

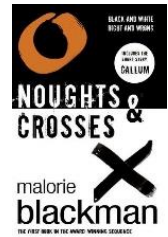


Key Stage Three English - Unit Overview

Year 8 – Autumn – ‘The Modern Novel’

Main – *Noughts and Crosses*

- Resources – available in J drive.



<p>Unit rationale</p>	<p>1. The text can be used to consolidate and extend the following reading skills and strategies:</p> <ul style="list-style-type: none"> i. Questioning, predicting, clarifying, summarising, skimming and scanning. 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 ii. Inference and analysis of language/structure (a shift in emphasis towards analysis now in Year 8) <p>2. The text exposes students to a wider range of literature and cultural concerns</p> <p>3. The text's themes of identity, racism, prejudice and segregation 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. The text widens pupils' understanding of genre. 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>Assessment (this unit's outcome IS formally assessed)</p>	<p>Unit outcome:</p> <p>Reading test linked to the knowledge and skills of the unit.</p> <p>An extract analysis is provided at the end of the test linked to chapter 56.</p>	<p>Informal assessment and low-stakes testing:</p> <ul style="list-style-type: none"> • 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

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

	8. Prejudiced 9. Discrimination 10. Retaliation	8. First-person narrative 9. Sentence functions (declarative, interrogative, exclamative, and imperative) 10. Dialogue
Homework opportunities	<ul style="list-style-type: none"> • <i>Noughts and Crosses</i> menu tasks • Knowledge organisers to prepare for in class quizzes – core knowledge and vocabulary • Spellings to address high frequency word gaps • SPAG exercises to address identified gaps and to consolidate skills 	
Wider English curriculum links	<p>1. Reading</p> <ul style="list-style-type: none"> • 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> • 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 <p>2. Writing</p> <ul style="list-style-type: none"> • The demands on analytical writing increase in this unit, creating a transition between previous and subsequent KS3 units. • The novel's dystopian setting complements the unit's enrichment focus. Students can use conventions of the genre to develop their crafting skills 	

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.