

Two Weeks with the Queen by Morris Gleitzman
Exploring the narrative gap between children and adults
English, Year 7, unit 1 of 5

What previous learning am I building on?		What am I learning that is new?	
<p>In Year 6, you will have:</p> <ul style="list-style-type: none"> • Read novels and tracked characters' thoughts and feelings • Thought about key themes in what you read and how they develop • Made inferences about the writers' purpose • Practised writing with precision and control 		<p>By the end of this unit, I will show:</p> <ul style="list-style-type: none"> • I can explore themes and the presentation of characters in the novel. • I can infer ideas and use evidence from the text in support. • I can communicate my understanding through writing in character or in role. • I can use full stops and commas to control my sentences. • I can be consistent with my tenses. • I can organise my writing using paragraphs 	
Learning Journey – Main activities and concepts			
<p>1 Introducing inference skills through discussion and drama Exploring the main character and his family in their Australian setting through prediction Using role-play to explore different perspectives</p>			
<p>2 Characterisation – understanding a character Exploring narrative voice/perspective Developing oracy and interpretation skills through whole class reading</p>			
<p>3 Introducing writing with quotations Developing inference skills and selecting textual details Using quotation marks accurately</p>			
<p>4 Character development through writing in-role Using drama/role-play to understand character development Writing imaginatively by embodying a perspective (for example of one of the London-based characters)</p>			
<p>5 Deepening understanding of themes and character development Evaluating the impact of a new character on the protagonist Discussing contemporary topics relevant to young people and raised in the novel, e.g. masculinity and homophobia</p>			
<p>6 Assessment through imaginative writing Responding to assessment preparation feedback Writing in role from a key character's perspective to show understanding of character development</p>			
How will I be assessed at the end of this unit?			
<p>Midway Assessment: Alistair's first impressions of Colin – A diary entry from the perspective of one of the characters in the novel following an important moment</p> <p>Final Assessment: "What I did in the Holiday" -- Writing in role from Alistair's perspective, reflecting on key moments from the novel and how his experiences with Colin and Ted helped him to 'find his voice'</p>			
Specialist vocabulary terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
<ul style="list-style-type: none"> • Narrator & narrative voice • Point of view/perspective • Dialogue • Inference (and using infer and imply) • Humour • Plot • Characters • Setting 	<ul style="list-style-type: none"> • Writing about characters • A creative response to the text (e.g. a poem or a recipe) • Writing in role from the perspective of a character • Interviews with adults 	<p>Wider reading:</p> <ul style="list-style-type: none"> • <i>Holes</i> by Louis Sachar • <i>Once, Then, Now</i> trilogy by Morris Gleitzman • 	<p>Buckingham Palace and the Queen! (A reference that will mean something by ch.5)</p>

Ekphrastic Poetry: poems that address works of art

English, Year 7, unit 2 of 5

What previous learning am I building on?	What am I learning that is new?		
Primary school poetry Myths and folktales read in primary school and at home	By the end of this unit, I will show: <ol style="list-style-type: none"> 1. I can explore and discuss voice and perspective in the poems I read and write. 2. I can show an understanding of form and line. 3. I can identify realistic and symbolic choices made by artists and poets. 4. I can compare different poetic responses to artworks. 1. I can offer my own responses to poetry and artwork drawing from my learning across the unit. 		
Learning Journey – main activities and concepts			
1 ‘The Angel of the Meridian’ by Rainer Maria Rilke, ‘Not My Best Side’ by U.A. Fanthorpe Introduction to a poem’s voice or perspective and introducing tone; choosing quotations and embedding them in sentences.			
2 ‘Musée Des Beaux Arts’ by W.H. Auden and ‘Icarus’ by William Carlos Williams How a poem or painting retells a familiar story with a focus on symbolic choices.			
3 ‘Stealing the Scream’ by Monica Youn Understanding form and line and layout: making structural choices (and report writing).			
4 ‘I would like to be a dot in a painting by Miró’ by Moniza Alvi Expressing something about myself and my identity symbolically and articulating my ideas to an audience.			
5 ‘Taj Mahal’ from ‘Shah Jahan’ by Rabindranath Tagore and ‘Animals in a Museum’ by Douglas Gibson Refining our choice of words and imagery to create vivid poetry, ex. focus on Tagore’s verb choices			
6 ‘36 Views of Mount Fuji’ – a series of waka Exploring the possibilities of different forms of poetry; editing choices.			
7 ‘Ozymandias’ by P.B. Shelley How a poem might make an argument about society/ its time.			
How will I be assessed at the end of this unit?			
I will write an original ekphrastic poem and a commentary on my poem outlining the choices made by the author (me), exploring how the poem captures the piece of art I’ve chosen to write about.			
Key Vocabulary and Terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
<ul style="list-style-type: none"> • Voice and speaker • Perspective • Ekphrastic • Tone • Imagery • Form • Line • Layout • Address • Stanza • Rhyme and rhythm • Free verse 	<ul style="list-style-type: none"> • Virtual tour of an art museum • Writing a poem in response to a poem or an artwork • Writing a short commentary on a poem 	<ul style="list-style-type: none"> • Visit a free art gallery • Reading poetry • Explore some poetry websites: Poetry Foundation, Poetry Society, Apples & Snakes 	Examples of work from previous Yr 7s; display boards; reading work in your peers’ books.

Autobiographical Writing

English, Year 7, unit 3 of 5

What previous learning am I building on?	What am I learning that is new?
<ul style="list-style-type: none"> • An understanding of engaging storytelling from our study of <i>Two Weeks with the Queen</i> • Punctuation, including of complex sentence structures • Using descriptive writing to make stories more engaging 	<p>By the end of this unit, I will show:</p> <ol style="list-style-type: none"> 1. I can shape and turn my personal experience into an engaging narrative for others to read. 2. I can adapt writers' strategies for storytelling about my own life. 3. I can explore different types of writing in my reading and writing, including diaries, journals and letters. 4. I can write in simple, compound, and complex sentences using full stops. 5. I can include dialogue in my writing and correctly format it.

Learning Journey – main activities and concepts

1 Introduction to Autobiography

An overview of how different autobiographical writers introduce themselves, leading into drawing and writing our own 'self-portrait' introductions of ourselves.

2 Kauthar's Story – In Search of Safety and Security

Listening to an autobiographical oral account of one woman's journey to London in order to figure out strategies that make a compelling autobiographical story.

3 'The Road to Nab End' by William Woodruff

Reflecting on memories of our first days at primary school by reading an excerpt from William Woodruff's 'The Road to Nab End', with a focus on tone to make our own writing about primary school memories more vivid.

4 'The Great Mouse Plot' by Roald Dahl – Recalling a small moment of triumph

Taking inspiration from Roald Dahl's short stories, write our own stories about a small moment of triumph or a confession, with a focus on shaping our writing for a specific audience.

5 'The Fish and Chip Club' by Ian Whitwham – Memories of an eleven-year-old

Reading an extract from an article by Whitwham then reflecting on how writers create such a strong picture of themselves and their world, then writing our own stories in the present tense to capture a past experience with our friends.

6 Samuel Pepys – An extract from his diaries

Discuss the difference between a diary entry and an autobiography and then read an example from Samuel Pepys' description of the Great Fire of London. Write our own diary entries about two days in our recent lives to consolidate our understanding on the difference between diary and autobiography.

7 I am Malala – A symbol of my childhood

Reading an extract from *I am Malala* to understand how and why an item can be symbolic. Writing our own descriptions of a symbolic item from our childhood.

How will I be assessed at the end of this unit?

Midway task – A short autobiographical piece of writing redrafted in my best book.

Assessment – A redrafted piece of autobiographical writing improving on the targets set by my teacher.

Key Vocabulary and Terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
First person Voice Present and past tenses Anecdote Concrete detail	Interview with a family member which will lead to writing about an event from their life A critical piece of writing analysing the author's use of language and how it is shaped to the likely audience A series of diary entries running over a week	Wider reading: <ul style="list-style-type: none"> • <i>I am Malala</i> – Malala Yousafazi • <i>You are a Champion</i> – Marcus Rashford • <i>Boy: Tales of Childhood</i> – Roald Dahl • <i>Born a Crime, Stories from a South African Childhood</i> – Trevor Noah 	The grown-ups in your life, to interview them about their memories. Photo-albums, or other objects that help you remember things about your childhood.

Hamlet by William Shakespeare

English, Year 7, unit 4 of 5

What previous learning am I building on?	What am I learning that is new?		
KS2 Shakespeare experience Ekphrastic Poetry Unit	By the end of this unit, I will show I can: <ol style="list-style-type: none"> 1. Communicate my understanding of the play's conflicts and tensions. 2. Explore how plays establish characters and themes. 3. Discuss how Shakespeare uses imagery to communicate with his audiences. 4. Take on a character role in a performance and shared reading. 5. Explore some of Shakespeare's strategies for storytelling (e.g. in soliloquies) and consider them in my own writing. 6. Select short quotations to illustrate my arguments about the play. 		
Learning Journey – lesson title and main activities			
<p>1 Introducing Hamlet and Shakespeare through drama Use a range of drama activities to get familiar with the plot of <i>Hamlet</i> and Shakespeare's language, including a performance of 'Hamlet in 10 lines' Consider a range of images and trailers from productions to make predictions about the storyline, characters and themes.</p>			
<p>2 Act 1 – Establishing characters, plot, and themes Read Act 1 of <i>Hamlet</i> using key drama strategies to bring the scenes to life. Write in role as Hamlet and Horatio to reflect on the thoughts, feelings, and experiences of the characters at the start of the play. Watch two different productions of <i>Hamlet</i> to start comparing interpretations and dramatic effect.</p>			
<p>3 Act 2 – Hamlet's 'Antic Disposition' Introduce the idea of Hamlet's show of 'madness', the theme of spying, and how relationships between characters develop. Continue to build up our theatrical toolbox by acting, hot-seating, and using freeze-frames to explore key moments in the play.</p>			
<p>4 Act 3 – Consider Hamlet's inner-consciousness Explore Hamlet's most famous soliloquy 'To be or not to be' by considering the imagery and symbolism he uses and the feelings he's exploring. Watch different productions to understand different interpretations of this key speech. Develop discussion on key themes such as Revenge and Thought vs Action by creating opportunities to evaluate a character's choices. Continue to use drama to bring the play to life and inform our continued writing in role.</p>			
<p>5 Act 4 – The tragedy builds Explore the thoughts, feelings, and attitudes of other key characters in the play by broadening our ability to write in role from other perspectives. Explore how the play starts to take a tragic turn – and how key themes are developing. Start to form our own opinions on Shakespeare's choices and the fate of characters such as Ophelia. Continue to develop our writing in-role skills to show our understanding of a character and how they are changing and developing.</p>			
<p>6 Act 5 – Revenge and its consequences Explore how Hamlet's attitude to revenge and death have developed at this point in the play. Develop a personal response to the ending and reflect on what Shakespeare might have intended. Reflect on the ending by writing diary entries from Horatio's perspective on the tragedy's outcome. Reflect on the whole play by deciding on the most important theme. Justify your choice by deciding on key moments where your theme is developed.</p>			
How will I be assessed at the end of this unit?			
Reading: End of year exam (preceded by a task done as a 'midway' then marked) <ol style="list-style-type: none"> 1. Writing from the perspective of a key character from the play showing understanding of work done on character across the play. 2. An explorative piece of writing on the themes of the play that makes use of elements of the tragedy discussed and explored in lessons. 			
Key Vocabulary and Terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
<ul style="list-style-type: none"> • Act and Scene • Stage Direction • Imagery 	<ul style="list-style-type: none"> • An interview with a family member about 	Wider reading:	<ul style="list-style-type: none"> • The cover sheet has all the essential details of the unit

<ul style="list-style-type: none"> • Soliloquy • Dramatic Irony • Tragedy / Tragic • Revenge (Hero) • Drama • Plot 	<p>their experience of Shakespeare</p> <ul style="list-style-type: none"> • A written reimagining of Hamlet's first soliloquy • A comparative analysis of three versions of the 'to be or not to be' soliloquy • An annotated collection of key quotations from across the play • Diary entries from the perspective of Hamlet 	<ul style="list-style-type: none"> • Other Shakespeare tragedies like <i>Macbeth</i> • Watching different adaptations of the play (Branagh, Godwin) • Perform your own version of <i>Hamlet</i> 	<ul style="list-style-type: none"> • Your class teacher is always available • The Royal Shakespeare Company website • Shakespeare's Globe website
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Myths: Classical Journeys

English, Year 7, unit 5 of 5

What previous learning am I building on?	What am I learning that is new?
<p>KS2 curriculums will often cover traditional tales – e.g. fables and legends, including some myths so students have knowledge of archetypal characters e.g. the hero.</p> <p>The Year 7 unit on <i>Two Weeks with the Queen</i> introduces understanding of narrative structure, character development and develops reading comprehension skills. In the Ekphrastic unit, you looked at Brueghel’s painting of a landscape with Icarus in conjunction with Auden’s poem.</p> <p>You are continuing to develop your repertoire of literary techniques, including opportunities to use descriptive language, symbolism, metaphors and similes.</p>	<p>By the end of this unit, I will show I can:</p> <ol style="list-style-type: none"> 1. Discuss why stories of journeys are told and retold over time. 2. Adapt my writing using strategies inspired by retold myths. 3. Write imaginatively with attention to description. 4. Be consistent with my tenses. 5. Adapt the pace and focus of my stories through using a range of sentence types and lengths. 6. Use paragraphs to move on the action in my writing and to create emphasis.
Learning Journey – lesson title and main activities	
<p>1 – Introduction to myths and then Odysseus (the Sirens and the Cyclops)</p> <p>Introduction to myths and classical journeys. Exploring students’ own journeys, and those of their family members. Students are then introduced to Odysseus’s journey and will practise both oral story-telling and descriptive writing techniques by re-imagining key moments and a range of perspectives (for example, the lotus-eaters).</p>	
<p>2 – Scheherazade and the Tales from the Arabian Nights</p> <p>Students will explore the role of female characters in classical myths and consider how artists and writers have responded to characters such as Penelope as she waits for Odysseus. They will also consider how contemporary writers and poets such as Margaret Atwood and Carol Ann Duffy have explored female perspectives, and imagine new dialogues between female mythical characters, such as Penelope and Scheherazade (from the Arabian Nights).</p>	
<p>3 – Theseus and the Minotaur</p> <p>Exploring the story of Theseus, Ariadne and the Minotaur and writing a reading and responding to a description of what Theseus saw when he entered the labyrinth by modern novelist Alan Gibbons. Students will also explore the feelings of the Minotaur through a monologue/soliloquy of their own.</p>	
<p>4 – Daedalus and Icarus</p> <p>Students will retell the story of Daedalus and Icarus in narrative form having used a series of artworks as building blocks for the plotline. They will then re-tell part of the story, focusing on the choices they make and how they might bring the narrative to life as vividly and engagingly as possible for a reader.</p>	
<p>5 – Phaethon and Helios</p> <p>Students are introduced to the myth of Phaethon and Helios and have the chance to imagine and describe Phaethon’s journey on Helios’s chariot and also write their own epitaph for Phaethon. They will compare a prose re-telling of the journey with a version written in verse. Students will also have the chance to re-tell the story of the ‘metamorphosis’ of Phaethon’s grief-stricken sisters.</p>	
<p>6 – Prometheus bringing fire to mortals from Mount Olympus</p> <p>Students are introduced to the myth of Prometheus and the use of fire as a figurative device (symbolism). The focus is writing descriptive passages of the story.</p>	
<p>7 – Dante’s Inferno – a travel guide to the underworld</p> <p>Students create the voice of a travel guide showing off the different circles of the Inferno, transforming the texts into an unexpected genre.</p>	

How will I be assessed at the end of this unit?

Midway task – A piece of descriptive writing capturing a moment or a scene from a famous mythological story.

End of Unit Task – A redrafting of a key piece of work.

Key Vocabulary and terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Description Pathetic Fallacy Imagery Settings Problems and resolutions Allegory Hyperbole	Creating a myth or a section of a myth inspired by those read and enjoyed in the unit Close analysis of story-telling features and description A re-telling of how Prometheus gave fire to man or another creation myth, replicating the style of myth tellers.	Explore different myths across different cultures Wider reading: - Maz Evans - <i>Who Let the Gods Out</i> - Leon Garfield – <i>The God Beneath the Sea</i> - Rick Riordan – <i>Percy Jackson series</i>	<ul style="list-style-type: none"> • The cover sheet has all essentials details of the unit • Your class teacher is always available • The school library has a collection of myths