

# What does it mean to make excellent progress in English at The Purbeck School?

Broadly speaking, we want our students to make progress in their **reading, writing** and their **speaking and listening** through their schooling.

As a department, we have broken these areas down further into key concepts that we want our students to develop knowledge of in our curriculum; therefore the curriculum design functions as a progress model for our students.

Based on work by David Didau, the concepts that The Purbeck School English curriculum aims to support student progression of knowledge in are:

- 1.) **Form, structure and coherence** – understanding that texts are organised with intent.
- 2.) **Spelling, punctuation and grammatical rules** – including understanding word classes, key spellings, sentence forms and varied punctuation.
- 3.) **Awareness of Impact and Intent** - Understanding that writing is shaped by the priorities of a writer and the needs of a reader, including the teaching of genre, audience and purpose.
- 4.) **Context** – understanding how production and reception shape meaning.
- 5.) **Evidence** - Understanding how to read and listen for meaning and use evidence from texts to support personal critical viewpoints.
- 6.) **Methods** - Understanding how writers and speakers choose from a variety of methods to communicate and engage readers and audiences.

To develop their knowledge of these important concepts, students need to experience a **wide range of text types** and learn **subject specific vocabulary**. As a department, we have decided what is the essential knowledge (which, when understood, can often manifest as skills that students demonstrate) that we would like our student to have developed over five years. We have created a curriculum that builds (and revisits) knowledge of these concepts each year making sure the foundations of knowledge are secure before building increasing complexity of understanding.

For example, when understanding **form, structure and text coherence** (item 1) we would wish our students to develop knowledge of the following areas which we have integrated and interleaved into our curriculum design:

Paragraphing - TIP TOP / Discourse markers / Foreshadowing / analepsis / Flashback / Chronological structures/ Panoramic description / Circular narratives / Motifs / how writers switch focus for effects including (Zooming in and out / narrowing focus / widening focus / moving from inside to outside) / Topic sentences / effective introductions/ Conclusion / Letter writing conventions / Newspaper writing conventions / Magazine Article conventions / Narrative structure – Freytag’s pyramid / Narrative Hooks / Sonnet Form conventions / Script writing conventions / Stanza / Verse / Meter / Exposition / Rising Action / Problem / Denouement / genre conventions / Diary form / Essay structures / Descriptive writing conventions / Speech conventions / structured rhetoric / Planning strategies / Discursive essay / Diary Form / Soliloquy / Monologue / Acts / Scenes / Catalyst / Couplet / Quatrain / Sestet/Octave / Volta / Free verse poetry / fixed verse poetry

## Making progress when studying literature:

We want our pupils to develop a genuine love of literature and respond to texts personally. We would like all our students to develop strong disciplinary knowledge of English; we want our students to think like specialists and to do so they must also develop substantive knowledge about literature.

This means we want our students to develop knowledge of:

- The history and development of literature / context: e.g. literary forms, genres, literary movements.

- The craft of the writer.
- The response of the reader.
- The nature of literary study – applying critical perspectives to texts.

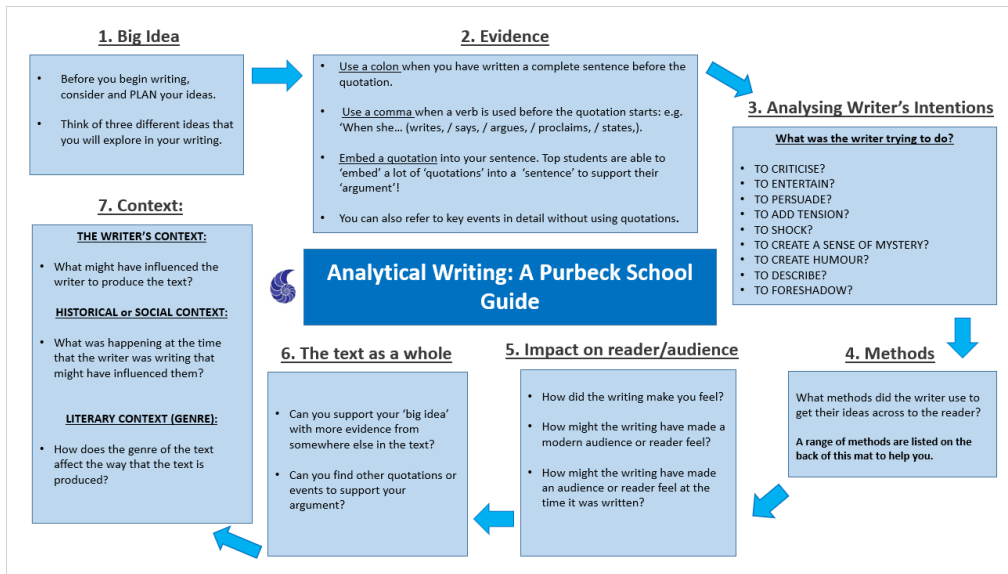
**The importance of developing knowledge of Literary Concepts**

Students will make best progress when studying literature through developing knowledge of key literary concepts. As stated above, the students must develop understanding of key areas such as:

- ‘understanding that writing is shaped by the priorities of the writer and the needs of the reader, including the teaching of genre, audience and purpose’
- ‘How context shapes both the production and reception of a text’.

**What we do:**

To support our students across KS3 and KS4 we use the same scaffolding documentation that breaks down and supports students when discussing *literary concepts* and provides sentence starters which further support their literary analysis. Though the scaffolding remains the same across years, the **complexity of the texts** that students study increase across the years and the demands of the assessments increase as student knowledge of these literary concepts increases and they start to develop more established disciplinary and substantive knowledge about literature.



Introductions:		Sentence Starter Support for Writing Tasks					Conclusions:
Through this essay, I will be exploring A, B and C.							Overall, I feel that the most important thing the writer was trying to achieve is... because...
Introducing your 'big ideas'	Exploring the impact of context on the text	Providing evidence to support your ideas	Analysing the writer's intentions	Choosing the writer's methods to explore	Explaining the impact on the reader / audience	Relating your idea to other parts of the text	
<ul style="list-style-type: none"> <li>• In [name the text], [name the writer] presents ... as... when / because</li> <li>• One way [name the writer] has structured the text is... because...</li> <li>• The theme of ... is explored by [name the writer] when...</li> </ul>	<ul style="list-style-type: none"> <li>• During this historical period, As the writer experienced...</li> <li>• During the time that [name the writer] was writing...</li> <li>• As this text belongs to the [name the genre], this means...</li> </ul>	<ol style="list-style-type: none"> <li>Using a colon at the end of your big idea sentence.</li> <li>Using a comma - when she says, "...", - When he writes, "..."</li> <li>Embedding quotations within sentences.</li> <li>Not using quotations but referring to key events from the text.</li> </ol>	<ul style="list-style-type: none"> <li>• Here, [name the writer] may be trying to...</li> <li>• Here, [name the writer] could be suggesting...</li> <li>• Here, [name the writer] may be implying...</li> </ul>	<ul style="list-style-type: none"> <li>• This is clear in the word '...' because</li> <li>• The [verb / adjective / noun etc] '...' adds to this idea because</li> <li>• The structure is interesting here because...</li> <li>• The use of [name method] creates ...</li> </ul>	<ul style="list-style-type: none"> <li>• This may make readers or audience feel / think / react / empathise / infer that...</li> <li>• Through the use of... the readers might feel...</li> </ul>	<ul style="list-style-type: none"> <li>• The idea that ... is also explored when...</li> <li>• The idea that... is developed later in the text when...</li> <li>• This idea is built upon later when...</li> </ul>	
Word Classes	Language Methods	Structural Methods	Playwright's methods				
<ul style="list-style-type: none"> <li>• Noun</li> <li>• Verb</li> <li>• Adjective</li> <li>• Adverb</li> <li>• Pronouns</li> <li>• Determiner</li> <li>• Superlative</li> </ul>	<ul style="list-style-type: none"> <li>• Sensory Imagery</li> <li>• Simile</li> <li>• Metaphor</li> <li>• Extended Metaphor</li> <li>• Personification</li> <li>• Anaphora</li> <li>• Pathetic fallacy</li> </ul>	<ul style="list-style-type: none"> <li>• Alliteration</li> <li>• Onomatopoeia</li> <li>• Sibilance</li> <li>• Expanded noun phrases</li> <li>• Semantic fields</li> <li>• Symbolism</li> <li>• Repetition</li> </ul>	<ul style="list-style-type: none"> <li>• Beginning / middle / end</li> <li>• Develops</li> <li>• Returns to</li> <li>• Widens viewpoint</li> <li>• Narrows viewpoint</li> <li>• Repetition</li> <li>• Anaphora</li> <li>• Character development</li> </ul>	<ul style="list-style-type: none"> <li>• Switching focus</li> <li>• Analepsis / flashback</li> <li>• Chronological order</li> <li>• Contrasts / juxtaposes</li> <li>• Foreshadowing</li> <li>• Circular narratives</li> <li>• Motif</li> </ul>	<ul style="list-style-type: none"> <li>• Entrances and exits</li> <li>• Acts and scenes</li> <li>• Stage directions</li> <li>• Staging</li> <li>• Stock characters</li> <li>• Dramatic irony</li> </ul>	<ul style="list-style-type: none"> <li>• Lighting</li> <li>• Breaking the fourth wall</li> <li>• Juxtaposition of scenes</li> <li>• Character development</li> <li>• Dramatic moments</li> </ul>	

### **Progress in literature through carefully chosen and sequenced texts:**

We have chosen our texts so that there are often commonality of themes and/or context so that students are able to build knowledge on broad themes across KS3 and KS4. By doing so, students can build an understanding of ideas in texts they read which they can usefully apply when encountering new texts. Through exploring Victorian context in one text, students can translate this knowledge to others. Some examples follow:

- Class and power
- Representations of race (colonial readings of texts)
- Representations of female characters (feminist readings of texts)

### **Example of progression in literature through carefully chosen and sequenced texts.**

#### **Issues around class:**

- *In a non-exhaustive list, aspects of class and power is explored through texts like 'Animal Farm; in year seven, 'The Tempest' in year seven, 'Jekyll and Hyde' in year eight alongside a range of selected taught poetry as well as through studying Wilde. Repeated access to the theme of 'class and power' allows a schematic access point for students when studying more complex texts that include themes of class and power at KS4; understanding the representations of the working classes in 'Sign of the Four', 'Inspector Calls' and 'Macbeth' is far more accessible for our students as they have background knowledge from KS3 to base their interpretations on and so teachers can make links between previously taught content and content they are learning.*

#### **Studying complex and whole texts:**

As well as this, students must **develop knowledge of a broad range of genres, forms and text structures** and therefore we have provided the opportunity to study a range of texts types across KS3 and KS4 with our students accessing high quality **whole novels, short stories, poems and plays** and extracts from texts. We have included in our curriculum both pre and post 1914 texts and also seminal world literature and also texts that push and subvert genres.

#### **A note on diversity and the literary Canon:**

It is worth noting that the literature that we have chosen to study has been chosen to meet the requirements of the following departmental ambitions that take into consideration the need to balance the need to draw from the literary Canon and develop cultural capital whilst also considering more diverse representations; we recognise that both the Canon and other texts can help students understand their own experiences in life and have resonance with children and do not function in opposition to each other. We also recognise that while society may have departed from some of the attitudes and representations in older texts, it is wrong to look at them solely through the lens of presentism.

(Extract from our departmental rationale and ambition)

- *Our English curriculum aims to transmit a culturally enriching knowledge of literature to students by drawing from the literary Canon and also texts that reflect wider voices in a diverse society, developing the cultural capital of students at the school.*

- *Our English curriculum aims to develop empathetic and engaged citizens through careful text choice, reflecting contemporary concerns and debates such as those about class, gender and intolerance and discrimination.*