



ENGLISH CURRICULUM STATEMENT

English has a pre-eminent place in education and in society. The English curriculum at The Trafalgar School at Downton will teach students to speak and write fluently so that they can communicate their ideas and emotions to others and through their reading and listening, others can communicate with them. Through reading in particular, students will have a chance to develop culturally, emotionally, intellectually, socially and spiritually. Literature, especially, plays a key role in such development. Reading will enable students both to acquire knowledge and to build on what they already know. All the skills of language are essential to participating fully as a member of society; students, therefore, who do not learn to speak, read and write fluently and confidently are effectively disenfranchised. In order for our students to be fully functional, inclusive members of our diverse society, our curriculum and extended reading program (in tutor time) do not reinforce white middle class literature – we aim to decolonise the world of literature so that our students are global citizens who are fully informed regarding multi-cultural history, issues and situations of oppression.

CURRICULUM INTENT – *CURRICULUM IMPACT

1. READING¹:

- a. Students will read a wide range of fiction and non-fiction, including whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors *so that *they develop an appreciation of, and love of, reading and read increasingly challenging material independently.*
- b. Students will read increasingly challenging texts *so that *they are learning new vocabulary, are able to make inferences and select evidence from a text to support their interpretations.*
- c. Students will engage with language, including figurative language, vocabulary choice, grammar, text structure and organisational features, *so that *they understand how a text presents meaning.*
- d. Students will experience a range of poetry *so that *they become confident when identifying and recognising a range of poetic conventions and understanding how these have been used. Students will also be able to use these in their own writing.*
- e. Students will study setting, plot, and characterisation, and the effects of these *so that *they gain a thorough understanding of work of writers and dramatists.*

2. WRITING:

- a. Students will write creatively, effectively and accurately *so that *they are able to write for a wide range of purposes and audiences.*
- b. Students will consolidate and build on their knowledge of grammar and vocabulary *so that *they are confident when studying the effectiveness and impact of the grammatical features of the texts they read. Students will draw on new vocabulary and grammatical forms from their reading and listening, so that *they can use these when consciously crafting their writing to achieve particular effects.*
- c. Students will understand the differences between spoken and written language *so that *they can recognise differences associated with formal and informal registers, and between Standard English and other varieties of English. This will help them to monitor their own use of Standard English in their own writing and spoken language.*
- d. Students will discuss reading material, their own writing and spoken language with precise and confident use of linguistic and literary terminology so that **they are able to elucidate their responses in a sophisticated manner (either written or verbally). This enables them to write and talk 'like an expert' and practise their analytical skills.*

3. ORACY:

- a. Students will speak confidently and effectively, using Standard English, in a range of formal and informal contexts *so that *they are able to communicate in a variety of situations.*
- b. Students will engage with creating presentations and short speeches *so that *they are able to express their own ideas in a structured and concise manner.* Students will have the opportunity to enter the annual Public Speaking Competition.
- c. Students will participate in formal debates and structured discussions in English *so that *they are able to participate with confidence in the wider curriculum through transference of skills.*

¹ Both within English and across the curriculum.

CURRICULUM IMPLEMENTATION (SEQUENCING)

| Terms | 1 | 2 | 3 | 4 | 5 | 6 |
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| Yr7 Units | ANIMAL FARM | ANIMAL FARM | PUBLIC SPEAKING COMPETITION & INTRODUCTION TO SHAKESPEARE | INTRODUCTION TO SHAKESPEARE | INTRODUCTION TO POETRY | INTRODUCTION TO POETRY |
| Key learning | Students will learn about characterisation, structure of a text and historical context | Students will continue to learn about the plot of the novel and they will learn to make links between the events in the text and real-life events. | Students will learn about the skills needed to write an effective speech (APE FOR REST) through engaging with existing examples of good quality rhetoric. Students will also be taught how to present their work effectively, including strategies to deal with nerves. Students are introduced to Shakespeare's background and about Elizabethan life. | Students will learn about some of the plays by William Shakespeare and will work on extracts from these. Students will engage with Shakespeare's language and his characters. | Students will learn about poetic techniques and the terminology to use when analysing. Students will refine their skills using PEETWE(E) | Students will continue to refine their skills in poetry analysis and be introduced to comparative essay writing using discourse markers within PEETWE(E) |
| Assessment | Online assessment testing knowledge of rhetorical devices in Old Major's Speech | Written assessment based on Squealer's speech. | Write and perform a speech as entry to the Public Speaking Competition. | Write an article about Shakespeare... | Analyse an unseen poem and write a PEETWE based upon this. | Compare two unseen poems using PEETWEE. |
| Homework | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING |
| Yr8 Units | LITERATURE ACROSS TIME | LITERATURE ACROSS TIME | PUBLIC SPEAKING COMPETITION & ROMEO AND JULIET | ROMEO AND JULIET | OF MICE AND MEN | OF MICE AND MEN |
| Key learning | Students learn about literature from different eras and can engage with the changes in style. Texts can include <i>Beowulf</i> , <i>Sir Gawain and the Green Knight</i> , Chaucer, Shakespeare... Students will also learn about how our language has developed over time. | Students learn about literature from more recent times and engage with historical events that had an impact on genres. | Students will build on their skills from the Public Speaking Unit in Yr 7. They will write and perform a speech for the KS3 Competition. Students will learn about Shakespeare's most famous play, using their understanding of Shakespeare's background (Yr 7) to help them. | Students will learn about historical perspectives that alter the audience perception about relationships. | Students will learn about America in 1930s and the amount of inequality that was seen as the 'norm'. Students will learn about Steinbeck's writing style and discuss why this is different to other novels. | Students will learn about prejudice in more detail. They will learn that the characters are metaphors for different elements of inequality. |
| Assessment | Preparing a short, analytical piece of writing based on either an environment or a character from one of the texts studied. | Comparison between William Blake's ' <i>London</i> ' and ' <i>Upon Westminster Bridge</i> ' by William Wordsworth | Write and perform a speech as entry to the Public Speaking Competition. | Lord Capulet – is he a good father? | Comprehension based on George and Lennie's friendship (Chapter 1) | How is the theme of marginalisation presented in Section 4 of ' <i>Of Mice and Men</i> ' and in the rest of the novel? |
| Homework | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING |
| Yr9 Units | LORD OF THE FLIES | LORD OF THE FLIES | PUBLIC SPEAKING COMPETITION & LITERATURE FROM CONFLICT | LITERATURE FROM CONFLICT | UNSEEN TEXTS | UNSEEN TEXTS |
| Key learning | Students will learn that this novel was written in response to a previous novel that idealised childhood. Students will learn that Golding presented children from a much darker perspective. | Students will learn to track character development and to explode quotations so they are able to analyse language and structure with confidence. | Students will build on their skills from the Public Speaking Unit in Yr 8. They will write and perform a speech for the KS3 Competition. Students will also learn about WW1 (link with History) and some of the poets that were frontline. | Students will learn that the purpose of WW1 poetry changed as the war progressed and they will be introduced to the reasons for this change. Students will also study more modern texts based on recent events (9/11) | Students will learn and practise the skills needed for English Language papers 1 & 2 and also the skills needed to access poetry for English Literature | Students will learn and practise the skills needed for English Language papers 1 & 2 and also the skills needed to access poetry for English Literature |

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| Assessment | Write your own piece of descriptive writing using an image of an island as your stimulus. | Is Jack the real villain of the novel? | Write and perform a speech as entry to the Public Speaking Competition. | How do <i>Out of the Blue</i> and <i>Dulce Et Decorum Est</i> explore the effects of conflict on people? | KS3 pack – Language paper | KS3 pack – Language paper |
| Homework | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING |
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| Terms | 1 | 2 | 3 | 4 | 5 | 6 |
| Yr10 Units (2022 Leavers) | AN INSPECTOR CALLS | AN INSPECTOR CALLS | LANG PAPER 1 | LANG PAPER 1 & UNSEEN POETRY | POWER & CONFLICT POETRY | POWER & CONFLICT POETRY AND INTRODUCTION TO SPOKEN LANGUAGE PRESENTATIONS |
| Key learning | Students will learn about historical context for 1912 and 1945. They will learn about dramatic irony and conventions for a playscript and characterisation. | Students will learn to respond to a GCSE examination question. Students will also learn about characters being metaphors and the structure of a 'well made' play. | Students will learn how to approach the AQA English Language Paper 1 – starting with Q5 (Writing Section). This will cease to be a discrete unit as FWC becomes more embedded. | Students will learn how to approach the AQA English Language Paper 1 Reading section (Q4 – 1). Students will also engage with the skills needed to access Unseen Poetry ready for anthology study. | Students will engage with poetry taken from a range of eras and poets that deal with different aspects of conflict (conflict of identity, nature v human, family etc) | Students will continue with their study of the anthology poems and they will be introduced to the 'Spoken Language Presentation' aspect of the specification. Research and writing for this can happen over the summer break. |
| Assessment | Practising PEETWE (or version of) in relation to a character or theme with a focus on linking to contextual factors. | Response to an examination question (choice of two questions). One thematic based. One character based. | Fortnightly writing challenges help to provide students with lots of opportunity for practising their writing skills. | Students will complete a timed response to Section A of the paper (at present this is based on W. Jacob's 'The Monkey's Paw') - currently being reviewed. | AQA Exam timed examination piece in lessons/as part of PPE sessions | |
| Homework | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING | FORTNIGHTLY WRITING CHALLENGE PREPARATION AND SMALLER HOMEWORKS TO TEST/CONSOLIDATE AND EXTEND UNDERSTANDING |
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| Yr11 Units | MACBETH | A CHRISTMAS CAROL (2023 LEAVERS) | LANG PAPER 2 SECTION A | REVISION UNITS | | |
| Key learning | Students will learn about one of the most famous plays by Shakespeare. They will engage with the context of Shakespeare and Elizabethan England, themes of ambition, greed, supernatural etc. Students will also have opportunities to analyse key characters and track their development (or deterioration) as the play progresses. Students will practise their skills when engaging with an extract for examination purposes. | Students will learn about one of the most famous novellas by Dickens. They will engage with the context of Dickens and Victorian England, themes of ambition, greed, supernatural etc. Students will also have opportunities to analyse key characters and track their development (or deterioration) as the play progresses. Students will practise their skills when engaging with an extract for examination purposes. (Please note that this is not the unit of study for 2022 Leavers due to examination alterations. For 2022 Leavers, this term will be used for further <i>Macbeth/Literature study</i>) | Students will learn how to approach the AQA English Language Paper 2 Reading section (Q1 – 4). | Students will revisit their texts for the Literature examinations and engage with revision activities based on these. Students will also revisit and refine their skills when responding to the English Language papers. | | |
| Assessment | To what extent is Macbeth presented as a 'powerful man' in Act 1 Scene 7? | Timed examination piece based on extract question from the AQA. | Students will complete a timed response to Section A of the paper. | Occasional practice questions will be given to the students to provide opportunities for feedback and DIRT. | | |

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| | | | This paper will also feature in the March PPEs | |
| Homework | FORTNIGHTLY WRITING CHALLENGE PREP AND FORTNIGHTLY ESSAY CHALLENGE PREP | FORTNIGHTLY WRITING CHALLENGE PREP AND FORTNIGHTLY ESSAY CHALLENGE PREP | FORTNIGHTLY WRITING CHALLENGE PREP AND FORTNIGHTLY ESSAY CHALLENGE PREP | FORTNIGHTLY WRITING CHALLENGE PREP/FORTNIGHTLY ESSAY CHALLENGE PREP |

CURRICULUM PROGRESSION MAPPING

| ENGLISH - CORE KNOWLEDGE & SKILLS - PROGRESSION MAPPING | | | | | | |
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| CONCEPT | INTERVENTION | EMERGING | DEVELOPING | MASTERING | EXTENDING | BEYOND |
| Reading a text | Students can read when directed to, offering broadly correct answers to comprehension. Students may require support to read. | Students read fluently across a limited range of text types or authors. Students tend to read texts that are only just age appropriate or lower . | Students read a range of texts and read independently regularly . Students may prefer fiction or non-fiction but challenge level is always age appropriate . | Students are reading regularly in and out of school . Students pick texts that are age appropriate and cover a range of genres and forms . Students are starting to explore more texts. | Students read a wide range of texts , including a range of classics (from different eras) and texts from around the world. Students can read all forms and genres . | Students read a wide range of texts , including a range of classics and texts from around the world. Students read all forms and genres including academic journals and analyses and show confidence when dealing with these. |
| Responding to a text | Students can complete a set of PEE sentence starters using basic vocabulary to describe meaning and obvious impact. (e.g. <i>The monster is described as large. The author states: "the gigantic creature loomed over the crowd."</i>) | Students use PEE more independently, though possibly in a 'pedestrian manner'. Description of meaning/impact is becoming more nuanced. (e.g. <i>From this, we know his size but this also makes him seem strong and scary."</i>) | Students use PEETWE, starting to decide which elements are best suited to the text. Description of impact or effect is normally nuanced and convincing. (e.g. <i>The effective use of the adjective "gigantic" emphasises size and power. It is intimidating..."</i>) The will be making links across a text to back up and develop ideas . | Students use PEETWE including subject terminology and reflecting on authorial choices. Terminology is used with confidence and flair . (e.g. <i>The hint of hyperbole using the adjective "gigantic" suggests that the author is encouraging us to engage with the size and power..."</i>) | Students use PEETWEE judiciously and with increasing nuance and accuracy . Students can now use the context from within the story AND wider society to explore WHY effects have been created. (e.g. <i>She created this intimidation to show...This links in with what the nineteenth century society believed..."</i>) | Students no longer require any scaffolding or structure in order to comment on a text. Students use quotations effectively. Students can fully explore what is being communicated, how it is being communicated and why it is being communicated. Students' responses are often unique and always convincing . |
| Comparison of ideas and information | Students can match up simple ideas and attitudes from two texts. (e.g. <i>The dad in text 1 clearly feels angry about it but the dad in text 2 is more laid back</i>). Students can back this up with simple evidence, probably with sentence starters to help. | Some students may still be using sentence starters. They can connect key differences using quotes to back it up . (e.g. <i>We can tell Dad A is angrier as he says "oi" and uses exclamations. Dad B is calmer as he says "er, excuse me" and uses pauses."</i>) | In students' work, a response can identify a range of differing moods /thoughts etc.. (<i>Dad 1 is clearly angry and frustrated by his son's behaviour because he "shouts and screams" but Dad 2 simply "sighs" showing he is laid back or simply has given up</i>). Students use a simple range of discourse markers to structure their comparison. | Students' comparisons pick out the more subtle attitudes and display a good level of emotional intelligence . (e.g. <i>...this shows us that the dad in text 1 has higher standards whereas the dad in text 2 is being careless because he is ignoring his son's behaviour</i>). Students will use a wider range of discourse markers to develop their comparison. | Students' comparison covers a wide range of very well selected evidence , combining evidence to cover more quotes to develop an answer. (e.g. <i>"Oi" and "how dare you" show the father's harsh language which demonstrates his blunt and often violent attitude towards the narrator...this compares with Text 2 where the huge, muscular father speaks softly and with empathy, "How are you doing sweetness..."</i>) | Students' comparison includes a wide range of very well selected evidence , combining evidence to cover more quotations to develop an answer with confidence and sophistication. Subtle interpretations are presented and explored. |
| Context / Literary Heritage | Students will understand that a text's context will have an impact on the text's content. | Students answer questions about a text's context and apply contextual knowledge if given a sentence starter. | Students will 'bolt on' Contextual knowledge to statements about a text (e.g. <i>when discussing Luther King's techniques. Students will link to the race issues of his day, but this will not be developed</i>) | Students' use of contextual knowledge may still be "pedestrian" but the chosen contextual fact(s) will be relevant to the points being made by the student's analysis. | Students' contextual knowledge is helping to develop their points about a text. (e.g. <i>When discussing Luther King's techniques in rhetoric, context is used to sharpen analysis regarding the effects created</i>). | Students regularly build contextual knowledge into analysis forming part of their "point-making" or acting as a way to extend, develop, explore or link ideas. |
| Vocabulary | Students are able to communicate meaning using some basic vocabulary for effect . (e.g. <i>"He was a big round man" to show someone was large</i>). | Students are able to communicate meaning using selected synonyms for more precision . (<i>"He was a round, wobbly man" to show he is large AND convey an idea of movement</i>). | Students vary language for physical and emotional effect . (e.g. <i>"He was a grand man with a powerful belly" = big, strong and impressive</i>) Tier 2 vocabulary is emerging in academic writing. | Students control vocabulary over an extended piece so it has a cumulative effect . Students change tone for effect. Students regularly use tier 2 vocabulary in academic writing. | Students have full flexibility of the English language including wide ranging mastery of tier 2 vocabulary in both academic and non-academic settings. Students use vocabulary highly effectively at all times. | |
| Spelling and Punctuation | Students can use a small range of sentence forms and they make sense. Students can use capital letters and full stops, commas are attempted with some success. Students need reminding about the use of basic punctuation. | Students securely use a wide variety of sentence forms . Students can use capital letters, full stops, commas, question marks and exclamation marks. Errors exist but rarely interfere with meaning. | Students use a full range of sentence forms (simple, compound and complex) and occasionally do so for effect . Students use apostrophes correctly and punctuate speech well. Students' errors are not regular and mostly occur when they are being ambitious. | Students use a full range of sentence forms accurately, usually for effect (including complex and compound complex sentences) Students use semi-colons, hyphens and colons. There are virtually no errors in written work . | In students work, sentence types are seamlessly varied for effect . Students can employ a full range of punctuation is for effect. In student work, errors are very, very rare! | |

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| Planning | Students are aware of the need to plan in order to be successful. Students will use templates, scaffolding and key words to anchor their ideas. | Students plan in order to be successful. Students may use templates, scaffolding, key words and prompts to promote independence. Most students will still depend on teacher guidance to plan their writing. | Students demonstrate more independence when planning their writing. Use of template and scaffolding is rare although a worked example shown in lessons will still be useful. Students engage with a variety of different planning techniques. Students are aware that different forms/structures of writing lend themselves to different types of planning methods. | Students' planning is independent and they demonstrate resilience throughout the process. Students show confidence when deciding which planning method is the most appropriate and they can discuss their decision making process. Evidence of planning can be seen in the final piece of work. | Students use planning time efficiently and confidently. Planning is thorough and demonstrates excellent preparation for writing tasks. Students are skilled at different aspects/forms of planning and they can choose the most appropriate method for the task (e.g. Venn diagram/table for comparison tasks, mind map for descriptive tasks etc). Evidence of effective planning starts to shape and mould the final piece of work. | Evidence of effective and confident planning is evident in the completed final piece of work. The final written piece is successful – fully meeting the criteria, sophisticated in nature and detailed/accurate. |
| Structure of Writing | Students can divide ideas into some paragraphs . Students know tense can be controlled but cannot always maintain through a whole text. | Students divide their ideas into basic paragraphs . Students make simple links between paragraphs (e.g. "The next thing I want to talk about is...") Tense is controlled throughout . Students' writing has a clear beginning and end. | Students produce cohesive paragraphs. In students' work paragraphs start to flow into each other thanks to a range of connectives and effective topic sentences. Students have a grasp of basic structural features such as cliff hanger, flashback, stage directions etc. | In students' work, paragraphs are cohesive and subtle connections are being developed between them thanks to more advanced techniques such as repetition, counter-argument and imagery. Students will engage with structural techniques such as circular narrative/dual narrative. | In students' work, paragraphing is cohesive and used for effect . (e.g. Short paragraphs for emphasis). Students can use sophisticated techniques like contrast , volta, flashbacks, sub-plot. Changes in perspective and changes in tense are used. | |
| Form – audience and purpose | Students can make some basic adaptations to language and content to suit audience. (e.g. "Hey, listen up" for a young audience / "Good afternoon" for formal). Students' use of opening basics such as - letter openings and narrative openings are secure. (e.g. Dear Sir or Madam/It was a warm day in September...) | In students' work, adaptations for audience for letters and narratives are secure across an entire text . Students can maintain suitable tone and language choice across a whole text. Students' knowledge of a wider range of forms is evident (e.g. speeches, articles). Students know basic conventions, they are used in different forms. | Students make adaptations to suit audience and purpose . (e.g. "Hey, listen up" for a lively speech to young people / "Listen up; this is important" for a more urgent topic.) Form is adapted by using a wide range of conventions. | In students' work, language and technique are consistently chosen to suit purpose and audience and form across a text . Students adapt form, conventions and language to write letters, narratives, descriptions, speeches, articles and essays for a range of audiences. | Students' writing is often to a near-professional standard in all forms and genres. In students' work, the audience is consistently catered for in terms of style, matching language, content and ideas as required. | |
| Content – developing ideas | Students are aware that narratives are driven by action . Students are also aware that opinion writing is made up of simple points and some evidence . | In students' work, narratives are still driven by action but include some sensory detail that develops the scene . In students' work, opinion writing now has an increasing range of evidence . Some basic explanation may be used. | In students' work, narrative writing includes a range of sensory detail that develops an image of scene and character . Students' opinion writing includes a mixture of points, evidence and explanation (PEE) of those ideas. These can be recognised in good quality writing (by others) and commented upon. | In students' work, sensory detail and imagery help develop a clear physical and emotional picture . Plots and characters are controlled. Students' opinion writing sees ideas developed through evidence and detailed evaluation of those ideas. These can be identified in good quality writing (by others) and commented upon in terms of impact. | In students' work, narratives seamlessly balance plot, sensory detail, imagery and more to good effect. Students' opinion writing judiciously uses points, evidence and evaluation to explore ideas. These can be easily identified in good quality writing (by others) and analysed in terms of being a successful device and impact upon the reader. | |
| Speaking and Listening (individual) | Students can offer short verbal (up to 60 seconds) contributions on a given topic. Students can orate from a script, possibly notes. Students are able to express simple and relevant ideas . | Students offer short (up to approx.. 2 minutes) contributions on a given topic from notes or memory. Students make basic adaptations for the situation (e.g. a basic introduction or greeting). Students will express several simple but relevant ideas. | Students offer a reasonable length of contribution (1-4 minutes). Speeches will include basic structures (e.g. a greeting or signing off) and language will also move from casual / colloquial to more formal as needed . Students know basic techniques like rhetorical questions and repetition, and these will be starting to emerge. Students' ideas will occasionally be detailed and more complex. | Students' contributions are of a good length (4 minutes +). Students' speech will be securely adapted in terms of content and language. Students' speeches will regularly use a range of techniques (e.g. repetition, rhetorical questions, lists). The ideas expressed by students will now be increasingly complex . | Students are confident orators to a range of audiences . Students express complex and challenging ideas clearly and in an engaging manner. Students are able to use a range of techniques to help make the content clear and effective (e.g. APE FOR REST) | Students are confident orators to a range of audiences . Students express both complex and challenging ideas with clarity, sophistication and sensitivity. Students are able to use an extensive, controlled range of techniques to engage the audience and help make the content clear and effective (e.g. APE FOR REST) |

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| <p>Speaking and Listening (group)</p> | <p>Students can make some brief contributions relevant to the topic. Students can ask questions that are relevant to the topic.</p> | <p>Students are able to make more detailed relevant contributions to the topic. They can make basic additions to previous statements (e.g. "Yes, but it is also tiring."). I know questions are relevant to the topic as well as what others have contributed. (e.g. "But do you really think that ___ is so important?")</p> | <p>Students make contributions which are detailed and on-topic, offering an increasingly independent take on the topic. Students make statements that build or challenge others (e.g. "Yes, but people don't realise that..."). Questions are effective and help develop straightforward challenges or support.</p> | <p>Students make contributions which are detailed and timely in order to help develop or challenge an idea. In students' discussions, questioning is effectively used to make interesting and individual challenges / support. Students are able to link back to previous statements from others.</p> | <p>Students are confident members of the group offering some control of the discussion, either by asking timely questions or making statements that dictate/change discussion direction. Students make subtle but effective links to ideas from across the discussion in order to develop the dialogue and reach consensus.</p> |
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