



ASSESSMENT IN ENGLISH

Assessment: What does it mean to get better in English?

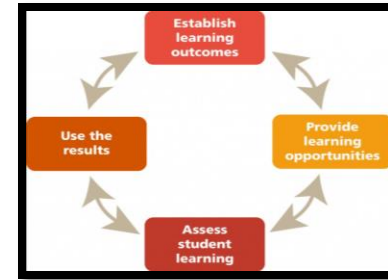
Assessment is used across both Key Stages to systematically check pupils' understanding in order to inform future learning. Pupils are assessed both on their substantive and vocabulary knowledge (through multiple-choice diagnostic tests) and their ability to apply this knowledge in key tasks and extended writing when demonstrating both substantive and disciplinary knowledge.

Formative assessments are built into selected units of work and have been designed to assess if pupils are learning the curriculum. It allows us to routinely ask ourselves the following question: Do they know what we want them to know at this precise moment in time? Furthermore, our assessments are designed in such a way that they require students to remember knowledge over time, providing pupils with opportunities to select, apply and use their knowledge in meaningful ways whilst gradually encountering more challenging subject matter.

We assess learning for three key reasons:

To check our curriculum design is appropriate and to be reactive to any shortcomings

1. To check our teaching and learning is effective
2. To check that all our pupils are making progress



Key pieces of extended writing are all assessed in this way to enable teachers to ascertain whether a pupil is working at the 'expected standard' (for curriculum-related expectations). Each scheme of learning has a clearly set out list of substantive and disciplinary knowledge strands which become the very same criteria which teachers use to make a holistic judgement about a pupil's progress.

For these identified tasks, pupils receive written feedback about what they have done well and what they must do to improve. Pupils are expected to improve work as a result of teacher feedback using a purple pen. Whilst scores achieved in diagnostic tests are used to track the substantive knowledge of a pupil, scores are not used when assessing the disciplinary knowledge showcased in a written assessment.

Performance is then tracked by the teacher/department using a RAG marking system which will inform teachers in deciding if pupils are on track when completing reviews:

- **No / very little evidence of relevant knowledge**
- **Relevant knowledge is partially demonstrated, but in need of further development in order to achieve the expected standard**
- **Relevant knowledge and understanding are clearly demonstrated and applied to the task**
- **Knowledge and understanding are consistently demonstrated at a particularly high and insightful level**



Mission statement / Rationale:

This unit allows year 9 pupils to study a collection of poetry and linked resources, both fiction and non-fiction, which explore the experience of war and attitudes about conflict from a range of perspectives over time. Through this study, they will have the opportunity to empathise with writers, consider historical and social contexts and develop their own ideas about the ideas presented. Studying the poems will further enhance and develop students' knowledge and understanding of poetic form, structure and language and will facilitate their abilities to write about and compare these texts in a more academic and confident manner.

Students can define:

Vivid imagery
Extended metaphor
Juxtaposition/ Contrast
Multi-sensory
Psychological effects
Semantic field
Remnants
Post-Traumatic Stress Disorder
Patriotism
Propaganda and Glorification

Extra challenge:

- Futility
- Trauma
- Misconceptions of war



Students know:



- ❑ How recruitment propaganda was used to influence impressionable young men and its impact on volunteer numbers
 - ❑ The work of Lord Kitchener and its impact on recruitment
- ❑ Biographical details of Wilfred Owen and how these details influenced his works – e.g. the trauma he experienced as a WW1 soldier; the influence of Siegfried Sassoon
 - ❑ The relationship between the propaganda poem, 'Who's For The Game' and Owen's rebuttal of it in 'Dulce...'
 - ❑ The physical and psychological consequences of war and its influence on literature
- ❑ 'Charge of the Light Brigade' was influenced by a newspaper article celebrating the sacrifice of the British cavalry
 - ❑ WW1 raged from 1914-1918 whilst WW2 occurred between 1939 and 1945
 - ❑ What the Armistice is as well as the significance of Remembrance Sunday

Students can:



- ❑ Analyse the linguistic and visual devices of texts in detail, offering speculative comments about content and making links between text and context (including recruitment posters)
- ❑ Develop a critical, convincing personal response to two poems
- ❑ Critically compare the linguistic and structural choices of two war poems using appropriate subject terminology
- ❑ Analyse the choices of a poet in perceptive detail, offering alternative and speculative interpretations regarding the poets' intentions and making links between text and context – WHAT, WHERE, HOW, WHY? Structure

How does this fit in with the Broughton English Learning Journey?

Students are now required to compare poems, by considering linguistic and structural devices for effect. The content and themes now reflect the maturity of the students, requiring them to explore and empathise with different presentations of war in literature.

Their previous study of poetry is enhanced by a focus on offering alternative, speculative judgements and by exploring the ways in which poetry can be a means through which to encourage social change



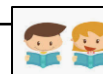
Opportunities for developing cultural capital and careers:

- Some of the poets in this selection are significant figures in our literary heritage – Wilfred Owen, Alfred Lord Tennyson, Simon Armitage (currently poet laureate).
- Selected texts offer richness, variety and challenge for all groups.
- Supporting video clips and non-fiction extracts enhance understanding of the context of the texts studied
- The unit offers an opportunity to explore attitudes to conflict over time and from different perspectives / cultures, allowing students to consider how this important theme reflects society's views.
- Students glean an important appreciation of the impact of propaganda and its ability to blind us to the truth



Supplementary / comparative reading opportunities:

- ❖ The unit introduces the students to well-written extracts of novels (Private Peaceful, Heroes) which may encourage some to read the whole novel.
- ❖ Homework tasks include further research of other war-themed poems so that pupils can develop their own interests in the genre.
- ❖ Contextual information about the two world wars and linked homework tasks encourage pupils to build their own knowledge of these important historical periods.
- ❖ Some class readers for this year group extend the exploration of war or conflict e.g. Soldier Dog, Private Peaceful, Blitz Cat, Noughts and Crosses

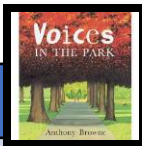


Cross-curricular links:

- ❑ Very strong links with the History curriculum in Year 9 where students explore the causes and consequences of both World Wars from the start of the academic year




Year 7 SOL 2022



HT 1		HT 2	HT 3	HT 4	HT 5	HT 6
Transition unit: My Identity: <u>WHAT ARE THE THINGS THAT DEFINE US AND WHAT DO WE VALUE?</u> 1) GAL assessments & 2) Write descriptively about a treasured object, person or place.		Voices in the Park: <u>HOW DO WRITERS CREATE NARRATIVE VOICE AND SYMBOLISM?</u> 3) Reading responses to structured questions about the text & 4) Create your own children's book in the series, entitled, 'Voices in/at the...' (no formal assessment mark)	Heroes in fiction, non-fiction and poetry <u>WHAT MAKES A TRUE HERO OR HEROINE?</u> 5) Reading responses to structured questions on fiction and non-fiction extracts	The Gothic Genre: <u>WHAT IS THE GOTHIC GENRE AND CAN WE USE METHODS IN OUR WRITING TO CREATE SUSPENSE?</u> 6) Write a Gothic story opening using a picture stimulus	A Midsummer Night's Dream & Poetry related to Nature, Love and Magic <u>A PLAY OF TRUE LOVE OR TRICKERY?</u> <u>IN WHAT WAYS IS NATURE IMPORTANT TO US?</u> End of year exam: 7) Essay analysing a nature poem from a choice of 3 studied in class	
Enrichment opportunity: Suitcase project competition: Things you'll carry with you		Enrichment opportunity: Voices at the Funfair anthology publication			Enrichment opportunity: A Midsummer Night's Dream theatre performance in school: Friday 14 th July 2023 a.m	
Grammar focus: How words work The parts of speech: verbs, concrete and abstract nouns, articles, adjectives, prepositions, adverbs. Subject-verb agreement. Tenses.			Grammar focus: Clear sentences The elements of a sentence: main and subordinate clauses, coordinating and subordinating conjunctions. Simple, compound and complex sentences. Accurate use of capital letters, full stops and commas.		Grammar focus: Coherent texts Well constructed paragraphs. Topic sentences, developed arguments, introductions and conclusions	
Rationale: This scheme develops the students' knowledge and understanding of biographical work and they are introduced to effective techniques to write imaginatively and expressively. This unit is taught now because it builds nicely on skills they have learned in primary school such as adjectives and verb choices, similes, imagery and tasks which use 'the self' as a relatively 'safe' starting point. It is a good initial opportunity for teachers to get to know their students and helps to explore the notion that our life experiences have a fundamental impact on our own distinct 'literary voice'.		Rationale: This scheme develops the students' knowledge and understanding of how to analyse a text in detail and think carefully about how perspectives and viewpoints are conveyed in a text both visually and linguistically. Reading for deeper meanings, including the ability to read metaphor and symbolism, is a prerequisite for success in English and is taught here in a challenging yet accessible way. This unit is taught now because it continues to build upon the concept of narrative voice and identity: How this is defined by our experiences in life as well as our social class. Students are now required to look beyond the self in order to evaluate and critique social behaviour and attitudes. The SOL also encourages a debate around the issue of class and social injustice and also develops students' creative skills: their ability to create multiple characters; the creation of narrative voices and using symbolism for effect.	Rationale: This scheme develops the students' knowledge and understanding of both the effects of language and the key question – What constitutes a hero? Students will now delve into a range of fiction and non-fiction texts as well as poetry, subsequently shaping their own opinions about true heroic qualities. This unit is taught now because it offers a return to non-fiction following a fictional unit for balance. Moreover, the notion of heroic and villainous figures in literature and their tendency to appear in all shapes and sizes is a critical concept for students to grasp. It also continues to explore the idea that our identity and principles are shaped by a multitude of factors. Placing this SOL before the study of significant works they will encounter later on means that students have a foundation of knowledge to draw upon in terms of characters, their motives and their development.	Rationale: This scheme builds upon the very descriptive nature of HT1 but the students are now introduced to a new/ contrasting genre and its conventions, features and tropes. It signals a shift from the personal experience to imagined scenarios. This unit is taught now because it builds on the descriptive techniques used in HT1 but moves students towards deliberately creating tension, suspense and drama, rather than just reflecting on personal experience. Students should be able to utilise their knowledge of heroic figures and villains and apply these concepts to Gothic characters and settings. Gothic features can be spotted in Victorian Literature and so a firm grasp of these conventions is desirable before students study Oliver Twist and Dickens' craft in Year 8.	Rationale: This scheme develops the students' knowledge and appreciation of a range of seminal works and offers a strong contrast with the previous half term's learning. Students will study conventions of Shakespeare's comedies, exploring aspects such as character, theme, plot, language and structure that have been introduced during previous Half Terms. The poetry study will allow students to subtly compare and contrast at this stage and will continue to broaden their experience of different writers from varying periods. This unit is taught now because it will enable students to enjoy a lighter, more enchanting side to Literature to balance their academic diet. This concludes Year 7 by ensuring students have been exposed to a play and a selection of poetry to add to the prose work and variety of genres they have covered thus far. Both Shakespeare and poetry are core texts at GCSE and this is a fitting introduction to the skills needed in the latter years of school. Their Shakespeare journey starts with comedy before exploring tragedy in year 9 and this takes into consideration the growing maturity of students.	
Supplemented by class reader			Supplemented by class reader		No class reader	


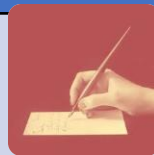
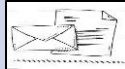


Year 8 SOL 2022



HT 1	HT 2	HT 3	HT 4	HT 5	HT 6
<div>Oliver Twist & Opinion article on ‘The Horrors of Poverty’:</div> <div>HOW DOES DICKENS PRESENT AN UNJUST SOCIETY IN THE NOVEL?</div> <div>HAS ANYTHING CHANGED REGARDING POVERTY SINCE THE TIMES OF SWIFT AND DICKENS?</div> <div>1) Reading responses to structured questions on ‘Oliver Twist’ extracts + Opinion article on the horrors of poverty (no formal assessment required)</div> <div>Enrichment opportunity:</div> <div>Oliver Twist movie night after school</div>	<div>Willy Russell’s, ‘Our Day Out’</div> <div>HOW DOES RUSSELL PORTRAY ISSUES SURROUNDING POVERTY, CLASS AND EDUCATION IN 1970S BRITAIN?</div> <div>2) Analysis of character progression using two extracts from the play</div>	<div>Travel writing:</div> <div>HOW IS TRAVEL MORE IMPORTANT IN 2021 THAN EVER BEFORE?</div> <div>3) Write an article about a place you have visited for a travel magazine OR Write an opinion article for a travel magazine in which you argue that “travel is essential for a person’s growth”</div>	<div>Dystopian Literature:</div> <div>HOW HAS DYSTOPIAN LITERATURE CHANGED THROUGHOUT THE YEARS?</div> <div>4) Reading responses to structured questions on unseen fiction extract & Write the opening of a dystopian story</div> <div>Enrichment opportunity:</div> <div>Creative writing competition: anthology of best pieces</div>	<div>Year 8 Debates</div> <div>FOCUS OF DEBATE DEPENDENT ON CHOSEN MOTION</div> <div>5) Write and present a debate speech</div> <div></div>	
<div>Grammar focus: How words work</div> <div>Revision of previous year. Comparative and superlative adjectives, the apostrophe for possession and contraction</div>	<div>Grammar focus: Clear sentences</div> <div>Revision of previous year. Compound-complex sentences, appositive nouns and phrases, conjunctive adverbs, semicolons in lists and between sentences.</div>		<div>Grammar focus: Coherent texts</div> <div>Revision of previous year. Connections between sentences, proofreading, drafting and rewriting</div>		
<div>Rationale:</div> <div>This scheme develops the students’ knowledge of social and historical context crucial to the text here but also the wider study of both fiction and non fiction throughout KS3/4. Students will now acquire more formal analysis skills that will eventually lead towards those needed for Lang and Lit Paper 1. The students will be able to compare this work, its characters, features and conventions to genres previously studied and will now be able to explore authorial intent clearly.</div> <div>This unit is taught now because it builds nicely on the knowledge of Gothic literature gained in Year 7 – students will be able to spot patterns/ Gothic features in Victorian Literature and how they are used for similar /different effects. There is also a natural trajectory between ‘imagined’ horrors and harrowing ‘real life’ Victorian experiences explored by Dickens and other writers –a thread which continues later in Year 9 in the final term. Having already explored the notion of heroism, students will also be able to explore the heroic and villainous characters of the novel and make subtle links with other characters (real life and literary) of a similar ilk that they have encountered to date.</div>	<div>Rationale:</div> <div>This scheme develops the students’ knowledge and understanding of plays / modern drama and the techniques employed by playwrights for dramatic effect. They will develop the learning on plot, character, context and language that was initiated by their study in Yr 7 HT5 + HT6.</div> <div>This unit is taught now in order to offer a balanced diet of prose and drama which is essential for KS3 learners. The dramatic content moves learners on from Comedy in Year 7 to Drama in Year 8 and this is followed by Tragedy in Year 9. This takes into account the developing maturity of students and should allow for increasingly challenging and stimulating debate. It also exposes students to a Russell play which is similar in thematic content to the one studied at GCSE (Blood Brothers) and deliberately continues with the exploration of the hardships of poverty by considering how Dickens and Russell both hint at similar forms of social injustice despite writing in different centuries.</div>	<div>Rationale:</div> <div>This scheme develops the students’ knowledge and understanding of non-fiction writing techniques. They learn about the importance of purpose and audience and get to experiment with techniques and vocabulary to make their writing engaging and entertaining – all whilst exploring the importance of ‘broadening horizons.’</div> <div>This unit is taught now to offer a contrast with the fictional nature of the previous two half term’s work and to help students develop the functional writing skills they will eventually need to be successful in GCSE paper 2. This unit fits aptly after ‘Our Day Out’ and will give many the opportunity to make the link between travel, culture, experience and the social and economic boundaries explored in the play.</div>	<div>Rationale:</div> <div>This scheme develops the students’ knowledge of canonical and modern writers who have contributed to this fascinating genre and allows them to explore why the genre has been and continues to be so popular. This is another opportunity for students to make the link between text, context and authorial intent by exploring a range of writers and ground-breaking texts and also allows students to trace how and why the genre has changed over the years.</div> <div>This unit is taught now as it allows students to continue to explore places and experiences which are different from their own. It deliberately marks a shift from real places to imagined futures and challenges students to be creative in their thinking. In part, it also allows an exploration of the consequences of failing to appreciate and look after the planet – something that is clearly explored in the previous HT.</div>	<div>Rationale:</div> <div>This scheme develops the students’ knowledge and understanding of how to form an effective argument. Students will learn about the structure of a formal debate; will develop their use of persuasive techniques in their writing and will enhance their oracy through class / wider presentation.</div> <div>This unit is taught now because it offers a return to non-fiction following a fictional unit for balance. The students will be able to look for some of the techniques they will have covered in HT4 when exploring Travel, but the vocabulary and subject matter is now more intense and emotive to work in additional challenge. These skills are gradually building students towards what they need for Language Paper 2 at GCSE. Moreover, students have now had good coverage of a number of topics that have allowed them to express views and opinions; they have also shaped their ability to write non-fiction texts in a purposeful and engaging manner. This is now a good opportunity for them to work on their spoken, presentational skills - a key component of GCSE English Language. This SOL builds upon the content of HT 5 as part of the focus of the debate is always on ‘thinking/looking forward into the future’.</div>	
No class reader	Supplemented by class reader		Supplemented by class reader		

Year 9 SOL 2022



HT 1	HT 2	HT 3	HT 4	HT 5	HT 6
<div></div> <div><p>War unit & creative writing:</p><p><u>WAR: HEROIC OR HORRIFIC?</u></p><p>1) Comparison of 2 war poems & 2) Write a description related to the effects of war using a picture/photograph stimulus OR Write a short story on the theme of conflict</p></div> <div></div>	<div><p>Romeo and Juliet & Letter writing on paternal control:</p><p><u>HOW DOES SHAKESPEARE PRESENT CONFLICTED BEHAVIOURS OF PARENTS AND CHILDREN IN ROMEO AND JULIET?</u></p><div></div><p><u>IS PARENTAL CONTROL GOOD OR BAD?</u></p><p>3) Essay response to Capulet using two extracts from the play + Formal letter to the editor regarding the topic of parental control</p></div>	<div><p>Of Mice and Men & Suffering and Survival in fiction and non-fiction: Tales to inspire us:</p><p><u>WHAT IMPRESSIONS DOES STEINBECK PRESENT OF 1930S AMERICA?</u></p><p><u>WHY IS IT IMPORTANT TO KNOW ABOUT THE SUFFERING OF OTHERS?</u></p><div></div><p><u>End of Year exam:</u></p><p>4) Choice of 3 Of Mice and Men essay questions related to character and theme</p><div></div></div>			
<p><u>Enrichment opportunity:</u></p> <p>War museum trip:</p>	<p><u>Enrichment opportunity:</u></p> <p>Romeo and Juliet performance in school: Monday 27th March 2023 a.m</p>				
<p><u>Grammar focus: How words work</u></p> <p>Revision of previous years. Subject, object (direct and indirect), modal verbs, the active and passive voice, participles.</p>	<p><u>Grammar focus: Clear sentences</u></p> <p>Revision of previous years. Colons, hyphens, dashes, punctuating speech.</p>	<p><u>Grammar focus: Coherent texts</u></p> <p>Revision of previous years. Writing conceptualised responses with clear, coherent threads.</p>			
<p><u>Rationale:</u></p> <p>The unit develops the descriptive and narrative skills established in Year 7 HT1 and 2 and Year 8 HT1 by considering the impact of juxtaposition and different narrative styles / structures when writing a full short story. Students are now required to compare poems, by considering linguistic and structural devices for effect. Content and themes now reflect the maturity of the students.</p> <p>The unit is taught here because the theme of external and internal conflict runs throughout the following term's coverage and helps to prepare students for the thematic study of their GCSE Literature texts (especially 'Power and Conflict' poetry cluster). It also coincides with the school's recognition of Armistice Day.</p>	<p><u>Rationale:</u></p> <p>This unit develops students' understanding of and passion for Shakespeare's play (Year 7 HT 5/6), this time focusing on the conventions of a tragedy. There is a return to the consideration of patriarchal societies and the role of women, with a sharper focus this time on whether parental control is a good or a bad thing. Students are required to apply their prior experiences and knowledge of conflict (HT1) to a different form of text.</p> <p>The unit is taught here because it allows students to study Shakespeare every two years, this time tackling more mature concepts and themes. Moreover, its central themes lend themselves well to the exploration of 'Of Mice and Men' and 'Suffering and Survival' in the final term.</p>	<p><u>Rationale:</u></p> <p>This unit develops the students' love of seminal world literature and how it is shaped by the society in which it is written. Students develop their appreciation of symbolism (Year 8 HT2) as well as the power of allegory within Literature for polemical means. Non-fiction reading skills are developed now by analytically comparing writers' attitudes across different time periods.</p> <p>The unit is taught here because it provides students with a knowledge of historical racism, sexism and social injustice – all core concepts in many of the texts studied at GCSE. This furthermore provides staff with the opportunity to make links between 1930s America and current world affairs such as the BLM / Me Too movements.</p>			
<p>Supplemented by class reader:</p>	<p>Supplemented by class reader:</p>	<p>No class reader</p>			