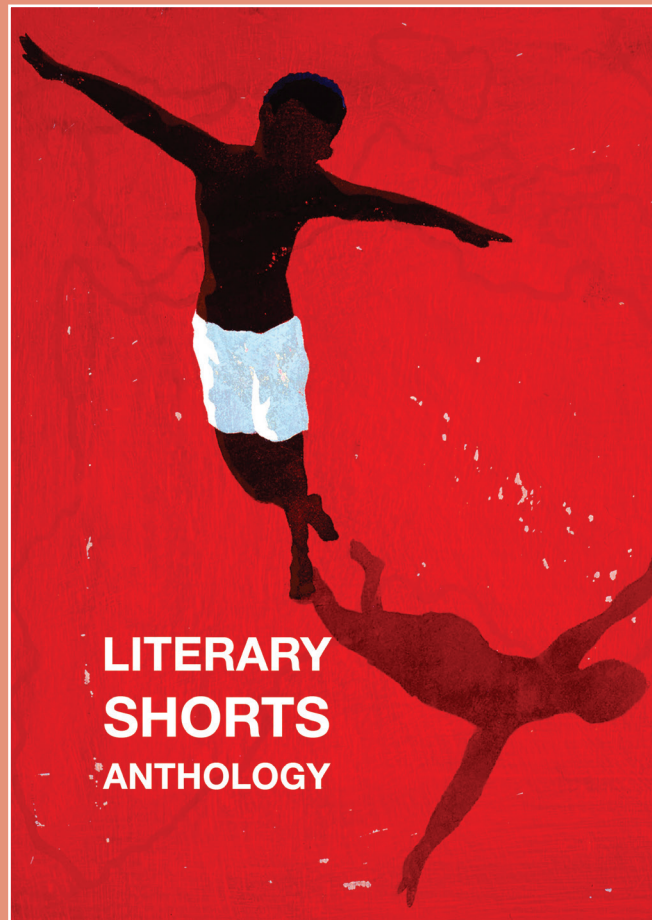


# EMC KS3 Curriculum<sup>plus</sup>

## Units of Learning: Medium-Term Plans



◆	LS1: What Is a Story? (Y7)	2
◆	LS2: Family With a Twist (Y7)	5
◆	LS3: Comparing Stories (Y8)	9
◆	LS4: Compelling Characters (Y8)	13
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◆	LS6: Reading Critically (Y9)	21

# LS1 What Is a Story?

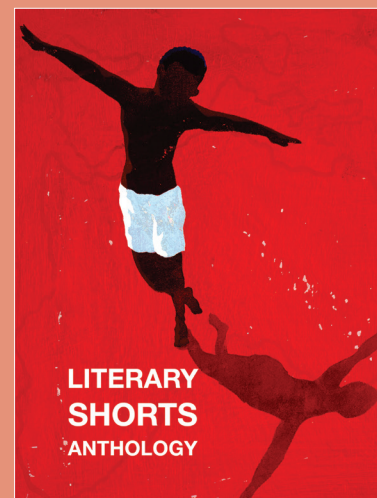
◆ Year 7

◆ 2-3 weeks

***Literary Shorts Anthology* pages 125-128 + 129-133**

- ◆ 'The Gulf', by Geraldine McCaughrean + 'The Paradise Carpet', by Jamila Gavin

***Literary Shorts: Creative, Critical and Comparative Approaches at KS3* teacher resource pages 14-19, 32 + 152-162**



## Narrative of the Unit

This unit introduces pupils to 'story', first by thinking closely about the word itself and how its different meanings might be applied to studying English. As part of this, pupils evaluate whether or not they consider different texts to be stories, before reading a range of six-word stories and having a go at writing their own. Once this preparation has been done, they read two stories that have a clear plot and structure. The unit also includes a light-touch introduction to some closer textual analysis.

## Analysing Texts and Critical Literacy Cards

- ▶ As with all *Literary Shorts* units, pupils should be given the opportunity to apply the EMC Curriculum<sup>plus</sup> Analysing Texts cards that form part of the EMC KS3 Curriculum<sup>plus</sup> package. They can apply cards of their choice, or cards selected by their teacher, to one or both stories.
- ▶ Pupils can also draw on the EMC Curriculum<sup>plus</sup> Critical Literacy cards, as and when appropriate.
- ▶ The cards are designed to support pupils in working within the broad discipline of English and literary analysis. They offer a focused, straightforward and reflective approach to interleaving some of the key skills of English throughout the curriculum.

## EMC Curriculum Processes

### Personal Processes

- ▶ Discuss and explain own reading choices, including likes and dislikes
- ▶ Read for sustained periods of time with concentration and engagement

### Creative Processes

- ▶ Generate fresh and interesting ideas about own reading

### Critical Processes

- ▶ Identify and comment on what is significant and interesting within a text
- ▶ Express opinions about own reading within broad conventions of literary and linguistic analysis
- ▶ Understand and draw on different ways of interpreting texts
- ▶ Compare texts

### Technical Processes

- ▶ Understand how language shapes meaning in a range of texts
- ▶ Understand how texts are constructed for particular effect
- ▶ Talk and write about texts using appropriate subject terminology

## Rich Curriculum Content (with reference to the National Curriculum)

This maps out the curriculum 'headlines' for this unit. Much of the 'subject content' in the KS3 National Curriculum programme of study, is already covered by EMC's Curriculum Processes. We have used processes for the bulk of the mapping, because they guide teachers and students in how to *do* English beyond simple subject matter.

Reading	<ul style="list-style-type: none"> <li>▶ Contemporary literary fiction</li> <li>▶ Close focus on figurative language, language, vocabulary choice and text structure</li> <li>▶ Read critically</li> </ul>
Writing	<ul style="list-style-type: none"> <li>▶ Formal expository writing</li> <li>▶ Writing stories</li> </ul>
Grammar & Vocabulary	<ul style="list-style-type: none"> <li>▶ Precise and confident use of linguistic and literary terminology</li> </ul>
Speaking & Listening	<ul style="list-style-type: none"> <li>▶ Participate in structure discussions</li> <li>▶ Use formal and informal discussion to generate ideas</li> </ul>

## Suggested Route Through

Numbers in the left-hand column refer to stages in the learning process, not to lessons.

STAGE 1	<p><b>DEVELOPING UNDERSTANDING OF STORIES</b></p> <p><i>Literary Shorts</i> teacher resource pages 14-19 + 152-162</p> <ul style="list-style-type: none"> <li>◆ Pupils work through the sequence of activities in the <i>Literary Shorts</i> teacher resource to develop their understanding of stories. They begin by exploring the different definitions of 'story' before thinking about what exactly the word might mean when studying English. They then write their own six-word short stories to further their understanding, before thinking about why we tell stories in the first place. This stage provides a clear literary context for what is to follow within this unit.</li> </ul>
STAGE 2	<p><b>FOCUS ON PLOT</b></p> <p><i>Literary Shorts Anthology</i> pages 125-128: 'The Gulf'</p> <p><i>Literary Shorts</i> teacher resource pages 32 + 152-153</p> <ul style="list-style-type: none"> <li>◆ Pupils make predictions based on the first sentence of the story, then read the whole story in small chunks. At each stage they consider what will happen next. They use the story structure diagram on page 32 of the teacher pack to reflect on how the plot is structured and whether this makes the story read well. They conclude by discussing why the man in the story was running. This could include a discussion about what it feels like to read a story in which not all of the information is revealed.</li> </ul>

## Suggested Route Through

STAGE 3

### FOCUS ON LANGUAGE

*Literary Shorts Anthology* pages 125-128: 'The Gulf'

*Literary Shorts* teacher resource pages 32 + 153-155

- ◆ This stage looks closely at particular elements of the language in the story – the use of simile and the description of grass. The focus here is on pupils learning to select small aspects of a text to focus on. First, they think about different similes, moving from expressing preferences about them to commenting on how they are used. Next, they look at short extracts that feature grass, using these to think about how the story develops.

STAGE 4

### BUILDING UNDERSTANDING

*Literary Shorts Anthology* pages 129-133: 'The Paradise Carpet'

*Literary Shorts* teacher resource pages 32 + 157-159

- ◆ This stage explores further how readers develop an understanding of a story as they read. First, pupils do some prediction work about setting, then identify quotations relating to the boys and the man in the story. The focus here is on the use of contrast and the function this has in positioning the reader within the story. Towards the end of the story, they pause to make further predictions before reflecting on the powerful ending. Finally they draw on what they have learned from studying the story closely to write a few critical paragraphs, focusing either on the use of contrast or on the ending.

### ASSESSMENT TASK

Teachers might use a portfolio approach to assessment, combining the following pieces of work:

- ◆ Writing six-word stories (Teacher Resource, page 18)
- ◆ Analysis of how the writer uses similes in 'The Gulf' (Teacher Resource, page 153)
- ◆ Critical writing about 'The Paradise Carpet' (Teacher Resource, page 160).

As a more substantial piece, teachers might suggest pupils complete the following comparative task:

- ◆ **Explain which of the two stories, 'The Gulf' and 'The Paradise Carpet', you like best. You can choose to write just about your preferred story in your answer, or to compare them. In your answer you should think about:**
  - ▶ The storyline
  - ▶ The way the story is written
  - ▶ Anything that strikes you as particularly interesting.

# LS2 Family With a Twist

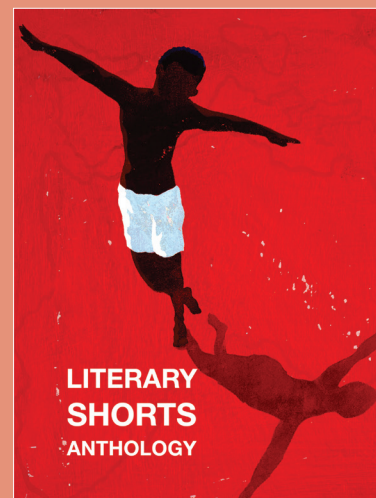
◆ Year 7

◆ 3 weeks

*Literary Shorts Anthology* pages 134-143 + 144-152

◆ 'Resigned', by Meg Rosoff + 'Happily Ever After', by Barbara Bleiman

*Literary Shorts: Creative, Critical and Comparative Approaches at KS3* teacher resource pages 38-41, 47-50 + 163-170



## Narrative of the Unit

This unit draws on two stories that move pupils beyond straightforward children's fiction. 'Resigned' is YA in tone, with an interesting, lively narrative voice and subject matter likely to capture the attention of young readers. The second is more adult. It focuses on a young girl's transition into adulthood, drawing on conventions of genres that young readers will be familiar with. The stories are explored in multiple ways, particularly during reading. There is also a specific focus on narrative voice and genre. Throughout the unit there are lots of opportunities for creative writing, structured in ways that allow pupils to reflect on what they have been reading.

## Analysing Texts and Critical Literacy Cards

- ▶ As with all *Literary Shorts* units, pupils should be given the opportunity to apply the EMC Curriculum<sup>plus</sup> Analysing Texts cards that form part of the EMC KS3 Curriculum<sup>plus</sup> package. They can apply cards of their choice, or cards selected by their teacher, to one or both stories.
- ▶ Pupils can also draw on the EMC Curriculum<sup>plus</sup> Critical Literacy cards, as and when appropriate.
- ▶ The cards are designed to support pupils in working within the broad discipline of English and literary analysis. They offer a focused, straightforward and reflective approach to interleaving some of the key skills of English throughout the curriculum.

## EMC Curriculum Processes

Personal Processes	Creative Processes
<ul style="list-style-type: none"><li>▶ Read for sustained periods of time with concentration and engagement</li></ul>	<ul style="list-style-type: none"><li>▶ Engage with texts creatively, for example writing as a character, changing a text, writing in a different genre, and so on</li><li>▶ Draw on reading to inform creative writing</li></ul>
Critical Processes	Technical Processes
<ul style="list-style-type: none"><li>▶ Identify and comment on what is significant and interesting about a whole text</li><li>▶ Express opinions about reading within broad conventions of literary and linguistic analysis</li><li>▶ Compare texts</li></ul>	<ul style="list-style-type: none"><li>▶ Talk and write about texts using appropriate subject terminology</li></ul>

## Rich Curriculum Content (with reference to the National Curriculum)

This maps out the curriculum 'headlines' for this unit. Much of the 'subject content' in the KS3 National Curriculum programme of study, is already covered by EMC's Curriculum Processes. We have used processes for the bulk of the mapping, because they guide teachers and students in how to *do* English beyond simple subject matter.

<b>Reading</b>	<ul style="list-style-type: none"><li>▶ Contemporary literary fiction</li><li>▶ Close focus on narrative voice, point of view, character and plot</li><li>▶ Read critically</li><li>▶ Making comparisons across texts</li></ul>
<b>Writing</b>	<ul style="list-style-type: none"><li>▶ Imaginative writing</li><li>▶ Genre writing</li><li>▶ Drawing on reading to inform writing</li></ul>
<b>Grammar &amp; Vocabulary</b>	<ul style="list-style-type: none"><li>▶ Precise and confident use of linguistic and literary terminology</li></ul>
<b>Speaking &amp; Listening</b>	<ul style="list-style-type: none"><li>▶ Use formal and informal discussion to generate ideas</li></ul>



# Suggested Route Through

Numbers in the left-hand column refer to stages in the learning process, not to lessons.

STAGE 1	<p><b>NARRATIVE VOICE AND POINT OF VIEW</b></p> <p><i>Literary Shorts</i> teacher resource pages 38-41</p> <ul style="list-style-type: none"> <li>Pupils engage in some intensive work on narrative voice and point of view that they go on to apply to their reading of the stories that follow, particularly 'Resigned', as well as those they meet elsewhere in the curriculum. They begin by exploring the difference between a first-person and third-person narrative voice (pages 38-39), before thinking about point of view (page 40). Finally, they investigate narrative voice by flicking through the stories in the anthology and finding one to focus on. They should avoid choosing 'Resigned' or 'Happily Ever After' for this activity. As part of this process, they re-write the start of the story they chose using a different narrative voice and reflect on the difference this change makes.</li> </ul>
STAGE 2	<p><b>READING A LONG SHORT-STORY</b></p> <p><i>Literary Shorts Anthology</i> pages 134-143: 'Resigned'</p> <p><i>Literary Shorts</i> teacher resource pages 163-165</p> <ul style="list-style-type: none"> <li>The sequence of activities in the teacher resource guides pupils through reading and exploring 'Resigned'. Activities focus on the humour of the story (page 163 writing a resignation announcement for an aspect of their own life, in the style of the mother's); tone of voice (page 164); character and the development of the story (pages 164-165). Finally, they are given the opportunity to reflect on the ending of the story, and compare this to their initial predictions (page 166).</li> </ul>
STAGE 3	<p><b>NARRATIVE VOICE AND POINT OF VIEW – FROM READING TO WRITING</b></p> <p><i>Literary Shorts Anthology</i> pages 134-143: 'Resigned'</p> <p><i>Literary Shorts</i> teacher resource pages 166</p> <ul style="list-style-type: none"> <li>Pupils should think back to the preparatory work they did about narrative voice and point of view. They then work through the After Reading activities on page 166. After discussing how convincing they found the teenage voice created by Meg Rosoff, they identify and analyse a passage that they think uses voice in an interesting way. They then have a go at writing a distinctive voice of their own, before reflecting in a written or oral commentary on how they have written it.</li> </ul>
STAGE 4	<p><b>EXPLORING GENRE</b></p> <p><i>Literary Shorts</i> teacher resource pages 47-50</p> <ul style="list-style-type: none"> <li>This work prepares pupils for reading 'Happily Ever After'. While this isn't a piece of genre fiction, it draws on different genres that pupils should be able to recognise. First, they establish what they already know about genre, by discussing their own reading and viewing. They then see how many genres they are already able to recognise using the examples on page 48. Next they work through a series of tasks that encourages them to write in different genres. This includes breaking genres boundaries and combining genres, activities that will be particularly pertinent to understanding 'Happily Ever After'.</li> </ul>

## Suggested Route Through

### STAGE 5

#### READING A LONG SHORT-STORY

*Literary Shorts Anthology* pages 144-152: 'Happily Ever After'

*Literary Shorts* teacher resource pages 167-170

- ◆ The sequence of activities in the teacher resource guides pupils through reading and exploring 'Happily Ever After'. The first activity, which asks pupils to consider the title and first paragraph, links back directly to the work on genre (Stage 4). They also consider the notion of a family story, drawing on their work on 'Resigned'. As they read, they are given several opportunities to reflect on different important elements of the story, including tone, description, narrative voice and the ending.

### STAGE 6

#### THE INGREDIENTS OF A STORY

*Literary Shorts Anthology* pages 144-152 'Happily Ever After'

*Literary Shorts* teacher resource page 170

- ◆ Pupils discuss what they liked most about 'Happily Ever After' before focusing on the ingredients' table on page 170. As well as selecting two ingredients to report back on to the class, they should also engage in a whole class discussion about how the story relates to their understanding of genre in Stage 4. They write a story of their own based on a story from their family or someone close to them. This also provides an opportunity to compare 'Happily Ever After' with 'Resigned'. This could be done effectively by using the EMC Curriculum<sup>plus</sup> cards.

## ASSESSMENT TASKS

Teachers might use a portfolio approach, assessing different small pieces of work throughout the unit, such as:

- ◆ Re-writing the start of a story in the 1st or 3rd person (from Stage 1)
- ◆ Writing in a distinctive voice (from Stage 3)
- ◆ Writing in different genres (from Stage 4)
- ◆ Writing a family story (from Stage 6).

Alternatively, they can direct pupils to the more demanding task below.

- ◆ Choose the story that you would most like to write about: 'Resigned' or 'Happily Ever After'. Write a letter to the writer of the story, giving your thoughts about:
  - ▶ Plot – how the story kept you interested
  - ▶ Characters – which ones you particularly liked and why
  - ▶ Narrative voice – what you found interesting about it
  - ▶ Anything else you want to mention to them.



## LS3 Comparing Stories

◆ Year 8

◆ 2-4 weeks

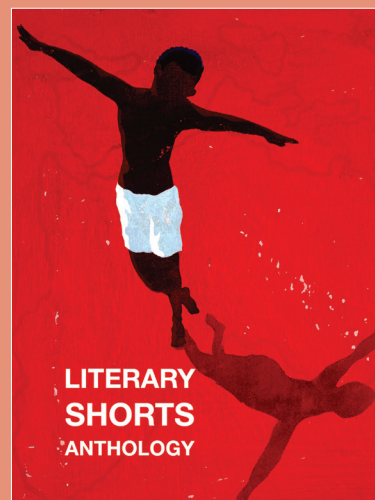
***Literary Shorts Anthology* pages 73-74, 96-97, 120-121, 122-124**

- ◆ 'The Flowers', by Alice Walker; 'I Used to Live Here Once', by Jean Rhys; 'Oliver's Evolution', by John Updike; 'Dog, Cat, and Baby', by Joe R. Lansdale

***Literary Shorts: Creative, Critical and Comparative Approaches at KS3* teacher resource pages 20-23, 65-67, 73-76, 123-124, 130-131, 144-151**

### Narrative of the Unit

This unit encourages pupils to value their personal response to a story as a valid way into further critical interpretation. It starts by allowing pupils to choose which story they want to read from a selection of four, before giving everyone in the class a flavour of all of the stories. These stories then form the basis of work that reinforces understanding of some key literary terms for analysis, such as 'setting' and 'character'. The EMC Curriculum<sup>plus</sup> Cards can be used to extend this work. Pupils then study two stories in closer detail, which again places personal response to the fore. Finally, they write a critical comparison about an aspect of narrative of their choosing.



### Analysing Texts and Critical Literacy Cards

- ▶ As with all *Literary Shorts* units, pupils should be given the opportunity to apply the EMC Curriculum<sup>plus</sup> Analysing Texts cards that form part of the EMC KS3 Curriculum<sup>plus</sup> package. They can apply cards of their choice, or cards selected by their teacher, to one or both stories.
- ▶ Pupils can also draw on the EMC Curriculum<sup>plus</sup> Critical Literacy cards, as and when appropriate.
- ▶ The cards are designed to support pupils in working within the broad discipline of English and literary analysis. They offer a focused, straightforward and reflective approach to interleaving some of the key skills of English throughout the curriculum.

## EMC Curriculum Processes

Personal Processes	Creative Processes
<ul style="list-style-type: none"> <li>▶ Read widely for a range of purposes, including for pleasure</li> <li>▶ Make informed and discerning choices about what to read</li> <li>▶ Discuss and explain own reading choices, including likes and dislikes</li> <li>▶ Make extended spoken contributions to group and whole class activities in formal and informal settings</li> </ul>	<ul style="list-style-type: none"> <li>▶ Take on different roles to explain and present own ideas and thinking</li> <li>▶ Make original and insightful connections across texts</li> </ul>
Critical Processes	Technical Processes
<ul style="list-style-type: none"> <li>▶ Offer critical opinions about wide range of texts</li> <li>▶ Identify and comment on what is significant and interesting within a text</li> <li>▶ Identify and comment on what is significant and interesting about a whole text</li> <li>▶ Compare texts</li> </ul>	<ul style="list-style-type: none"> <li>▶ Talk and write about texts using appropriate subject terminology</li> </ul>

## Rich Curriculum Content (with reference to the National Curriculum)

This maps out the curriculum ‘headlines’ for this unit. Much of the ‘subject content’ in the KS3 National Curriculum programme of study, is already covered by EMC’s Curriculum Processes. We have used processes for the bulk of the mapping, because they guide teachers and students in how to *do* English beyond simple subject matter.

Reading	<ul style="list-style-type: none"> <li>▶ Contemporary literary fiction</li> <li>▶ Close focus on plot, genre and personal response</li> <li>▶ Read critically</li> <li>▶ Making comparisons across texts</li> </ul>
Writing	<ul style="list-style-type: none"> <li>▶ Formal critical essay</li> <li>▶ Genre writing</li> </ul>
Grammar & Vocabulary	<ul style="list-style-type: none"> <li>▶ Precise and confident use of linguistic and literary terminology</li> </ul>
Speaking & Listening	<ul style="list-style-type: none"> <li>▶ Express own ideas in a presentation</li> <li>▶ Improvise using role-play</li> <li>▶ Formal debate</li> <li>▶ Use formal and informal discussion to generate ideas</li> </ul>

# Suggested Route Through

Numbers in the left-hand column refer to stages in the learning process, not to lessons.

STAGE 1	<p><b>THINKING ABOUT HOW YOU READ</b></p> <p><i>Literary Shorts</i> teacher resource pages 20-23</p> <ul style="list-style-type: none"> <li>◆ This stage encourages pupils to think about what happens when they read, with an emphasis on what they like and don't like. In small groups, they read the first sentences of four short stories, as listed on page 20 of the teacher resource. They follow the instructions and remove the story they least want to read. For the three stories they have left (page 21), they repeat the task, this time reading the first two sentences. They do the same again for the two remaining stories, this time with three sentences (page 22). They will be left with one story, which they then read and discuss (page 23). There is also an opportunity for pupils to write a story opening of their own, which is then scrutinised by their group in a similar way (page 23).</li> </ul>
STAGE 2	<p><b>A FLAVOUR OF FOUR SHORT STORIES</b></p> <p><i>Literary Shorts Anthology</i> pages 73-74 ('The Flowers'), pages 96-97 ('I Used to Live Here Once'), pages 12-121 ('Oliver's Evolution'), pages 122-124 ('Dog, Cat, and Baby')</p> <p><i>Literary Shorts</i> teacher resource pages 123-124, 130-131, 144-151</p> <ul style="list-style-type: none"> <li>◆ Teachers can choose the extent to which they want pupils to focus on each of the four short stories. Pupils might simply read and do some light-touch work on the four stories, or they might complete the activities in the teacher resource pack for each story. By the end of this stage, pupils need a working knowledge of each story.</li> </ul>
STAGE 3	<p><b>CHAMPIONING A STORY</b></p> <p><i>Literary Shorts Anthology</i> pages 73-74 ('The Flowers'), pages 96-97 ('I Used to Live Here Once'), pages 12-121 ('Oliver's Evolution'), pages 122-124 ('Dog, Cat, and Baby')</p> <p><i>Literary Shorts</i> teacher resource page 67</p> <ul style="list-style-type: none"> <li>◆ Split the class into groups of four and give each group one of the stories. Explain that they are going to champion their story. In other words, they are going to make a case for it as the best of the four stories (regardless of their personal preferences). In their group, they must make a case for what is so good about it using the 'Short Story Feature Comparison Cards' on page 67. The group can decide not to use some of the cards, if they don't seem relevant or interesting. Each member of the group should take responsibility for two or three of the remaining cards. They then develop a presentation about their story, using the cards as a starting point. At the end of the process, pupils vote on which is the champion story. Take two votes: one for the story that was most effectively championed in the presentations (not their own); a second vote for the story they like best.</li> </ul>

## Suggested Route Through

### STAGE 4

#### A CLOSE FOCUS ON TWO STORIES

*Literary Shorts Anthology* pages 73-74 ('The Flowers'), pages 96-97 ('I Used to Live Here Once')

*Literary Shorts* teacher resource pages 73-76

- ◆ Pupils will already have read and be familiar with 'The Flowers' and 'I Used to Live Here Once'. This means they can move straight on to the activities on page 74 of the teacher resource. The first one takes an unusual approach to literary study, requiring the stories to compete against one another paragraph by paragraph, recording information in a grid like the one on page 75. This prepares pupils for the 'Explaining Your Choice of Favourite' activity on page 74, in which they role play an announcement to Alice Walker and Jean Rhys, explaining which of the two has won a competition for 'Best Very Short Story of All Time!'. They then turn their ideas about the two stories into a more formal piece of writing, using the 'Writing to Compare and Contrast' instructions on pages 74 and 76.

#### ASSESSMENT

Teachers can choose to assess using some of the presentations that take place in this unit, or some of the written work. They might choose a portfolio approach. Possible activities for inclusion are:

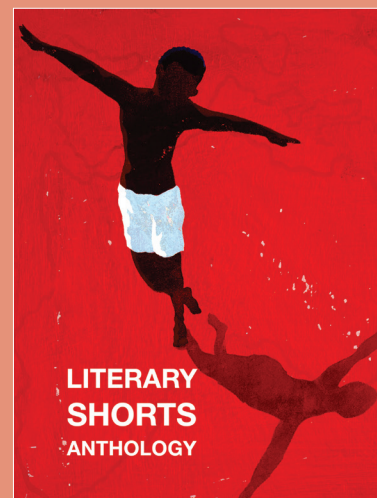
- ◆ Presentation championing a story
- ◆ Role play announcing short story winner to Alice Walker and Jean Rhys
- ◆ Formal written task comparing 'The Flowers' and 'I Used to Live Here Once'
- ◆ Pupils might also like to write the speech for a formal debate, proposing or opposing the following:  
**This House believes that 'The Flowers' is a better short story than 'I Used to Live Here Once'.**

# LS4 Compelling Characters

◆ Year 8

◆ 3 weeks

*Literary Shorts Anthology* pages 5-14 + pages 98-111 'The Necklace', by Guy de Maupassant + 'The Hitch-hiker', by Roald Dahl  
*Literary Shorts: Creative, Critical and Comparative Approaches at KS3* teacher resource pages 27-30, 68-69, 89-91 + 132-138



## Narrative of the Unit

This unit focuses on two substantial short stories that are based around compelling, enigmatic protagonists, both of whom can elicit different responses in readers at different times in the stories.

Mathilde, in 'The Necklace' is an interesting case study because she can be read both sympathetically and antagonistically. She also offers an interesting look at the portrayal of a female character in a 19th-century text. The hitch-hiker is interesting for very different reasons. He is a slippery character in the story, making him an interesting focus for the exploration of characterisation particularly, the author's decision to withhold or supply information about their character. He also offers pupils the opportunity to engage with the ethical implications of what happens in the story. At the same time, he is comparable to Mathilde in that readers respond to him differently as the story develops. The activities in Stage 4 give pupils the chance to consider such a comparison, while also drawing on other characters from their previous reading.

## Analysing Texts and Critical Literacy Cards

- ▶ As with all *Literary Shorts* units, pupils should be given the opportunity to apply the EMC Curriculum<sup>plus</sup> Analysing Texts cards that form part of the EMC KS3 Curriculum<sup>plus</sup> package. They can apply cards of their choice, or cards selected by their teacher, to one or both stories.
- ▶ Pupils can also draw on the EMC Curriculum<sup>plus</sup> Critical Literacy cards, as and when appropriate.
- ▶ The cards are designed to support pupils in working within the broad discipline of English and literary analysis. They offer a focused, straightforward and reflective approach to interleaving some of the key skills of English throughout the curriculum.

## EMC Curriculum Processes

Personal Processes	Creative Processes
<ul style="list-style-type: none"> <li>▶ Read a range of 'heritage' texts and reflect on their status</li> <li>▶ Read for sustained periods of time with concentration and engagement</li> <li>▶ Take on a number of different roles when speaking and writing</li> </ul>	<ul style="list-style-type: none"> <li>▶ Draw on reading to inform creative writing</li> <li>▶ Take on different roles to explain and present own ideas and thinking</li> </ul>
Critical Processes	Technical Processes
<ul style="list-style-type: none"> <li>▶ Identify and comment on what is significant and interesting about a whole text</li> <li>▶ Express opinions about reading within broad conventions of literary and linguistic analysis</li> <li>▶ Situate their reading within its broader literary, social and historical contexts</li> <li>▶ Use different formats such as role play, recreative writing and critical essays to demonstrate understanding</li> </ul>	<ul style="list-style-type: none"> <li>▶ Talk and write about texts using appropriate subject terminology</li> </ul>

## Rich Curriculum Content (with reference to the National Curriculum)

This maps out the curriculum 'headlines' for this unit. Much of the 'subject content' in the KS3 National Curriculum programme of study, is already covered by EMC's Curriculum Processes. We have used processes for the bulk of the mapping, because they guide teachers and students in how to *do* English beyond simple subject matter.

Reading	<ul style="list-style-type: none"> <li>▶ Contemporary literary fiction</li> <li>▶ Pre-1914 literature</li> <li>▶ Seminal world literature</li> <li>▶ Close focus on character</li> <li>▶ Read critically</li> <li>▶ Making comparisons across texts</li> </ul>
Writing	<ul style="list-style-type: none"> <li>▶ Writing in role</li> <li>▶ Writing narrative fiction</li> <li>▶ Drawing on reading to inform writing</li> </ul>
Grammar & Vocabulary	<ul style="list-style-type: none"> <li>▶ Precise and confident use of linguistic and literary terminology</li> </ul>
Speaking & Listening	<ul style="list-style-type: none"> <li>▶ Improvise using role-play</li> <li>▶ Use formal and informal discussion to generate ideas</li> </ul>



# Suggested Route Through

Numbers in the left-hand column refer to stages in the learning process, not to lessons.

STAGE 1	<p><b>A FOCUS ON CHARACTER</b></p> <p><i>Literary Shorts teacher resource pages 27-30</i></p> <ul style="list-style-type: none"> <li>◆ As preparation for focusing more closely on character when reading 'The Necklace' and 'The Hitch-hiker', pupils begin by working through the activities on pages 27-30 of the teacher resource pack. First, they become familiar with some key terms used when discussing character, before drawing on their existing knowledge (from reading and viewing) to come up with a list of ingredients for what makes a memorable character. They use the 'Character Trait' grid on page 30 to develop ideas about protagonists, heroes and anti-heroes, before moving on to think about character development, flaws and narrative arcs.</li> </ul>
STAGE 2	<p><b>FOCUSING ON A CENTRAL PROTAGONIST</b></p> <p><i>Literary Shorts Anthology pages 5-14: 'The Necklace'</i></p> <p><i>Literary Shorts teacher resource pages 89-91</i></p> <ul style="list-style-type: none"> <li>◆ The activities on 'The Necklace' focus mainly on the central protagonist, Mathilde. Pupils begin by making some predictions based on the title. Next, they focus on how Mathilde's character is developed in the first three paragraphs. They then make further predictions, this time on how the story will end based on Mathilde's response to the party invitation. They then complete two activities that compare the portrayal of Mathilde and her husband. As part of this, pupils are given the opportunity to take on the voice of Mathilde or the husband. They then have a chance to empathise with Mathilde further by acting out the dialogue between her and Mme Forestier at the end of the story. After reading, there is a chance to reflect on how the story might be read by modern readers compared to its original readers. Finally, pupils return to character, writing a monologue in role, projecting five years forwards from the end of the story.</li> </ul>
STAGE 3	<p><b>A CHARACTER ARCHETYPE</b></p> <p><i>Literary Shorts Anthology pages 98-111: 'The Hitch-hiker'</i></p> <p><i>Literary Shorts teacher resource pages 89-91</i></p> <ul style="list-style-type: none"> <li>◆ This stage focuses on the character of the hitch-hiker in relation to the archetype of the 'trickster'. First, they establish which situations involving rich and poor people might make for a compelling story. They then work through a series of activities on pages 132-134 to establish understanding, and to begin thinking about the hitch-hiker, and the other central character, the driver of the car. Particularly important to this process is the final activity on page 134, 'Character Reaction'. Pupils next work through pages 135-138 to establish their understanding of the trickster archetype and to reflect on how the hitch-hiker does or does not fit this. Finally, pupils write a short story featuring a trickster character of their own, or one they are already familiar with from another story.</li> </ul>

## Suggested Route Through

### STAGE 4

#### COMPARING CHARACTERS

*Literary Shorts* teacher resource pages 68-69

- ◆ Pupils draw on their reading of 'The Necklace' and 'The Hitch-hiker', but also other stories that they have read from the *Literary Shorts Anthology*. You might also allow them to refer to characters from their own wider reading. The first three activities are all designed to get pupils thinking about characters in unusual ways. You can attempt one or all of them. The final activity, 'Personality Clues' requires pupils to compare two characters of their choice. They compile personality profiles about each character, pointing out similarities and differences between them, then present their findings to the whole class.

#### ASSESSMENT TASK

Several tasks in this unit allow for a portfolio approach to assessment. Tasks that might be included are:

- ◆ Writing in role as one of the characters from 'The Necklace' (from Stage 2)
- ◆ Short story about a trickster character (from Stage 3)
- ◆ Presentation of personality profiles for two characters (from Stage 4).

Alternatively, you might assess the following as a single substantial piece:

- ◆ Identify five questions you want to ask Guy de Maupassant about Mathilde, or Roald Dahl about the hitch-hiker. For example, you might ask de Maupassant why he wanted Mathilde to be pretty and charming while coming from an ordinary working family.
  - ▶ Write up the questions, with imagined answers from the writers, for a magazine article.

# LS5 Reader Response

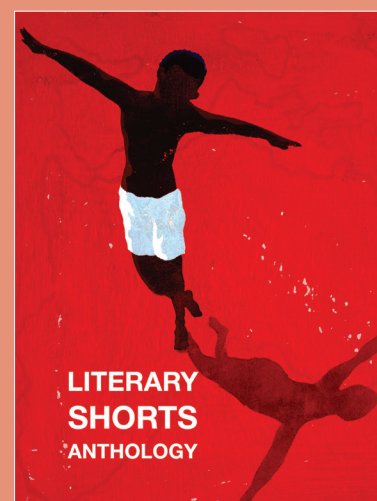
◆ Year 9

◆ 3 weeks

*Literary Shorts Anthology* pages 54-57 + 112-119

- ◆ 'One of These Days', by Gabriel Garcia Marquez + 'Two Words', by Isabel Allende

*Literary Shorts: Creative, Critical and Comparative Approaches at KS3 teacher resource* pages 42-46, 53-55, 113-116 + 139-143



## Narrative of the Unit

Pupils study two evocative stories by South American writers with a focus primarily on setting. First, they do some general work on setting, including writing the opening for their own story that focuses on setting. Next, they look closely at setting in 'One of These Days'. They also look at other aspects of the story, with a focus on different ways of reading it, as light-touch preparation for the reader response activity at the end of the unit. Pupils then read and explore 'Two Words', again with a focus on setting alongside broader aspects of the story. The main activity requires them to mock up an interview with Isabel Allende. This allows them to think carefully about the different elements that go into making a story. Finally, pupils carry out two or three reader response tasks. The most substantial of these requires them to argue, in role, for one of the stories to be selected for the whole school to read.

## Analysing Texts and Critical Literacy Cards

- ▶ As with all *Literary Shorts* units, pupils should be given the opportunity to apply the EMC Curriculum<sup>plus</sup> Analysing Texts cards that form part of the EMC KS3 Curriculum<sup>plus</sup> package. They can apply cards of their choice, or cards selected by their teacher, to one or both stories.
- ▶ Pupils can also draw on the EMC Curriculum<sup>plus</sup> Critical Literacy cards, as and when appropriate.
- ▶ The cards are designed to support pupils in working within the broad discipline of English and literary analysis. They offer a focused, straightforward and reflective approach to interleaving some of the key skills of English throughout the curriculum.

## EMC Curriculum Processes

### Personal Processes

- ▶ Make informed and discerning choices about what to read
- ▶ Discuss and explain own reading choices, including likes and dislikes
- ▶ Take on a number of different roles when speaking and writing
- ▶ Listen and respond carefully to others, modifying own views accordingly
- ▶ Make extended spoken contributions to group and whole class activities in formal and informal settings

### Creative Processes

- ▶ Generate fresh and interesting ideas about own reading
- ▶ Take on different roles to explain and present own ideas and thinking
- ▶ Play with language imaginatively for effect
- ▶ Draw on different media to communicate

## EMC Curriculum Processes

Critical Processes	Technical Processes
<ul style="list-style-type: none"> <li>▶ Use evidence to support evaluations of reading material</li> <li>▶ Offer critical opinions about wide range of texts</li> <li>▶ Express opinions about reading within broad conventions of literary and linguistic analysis</li> <li>▶ Recognise and communicate effects of different texts on different readers</li> <li>▶ Understand and draw on different ways of interpreting texts</li> </ul>	<ul style="list-style-type: none"> <li>▶ Articulate how conventions of grammar and punctuation are used for particular effect in range of different texts</li> <li>▶ Talk and write about texts using appropriate subject terminology</li> </ul>

## Rich Curriculum Content (with reference to the National Curriculum)

This maps out the curriculum ‘headlines’ for this unit. Much of the ‘subject content’ in the KS3 National Curriculum programme of study, is already covered by EMC’s Curriculum Processes. We have used processes for the bulk of the mapping, because they guide teachers and students in how to *do* English beyond simple subject matter.

Reading	<ul style="list-style-type: none"> <li>▶ Contemporary literary fiction</li> <li>▶ Seminal world literature</li> <li>▶ Close focus on setting, reader response and language</li> <li>▶ Read critically</li> <li>▶ Making comparisons across texts</li> </ul>
Writing	<ul style="list-style-type: none"> <li>▶ Writing in role</li> <li>▶ Critical writing</li> <li>▶ Descriptive writing</li> <li>▶ Drawing on reading to inform writing</li> </ul>
Grammar & Vocabulary	<ul style="list-style-type: none"> <li>▶ Close focus on sentences in writing</li> <li>▶ Precise and confident use of linguistic and literary terminology</li> </ul>
Speaking & Listening	<ul style="list-style-type: none"> <li>▶ Improvise using role-play</li> <li>▶ Responding in role</li> <li>▶ Use formal and informal discussion to generate ideas</li> </ul>

# Suggested Route Through

Numbers in the left-hand column refer to stages in the learning process, not to lessons.

STAGE 1	<p><b>EXPLORING SETTING</b></p> <p><i>Literary Shorts</i> teacher resource pages 42-46</p> <ul style="list-style-type: none"> <li>At this stage, pupils explore what setting is and experiment with writing one or two settings themselves. They establish that setting does not just refer to place, but also to historical moments. First, they think about settings they already know from their reading and viewing. They then write the opening paragraph to a short story of their own with a focus on setting, based on an image. In comparing what they have written, they begin to determine how setting is used in fiction. They then work through pages 44-45, exploring rich extracts that detail setting, comparing across the pieces. Finally, they have a second go at writing the opening to a short story with a focus on setting.</li> </ul>
STAGE 2	<p><b>SETTING IN A SINGLE SHORT STORY</b></p> <p><i>Literary Shorts</i> Anthology pages 54-57: 'One of These Days'</p> <p><i>Literary Shorts</i> teacher resource pages 112-114</p> <ul style="list-style-type: none"> <li>In a very few words this short story offers plenty to work on. Pupils begin by telling stories about a visit to the dentist themselves. This establishes why going to the dentist might provide rich material for fiction. They discuss what they might expect from a story set in a dental surgery. After reading the story, they discuss the end first of all. This is important as the twist establishes exactly what is going on. They then move on to a close focus on setting. They complete the 'What If' chart on page 114 to investigate the possible effect of setting the story in a different place.</li> </ul>
STAGE 3	<p><b>DIFFERENT READINGS OF A SINGLE STORY</b></p> <p><i>Literary Shorts</i> Anthology pages 54-57: 'One of These Days'</p> <p><i>Literary Shorts</i> teacher resource pages 114-116</p> <ul style="list-style-type: none"> <li>Pupils now focus on different ways to read the story. This will help them prepare for the reader response activities at the end of this unit. The body language activity on pages 115-116 allows pupils to see how readers place a particular interpretation on even small moments in a story. They then extend this to looking at more ambiguous statements that could be made about the story, making a case for or against each one. Finally they extend this into a piece of critical writing, selecting what they write from three options.</li> </ul>
STAGE 4	<p><b>BECOMING FAMILIAR WITH A CHALLENGING STORY</b></p> <p><i>Literary Shorts</i> Anthology pages 112-119: 'Two Words'</p> <p><i>Literary Shorts</i> teacher resource pages 139-140</p> <ul style="list-style-type: none"> <li>This fantastic story is quite demanding, so the activities on page 139-140 guide pupils through in a structured way, focusing on what the title means and Belisa's skill with words. As part of this, pupils engage with words themselves, trying to write a speech in the style of Belisa. At the end of this stage, pupils should be confident that they know what the story is about.</li> </ul>

## Suggested Route Through

STAGE 5	<p><b>MAPPING SETTING – A FOCUS ON LANGUAGE, THEN THE WRITER</b></p> <p><i>Literary Shorts Anthology</i> pages 112-119: ‘Two Words’</p> <p><i>Literary Shorts</i> teacher resource pages 141-143</p> <ul style="list-style-type: none"> <li>◆ Pupils explore the different locations in ‘Two Words’ by constructing a map of the places visited by Belisa, adding key phrases used to describe setting. In doing this, they build up an understanding of the rich description used in this story, before looking closely at language in the story in general. The activity on page 141 supports pupils in analysing expert writing. Pupils then move on to think about Isabel Allende’s ideas in the story, developing questions to add to those on page 143 of the teacher resource. They use these to write up an interview with the writer in the form of a blog.</li> </ul>
STAGE 6	<p><b>COMPARING SETTINGS</b></p> <p><i>Literary Shorts Anthology</i> pages 112-119 (‘Two Words’), pages 54-57 (‘One of These Days’)</p> <ul style="list-style-type: none"> <li>◆ Pupils compare how well Allende and Marquez use setting in their stories. They can do this as a formal critical essay, a more argumentative piece (‘this story uses setting better than that one because...’), or as a presentation.</li> </ul>
STAGE 7	<p><b>READER RESPONSE</b></p> <p><i>Literary Shorts Anthology</i> pages 112-119 (‘Two Words’), pages 54-57 (‘One of These Days’)</p> <p><i>Literary Shorts</i> teacher resource pages 141-143</p> <ul style="list-style-type: none"> <li>◆ Pupils should draw on ‘One of These Days’ and ‘Two Words’ for these tasks. However, you might want to encourage them to draw on other stories they know well from the anthology. First, they complete one or both of the two activities on page 53 to get a sense of the different ways that people read the same story or stories. The main focus should be on the ‘Reading in Role’ task on pages 54-55. Taking on one of the roles on page 55, pupils make a case for which of the two stories (or selection of stories) the whole school should read for ‘Big Read’ day.</li> </ul>

### ASSESSMENT TASKS

Several tasks in this unit allow for a portfolio approach to assessment. Tasks that might be included are:

- ◆ Writing opening to a story with a focus on description (from Stage 1)
- ◆ Critical writing about ‘One of These Days’ (from Stage 3)
- ◆ Written up interview with Isabel Allende (from Stage 5)
- ◆ Comparison of two stories (from Stage 6)
- ◆ Performance in reader response activity, ‘Reading in Role’ (from Stage 7).



## LS6 Reading Critically

◆ Year 9

◆ 2-3 weeks

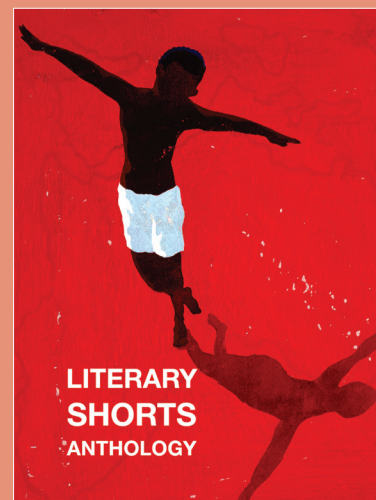
***Literary Shorts Anthology* pages 25-30 + 35-43**

- ◆ 'Subha', by Rabindranath Tagore + 'A Cup of Tea', by Katherine Mansfield

***Literary Shorts: Creative, Critical and Comparative Approaches at KS3* teacher resource pages 78-87, 97-99 + 104-106**

### Narrative of the Unit

These two stories make for excellent comparison because they both feature well-delineated central female protagonists who are not in control of their own lives – or their marriages – for very different reasons. The texts are challenging, so the first two stages give pupils opportunities to become familiar with the stories, and to develop an understanding of the protagonists, including the context in which they live. The challenging nature of the stories makes them particularly appropriate for writing about critically. Pupils look closely at a suggested staged approach to writing a critical essay before having a go at writing about one of the stories themselves. Finally, they develop a section of their essay into a comparative piece.



### Analysing Texts and Critical Literacy Cards

- ▶ As with all *Literary Shorts* units, pupils should be given the opportunity to apply the EMC Curriculum<sup>plus</sup> Analysing Texts cards that form part of the EMC KS3 Curriculum<sup>plus</sup> package. They can apply cards of their choice, or cards selected by their teacher, to one or both stories.
- ▶ Pupils can also draw on the EMC Curriculum<sup>plus</sup> Critical Literacy cards, as and when appropriate.
- ▶ The cards are designed to support pupils in working within the broad discipline of English and literary analysis. They offer a focused, straightforward and reflective approach to interleaving some of the key skills of English throughout the curriculum.

## EMC Curriculum Processes

Personal Processes	Creative Processes
<ul style="list-style-type: none"> <li>▶ Read a range of 'heritage' texts and reflect on their status</li> <li>▶ Read for sustained periods of time with concentration and engagement</li> </ul>	<ul style="list-style-type: none"> <li>▶ Make original and insightful connections across texts</li> <li>▶ Engage with texts creatively, for example writing as a character, changing a text, writing in a different genre, and so on</li> </ul>
Critical Processes	Technical Processes
<ul style="list-style-type: none"> <li>▶ Use evidence to support evaluations of reading material</li> <li>▶ Identify and comment on what is significant and interesting within a text</li> <li>▶ Identify and comment on what is significant and interesting about a whole text</li> <li>▶ Express opinions about reading within broad conventions of literary and linguistic analysis</li> <li>▶ Understand and draw on different ways of interpreting texts</li> <li>▶ Situate their reading within its broader literary, social and historical contexts</li> <li>▶ Compare texts</li> </ul>	<ul style="list-style-type: none"> <li>▶ Talk and write about texts using appropriate subject terminology</li> <li>▶ Draw on wide vocabulary to communicate effectively and meaningfully; this includes recognising when straightforward, simple vocabulary is more effective than more complex vocabulary</li> </ul>

## Rich Curriculum Content (with reference to the National Curriculum)

This maps out the curriculum 'headlines' for this unit. Much of the 'subject content' in the KS3 National Curriculum programme of study, is already covered by EMC's Curriculum Processes. We have used processes for the bulk of the mapping, because they guide teachers and students in how to *do* English beyond simple subject matter.

Reading	<ul style="list-style-type: none"> <li>▶ Seminal world literature</li> <li>▶ 19th century fiction</li> <li>▶ Close focus on character</li> <li>▶ Read critically</li> <li>▶ Making comparisons across texts</li> </ul>
Writing	<ul style="list-style-type: none"> <li>▶ Critical writing</li> <li>▶ Comparative writing</li> <li>▶ Drawing on reading to inform writing</li> </ul>
Grammar & Vocabulary	<ul style="list-style-type: none"> <li>▶ Precise and confident use of linguistic and literary terminology</li> </ul>
Speaking & Listening	<ul style="list-style-type: none"> <li>▶ Responding in role</li> <li>▶ Use formal and informal discussion to generate ideas</li> </ul>

# Suggested Route Through

Numbers in the left-hand column refer to stages in the learning process, not to lessons.

STAGE 1	<p><b>GETTING TO GRIPS WITH A CHALLENGING STORY</b></p> <p><i>Literary Shorts Anthology pages 25-30: 'Subha'</i>  <i>Literary Shorts teacher resource pages 97-99</i></p> <ul style="list-style-type: none"> <li>◆ Pupils work through a series of different activities about 'Subha', guided by the resources on pages 97-99 of the teacher resource. This is to give them an understanding of the story for the later critical essay task. Several of the tasks which require pupils to enter into the world of Subha are particularly important to grapple with as the story is trying to represent a very unusual experience. The final task in Stage 1 requires pupils to think about the relevance of the story to current times, given it was written over 100 years ago, and is set in a very different place.</li> <li>◆ <i>This would be a particularly good stage in which to use the EMC Curriculum<sup>plus</sup> Literary Analysis cards.</i></li> </ul>
STAGE 2	<p><b>GETTING TO GRIPS WITH A CHALLENGING STORY</b></p> <p><i>Literary Shorts Anthology pages 35-43 'A Cup of Tea'</i>  <i>Literary Shorts teacher resource pages 104-106</i></p> <ul style="list-style-type: none"> <li>◆ Pupils work through a series of different activities about 'A Cup of Tea', guided by the resources on pages 97-99 of the teacher resource. This is to give them an understanding of the story for the later critical essay task. As in 'Subha', several of the tasks ask them to enter into the world of the central protagonist, Rosemary. Again, this is worth spending time on because Rosemary lives in a very different time and place compared both to today's world and Subha's. As part of the process, pupils explore different interpretations of the story as a whole, and different ways to respond to Rosemary. As pupils tackle a critical writing task in Stage 3, teachers might want to miss out the 'Critical Writing Challenge' on page 106.</li> <li>◆ <i>This would be a particularly good stage in which to use the EMC Curriculum<sup>plus</sup> Literary Analysis cards.</i></li> </ul>
STAGE 3	<p><b>WRITING A CRITICAL ESSAY</b></p> <p><i>Literary Shorts Anthology pages 25-30 ('Subha') + pages 35-43 ('A Cup of Tea')</i>  <i>Literary Shorts teacher resource pages 78-84</i></p> <ul style="list-style-type: none"> <li>◆ In this stage, pupils write an essay with the title <b>Explore how the writer presents the main character in one of the stories you have read.</b> Half the class should write their essay on 'Subha' and half on 'A Cup of Tea'. To help them write the essay, they work through the stages of 'How to Write an Essay in Six Steps' in the teacher resource pack. The stages include planning, writing an introduction, how to write a paragraph, writing the main body of the essay and writing a conclusion. Pupils are also encouraged to proofread and redraft their essay.</li> </ul>

## Suggested Route Through

### STAGE 4

#### COMPARING TEXTS

*Literary Shorts Anthology* pages 25-30 ('Subha') + pages 35-43 ('A Cup of Tea')


*Literary Shorts* teacher resource page 63

- ◆ There should be examples in the class of essays written about both stories. Discuss the main focus of the essays and begin to draw out comparisons between the two main characters, Subha and Rosemary. The Venn diagram activity on page 63 might be a useful focus for doing this. After the discussion, pupils identify one paragraph in their original essay that they could adapt so that it compares the main character from both stories. They should reflect on the different requirements of writing a comparative paragraph, compared to just writing about a single story.

#### ASSESSMENT TASK

- ◆ The essay 'Explore how the writer presents the main character in one of the stories you have read' is a significant part of this unit and so should be used for assessment.
- ◆ The assessment of the essay can be combined with an assessment of the single comparative paragraph (from Stage 4).

# EMC Curriculum<sup>plus</sup> Processes Mapping

Personal Processes	Creative Processes	Critical Processes	Technical Processes
Read widely for a range of purposes, including for pleasure <i>LS3 PP1</i>	Generate fresh and interesting ideas about own reading <i>LL5 LL8 DS2 DS4 DS6 LS1 LS5 PP2</i>	Recognise and assess validity of information and messages in reading material <i>NFS1 LL6</i>	Understand conventions of grammar and punctuation <i>LL1 LL2 LL4 LL5 LL6</i>
Make informed and discerning choices about what to read <i>LS3 LS5 PP6</i>	Draw on reading to inform creative writing <i>NFS2 LL1 LL2 LL3 DS2 DS3 LS2 LS4 PP2 PP5 PP6 PP8</i>	Use evidence to support evaluations of reading material <i>NFS2 NFS5 LL6 DS2 LS5 LS6 PP7</i>	Articulate how conventions of grammar and punctuation are used for particular effect in range of different texts <i>NFS4 LL1 LL2 LL4 LL6 LL8 LL9 LS5 PP3</i>
Discuss and explain own reading choices, including likes and dislikes <i>NFS2 NFS3 LS1 LS3 LS5 PP1</i>	Make original and insightful connections across texts <i>DS6 LS3 LS6 PP3 PP7 PP8</i>	Identify and comment on what is significant and interesting within a text <i>NFS2 NFS3 NFS6 LL1 LL2 DS5 LS1 LS3 LS6 PP3 PP4 PP5 PP6 PP7 PP8</i>	Draw on conventions of grammar and punctuation for particular effect in range of different types of writing <i>LL1 LL3 LL4 LL5 LL9 PP3 PP4</i>
Seek out reading that expands on current interests and knowledge base <i>PP3</i>	Generate fresh and interesting ideas for range of speaking + writing tasks <i>LL2 LL4 LL9 PP8</i>	Identify and comment on what is significant and interesting about a whole text <i>NFS4 NFS5 NFS6 DS5 LS2 LS3 LS4 LS6 PP5 PP6 PP8</i>	Write accurately and coherently, drawing on suitable level of detail <i>NFS3 NFS6 LL1 LL3 LL5 LL9 PP5 PP6 PP7</i>
Read a range of 'heritage' texts and reflect on their status <i>DS3 LS4 LS6 PP5 PP6 PP7</i>	Speak and write in ways that entertain, stimulate and hold attention <i>NFS2 LL1 LL3 LL4 LL5 LL9 DS6 PP2 PP4</i>	Offer critical opinions about wide range of texts <i>NFS6 DS1 DS2 DS4 DS6 LS3 LS5 PP6 PP7</i>	Maintain consistency and appropriateness of tone in written and spoken communication <i>NFS1 LL2 LL3 LL5 LL9 PP2</i>
Read for sustained periods of time with concentration and engagement <i>DS5 LS1 LS2 LS4 LS6</i>	Play with language imaginatively for effect <i>NFS1 LL1 LL3 LL4 LS5 PP4 PP5 PP6</i>	Express opinions about own reading within broad conventions of literary and linguistic analysis <i>DS5 DS6 LS1 LS2 LS4 LS5 LS6 PP1 PP3 PP5 PP8</i>	Make informed choices about when to vary formality and sophistication of communication <i>LL2 LL5 LL7 LL8</i>
Develop distinctive personal writing style <i>LL2 LL5 DS6</i>	Take on different roles to explain and present own ideas and thinking <i>LL4 LL5 LL6 DS3 DS4 LS3 LS4 LS5</i>	Recognise and communicate effects of different texts on different readers <i>NFS5 NFS6 LL5 DS3 LS5 PP5</i>	Understand conventions and significance of Standard English, in school and the wider world, and how and when to use it <i>LL2 LL7 LL8 LL9</i>
Adapt speech and writing for different purposes, audiences and forms <i>NFS1 NFS6 LL1 LL5 LL8 LL9 PP2</i>	Demonstrate imaginative approaches to range of spoken and written tasks <i>NFS1 LL4 LL8 DS1 DS6 PP1</i>	Understand and draw on different ways of interpreting texts <i>NFS6 LL1 DS2 DS4 DS6 LS1 LS5 LS6 PP7</i>	Understand how language shapes meaning in a range of texts <i>NFS2 NFS5 LL1 LL2 LS1 PP3 PP4 PP5 PP6</i>
Take on a number of different roles when speaking and writing <i>NFS4 NFS6 LL4 LL5 LL6 DS2 DS3 DS5 DS6 LS4 LS5</i>	Use language flexibly in range of contexts for different audiences and purposes <i>NFS1 LL1 LL3 LL5 LL7 PP4</i>	Understand how language and meaning are related to context <i>NFS1 LL2 LL6 LL7 PP2</i>	Understand how texts are constructed for particular effect <i>NFS2 NFS5 LS1 PP2 PP3 PP5 PP7</i>
Speak with clarity and confidence in a range of situations <i>LL2 LL8</i>	Engage with texts creatively, for example writing as a character, changing a text, writing in a different genre, and so on <i>NFS2 NFS3 NFS4 NFS5 NFS6 LL3 DS2 DS3 DS5 LS2 LS6 PP2</i>	Situate their reading within its broader literary, social and historical contexts <i>NFS1 LL2 DS2 DS3 LS4 LS6 PP2 PP7</i>	Spell accurately <i>LL5</i>
Reflect on how own writing and speaking is received by others <i>NFS5 LL7 LL8 LL9</i>	Draw on different media to communicate range of effects <i>LL5 LS5 PP7</i>	Ask interesting questions about texts <i>DS1 DS3 DS4 DS5 PP1 PP3</i>	Talk and write about texts using appropriate subject terminology <i>LL4 DS1 DS2 DS3 DS4 DS5 DS6 LS1 LS2 LS3 LS4 LS5 LS6 PP1 PP4 PP5 PP6 PP7 PP8</i>
Understand how language varies among different groups, and how own language and identity is positioned within these variations <i>LL2 LL7 LL8 LL9 PP4</i>		Challenge ideas presented in texts <i>DS3 DS4 PP5</i>	Draw on wide vocabulary to communicate effectively and meaningfully; this includes recognising when straightforward, simple vocabulary is more effective than more complex vocabulary <i>LL1 LS6 PP1 PP8</i>
Listen and respond carefully to others, modifying own views accordingly <i>LL5 DS2 DS4 LS5</i>		Use different formats such as role play, recreative writing and critical essays to demonstrate understanding <i>NFS2 NFS4 LL3 LL4 LL5 DS6 LS4 PP7 PP8</i>	
Make extended spoken contributions to group and whole class activities in formal and informal settings <i>LL4 DS4 LS3 LS5 PP1 PP7</i>		Reflect critically on own speaking and writing <i>LL1 LL3 LL5 LL7 LL8 LL9</i>	
Provide significant and meaningful input to group and class discussions <i>LL5 DS1 DS5 PP2 PP7</i>		Compare texts <i>NFS3 NFS5 LL1 LL6 LL9 DS6 LS1 LS2 LS3 LS6 PP1 PP5 PP6</i>	
Use talk and writing to develop existing ideas and generate new ones <i>NFS1 LL3 LL6 DS1 DS3 DS5 PP1 PP8</i>		 <b>EMC KS3 Curriculum<sup>plus</sup></b>	

## Cards for literary analysis

These cards have been designed for use with any short story or novel. You can select a particular card to work with or rely on your teacher to give you a particular area of focus. You could then work through the bullet points on your card or select a few that seem most interesting or relevant for a particular text.

### Setting

- In which different settings does this story/novel takes place? What part does each setting play? Which setting is most significant and why?
- How important is setting to the story/novel as a whole? Does the setting have a particular impact on the story/novel, or could it be set almost anywhere?
- What difference would it make if this story/novel was set somewhere else? E.g. another country, a rural rather than urban setting, in space!
- How effective do you think the writer has been in creating a sense of place? Are there any particular examples of setting you think are particularly well written? If so, why?
- Is there anything particularly interesting or special about the way setting is used and presented? In what ways is it similar or different to stories/ novels that explore similar themes and ideas, or that are written in the same genre?
- Find one or two bullet points from other cards that add to what you have discussed about setting. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?

### Characters

- Who is your favourite character, and why?
- Who do you think is the most important character, and why?
- Who are the other significant characters? What different roles do they have?
- What is special or unusual about the way one or more of the characters is presented?
- Which character would you most like to be friends with, and why? Which character might significant adults want you to be friends with, and why?
- Are characters paired or grouped in any particular ways? E.g. friends, rivals, etc. What ideas are raised by these pairs or groupings?
- Are the characters typical of ones found in this kind of story/novel? Are they distinctive and individual, or stereotypes? Explain your answer.
- Find one or two bullet points from other cards that add to what you have discussed about characters. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?



## Form and structure

- What do you think is interesting about the way this story/novel begins?
- What were the key moments in this story/novel? How did they shape the story/novel as a whole?
- If you had to describe the path of this story/novel, what would it be? E.g. journey from childhood to adulthood, from grief to happiness etc.
- What did you notice about the end of this story/novel? Was it what you were expecting? Did it tie up loose ends, or leave some things unresolved?
- Does this story/novel belong to a particular genre? If so, how does it fit in with other stories that you know in the same genre?
- Does the story/novel use just one form or does it include more than one E.g. letters, diary entries, poems, newspaper reports
- Find one or two bullet points from other cards that add to what you have discussed about form and structure. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?

## Themes and ideas

- What, to you, are the five most important themes and ideas in this story/novel? If you had to narrow your list down to one theme or idea, what would it be and why? In what ways is this theme presented? E.g. if the theme is love, what exactly does the story/novel have to say about love?
- Does this story/novel deal with big issues that affect the whole world, or small ones that affect individual lives? Give reasons for your answer.
- Does this story/novel contain any themes or ideas that have made you look at the world in new ways? If so, what are they, and how have they changed your views?
- Does this story/novel contain any themes and ideas that explore how people should act and behave? If so, what are they and do you agree with how they are presented?
- Are the themes and ideas presented in ways similar or different to other stories you have read, including stories of the same type, or in the same genre?
- Find one or two bullet points from other cards that add to what you have discussed about themes and ideas. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?

## Language

- Identify one or two of your favourite passages in the story/novel where language is used particularly well? Explain how it is used.
- How would you describe the language used in this story/novel overall? E.g. poetic, plain, chatty etc.
- Would you say the language in this story/novel is original or creative in any particular way? If so, how?
- Are there any patterns in the language used? If so, what are they, and what is their effect? Are there any other patterns, such as of imagery and symbolism?
- How is dialogue used in the story/novel? Do characters, for example, speak in particularly distinctive ways?
- Is the language similar to how it is used in similar kinds of stories/novels? If so, in what ways? If not, why not?
- Find one or two bullet points from other cards that add to what you have discussed about language. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?

## Narrative

- How does the writer try to capture and keep the reader's attention? How successful are they in doing this?
- Is the narrative told in order from beginning to end (a linear narrative), or does it move backwards and forwards in time? What is the effect of the order in which events are told?
- Can you think of any other ways the story/novel could be told? For example, by a different character, or in a different order? How would this affect your experience of reading?
- Would you say that this story/novel is told in a particular original or creative way? If so, how?
- Is this story/novel told in a way that is typical for its genre?
- Find one or two bullet points from other cards that add to what you have discussed about narrative. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?

### Point of view and voice

- Through whose eyes do we see the events of the story/novel? Do readers get just one point of view or several?
- What do you find interesting about the point or points of view presented?
- If the story/novel is told from different points of view, how does the writer do this?
- What would the story/novel be like if told from someone else's point of view? Whose point of view would you choose, and why?
- How would you describe the tone of voice used to tell the narrative? Does the narrative draw attention to itself by using a particular tone, or is the tone pushed to the background? What is the effect of the choice made by the writer?
- Find one or two bullet points from other cards that add to what you have discussed about point of view and voice. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?

### Audience and overall personal response

- Who do you think this story/novel was written for, and why? Are there any other groups of people who you think should read it?
- What was your experience of reading this story/novel?
- What would you recommend about this story/novel to other people?
- Which parts of this story/novel did you most enjoy? Were there any parts that you didn't enjoy?
- Do you think this story/novel could be improved in some way? If so, how?
- What other stories (or films, TV, plays etc.) does this story/novel remind you of? In what ways?
- Who do you think should read this book and why?
- Find one or two bullet points from other cards that add to what you have discussed about personal response and audience. Explain the connections.
- Is there anything important that you've noticed that isn't raised on this card? What is it? Why do you think it's important?

These cards are from the *EMC Curriculum Plus Card Collection*. Each box includes eight decks of three different sets of cards – enough for pupils to work in groups of three or four.

The cards are for: Literacy Analysis; Poetry Analysis; Critical Literacy

For full details visit <https://www.englishandmedia.co.uk/publications/emc-curriculum-plus-card-collection>