

**Autumn 1: The Human Condition and Experience – Dickens**

			<b>Lesson Focus</b>	<b>Homework</b>	<b>Assessment</b>	<b>Enrichment</b>
Autumn 1	02.09.21	Week 1 (2 days)	<p><i>Enquiry Question: How does Dickens present suffering in the 19<sup>th</sup> Century?</i></p> <p><b>Oliver Twist's birth</b> and the death of his mother: Reading for Meaning and The Art of Noticing. Understanding the concept of human suffering. Reading context through the text – Barbara Bleiman method.</p> <p><b>Oracy:</b> What stories do you know about orphans? What do you already know about stories about orphans? What tends to happen, who do they tend to meet?</p>	<b>Reading:</b> Dickens and Victorian England	<b>Connect based knowledge recall</b>	Canonical literature – cultural capital.
	06.09.21	Week 2	<p><i>Enquiry Question: How does Dickens present suffering in the 19<sup>th</sup> Century?</i></p> <p><b>Oliver Twist's birth</b> and the death of his mother: continued reading for meaning.</p> <p>Key words: universal, sorrow, suffering, burden, injustice, context.</p> <p><b>Oracy:</b> Discuss reactions to Oliver's birth using prompt questions.</p>	<b>Wider Reading:</b> William Blake 'Songs of Innocence and Experience' with some contextual background information. Structured and scaffolded with questions.	<b>Connect based knowledge recall</b>	Wider reading hwk – cultural capital through exposure to commonly referenced text.
	13.09.21	Week 3	<p><i>Enquiry Question: How does Dickens present suffering in the 19<sup>th</sup> Century?</i></p> <p>Extract - <b>Oliver Twist's birth</b> Focus: Reading for Meaning and understanding that methods have meaning.</p> <p><b>Oracy:</b> Using questions displayed to talk about novel so far – deeper thinking and interrogation of text.</p>	<b>Non-Fiction writing:</b> Boxing to Argue – letter of complaint to the workhouse where Oliver was born and his mother died.	<b>Connect based knowledge recall</b>	Salter Scholar opportunities to write for pleasure.
	20.09.21	Week 4	<p><i>Enquiry Question: How does Dickens present suffering in the 19<sup>th</sup> Century?</i></p> <p>Oliver Twist extract: <b>Oliver asks for more.</b> Focus: Methods have meaning and Writer's Intent.</p> <p><b>Oracy:</b> Reactions to the text. Thoughts, feelings, questions.</p>	<b>Wider Reading:</b> Ragged Schools non-fiction account of a teacher. Structured and scaffolded with questions.	<p><b>Connect based knowledge recall</b></p> <p><i>How does Dickens present suffering in the 19<sup>th</sup> Century? (key assessed task)</i></p>	

	27.09.21	Week 5	<p><i>Enquiry Question: How does Dickens present suffering in the 19th Century?</i></p> <p>Oliver Twist extract: <b>Oliver asks for more.</b> Focus: Methods have meaning and Writer's Intent.</p> <p>Analysing Dickens' methods. Providing feedback.</p>	<b>Creative Writing:</b> Write a description of the ragged school from the perspective of a student.	<b>Connect based knowledge recall</b>	Cultural capital through widely referenced text.
	04.10.21	Week 6	<p><i>Enquiry Question: Why does Dickens present suffering in the 19th Century?</i></p> <p><b>Nicholas Nickleby</b> <b>Oracy:</b> What makes a good headteacher? What makes a good education?</p> <p>Nicholas Nickleby meets Mr Squeers. Methods have meaning and Writer's Intent. Links to Dickens' intent and context.</p>	<b>Wider Reading:</b> 19th Century Context – consolidation. Structured and scaffolded with questions.	<i>Why does Dickens present suffering in the 19th Century?</i>	Cultural capital through breadth – reading outside of focus text.
	11.10.21	Week 7	<p><i>Enquiry Question: Why does Dickens present suffering in the 19th Century?</i></p> <p><b>Nicholas Nickleby meets Mr Squeers.</b> Methods have meaning and Writer's Intent. Links to Dickens' intent and context.</p>	<b>Vocabulary and Spelling</b> (GL format) on vocabulary learnt on the scheme of work.	<b>Connect based knowledge recall</b>	Cultural capital through breadth – reading outside of focus text.
	18.10.21	Week 8	<p><i>Enquiry Question: How is suffering relevant to today's society?</i></p> <p><b>Assessment week</b> <b>Oracy,</b> debate and opinion based non-fiction reading. Child poverty in 21st Century Britain.</p>	<b>Wider Reading:</b> suffering in our world today – article on child refugees with questions.	<i>Assessment of Learning so far (Focus, Oliver's Birth).</i> <i>Contextual knowledge</i> <i>Ability to use supporting evidence</i> <i>Ability to comment on the effects of methods</i>	Oracy and debate.
<b>Autumn 2: The Human Condition and Experience – Dickens</b>						
Autumn 2	01.11.21	Week 9	<p><i>Enquiry Question: What are methods and how are they used to create meaning?</i></p> <p><b>Mini Knowledge Test (low stakes)</b> Poor Law, Workhouses. Why was it hard to leave a workhouse? Why did Dickens care about raising awareness? Oliver Twist. Nicholas Nickleby. Dickens' messages and intentions.</p>	<p><b>Vocabulary:</b></p> <p>Corruption Exploitation Cruelty Neglect Abuse Prejudice Injustice</p>	Low stakes testing – mini knowledge quiz.	Closing the vocabulary gap through hwk which is then embedded in class.

		<p>Explain that Oliver leaves the workhouse. Why is Oliver <b>vulnerable</b>?  <b>Oliver meets The Artful Dodger</b> and goes on 'A Journey through London'.          Analysis of these extracts – dialect, presentation of The Artful Dodger.          Analysis of setting description of London.</p> <p><b>Oracy:</b> Say it in 60. Using vocabulary displayed to talk about novel so far and Dickens' characters and messages.</p> <p>Model writing topic sentences.</p>	<p>Vulnerable          Miserly          Parsimonious          Social Novelist          Villain          Antagonist          Antithesis          Archetype          Convention</p>		
08.11.21	Week 10	<p><i>Enquiry Question: How does Dickens use methods to create meaning?</i></p> <p>The creation of Villains. Explicitly teach meaning of villain.          Archetype of a villain – conventions.  <b>Meeting Fagin.</b>          Identify devilish imagery of holding a fork over the heat of the oven and having red hair – villainous.</p>	<p><b>Oliver Twist Plot Summary Comprehension questions</b></p>	<p><i>Formative: How does Dickens present Fagin as villainous?</i></p>	<p>Wider knowledge – the devil/ Satan.</p>
15.11.21	Week 11	<p><i>Enquiry Question: How does Dickens use methods to create meaning?</i></p> <p>Explain that final assessment will be on Bill Sikes.</p> <p><b>Bill Sikes – extract 1.</b>          How is Bill introduced as a cruel and violent character? Animalistic imagery, cruelty towards dog,          Highlighter skills, skimming and scanning.          How to find quotations and use them to support topic sentences.          Analytical verbs.</p> <p><b>Oracy:</b> Debate statements about the text/ characters/ Dickens. Harkness circle.</p>	<p><b>Wider Reading: Literary Villains Response questions.</b></p>	<p>Low stakes knowledge testing.</p>	
22.11.21	Week 12	<p><i>Enquiry Question: Why does Dickens use methods to create meaning?</i></p> <p><b>Bill Sikes</b> – 'Keep Quiet you warmint' extract. The creation of a villain.          Characterisation. Antagonist. Menacing.</p>	<p><b>Wider Reading: Crime and Punishment in the Victorian Era (Context) Quiz in class.</b></p>		

		<p>How to write analytical paragraphs. Modelling of writing – analysis of extract and how Sikes is presented as a villain.</p> <p>Can villains also be victims? Bill, Nancy, Fagin are all criminals in the eyes of the law but also victims of society – no support for the poor.</p> <p><b>Oracy:</b> Say it in 60. Using vocabulary displayed to talk about the characterisation of Bill Sikes.</p> <p><b>Breaking In</b> Dickens illustrates his belief that poverty leads to crime. Oliver would rather die than commit a crime. Corrupted and exploited. How to find quotations and use them to support topic sentences. Highlighter skills. Skimming and scanning.</p> <p>Link knowledge from homework.</p> <p><b>Oracy:</b> Say it in 60. Using words displayed to talk about novel so far.</p>			
29.12.21	Week 13	<p><i>Enquiry Question: Why does Dickens use methods to create meaning?</i></p> <p><b>Fagin's Revenge</b> Fagin as a selfish villain – he wants Bill to kill Nancy quietly so that he doesn't get caught. Model how to find quotations and use them to support topic sentences. Analysis of methods. Consideration of writer's intent.</p> <p><b>Oracy:</b> Hot air balloon – who gets to stay in the basket? Bill Sikes, Fagin, Oliver, Artful Dodger.</p>	<b>Wider Reading: British Library Crime in Oliver Twist Quiz in class.</b>		Cultural capital through exposure to wider reading from respectable sources.
06.12.21	Week 14	<p><i>Enquiry Question: Why does Dickens use methods to create meaning?</i></p> <p><b>Fatal Consequences</b> Analysis of Bill as a brutal and heartless character. What messages does Dickens convey through <i>Oliver Twist</i>? How to write analytical paragraphs.</p> <p><b>Oracy:</b> Harkness circle to discuss Dickens' messages and intentions.</p>	<b>Tier 2 Vocabulary embedding activity. Task to fill in.</b>		

	13.12.21	Week 15	<p><i>Enquiry Question: Why does Dickens use methods to create meaning?</i></p> <p><b>Assessment week</b></p> <p>What does Dickens use <i>Oliver Twist</i> to convey ideas about? Why does Dickens highlight these messages?</p> <p><b>Oracy:</b> Debating statements about Dickens' messages and intentions.</p>	<b>Catch up on any missed from Autumn 1 and 2 Literacy Specific Areas of Weakness</b>	<p><i>Summative: How does Dickens present Bill Sikes as a villain?</i></p> <p><i>Tiered approach to assessment – knowledge questions, vocabulary, broken down analysis followed by open ended analysis 'essay' question.</i></p>	
<b>Spring 1: Heroes and Villains</b>						
Spring 1	03.01.22	Week 16	<p><b>Introduction to Heroes and Villains:</b> What makes a successful hero and a successful villain? What are the key features of hero and villain stories? Why are heroes and villains needed in stories and how do they link to conflict?</p>	<p>Spellings and Revision of Key Knowledge from knowledge organiser.</p> <p>Villain, Hero, Conversation, Credible, Critic, Criticise, Cupboard, Debt.</p> <p>Find an image of a famous hero and famous villain. Label them with key characteristics of a hero and villain in stories.</p>	Low stakes testing	
	10.01.22	Week 17	<p><b>Describe Setting:</b> How do we describe settings successfully? How are settings intrinsically linked to character? Recap descriptive devices. Watch and analyse extracts from 'A Series of Unfortunate Events.' Apply knowledge to writing descriptive settings.</p>	<p>Spellings and Revision of Key Knowledge from knowledge organiser.</p> <p>Heroic, Villainous, Deceitful, Decisions, Definitely, Nemesis.</p>	<p>Write the opening of a new superhero novel which must begin with a detailed description of the setting.</p> <p><b>AO5 AO6</b></p>	
	17.01.22	Week 18	<p><b>Characterisation:</b> How do we write to describe villains? Recap descriptive devices. Watch and analyse extracts from 'The Dark Knight' looking at descriptions of The Joker. How can we apply this to our own characters?</p>	<p>Spellings and Revision of Key Knowledge from knowledge organiser.</p> <p>Dastardly, monstrous, Dependable, Description, Develop, Difference, Disappear, Disappoint.</p> <p>Create a drawing of your own villain that you described in class and label this their key characteristics.</p>	Low stakes testing	
	24.01.22	Week 19	<p><b>Characterisation:</b> How do we write to describe heroes? Recap descriptive devices. Watch and analyse extracts from 'The Hobbit' looking at descriptions of Bilbo</p>	<p>Spellings and Revision of Key Knowledge from knowledge organiser.</p>	Low stakes testing	Opportunities to write creatively and for pleasure.

			Baggins. How can we apply this to our own characters?	Ruthless, comeuppance,, Disapprove, Discussion, Disease, Disgraceful, Dividend, Division		
	31.01.22	Week 20	<b>Tense and Perspective:</b> How does tense and perspective contribute towards the atmosphere of a story? Watch and analyse extracts from a range of texts and films written in different perspectives. Apply to own writing.	Spellings and Revision of Key Knowledge from knowledge organiser.  Metaphorical, Treacherous, Doubt, Effect, Embarrassed, Endurance and Enlighten.	Rewrite an original text from a different perspective and tense.  <b>A05 A06</b>	
	07.02.22	Week 21	<b>Story Structure:</b> Recap story structure and introduce the use of a flashback. Write using trigger for a flashback.	Spellings and Revision of Key Knowledge from knowledge organiser.  Tyrant, courage, Enough, Exaggerate, Excellent, Excrete, Excretion, Excusable.  Research 10 ambitious pieces of vocabulary you will use in your story and include their definitions.	Write a flashback using a trigger for the flashback.  <b>A05 A06</b>	
<b>Spring 2: Cultural Perspectives Poetry</b>						
Spring 2	14.02.22	Week 22	<b>Introduction to Poetry: Unseen Poetry Skills</b>  Reading of Island Man by Grace Nicholls  Key questions: What happened? How does the speaker feel about it? How does the speaker want the reader to feel?  Develop independent responses to a poem.	<b>Wider Reading:</b> Article from Water Aid Charity. Use the article to analyse for 'Boxing to Argue' features.  <a href="https://www.wateraid.org/uk/donate/donate-to-wateraid-today?gclid=CjwKCAjwmeilBhA6EiwA-uaeFVrHlv-aijXv1ih8a9H0eDDv35sE8kCJuNB1lg8Xup30wLHzEHqBhoCjNsQAvD_BwE&amp;gclid=aw.ds">https://www.wateraid.org/uk/donate/donate-to-wateraid-today?gclid=CjwKCAjwmeilBhA6EiwA-uaeFVrHlv-aijXv1ih8a9H0eDDv35sE8kCJuNB1lg8Xup30wLHzEHqBhoCjNsQAvD_BwE&amp;gclid=aw.ds</a>  <b>Spelling:</b> metaphor simile alliteration onomatopoeia personification	Low stakes testing of poetic devices.  Spellings to be self-assessed when used in the lesson.	Video clips of the poems read by the poets and interviews with them that explore their background and writers' intent.
	28.02.22	Week 23	<b>Blessing by Imtiaz Dharker</b>  Key questions: What happened? How does the speaker feel about it? How does the speaker want the reader to feel?  Understand how the writer uses language to convey ideas about the	<b>Creative Writing:</b> Write a letter to government requesting support for developing countries to ensure clean water supply. Use information from previous homework to support the writing process. (Boxing to Argue)  <b>Spelling:</b> metaphor simile alliteration onomatopoeia personification	Low stakes testing through connect tasks  Spellings to be self-assessed when used in the lesson.	Cross –curricular links with Geography.  Interview with Imtiaz Dharker

		<p>precious nature of water and its links to poverty.</p> <p>Links made to Bombay, the slums and Imtiaz Dharker's biographical information for context.</p>	<p>Revision of Key Knowledge from knowledge organiser.</p>		
07.03.22	Week 24	<p><b>Blessing by Imtiaz Dharker</b></p> <p>Develop understanding of what is meant by structure of a poem. Identify and use subject terminology linked to structure.</p> <p>Key question: Why has the poet structured the poem in this way?</p> <p>Understand how Dharker uses structure to convey ideas about water in 'Blessing.'</p>	<p><b>Wider Reading:</b> Extract from I am Lion by Saroo Brierley</p> <p><b>Spelling:</b> culture identity perspective national tradition</p>	<p><b>How does Dharker use structure to present water in 'Blessing?' (AO1 AO2)</b></p> <p>Low stakes testing through connect tasks</p> <p>Spellings to be self-assessed when used in the lesson.</p>	<p><a href="https://www.penguin.com.au/books/lion-a-long-way-home-9780143572305/extracts/1294-lion">https://www.penguin.com.au/books/lion-a-long-way-home-9780143572305/extracts/1294-lion</a></p>
14.03.22	Week 24	<p><b>Presents From my Aunts in Pakistan by Moniza Alvi</b></p> <p>Key questions: What happened? How does the speaker feel about it? How does the speaker want the reader to feel?</p> <p>How do writers use language, form and structure to convey cultural complexities?</p> <p>Links to Pakistani culture and biographical information on Moniza Alvi.</p> <p>Exploration of cultural clashes between the author's Pakistani and English heritage.</p>	<p><b>Wider Reading:</b> Extract from Anita and Me by Meera Syal.</p> <p><b>Spelling:</b> duality influence heritage ancestry cultural</p>	<p>Low stakes testing through connect tasks</p> <p>Spellings to be self-assessed when used in the lesson.</p>	<p>Video clips of the poems read by the poets and interviews with them that explore their background and writers' intent.</p>
21.03.22	Week 26	<p><b>Windrush Child by John Agard</b></p> <p>Key questions: What happened? How does the speaker feel about it? How does the speaker want the reader to feel?</p>	<p><b>Wider Reading:</b> Extract from Floella Benjamin 'Coming to England'</p>	<p>Low stakes testing through connect tasks</p> <p>Spellings to be self-assessed when used in the lesson.</p>	<p>Wider reading homework task.</p> <p>Exploration of the historical significance of the Windrush and Agard's purpose in writing his poem</p>

			Develop the use of a synonyms gradient to order words according to the degree of emotion being shown.  How has the writer used methods to create meaning?	<b>Spellings:</b> caesura enjambment repetition imagery motif		
	22.03.22	Week 27	<b>Windrush Child by John Agard</b>  How has the writer used imagery to create meaning?  Draw comparisons between the imagery in Windrush Child and the imagery in Island Man.	<b>Wider Reading:</b> Poem Portable Paradise by Roger Robinson. Comprehension questions based on the poem.  <b>Spellings:</b> comparable compare similar similarities differences	<b>How have the writers used imagery to convey their feelings about their respective countries? (Grace Nicholls Island Man and Windrush Child John Agard.)</b>  Spellings to be self-assessed when used in the lesson.	1 <sup>st</sup> hand accounts from the Windrush generation.
	04.04.22	Week 28	<b>A Mother in a Refugee Camp by Chinua Achebe's</b>  Key questions: What happened?  How does the speaker feel about it? How does the speaker want the reader to feel?  How do writer's use language to convey the situation the mother finds herself in?	<b>Wider reading:</b> Link to Chinua Achebe's biographical information, the refugee crisis and refugee camps.  <b>Spellings:</b> refugee injustice dignity conflict betrayal	Low stakes testing through connect tasks  Spellings to be self-assessed when used in the lesson.	Wider reading homework task
<b>Summer 1: Shakespeare's A Midsummer Night's Dream – women and patriarchy.</b>						
Summer 1	02.05.22	Week 29	Context Knowledge: Overview of family relationships and role of women in patriarchal society.  Act 1: Introduction to key characters and overview of the plot.	Spellings: Interrupt identity identification immediately immediate Hippolyta Demetrius Lysander  20 minutes reading per day	Low stakes testing	Cultural capital through exposure to Shakespeare and widely referenced text.  Exposure to Shakespearean comedy.
	26.04.22	Week 30	Development of Context Knowledge: Elizabethan attitudes to marriage and the	Spellings: Sincerely sincere symbol marvellous available conflict marriage duty	<b>Knowledge Assessment 2</b>	



			conflict between love and duty linked to the choices made by Elizabeth I  Act 1 Scene 2: Introduction of Workmen. Oracy: Role play.	20 minutes reading per day  Revision for knowledge assessment		
	04.05.22	Week 31	Act 2 Scene 1: Introduction of the forest as a parallel setting.	Spellings: Alternative parallel develop explanation amateur mystery audience convention  20 minutes reading per day  Write a description of the forest using a picture stimulus.	Use an extended response to explore how the female characters presented in the opening scenes of the play.  <b>(Extended Response Class Based Task)</b>	
	16.05.22	Week 32	Development of Context Knowledge: Use of mythical creatures in Shakespeare plays.  Act 2 Scene 2 Collision of Athens and mythical characters and the use of magic.	Spellings: Alternative parallel develop explanation amateur mystery audience convention  20 minutes reading per day  Create your own mythical creature for the forest.	Low stakes testing	
	23.05.22	Week 33	Analysis of presentation of Titaina. Focus on conventional and unconventional presentation of women.  Wider reading about Shakespeare's female characters.	<b>Wider reading:</b> women in Shakespeare.		Cultural capital through wider reading using respectable sources.
<b>Summer 2: Shakespeare's A Midsummer Night's Dream – women and patriarchy.</b>						
Summer 2	06.06.22	Week 34	Act 3 Scene 1 Transformation to Bottom by Puck and Titania falling in love with Bottom.  Analysis of conventional attitudes towards love and romance and Shakespeare's intent in this scene.	Spellings: Language Leisure committee signature suggestion mythical creature potion  20 minutes reading per day	Low stakes testing	
	13.06.22	Week 35	Act 3 scenes 2 and 3 The love potion and confusion. Conventions of Shakespearean comedy.	Spellings: jealous, happened, definitely, conventions, ludicrous.  20 minutes reading per day		
	20.06.22	Week 36	Analysis of female characters in the play.  Comparison of Helena and Hermia.	<b>Wider reading:</b> women in Shakespeare.		Cultural capital through wider reading using respectable sources.
	27.06.22	Week 37	Development of Context Knowledge: Attitudes to love and marriage and betrayal of the hierarchy of power.	Spellings: Teacher to decide from termly spellings which need revisiting.  20 minutes reading per day	Low stakes testing	

		Act 4 Scene 1 Reprisals from Athens for eloping into the forest and restoration of order in the forest.			
04.07.22	Week 38	Knowledge of Dramatic Devices: Use of a play within play Act 4 Scene 2 Reprisal of the minor characters.	Spellings: Teacher to decide from termly spellings which need revisiting.  20 minutes reading per day		Knowledge of Shakespearean comedy – cultural capital.
11.07.22	Week 39	Knowledge: Conventions of Elizabethan theatre.  Act 5 Scene 1 Wedding of Theseus and Hippolyta	Spellings: Teacher to decide from termly spellings which need revisiting.  20 minutes reading per day		
18.07.22	Week 40	Assessment Week – Shakespeare’s presentation of women.		<i>Using an extended response explore how Shakespeare presents the character of Titania throughout AMSND.</i>	