**Music Stuff SOW (Long-Term)**

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| **Subject** | | **English** | | **Year** | **7** | |
| **Term** | **Autumn 1** | | **Spring 1** | | | **Summer 1** |
| **Unit of learning** | **Fiction reading - Wonder** | | **Speaking and Listening/Drama - Frankenstein** | | | **Nineteenth Century Fiction – Coraline and Alice** |
| **Intent** | Issue of disability  Develop comprehension and inference skills. Explicit vocabulary teaching. Explore characterisation.  Use text types in novel to inspire writing eg Diary writing | | Graphic novel, Scientific discovery, French Revolution, The Grand Tour and the Shelley’s  Confidence building of reading & speaking aloud in role to the class and 1:1.  Features of a play- staging/setting  Focus on vocabulary for effect and structure. Develop listening skills and summarising main points of plot | | | Fantasy- other worlds  Comparing characters in 2 texts Setting, plot, characterisation  Making inferences and referring to evidence  Creative writing on setting and atmosphere in a story -vocabulary choices.  Developing SPaG with nonfiction texts, particularly punctuation: colons, semicolons, commas and apostrophes. |
| **Term** | **Autumn 2** | | **Spring 2** | | | **Summer 2** |
| **Unit of learning** | **Non-Fiction Reading - Autobiographies** | | **Fiction - Shakespeare** | | | **Poetry** |
| **Intent** | Range of autobiographical books and extracts  Features of autobiographical writing Explicit teaching of vocabulary Purpose, audience, context  Beginning to use evidence from the text | | Midsummer Night’s Dream  Introduction to Shakespeare and Elizabethan theatre  Watch performance of play and write reviews (features)  Explore Shakespeare’s language and the Supernatural  Explore plot lines and staging  Developing SPaG with fictional texts, particularly complex sentences, different ways to start a sentence, powerful adjectives & adverbs & expanded noun phrases.  Focus on accurate use of commas, semi-colons and colons. | | | Nature and the environment  Explore themes  Exploring poetry conventions  Introduce MOPVAPERS  poetic devices.  Writing poetry on theme Poetic conventions and use Language analysis using PEEL structure |
| Rationale: | Introduction to KS3 English curriculum studying a range of fiction and non fiction books, including Shakespeare, to build reading confidence.  Improve basic SPaG skills and increase knowledge of range of vocabulary through explicit vocabulary teaching as these currently are low.  Focus on word and sentence level skills in reading and writing to strengthen literacy foundation throughout year.  Revisiting story structure- beginning, middle, end- and how writing impacts reader. | | | | | |

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| **Subject** | | **English** | | **Year** | **8** | | |
| **Term** | **Autumn 1** | | **Spring 1** | | | **Summer 1** | |
| **Unit of learning** | **Fiction reading – Dystopian Fiction** | | **Speaking and Listening/Drama - Frankenstein** | | | **Nineteenth Century Fiction – Oliver Twist** | |
| **Intent** | Hunger Games  Range of dystopian fiction to build on comprehension and inference skills. Strong focus on explicit vocabulary teaching. To use texts as a model for creative writing - language & structure. | | Graphic novel Confidence building of reading & speaking aloud to the class and 1:1.  Confidence building of reading & speaking aloud in role to the class and 1:1.  Features of a play- staging/setting Develop listening skills and summarising main points of plot.  Focus on vocabulary for effect and structure.  Empathy | | | Victorian England - Continuing to explore setting, plot, characterisation  Making inferences and referring to evidence  Figurative language and effect vocabulary choices MOPVAPERS  Writing about language using PEEL. Developing SPaG with nonfiction texts, particularly punctuation: colons, semicolons, commas and apostrophes. Writing a persuasive argument. | |
| **Term** | **Autumn 2** | | **Spring 2** | | | **Summer 2** | |
| **Unit of learning** | **Literary Non-Fiction reading – Speeches and letters** | | **Fiction – Shakespeare (MacBeth)** | | | **War Poetry** | |
| **Intent** | Range of extracts to develop knowledge of and exposure to literary non-fiction writing, particularly (persuasive) argument features.  Strong focus on explicit vocabulary teaching.  Study language, form and structure- letter conventions.  Formal and informal styles.  To use non-fiction texts as a model for non-fiction writing - language & structure. | | Witches, the supernatural and the gunpowder plot  Characters and relationships Writer’s techniques MOPVAPERS  Rhetorical devices  Develop story structure as part of planning.  Writing in role.  Building on SPaG with fictional texts, particularly complex sentences, different ways to start a sentence, powerful adjectives & adverbs & expanded adverbial phrases. Particular focus on accurate use of punctuation. Focus on accurate use of commas, semi-colons and colons. | | | Explore war poetry over the centuries Revisit poetic conventions and effects MOPVAPERS  Writing about poetry  Comparing writing about poetry- conventions of comparative writing | |
| Rationale: | Building on literacy foundation skills taught in year 7. More challenging readingmaterial made accessible for year 8 SEND students.  Build reading confidence and fluency with regular reading sessions teaching core skills - prior knowledge, prediction, comprehension and summarising. Developing extended writing using scaffolding and modelling to support learning. Focus on more sophisticated punctuation and paragraphing. | | | | | | |
| **Subject** | | **English** | | **Year** | **9** | | |
| **Term** | **Autumn 1** | | **Spring 1** | | | | **Summer 1** |
| **Unit of learning** | **Fiction reading – Noughts and Crosses** | | **Speaking and Listening/Drama – Our day out** | | | | **Nineteenth Century Fiction – Gothic literature** |
| **Intent** | Range of fiction genres both modern and historical.  Independent reading for comprehension, interest and enjoyment.  Understand the impact of writers’ methods, vocabulary choice & structural features.  Begin to write about the impact of these on the reader.  MOPVAPERS | | Improvise, rehearse & perform play scripts developing role, intonation, tone, volume, mood, silence, stillness & action for impact.  Character analysis and context  Colloquial register  Setting/ staging | | | | Victorian England  In depth study of setting, plot, characterisation Features of gothic horror Language study using PEEL HAFOREST / MOPVAPERS -writers devices Incorporate SPaG teaching into lessons at word, sentence and text level.  Broaden range of vocabulary used in writing |
| **Term** | **Autumn 2** | | **Spring 2** | | | | **Summer 2** |
| **Unit of learning** | **Literary Non-Fiction reading - Travel Writing** | | **Fiction – Shakespeare (Romeo and Juliet)** | | | | **19th Century Poetry** |
| **Intent** | Range of travel writing, both modern and historical.  Independent reading for comprehension, interest and enjoyment.  Understand the impact of writers’ methods- MOPVAPERS; HAFOREST. vocabulary choices & structural features. Begin to write about the impact of these on the reader USING PEEL.  Use literary examples to inspire writing | | Love and violence; family  Understanding and writing about Themes and language using PEEL.  Refine extended fiction writing inspired by play- technical accuracy, fluency of expression, structure & effect on reader. Focus on range of narrative genres, including story and descriptive writing. Incorporate SPaG teaching into lessons at word, sentence and text level.  Broaden range of vocabulary used in writing.  Explicit teaching of vocabulary. MOPVAPERS writers’ devices.  Accurate use of commas, semi-colons and colons. | | | | Revisit poetic conventions  Language exploration  Poetic form and structure  Comparative writing about poems Combining previously taught reading and writing content and skills with a view to preparation for GCSE coursestudying paper 1 and 2 skills for confidence |
| Rationale: | Introduction of more advanced skills as a prerequisite for GCSE course. A more analytical approach to reading and learning to write about a text. Finding ways to support writing about the impact of writer’s methods on the reader and exploring themes. Planning and checking extended writing for SpaG and including more specific vocabulary for effect. | | | | | | |