assessment (this unit's outcome IS NOT formally assessed)</b>	<p><b>Unit outcome:</b></p> <p><b>Warm Tasks</b></p> <p><b>Reading: poetry analysis</b></p> <p><b>Writing for different forms, audiences and purposes across the whole unit</b></p> <p><b>Aim: for pupils to display the writing knowledge and skills focused upon throughout the unit, crafting according to form, audience and purpose</b></p>	<p><b>Informal assessment and low-stakes testing:</b></p> <ul style="list-style-type: none"> <li>• Students are to be encouraged to self and peer assess their writing throughout the unit on a regular basis. Success criteria to be made available by teachers.</li> <li>• Students are to use their knowledge organisers for the unit to develop core knowledge retention and learn the unit's key vocabulary in order for it to be applied independently.</li> </ul>
<b>Core knowledge</b>	<ol style="list-style-type: none"> <li>1. Poetic terms</li> <li>2. Unit vocabulary</li> <li>3. Conventions of different forms of writing</li> </ol>	
<b>Core skills</b>	<ol style="list-style-type: none"> <li>1. <b>Retrieval skills:</b> selecting precise, selective evidence to support responses, with a focus on embedding this within written responses</li> <li>2. <b>Reading development</b> – developing analysis of language, structure and form when approaching poetry</li> <li>3. <b>Develop pupils' analytical writing further.</b> Focused use of the what/how/why approach when approaching texts. <b>A focus on linking interpretation to language/structure/form</b></li> <li>4. <b>Methods to approach texts as unseen</b></li> <li>5. <b>Annotating effectively</b></li> <li>6. <b>Crafting writing according to specific forms, audiences and purposes</b></li> </ol>	
<b>Key Questions for the Unit</b>	<ul style="list-style-type: none"> <li>• Why do people write poetry?</li> <li>• How do writers use structure to make their poetry effective?</li> <li>• What impact do individual words have?</li> <li>• How do writers create mood?</li> <li>• How are voices created?</li> <li>• How can I write in a specific form?</li> <li>• How can I adapt my writing for a specific audience and purpose?</li> </ul>	
<b>Key vocabulary</b>	<p><b>Unit vocabulary - tier 2 words:</b></p> <ol style="list-style-type: none"> <li>1. Neglected</li> <li>2. Despairing</li> <li>3. Alienated</li> <li>4. Individuality</li> <li>5. Judgemental</li> </ol>	<p><b>2. Unit terminology:</b></p> <ol style="list-style-type: none"> <li>1. Stanza</li> <li>2. Mood/tone</li> <li>3. Free verse</li> <li>4. Juxtaposition</li> <li>5. Simile/metaphor/personification</li> </ol>

	6. Perceived 7. Tormented 8. Didactic 9. Representative 10. Conform 11. Alternative 12. Conventional 13. Unconventional 14. Outcast 15. Innocence	6. Monologue 7. Hyperbole 8. Alliteration 9. Enjambment 10. Caesura
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>• Homework menu tasks</li> <li>• Knowledge organisers to prepare for in class quizzes</li> <li>• Wider reading list available</li> <li>• Targeted SPAG exercises</li> </ul>	
<b>Wider English curriculum links</b>	<p><b>1. Reading</b></p> <ul style="list-style-type: none"> <li>• Developing analytical skills for GCSE poetry. Building pupils' unseen skills and strategies</li> <li>• Developing application of terminology to enhance analysis and inference</li> <li>• Focus on 'characters and voices' links to themes and concepts studied at the beginning of Year 9</li> <li>• Texts consider marginal voices and wider cultural experiences – links to the beginning of Year 9</li> </ul> <p><b>2. Writing</b></p> <ul style="list-style-type: none"> <li>• Developing analytical writing, especially for unseen texts</li> <li>• Exposing pupils to non-fiction forms of writing, developing crafting skills for specific audiences and purposes</li> </ul>	



# CHARACTER AND VOICE POETRY



# 'Give'

Of all the public places, dear,  
to make a scene, I've chosen here.

Of all the doorways in the world  
to choose to sleep, I've chosen yours.  
I'm on the street, under the stars.

For coppers I can dance or sing.  
For silver - swallow swords, eat fire.  
For gold - escape from locks and chains.

It's not as if I'm holding out  
for frankincense or myrrh, just change.

You give me tea. That's big of you.  
I'm on my knees. I beg of you.

**SIMON ARMITAGE**

# 'The Hunchback in the Park'

The hunchback in the park  
A solitary mister  
Propped between trees and water  
From the opening of the garden lock  
That lets the trees and water enter  
Until the Sunday sombre bell at dark

Eating bread from a newspaper  
Drinking water from the chained cup  
That the children filled with gravel  
In the fountain basin where I sailed my ship  
Slept at night in a dog kennel  
But nobody chained him up.

Like the park birds he came early  
Like the water he sat down  
And Mister they called Hey mister  
The truant boys from the town  
Running when he had heard them clearly  
On out of sound

Past lake and rockery  
Laughing when he shook his paper  
Hunchbacked in mockery  
Through the loud zoo of the willow groves  
Dodging the park keeper  
With his stick that picked up leaves.

And the old dog sleeper  
Alone between nurses and swans  
While the boys among willows  
Made the tigers jump out of their eyes  
To roar on the rockery stones  
And the groves were blue with sailors

Made all day until bell time  
A woman figure without fault  
Straight as a young elm  
Straight and tall from his crooked bones  
That she might stand in the night  
After the locks and chains

All night in the unmade park  
After the railings and shrubberies  
The birds the grass the trees the lake  
And the wild boys innocent as strawberries  
Had followed the hunchback  
To his kennel in the dark.

**DYLAN THOMAS**

# 'The Clown Punk'

Driving home through the shonky side of town,  
three times out of ten you'll see the town clown,  
like a basket of washing that got up  
and walked, towing a dog on a rope. But

don't laugh: every pixel of that man's skin  
is shot through with indelible ink;  
as he steps out at the traffic lights,  
think what he'll look like in thirty years' time -

the deflated face and shrunken scalp  
still daubed with the sad tattoos of high punk.  
You kids in the back seat who wince and scream  
when he slathers his daft mush on the windscreen,

remember the clown punk with his dyed brain,  
then picture windscreen wipers, and let it rain.

**SIMON ARMITAGE**

# **'Flag'**

What's that fluttering in a breeze?  
It's just a piece of cloth  
that brings a nation to its knees.

What's that unfurling from a pole?  
It's just a piece of cloth  
that makes the guts of men grow bold.

What's that rising over a tent?  
It's just a piece of cloth  
that dares the coward to relent.

What's that flying across a field?  
It's just a piece of cloth  
that will outlive the blood you bleed.

How can I possess such a cloth?  
Just ask for a flag, my friend.  
Then blind your conscience to the end.

**JOHN AGARD**

# 'Medusa'

A suspicion, a doubt, a jealousy  
grew in my mind,  
which turned the hairs on my head to filthy snakes,  
as though my thoughts  
hissed and spat on my scalp.

My bride's breath soured, stank  
in the grey bags of my lungs.  
I'm foul mouthed now, foul tongued,  
yellow fanged.  
There are bullet tears in my eyes.  
Are you terrified?

Be terrified.  
It's you I love,  
perfect man, Greek God, my own;  
but I know you'll go, betray me, stray  
from home.  
So better by far for me if you were stone.

I glanced at a buzzing bee,  
a dull grey pebble fell  
to the ground.  
I glanced at a singing bird,  
a handful of dusty gravel  
spattered down.

I looked at a ginger cat,  
a housebrick  
shattered a bowl of milk.  
I looked at a snuffling pig,  
a boulder rolled  
in a heap of shit.

I stared in the mirror.  
Love gone bad  
showed me a Gorgon.  
I stared at a dragon.  
Fire spewed  
from the mouth of a mountain.

And here you come  
with a shield for a heart  
and a sword for a tongue  
and your girls, your girls.  
Wasn't I beautiful?  
Wasn't I fragrant and young?

Look at me now.

**CAROL ANN DUFFY**



## ‘Singh Song!’

I run just one ov my daddy’s shops  
from 9 o’clock to 9 o’clock  
and he vunt me not to hav a break  
but ven nobody in, I do di lock –

cos up di stairs is my newly bride  
vee share in chapatti  
vee share in di chutney  
after vee hav made luv  
like vee rowing through Putney –

Ven I return vid my pinnie untied  
di shoppers always point and cry:  
*Hey Singh, ver yoo bin?*  
*Yor lemons are limes*  
*yor bananas are plantain,*  
*dis dirty little floor need a little bit of mop*  
*in di worst Indian shop*  
*on di whole Indian road –*

Above my head high heel tap di ground  
as my wife on di web is playing wid di mouse  
ven she netting two cat on her Sikh lover site  
she book dem for di meat at di cheese ov her price –

my bride  
    she effing at my mum  
    in all di colours of Punjabi  
    den stumble like a drunk  
    making fun at my daddy

my bride  
    tiny eyes ov a gun  
    and di tummy ov a teddy

my bride

she hav a red crew cut  
and she wear a Tartan sari  
a donkey jacket and some pumps  
on di squeak ov di girls dat are pinching my sweeties –

Ven I return from di tickle ov my bride

di shoppers always point and cry:

*Hey Singh, ver yoo bin?*

*Di milk is out ov date*

*and di bread is always stale,*

*di tings yoo hav on offer yoo hav never got in stock*

*in di worst Indian shop*

*on di whole Indian road –*

Late in di midnight hour

ven yoo shoppers are wrap up quiet

ven di precinct is concrete-cool

vee cum down whispering stairs

and sit on my silver stool,

from behind di chocolate bars

vee stare past di half-price window signs

at di beaches ov di UK in di brightey moon –

from di stool each night she say,

*How much do yoo charge for dat moon baby?*

from di stool each night I say,

*Is half di cost ov yoo baby,*

from di stool each night she say,

*How much does dat come to baby?*

from di stool each night I say,

*Is priceless baby –*

**DALJIT NAGRA**

## **‘Brendon Gallacher’**

He was seven and I was six, my Brendon Gallacher.  
He was Irish and I was Scottish, my Brendon Gallacher.  
His father was in prison; he was a cat burglar.  
My father was a Communist Party full-time worker.  
He had six brothers and I had one, my Brendon Gallacher.

He would hold my hand and take me by the river  
where we’d talk all about his family being poor.  
He’d get his mum out of Glasgow when he got older.  
A wee holiday some place nice. Some place far.  
I’d tell my mum about my Brendon Gallacher.

How his mum drank and his daddy was a cat burglar.  
And she’d say, ‘Why not have him round to dinner?’  
No, no, I’d say, he’s got big holes in his trousers.  
I like meeting him by the burn in the open air.  
Then one day after we’d been friends for two years,

one day when it was pouring and I was indoors,  
my mum says to me, ‘I was talking to Mrs Moir  
who lives next door to your Brendon Gallacher.  
Didn’t you say his address was 24 Novar?  
She says there are no Gallachers at 24 Novar.

There never have been any Gallachers next door.’  
And he died then, my Brendon Gallacher,  
flat out on my bedroom floor, his spiky hair,  
his impish grin, his funny, flapping ear.  
Oh Brendon. Oh my Brendon Gallacher.

**JACKIE KAY**



# Key Stage Three English - Unit Overview

## Year 8 – Summer – ‘Characters and Voices’

### Enrichment – *Dickensian Characters*

- Resourcing – available in J:Drive – WS to create



<p><b>Unit rationale</b></p>	<ol style="list-style-type: none"> <li>1. Exploration of characters to be used to develop pupils' <b>personal responses</b> to texts</li> <li>2. Students are to study nineteenth-century <b>extracts</b> throughout this unit. Exposure to these extracts will <b>build resilience</b> around nineteenth-century <b>vocabulary and ideas</b> in preparation for KS4 study</li> <li>3. Studying characters from Dickens will provide pupils with a further grounding in how texts are linked to <b>contextual concerns</b> (preparation for KS4 prose study), <b>and how characters can be products of their times</b></li> <li>4. <b>Exploration of characters creatively will allow pupils to be exposed to different writing forms. Pupils will be encouraged to adapt their writing for specific audiences and purposes (KS4 Language study)</b> <ul style="list-style-type: none"> <li>- <b>Purposes: inform, explain, describe, argue and persuade</b></li> <li>- <b>Forms: speeches, letters, articles, reports, diary entries and biographical/autobiographical writing</b></li> </ul> </li> </ol>
<p><b>Potential extracts/characters/themes to explore</b></p>	<ul style="list-style-type: none"> <li>- <i>Oliver Twist</i> – Oliver – experiences of the Victorian poor and child labour</li> <li>- <i>A Christmas Carol</i> – Scrooge – the class divide and the role of the Victorian gentleman</li> <li>- <i>Hard Times</i> – Mr Gradgrind - Victorian education</li> <li>- <i>Great Expectations</i> – Magwitch – criminality in the Victorian period</li> <li>- <i>Oliver Twist</i> – London life</li> </ul>
<p><b>Potential writing forms/exploration</b></p>	<ul style="list-style-type: none"> <li>- <i>Oliver Twist</i>, the Victorian poor and child labour – speeches, diary entries and autobiographical writing</li> <li>- <i>A Christmas Carol</i> and social class – letter as Scrooge on the problems of poverty</li> <li>- <i>Hard Times</i> and Victorian education – report on Gradgrind's school</li> <li>- <i>Great Expectations</i> and Magwitch – article on crime</li> <li>- <i>Oliver Twist</i> and London – writing to describe</li> </ul>

<p><b>Assessment (this unit's outcome IS NOT formally assessed)</b></p>	<p><b>Unit outcome:</b></p> <p><b>Warm Tasks – Writing for different forms, audiences and purposes across the whole unit</b></p> <p><b>Aim: for pupils to display the writing knowledge and skills focused upon throughout the unit, crafting according to form, audience and purpose</b></p>	<p><b>Informal assessment and low-stakes testing:</b></p> <ul style="list-style-type: none"> <li>• Students are to be encouraged to self and peer assess their writing throughout the unit on a regular basis. Success criteria to be made available by teachers.</li> <li>• Students are to use their knowledge organisers for the unit to develop core knowledge retention and learn the unit's key vocabulary in order for it to be applied independently.</li> </ul>
<p><b>Core knowledge</b></p>	<p><b>1. Victorian contextual issues</b></p> <ul style="list-style-type: none"> <li>- Poverty, child labour and The Poor Law</li> <li>- Class divide and the 'Victorian gentleman'</li> <li>- Victorian London and crime</li> <li>- Victorian education</li> <li>- The Industrial Revolution</li> </ul> <p><b>2. Unit vocabulary</b></p> <p><b>3. Conventions of different forms of writing</b></p>	
<p><b>Core skills</b></p>	<p><b>1. Reading development –</b> developing personal response. Using selective, precise and well-informed evidence to support points of view. Relating ideas to contextual issues. Using inference to support personal response</p> <p><b>2. Crafting writing according to specific forms, audiences and purposes</b></p>	
<p><b>Key Questions for the Unit</b></p>	<ul style="list-style-type: none"> <li>• Who was Charles Dickens?</li> <li>• How does Dickens create effective characters?</li> <li>• What was life like in the Victorian period? How does this help us to understand Dickens' characters?</li> <li>• How can I write in a specific form?</li> <li>• How can I adapt my writing for a specific audience and purpose?</li> </ul>	
<p><b>Key vocabulary</b></p>	<p><b>Unit vocabulary - tier 2 words:</b></p> <ol style="list-style-type: none"> <li>1. Solemn</li> <li>2. Injustice</li> <li>3. Destitute</li> <li>4. Superiority</li> </ol>	<p><b>2. Unit terminology:</b></p> <ol style="list-style-type: none"> <li>1. Emotive language</li> <li>2. Pathetic fallacy</li> <li>3. Tone</li> <li>4. Subjective</li> </ol>

	<ul style="list-style-type: none"> <li>5. Solitary</li> <li>6. Covetous</li> <li>7. Avaricious</li> <li>8. Surplus</li> <li>9. Dismissive</li> <li>10. Irrelevant</li> <li>11. Intolerable</li> <li>12. Monotonous</li> <li>13. Mundane</li> <li>14. Malevolent</li> <li>15. Devious</li> </ul>	<ul style="list-style-type: none"> <li>5. Objective</li> <li>6. Inform</li> <li>7. Describe</li> <li>8. Explain</li> <li>9. Argue</li> <li>10. Persuade</li> </ul>
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>• Extension tasks – wider research/writing extensions</li> <li>• Knowledge organisers to prepare for in class quizzes</li> <li>• Wider reading list available</li> <li>• Targeted SPAG exercises</li> </ul>	
<b>Wider English curriculum links</b>	<p><b>1. Reading</b></p> <ul style="list-style-type: none"> <li>• Reading challenge increases – pupils developing personal response and linking texts to contextual concerns</li> <li>• Study of Victorian extracts prepares students for the demands of future KS4 study. This unit builds upon prior 19<sup>TH</sup> century Gothic unit</li> </ul> <p><b>2. Writing</b></p> <ul style="list-style-type: none"> <li>• Exposing pupils to non-fiction forms of writing, developing crafting skills for specific audiences and purposes</li> <li>• Emphasis on using character study to craft and develop effective tone, purpose and style</li> </ul>	