

CORE STRATEGIES

“Read like a writer; write like a reader”

All students will have the same quality of provision and range of experiences across each year group through embedding the following structures into schemes of learning for the delivery of specific skills linked to the GCSE exams.

In Key Stage 3, the core strategies are applied to a range of texts and make a full range of literary conventions available through a broad diet of text choices which can be adapted for the needs of individual classes and learners, although themes and forms are prescribed for consistency.

Across all year groups, students are encouraged to consider the reciprocal relationship between reading and writing skills in order to develop and apply their understanding, while also considering the transferability of English skills across the curriculum. This is embodied in the phrase ‘read like a writer; write like a reader’, which is to be embedded in all English classroom practice.

Curriculum Overview

	Autumn	Spring	Summer
Year 7	A Midsummer Night’s Dream Myths and Fairy Tales	Novel Study (Historical Realism) Non-Fiction Reading and Writing	Personal Journeys Writing Fiction (Short Stories)
Year 8	Novel Study (Fantasy & Allegory) Sci-Fi, Fantasy and Allegory	Macbeth Non-Fiction (Gender Roles)	World Journeys Writing Fiction (Poetry)
Year 9	Novel Study (Modern Realism) Writing Fiction	Poetry and Philosophy Critical Non-Fiction	Jekyll and Hyde The Gothic, Ghosts and Suspense
Year 10	An Inspector Calls Non-Fiction Writing	Poetry Anthology Non-Fiction Reading	Language Exam Skills Jekyll and Hyde Revisit Class Reader
Year 11	Romeo and Juliet Language Paper 1	Revision of Literature Language Paper 2	

Core Strategies Structure

Each skill represents the minimum expected level for students at the end of the year. Once a skill is mastered at the basic level, teachers will expand as appropriate for the class and individuals concerned.

YEAR 7	
Reading	Class Reader Genre: Historical Realism
Responding to texts	- What/How/Why/Opinion structure
AO2 –	- PEE structure (select and retrieve appropriate textual references) - extended answers exploring connotations
AO3 –	- introducing context to responses - introducing comparison of texts
AO4 –	- expressing ideas about a text - exploring writer’s intention - understanding what a theme is
Writing	Literacy Focus: Basic Accuracy
AO5 –	- introducing structures and securing paragraphing (TiP ToP) - awareness of matching TAP (tone, audience, purpose) - descriptive devices (senses, adjectives, adverbs) - FORECAST basics
AO6 –	- basic punctuation (capitals, full stops, commas) - basic sentence structures - sentence structures for effect
Literary Conventions	
Fiction –	- conventions of fairy tales, myths and historical prose fiction - introducing poetic conventions and devices - 5-part prose fiction story structure
Non-Fiction –	- conventions of articles, speeches and historical sources - FORECAST devices (as appropriate to task) - ethos, pathos, logos
Oracy	
Speaking and Listening –	- Desert Island Discs form tutor speeches - ethos, pathos, logos - introducing ‘talk training’ for the classroom
Embedding Learning	
Explicit Revision Techniques –	- dual-coding - retrieval practice

Year 7 Class Reader Text Choice Examples
Private Peaceful - Michael Morpurgo Witch Child - Celia Rees At the Sign of the Sugared Plum – Mary Hooper Once – Morris Gleitzman Oliver Twist – Charles Dickens The Secret Garden – Francis Hodgson Burnett The Boy in the Striped Pyjamas – John Boyne

YEAR 8	
Reading	Class Reader Genre: Fantasy and Allegory
Responding to texts	- What/How/Why/Opinion structure
AO2 –	- PEER structure (focus on reader response) - extended answers exploring connotations - beginning to identify techniques
AO3 –	- PECE/PECR structure (focus on reader response/effect of contexts) - linking context to effect and impact - developing comparison of texts
AO4 –	- introducing TIES – specifically related to use of place and time in a text - explicit discourse about intention - developing personal opinions
Writing	Literacy Focus: Creating Effects
AO5 –	- securing paragraphing (TiP ToP) - matching a range of TAP (tone, audience, purpose) for impact - descriptive devices (simile, personification) - devices for effect
AO6 –	- punctuation (semi-colon, colon) - secure range of sentences - placement of sentence variety
Literary Conventions	
Fiction –	- short story structures - conventions of fantasy, science-fiction, allegory - symbolic representation
Non-Fiction –	- conventions of letters, bias in articles - FORECAST devices (as appropriate to task) - ethos, pathos, logos
Oracy	
Speaking and Listening –	- performance of poetry and dramatic reading - ethos, pathos, logos - embedding ‘talk training’ in group work
Embedding Learning	
Explicit Revision Techniques –	- dual-coding - retrieval practice - concrete example/elaboration

Year 8 Class Reader Text Choice Examples
Animal Farm – George Orwell The Hunger Games – Suzanne Collins Lord of the Flies – William Golding Treasure Island – R.L. Stevenson Cirque Du Freak – Darren Shan Miss Peregrine’s Home for Peculiar Children – Ransom Riggs Artemis Fowl – Eoin Colfer

YEAR 9	
Reading	Class Reader Genre: Modern Realism
Responding to texts	- What/How/Why/Opinion structure
AO2 –	- PETER structure (select and retrieve appropriate textual references) - extended answers exploring connotations
AO3 –	- PEACE structure - linking of context to textual reference - developing structure for comparison of texts
AO4 –	- TIES – structure and events - introducing critical responses - evaluation of writer’s methods
Writing	Literacy Focus: Coherence
AO5 –	- structuring whole texts – cohesion between paragraphs - exploring cohesive devices (extended metaphor, symbolism and motif) - developing sense of genre in writing
AO6 –	- punctuation (brackets, dashes) - wide variety of sentences for cohesion and effect
Literary Conventions	
Fiction –	- conventions of post-1980 literature, Bildungsroman, gothic, ghost stories - long-form structural techniques (frame narrative and epistolary) - non-conformist poetry
Non-Fiction –	- conventions of biography/autobiography, literary non-fiction, editorial - philosophical and critical theory - FORECAST devices (wider range) - ethos, pathos, logos
Oracy	
Speaking and Listening –	- presentations as groups and individuals - ethos, pathos, logos - ‘talk training’ for spoken presentations
Embedding Learning	
Explicit Revision Techniques –	- dual-coding - retrieval practice - concrete examples/elaboration - spaced practice

Year 9 Class Reader Text Choice Examples
<p>The Bone Sparrow – Zara Faillon Tell Me No Lies – Malorie Blackman To Kill A Mockingbird – Harper Lee Boys Don’t Cry – Malorie Blackman Refugee Boy – Benjamin Zephaniah/Lemn Sissay The Truth About Leo – David Yelland Trash – Andy Mulligan</p>

YEAR 10-11	
Reading	Class Reader: Enrichment
Responding to texts	- What/How/Why/Opinion structure
AO2 –	- PETER structure (developing for specific purposes – PETETER etc) - alternative interpretations - layers of meaning - beginning to remove framing
AO3 –	- PEACE structure - secure and close comparisons - beginning to remove framing
AO4 –	- TIES - ‘preparedness’ – drawing ideas together - critical and evaluative responses
Writing	Literacy Focus: Crafting
AO5 –	- structures for impact and specific effects linked to TAP - weaving of devices to create layers of meaning - crafting, editing and redrafting for precision and clarity
AO6 –	- full range of punctuation - SPaG for effect as well as accuracy
Literary Conventions	
Fiction –	- conventions of 19 th Century fiction (gothic, social realism, detective/mystery, comedy of manners) - wide range of poetical structures and conventions - impact of form - impact of contexts
Non-Fiction –	- structured comparison across platforms - full range of text types and forms considered - ethos, pathos, logos - FORECAST (full range)
Oracy	
Speaking and Listening –	- classroom talk encouraged to be academic - mentorship, debating and negotiating skills - spoken language component
Embedding Learning	
Explicit Revision Techniques –	- dual-coding - retrieval practice - concrete examples/elaboration - spaced practice - interleaving

Year 10 Class Reader Text Choice Examples
DNA – Dennis Kelly Of Mice and Men – John Steinbeck The Diary of a Young Girl – Anne Frank The Woman in Black – Susan Hill A Taste of Honey – Sheila Delaney The Outsiders – S.E Hinton Brave New World – Aldous Huxley

