

***Mortal Engines* by Philip Reeve**

[English, Year 8, unit 1 of 5]

What previous learning am I building on?	What am I learning that is new?		
Characterisation – understanding characters The Yr 7 novel (<i>Two Weeks with the Queen</i>) introduces understanding of narrative structure, character development and reading comprehension skills. Inferences skills through discussion. Using quotations in our writing to support points. Exploring the development of plot / characters / themes.	By the end of the unit, I will be able to: 1. Comment on how writers develop characters across a longer novel. 2. Comment on how writers develop settings to tell a story using carefully selected details. 3. Trace important themes across a longer novel. 4. Explore how a novel might comment on bigger issues in society and how we live. 5. Pinpoint details in language that illustrate an argument I am making. 6. Develop my planning skills (e.g. mind mapping, annotations, grouped points, varied paragraph openers, etc.)		
Learning Journey – lesson title and main activities			
1 Establishing the opening of a story – character and setting focus.			
Introduction to the genre of dystopia through the opening of the story. Students begin to think about the mood and atmosphere created using descriptive language and analyse how it creates meaning.			
2 Building understanding of the dystopian world of the novel and its rising conflict			
Exploring the writer’s use of parallel narrative and begin to detect themes being developed. Students are encouraged to form personal opinions on characters through closer analysis of the writer’s language.			
3. Digging deeper creatively – characterisation			
Students re-write a section of the chapter from a different character’s perspective – exploring voice, tone and demonstrating their understanding of a character through details like symbolism. Students explore the developing relationship between key characters.			
4. Development of themes and big ideas			
Thinking about how themes like conflict are developed through the introduction of new characters. Exploring links between our world and the world of the novel – building on ideas on power and hierarchy within a society.			
5. Building on our analytical skills			
Looking closely at key moments and completing close analysis (e.g. of the ‘Hunting Ground’) and practising choosing appropriate quotations to support ideas and embed them in their writing.			
6. Comparison			
Students are introduced to comparative writing techniques and compare moments from the beginning of the novel – while they continue to develop character understanding and impacts of events within the plot.			
7. Final reflection			
Thinking about the most important theme to students and using their understanding of the novel to support their points.			
How will I be assessed at the end of this unit?			
End of unit assessment:			
An essay-style response to an extract from the novel and statement. This will build on feedback from an earlier midway task.			
Specialist vocab terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Parallel narratives Characterisation Symbolism Protagonist Imagery Dystopia Utopia Hero/villain Barbaric / civilised Post-apocalyptic Anarchy	A piece of imaginative writing in role as a character from the novel An exploration of <i>Mortal Engines</i> as a dystopian novel (1-2 pages in class book) Analytical writing about the presentation of certain characters in the novel.	Read the other books in the series or the prequel: <i>Predator’s Gold</i> , <i>Infernal Devices</i> and <i>A Darkling Plain</i> Other dystopian novels include series, such as: <i>The Hunger Games</i> <i>Divergent</i>	- The student cover sheet has all the essentials details of the unit - My class teacher is always available - My form tutor can help start a learning conversation when I am not feeling confident - Each other – developing skills of discussion within mixed attainment classes

We recommend that you do
no pre-read any of our class
novels as preparation

Modern Poetry: Diverse voices on the theme of growing up and change

[English, Year 8, unit 2 of 5]

What previous learning am I building on?	What am I learning that is new?
Ekphrastic poetry unit (Yr7) Interpreting how meaning is made in poetry through imagery, voice, rhythms etc Making arguments about a poem's overall meaning. Embedding short quotations from a poem to support an idea/ interpretation. Comparing how poems present ideas.	By the end of the unit, I will be able to: 1. Express my own thoughts and feelings about poetry, using short, selected quotations from the poems to support my ideas. 2. Write a persuasive response to a poem that builds an argument throughout. 3. Show how poets' use of figurative language (metaphor, simile, imagery) shapes their presentation of ideas. 4. Compare how poets present a common theme or idea through their choices. 5. Write poetry that reflects my growing understanding of the form from the poems I have studied.
Learning Journey – lesson title and main activities	
1 Introduction to poetry 'What is a poem anyway?' Students look at how line breaks, rhythm and structure contribute to poems. Looking at parallels and patterns through different examples (taken from adverts, idioms and short poems, etc). Introduce the theme of relationships and investigate how a poem's structural and language choices convey attitudes towards relationships.	
2 'You're' – Sylvia Plath Students annotate a stanza each using guide question and then feed back to class. Individually, students then answer a question about the 'strangeness of pregnancy' using their stanza and/or ideas from another stanza to support.	
3 'Full Moon and Little Frieda' – Ted Hughes Students focus on imagery and sound in this poem to explore how these poetic features are used to immerse the reader, conjure a world and capture a moment in a relationship between a parent and child.	
4. Growing up – 'Speed Dating' poems We present a variety of poems that use a range of perspectives to explore the experience of growing up. At this point, we introduce a comparative element: students 'speed date' in role as poems, then write in role as one of the poems to another.	
5. 'I Wanna Be Yours' – John Cooper Clarke Exploring ideas surrounding conventional notions of romantic love and using the poem to explore how mundane objects can be used to represent these feelings and convey a humorous perspective. We compare different performances and encourage students to think about the impact of interpretive choices.	
6. 'Valentine' – Carol Ann Duffy We explore a poem that uses an unconventional and surprising image to challenge clichéd notions of love. We invite students to build on their learning from the previous poem, and to compare poets' playful approaches.	
7. 'Sounds of the Day' – Norman MacCaig Students explore a moving poem which offers a series of images to suggest the feelings of loss that intensify and build after a departure. Students closely annotate and notice shifts in feeling created by the introduction of each new image, paying particular attention to a final devastating image. We teach good practice in considering endings and comparing to openings.	
8. End of unit: 'Mother to Son' – Langston Hughes Students write a response to this poem. As part of the preparation, we show a performance of the poem and consider it in its broader political context. We direct their attention particularly to the extended metaphor and use of dialect.	
How will I be assessed at the end of this unit?	

End of unit assessment:

An extended piece written in response to a poem, centred on a theme discussed in the unit.

Specialist vocab terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Comparison/ voice/ theme/ image/ stanza/ metaphor/ simile/ speaker/ tone/ attitude/ line	A 'speed dating' letter written from one poem to another, explaining why you are/are not a suitable match. Writing a poem inspired by a portrait. A series of original poems that explore how to use imagery and figurative language A well annotated copy of at least two poems demonstrating a range of ideas from peers in the class	Books to borrow / buy: <i>The Rattle Bag</i> , Seamus Heaney and Ted Hughes <i>Under the Moon and Over the Sea</i> , John Agard	- The student cover sheet has all essentials details of the unit. - My class teacher is always available, and my classmates. - Models of writing by former Yr 8 students can be shown you.

Non-fiction – Personal Perspectives through Time

[English, Year 8, unit 3 of 5]

What previous learning am I building on?	What am I learning that is new?		
Autobiography unit (Yr7) Shaping my personal experiences into an engaging narrative for others to read. Exploring different types of writing such as letters and diaries.	By the end of this unit, I will show I can: 1. Shape my ideas and opinions into a range of different non-fiction genres. 2. Adapt a broad range of strategies to express arguments and opinions. 3. Write with precision and control in varied sentence structures. 4. Structure a piece of non-fiction writing appropriately to make it more convincing. 5. Identify differences and overlaps between arguing, describing, informing and exploring.		
Learning Journey – lesson title and main activities			
1. The Blitz Exploring an archive of collected essays by Hull school children documenting their experiences of the Blitz during WW2, leading to the writing of a report for a school newspaper offering a personal response to these essays. 2. Stories of the ‘Windrush Children’ Reading extracts from interviews with people whose families were part of the ‘Windrush Generation’ which have been collected in a recent anthology (<i>Mother Country: Real Stories of the Windrush Children</i>), leading to broader reflections on the role of migration in society and finally a piece of autobiographical writing inspired by the anthology. 3. Space exploration Introduction to the ‘space race’ through a child’s letter to a ‘top’ government official; class reading of personal accounts of the moon landing leading to reflections on moments of collective hope in society; finally, an article by a space scientist exploring what inspired their career choice, which leads to the writing of an article for Newsround about someone who has inspired us. 4. Social issues today – raising our voices Starting with a child’s letter in response to nuclear fears in the 1980s, students will go on to look at an open letter to a newspaper by young people concerned by the impact of climate change, and then move on to consider social and political issues that matter to them today. This will culminate in the writing of a letter to a politician or school governor about an issue that matters, demonstrating an ability to explain, describe and persuade in a single text.			
How will I be assessed at the end of this unit?			
End of unit assessment: At least two edited and redrafted non-fiction tasks from different genres of non-fiction writing and with different purposes.			
Key Vocabulary and Terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?

Open letter/ tone/ essay/ target audience	Reading a response to a speech written by a former Year 11 student about the impact of the Windrush generation on UK music culture. Complete writing a letter to a 'Top Somebody' inspired by an Australian school student's letter. Research homework to discover new things about a person who has inspired you, ahead of writing an article.	Read more non-fiction texts, for example on the Newsround website and other BBC forums, the <i>Guardian</i> site. There are also many good YA novels set in contexts that will illuminate your studies. Modern examples are <i>Windrush Child</i> by Benjamin Zephaniah, <i>Cosmic</i> by Frank Cottrell Boyce, the <i>Wild</i> series by Piers Torday, Jamila Gavin's <i>Wheel of Surya</i> trilogy.	- The student cover sheet has all the essentials details of the unit. - My form tutor can help start learning conversation when I am not feeling confident - Each other – developing skills of discussion within mixed attainment classes - Talk to your family and extended family, ask questions about their lives and their experiences of issues discussed in this unit.
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Short Stories – Colliding Worlds

[English, Year 8, unit 4 of 5]

What previous learning am I building on?	What am I learning that is new?
Class novels in Years 7 and 8. Plotting and narrative choices including how tension is built across a text. Conveying atmosphere, setting and character through language choices. Themes: how these are developed across a text.	By the end of the unit, I will be able to: 1. Build and develop a credible character using a range of devices such as dialogue and narrative voice. 2. Set out dialogue correctly. 3. Make stylistic choices about sentence structures and paragraphs to shape the narrative. 4. Use descriptive language to create a convincing setting. 5. Comment on the choices an author makes in their writing such as themes, characterisation, plotting and use of language.
Learning Journey – lesson title and main activities	
1. 'A Sound of Thunder' by Ray Bradbury Students explore how character is established, tension is built, language is used creative to describe setting and develop character, and wider philosophical ideas are raised in a short text. Students will have a chance to employ creative techniques (e.g. use of personification and imagery) to present their own pre-historic creature.	
2. 'The Wife's Story' by Ursula Le Guin Students will engage in a 'slow reveal' reading of this short text to consider a writer's structural choices and their impact: how the narrative perspective is hinted at but withheld by the writer to surprise and entertain the reader.	
3. 'Invisible Mass of the Back Row' by Claudette Williams Students will consider how this short text raises big questions about history, education, colonialism and identity. In terms of the writer's craft, students will consider the evocation of setting, the shifting between time and setting, and how these strategies enable the writer to explore wider questions of individual and cultural identity.	
4. 'The Boys' by Anton Chekhov A chance to read a short Russian story that explores the hopes and dreams of two boys through a single experienced – a compressed 'coming of age' story – with humour and tenderness. May inspire a piece of creative writing that draws on personal experience.	
5. 'Rip Van Winkle' by Washington Irving Students learn how an American writer combines the familiar and unfamiliar in a canonical short story to interesting effect and consider the relevance of political context to the story's possible message/ meaning. They then create a familiar setting of their own in an unfamiliar time (many years from now).	
How will I be assessed at the end of this unit?	

End of unit assessment:

Writing a short story inspired by one of the texts we have explored.

Key Vocabulary and Terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Theme/ dialogue/ character/ setting/ metaphor/ simile/ symbolism/ narrative perspective (1 st and 3 rd person) narrative voice	Complete a short piece of writing reflecting on the deeper themes of <i>ASOT</i> by Ray Bradbury. A piece of writing comparing some of the stories we have read and explaining which of them you prefer and why. Transforming a non-fiction article into a short story in any way you like (the article is titled: <i>The school day I'll never forget</i>).	Do not read our set stories in advance because that will spoil the fun and perhaps make you less attentive to detail. Do read around them. There are collections from many cultures and countries, e.g. Penguin's <i>Japanese Short Stories</i> or <i>Tales from the Caribbean</i>. Roald Dahl's short stories have twisting plotlines. <i>Inner City</i> by Tony Bradman has some good stories.	- The student cover sheet has all the essentials details of the unit. - Your teacher can share lots of student models with you, some of which have been published in <i>From the English Corridor</i>, the department magazine (see school website for links).

Commented [LD1]: Could there be a link to the small archive of magazines on the school website?

Drama and Literary Heritage: *Dr Faustus* by Christopher Marlowe (adapted for KS3 students)

[English, Year 8, unit 5 of 6]

What previous learning am I building on?	What am I learning that is new?
In Year 7, students studied <i>Hamlet</i> and learnt about performance choices, playscript conventions and how plays are structured through acts and scenes. We also discussed the tragedy genre, and looked at the protagonists' plotlines and character development. Dr Faustus explores themes of morality and ambition, pride and imagination, ideas that are explored in Shakespeare's play.	By the end of the unit, I will be able to: 1. Communicate my understanding of the play's conflicts and how these are shaped by contexts, such as understanding the time period in which it was first written. 2. Explore how the play establishes its tragic characters and how their plotlines are developed over the play. 3. Explore, in writing, the imagery and symbolism used to communicate with the audience. 4. Take on a character role in shared performance/reading and take on their identity in role-play to investigate ideas. 5. Closely examine an extract, quote and examine details from the dialogue and stage directions, to show my understanding of how it works as a piece of drama.
Learning Journey – lesson title and main activities	
1. The Supernatural – ideas from Elizabethan and Jacobean times	

A gallery walk of fine art images from across historical eras that present ideas about heaven and hell, and power and knowledge.			
2. Meet the protagonist at the ‘crossroads’ of his life Looking at first lines of play, Dr Faustus’s entrance and his discussion of his specialist studies options. The idea of the ‘Faustian pact’ is brought in and explored.			
3. Risking everything The play introduces the complex character of Mephistopheles and his story and then Dr Faustus engages in his fatal contract.			
4. Cosmic journeys The play takes us through Faustus’s travels through the cosmos and the increasing use of the voices of the Good and Bad Angel and the narrating Chorus is investigated. This develops the idea of possibilities of redemption. The pull of knowledge is investigated through character questioning.			
5. Wasted opportunities – satirical scenes The play’s action moves to the Holy Roman Empire and becomes more openly satirical and humorous. Students explore how Faustus becomes wrapped up in his absurd delights and appetites. We pinpoint Marlowe’s use of foreshadowing and discuss how he played to his Elizabethan audiences. The pageant of the ‘Seven Deadly Sins’, played for laughs, is acted out.			
5. Tussling for power – the final act The play moves towards its crisis point and ideas about power, what it looks like and where it lies are brought to the fore in a multi-character sequence of scenes that involve the whole class. Students practise close annotation of key passages and practise writing about the play’s use of language and staging to create high-tension drama.			
How will I be assessed at the end of this unit?			
End of unit assessment: An essay response to the question ‘What makes this scene such a dramatic moment in the play?’ to be completed as the end of year exam.			
Key Vocabulary and Terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Tragedy/genre/character (incl. minor)/dialogue/stage directions/audiences/dramatic irony/soliloquy/imagery incl. cosmic/settings/stage/ off stage/context/satire/chorus/aside/proxemics	Annotating a key extract from the play in response to a question. Theatre posters task. A written discussion on the idea of revenge.	If you wish to explore the ideas of ambition and responsibility in novel form, you could read <i>Frankenstein</i> by Mary Shelley, or the Oxford Playscripts dramatisation of it. For some contextual detail, try BBC Bitesize’s ‘Theatre, Shakespeare and the Arts’: https://www.bbc.co.uk/bitesize/guides/z28vdmn/revision/1	- The student cover sheet has all the essentials details of the unit. - You will read this play as a class and taking part in the dramatic reading/ performance will be invaluable. - If you need support with understanding how to embed quotations, look at this guide on BBC Bitesize: https://www.bbc.co.uk/bitesize/articles/zn2n8xs#z9j7wnb -

Speeches – What Matters to Me

[English, Year 8, unit 6 of 6]

What previous learning am I building on?	What am I learning that is new?
The Year 8 non-fiction unit ‘Personal perspectives through time’ introduced: How to structure a non-fiction piece of writing. Identifying how non-fiction writers use a range of strategies to engage their audiences. Shaping personal experiences into non-fiction compositions.	1. I can express my personal responses to a range of speeches and their different contexts. 2. I can identify different patterns in speeches and consider how they make their impact. 3. I can identify techniques such as descriptive and emphatic language and interpret their effect. 4. I can consider how an argument or opinion is structured and the impact of these choices. 5. I can organise my own ideas and present them in the form of a speech, using an appropriate register, style and diction. 6. I can use a range of techniques, such as humour, to engage an audience.
Learning Journey – lesson title and main activities	
1. Introduction to the Unit: ‘What Matters to Me’, Joseph H’s Yr 11 speech on his religion Students are introduced to the idea of the unit through an oracy activity where they interview each other about their interests, passions, values. They then read and listen to a speech by a past WES student exploring a subject that matters to him (religion) and consider their own opinions on his topic.	
2. Dua Lipa – the value of reading Students are introduced to two short speeches by Dua Lipa on the power of reading (one they will watch in performance) delivered at a Booker Prize ceremony, and reflect on the ideas she raises such as: the importance of literature in translation, how reading can immerse us in other worlds and cultures, reading as a form of connection. We will identify some of the strategies she uses to engage her audiences such as use of personal anecdote, and expression of personal opinion with emphatic language. This leads to a reflective writing task.	
3. Trent Reznor on the power of music (honouring The Cure) Students will watch an engaging speech where a musician honours his favourite band at a major international event, and consider the impact of art in their own lives (music or otherwise). There will be opportunities to deconstruct the speech and consider how the speechmaker uses a range of strategies to engage their audience (such as emotive language, personal anecdote). This leads to a task where students write the <i>opening</i> of a speech explaining why their favourite artwork/ song/ building/ other should be included in a ‘Hall of Fame’.	
4. Lupita Nyong’o on Black Women in Hollywood Students will watch a speech by actress Lupita Nyong’o where she honours the contribution of Black women in Hollywood. They will share personal responses to the speech, and consider how she raises important social, cultural and political questions, whilst also identifying techniques we have been noticing across the unit. Students write their own motivation speech aimed at a Year 6 audience.	
5. Mike Tyson – In Defence of Pigeons Students explore a surprising text where the boxer Mike Tyson defends the pigeon. They will consider how he draws on his own personal experiences to convey the meaning these birds have for him and the ways in which his relationship to them has enhanced his own life. There will also be a focus on expression and style, and the way the piece is structured. This leads to students considering which animal (real or imagined) they might defend or praise in a speech.	
6. Our Place in the Universe (this may be swapped into one of the slots above) Students will consider how a scientist uses a seminal image of earth as a prompt for a philosophical speech that reflects on the place of humans in the universe. This leads into a focus on delivery and performance, and practising these public-speaking skills. Students respond to their peers’ performances.	
How will I be assessed at the end of this unit?	
End of unit assessment: Students will write their own speech on ‘What Matters to Me’ showing they can shape it using some of the techniques and strategies they have identified in the range of speeches they’ve explored in class.	

Key Vocabulary and Terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
speaker/ audience/ purpose/ opinion/ anecdote/ rhetorical questions/ repetition/ patterns/ emotive appeal/ argument/ register/ diction/ gesture/ body language/ performance	An idea-gathering homework where students will collect ideas on a chosen topic ahead of writing a speech. Investigating and sourcing an important speech.	The internet holds many examples of speeches throughout history and from our own times. Try BBC Sounds for some contemporary ones. On Bitesize, find: https://www.bbc.co.uk/bitesize/articles/z6c48hv, a discussion of history-making speeches. The <i>Guardian</i> also has a 'great speeches' collection.	- The student cover sheet has all the essentials details of the unit. - Your drama teacher will be able to help with voice production and delivery skills.