

The rationale behind EMC KS3 Curriculum Plus

Introduction

The *English and Media Centre's KS3 Curriculum Plus* package consists of five anthologies and workbooks, with accompanying resources, planning and training. It has the potential to be used for a substantial proportion of the KS3 curriculum across Years 7, 8 and 9, though we would want teachers to draw on their own tried and tested units of learning as well, to tailor the curriculum to their own local context.

The resources have been selected and written drawing on EMC's extensive experience of working in the subject discipline at secondary level over many years. What follows is an attempt to articulate the rationale behind this work.

The rationale has been written with no particular school in mind, but with the assumption that *EMC KS3 Curriculum Plus* is of use to the vast majority of schools. English departments are welcome to draw on this document in any way that they wish - it's available in PDF at the bottom of this page. Some of what is written refers to material not contained in the package itself (such as Shakespeare's plays, or studying a nineteenth-century novel). We've referred to this in ways that bring it within the same theoretical framework as EMC's own resources.

A curriculum without limits

We want our English curriculum to be without limits¹. We strive to give young people the opportunities, experiences, knowledge and analytical tools to speak, write and read confidently, appropriately, and on their own terms in whatever context they find themselves in. We want them to see language and literature both inside the classroom and beyond as the gateway to achievement, intellectual curiosity and personal well-being in every aspect of their lives, both in the present and the future.

As far as possible, we want to give pupils the same experiences when they enter our curriculum, regardless of prior attainment levels – the same choices in what they read, the same opportunities for response, the same freedoms and constraints, the same access to high quality texts. We believe that this is possible regardless of how schools choose to arrange their classes - whether it is through setting, streaming, or mixed ability. To offer all of this to pupils, we build on what they themselves bring to the classroom, focusing on how they can make connections between what they already know and new learning. Our starting point when choosing resources and designing lessons is always to think about how to make them relevant and interesting to pupils. Sometimes, we try to select texts that have a particular relevance to or resonance with them; at other times, we strive to make culturally significant texts meaningful in the context of their own lives. This involves both linking the texts directly to their own experiences, and also involves fostering a sense of academic curiosity, and a love of learning for its own sake.

¹ We've drawn inspiration from Hart, S. et al (2004). *Learning Without Limits*. Maidenhead: Open University.

Core disciplinary practices

Supporting our whole curriculum is the belief that English is underpinned by a set of core disciplinary practices that can be summarised by the phrases ‘doing English’² and ‘English-in-action’³. This is about bringing together knowledge and ‘know-how’ in the subject, rather than artificially separating them. We want pupils to be exposed to the practices of English continuously throughout their time in school, using them with increasing confidence and sophistication, becoming proficient in applying them in multiple ways, and able to select from a repertoire of strategies as appropriate.

In terms of literary study, the practices can usefully be seen as lying along a critical-creative continuum⁴. At one end of the continuum are the established practices of critical reading and writing; at the other are informal and creative responses. Our approach recognises the centrality of critical rigour to the subject, but believes that robust criticality is best developed within the context of a wide repertoire of approaches that do not create unnecessary divisions between personal and academic forms of response⁵.

In terms of language study and development we believe in the principle of praxis⁶, or action-reflection. In other words, we design opportunities in lessons for pupils to immerse themselves in language by using it in a wide variety of ways, all the time reflecting on their own lexical and semantic choices, and those of others. We recognise that within this process the teacher needs to make regular interventions, both planned and reactive, in order to move pupils on to the next stage of learning. We also recognise the need for multiple approaches to teaching reading and writing, which are too complex and interlinked to address in isolation from each other, or in a single, given way⁷. Complex processes need sophisticated, varied approaches.

Underpinning all learning in our curriculum is a commitment to collaborative talk. We categorise this into two closely related but different aspects – ‘oracy’ and ‘talk for learning’. The first is about helping pupils to speak and listen well in multiple contexts – everything from formal presentations to informal dialogue, from individual speeches, to group discussions. By contrast, with ‘talk for learning’, the focus is less on improving talk and more on how dialogic approaches support learning in the subject, generating new ideas and knowledge through collaborative engagement and thinking⁸.

Curriculum progression

We do not seek to overly compartmentalise our curriculum, believing that the study of language and literature resist simplification. The subject is a constant negotiation of meaning

² See Eaglestone, R. (2018) *Doing English*. London and New York: Routledge.

³ See Applebee, A.N. (1996) *Curriculum as Conversation: Transforming traditions of teaching and learning*. Chicago: Chicago University Press.

⁴ See Carter, R. (2004) *Language and Creativity: the art of common talk*. London and New York: Routledge.

⁵ See Knights, B. and Thurgar-Dawson, C., 2008. *Active reading: Transformative writing in literary studies*. A&C Black. Also English, F., 2011. *Student writing and genre: Reconfiguring academic knowledge*. A&C Black.

⁶ See Freire, P. and Macedo, D., 2005. *Literacy: Reading the word and the world*. Routledge. Also Cremin, T. and Myhill, D., 2013. *Writing voices: Creating communities of writers*. Routledge.

⁷ For writing, see Gadd, M., 2014. *What is critical in the effective teaching of writing? A study of the classroom practice of some Year 5 to 8 teachers in the New Zealand context* (Doctoral dissertation). For reading see Hodges, G.C., 2015. *Researching and teaching reading: developing pedagogy through critical enquiry*. Routledge.

⁸ See Mercer, N., 1995. *The guided construction of knowledge: Talk amongst teachers and learners*. Multilingual matters. Also see Alexander, R., 2010. *Dialogic teaching essentials*. Cambridge: Cambridge.

in the transactions that occur between readers and texts, writing intentions and writing outcomes. We want pupils to have as many options open to them as possible in negotiating how they read and respond.

We recognise the need to organise the curriculum in a logical fashion, that builds in progression across all age ranges. We also believe that too narrow a focus within particular lessons, or across units of learning, limits what pupils can achieve. Therefore, in terms of content, we design the curriculum around key text forms and types of writing. In any given year, pupils are exposed to novels, short stories, plays, poetry, non-fiction and media texts. They also produce a range of creative and critical writing across different genres and for different audiences. With the exception of long-form novels and plays, text forms are distributed throughout the year. Pupils select from and receive instruction in a range of disciplinary practices each time they meet a new text. For example, when they meet a new short story or poem they have the opportunity to explore key literary or linguistic concepts as they apply most pertinently to shared and personal readings. An example of this ‘interleaved’ curriculum is attached as appendix 1. The concepts that are distributed across the curriculum are available in appendix 2.

Memory and memorisation have figured largely in thinking about the curriculum recently. We recognise that being able to remember significant things is vitally important. But we believe that remembering what’s important comes from the kind of continuing ‘conversations’ described above, returning constantly to key concepts and practices, referring back to past experiences of texts, making comparisons and drawing connections. This kind of continual refreshing of what is known, updating and extending thinking in the light of new knowledge, is what embeds it and allows it to be used in new contexts⁹.

We have designed our curriculum so that pupils have the opportunity to read and write extensively. We believe that it is only in immersing young people in rich reading material that they begin to develop their own language capacities - the depth of their vocabulary, their handling of grammatical structures, their comprehension skills, their ability to write in a range of voices, and with confidence and genuine expertise. Consequently, we move quickly through texts, though we take care to ensure understanding and to give time to working purposefully on them¹⁰. This means students develop their ability to apply subject disciplinary practices across a range of work, with assuredness and independence, rather than being drilled into the ‘mastery’ of a limited range. This approach, we believe, has many advantages over spending a long time on a small number of topics: it increases engagement, enjoyment, independence, critical scope, cultural capacity and disciplinary depth. As part of this process, we make sure that pupils are given lots of opportunities to elaborate on their reading in ways that develop understanding and long-term memory. This involves exploring the possibilities of their reading, both individually and in groups, to generate new knowledge, rather than relying simply on passively receiving information from their teacher.

⁹ See Brown, P.C., Roediger, H.L. and McDaniel, M.A., 2014. *Make it stick*. Harvard University Press.

¹⁰ We have drawn on work by a team at Sussex University here. While full results of the research have not been published, initial findings about moving quickly through texts are positive. Westbrook, J., Sutherland, J., Oakhill, J. and Sullivan, S., 2018. ‘Just reading’: the impact of a faster pace of reading narratives on the comprehension of poorer adolescent readers in English classrooms. *Literacy*.

Curriculum content

Our curriculum draws on a wide range of texts from different periods, places and traditions. We believe that the texts used in the classroom need to reflect the diversity of contemporary British society, and the world beyond. It is impossible to reflect every identity within a single curriculum, but as a basic premise, we strive for a curriculum that emphasises difference as well as what we have in common, with a commitment to drawing equally on male and female writers, and to featuring writers from all over the world, with different cultures, traditions and identities. We believe that reading beyond the canon, enriches and develops greater understanding of it, rather than detracting from it. With this approach, we believe we are providing pupils with a form of cultural capital that equips them for the modern world, and does not leave them feeling alienated or isolated from the material of the classroom¹¹.

We value the established literary canon, and believe that pupils are entitled to study heritage texts. They study a range of poems from this category, plus two Shakespeare plays and a 19th century novel. We believe that this prepares them well for the demands of GCSE. Our selection of other texts is carefully balanced, recognising the age of the students and what is appropriate for them developmentally. In our view concerns about cognitive load apply to texts as well as classroom pedagogy and it is important to offer appropriate texts rather than making too many demands on students at too early an age. The texts we have selected are chosen carefully to move pupils on to the next step of their literary and linguistic learning journey.

Where pupils study texts at a level of challenge generally well beyond their chronological reading age (such as Shakespeare's plays), we make sure to offer appropriate support. Sometimes this involves providing prior knowledge about the text's context. However, context is often contained within the text itself, so we are careful not to limit pupils' experience of reading as an 'unfolding' process, where the act of reading runs alongside the act of learning. Genuine student response should be at the heart of the study of texts.

Our curriculum values and makes room for aspects of the subject that are missing from the current National Curriculum programme of study. In particular, we make room for media study, critical literacy, and 'knowledge about language'. Media study extends pupils' understanding of the communication and design possibilities open to them in their world. It also offers different ways of interpreting and thinking about some of the written texts they study. Critical literacy extends this, in allowing pupils to interrogate the messages they receive both in classroom material, and in their everyday interactions, particularly with social media¹². 'Knowledge about language' recognises that in order to use language effectively, pupils need a thorough understanding not just of its technical operations, but of the issues around particular language decisions and choices¹³. It draws on research that shows that a contextualised approach to language learning can improve students' writing and understanding¹⁴. In our view knowledge about language is also of great interest in its own

¹¹ We draw inspiration for this from Professor Rudine Sims Bishop's 'Windows, Mirrors and Sliding Glass Doors', available at <https://www.youtube.com/watch?v=AAu58SNSyc>

¹² See APPG report on critical literacy and education for the importance of critical literacy.

<https://literacytrust.org.uk/policy-and-campaigns/all-party-parliamentary-group-literacy/fakenews/>

¹³ For an overview of how knowledge about language relates to secondary education, see Giovanelli, M. and Clayton, D. eds., 2016. *Knowing about language: Linguistics and the secondary English classroom*. Routledge.

¹⁴ Jones, S., Myhill, D. and Bailey, T., 2013. Grammar for writing? An investigation of the effects of contextualised grammar teaching on students' writing. *Reading and Writing*, 26(8), pp.1241-1263.

right, not just for its effect on reading and writing. It is a fascinating area of study that some students will want to take further in English Language A Level and even beyond.

Tailoring, refreshing and adapting the curriculum over time

EMC's curriculum is based on several books which offer multiple units in all aspects of English study. This allows individual teachers in a department to make their own selection. It allows for a change in the planning, swapping one unit in for another, depending on how the students have responded to the previous one. It also allows for departments to make changes from year to year to refresh the teaching, not just for the students but also for themselves. It may well be that most of the curriculum stays in place from year to year but that some units are changed, or some are identified as ones where teachers can make their own choice. This kind of flexibility seems to us to be vital in allowing teachers to be responsive to the genuine needs, enthusiasms and development of their own students.

Assessing the curriculum

We have designed a curriculum that places a high premium on formative assessment. Teachers have the opportunity to evaluate the progress of their students at regular intervals, and identify what the next stage in their learning should be. It has been designed so that almost all pupils can move through the same curriculum, even though they will be learning in different ways and have different levels of attainment. Consequently, much of the work is differentiated by outcome. Pupils can complete the same task with different outcomes, while still advancing individually; they are also given opportunities to select from a range of responses, so demonstrating the learning that is appropriate to their stage of development. The curriculum also includes a range of tasks for summative assessment ([see appendix 3 for examples](#)). These recognise that progress in reading and writing can be demonstrated in multiple ways. They also recognise the requirement to develop how pupils respond formally within disciplinary boundaries. Such work is explored across all age groups, while recognition is also given to the fact that too much focus on formal forms of response limits the learning that pupils, particularly younger ones, can demonstrate¹⁵.

Conclusions

In everything we do, we recognise the importance of providing a coherent disciplinary experience across all key stages and, for some, beyond, into university study. Consequently, we strive to provide our pupils with a curriculum that allows them to experience what English has to offer - both in terms of its rich content, but also the processes that are integral to its vibrancy.

Appendices


1. 'Interleaved' curriculum
2. 'Distributed' curriculum concepts
3. [Medium-term plan, including range of summative assessment tasks](#)

¹⁵ See English, F., 2011. *Student writing and genre: Reconfiguring academic knowledge*. A&C Black.

	Topic Area	Weeks studied	Year 7	Year 8	Year 9
AUTUMN					
1	Diverse Shorts	2	Living Side by Side <i>Tender Earth</i> , Sita Brahmachari; <i>The Colour of Humanity</i> , Bali Rai	Power, Freedom + Control <i>Crongton Knights</i> , Alex Wheatle; <i>The Hate U Give</i> , Angie Thomas; <i>1984</i> , George Orwell	A Long Read 'Brownies', ZZ Packer
2	Literary Shorts	2	What Is a Story? 'The Paradise Carpet', Jamila Gavin; 'The Gulf', Geraldine McCaughrean	Comparing Stories 'The Flowers', Alice Walker; 'I Used to Live Here Once', Jean Rhys; 'Dog, Cat, and Baby', Joe Lansdale; 'Oliver's Evolution', John Updike	Reader Response 'One of These Days' Gabriel Garcia Marquez; 'Two Words', Isabel Allende
3	Poetry Plus	2	What Is a Poem? Different ingredients that go into the form; anthology work	Lost in Translation Exploring how poems in translation take on new meanings	Poems on the Theme of Love Poems about love across time
4	Language Laboratory	2	Standard! Exploring Standard and Non-Standard English	The Power of Voice Short story by Sita Brahmachari	Text Transformations Playing around with texts
5	Novels	7	A Faster, Immersive Read <i>Tinder</i> , Sally Gardner; <i>The Wolf Wilder</i> , Katherine Rundell	A Faster, Immersive Read <i>Salt to the Sea</i> , Ruta Sepetys; <i>Max</i> , Sarah Cohen Scali	A Faster, Immersive Read <i>A Christmas Carol</i> , Charles Dickens + <i>Surrender</i> , Sonya Hartnett
SPRING					
6	Language Laboratory	3	Writers' Choices Range of authors including Alex Wheatle + Marcus Sedgwick	Newsdesk! Vocabulary, punctuation and grammar in the news	The Language Laboratory Experiments with vocabulary, punctuation and grammar
7	Non-fiction Shorts	2	Kill or Cure Texts exploring quack cures in 19th century	My Story First person accounts of key life events	Sports Shorts Reports, articles and opinion pieces from the world of sport
8	Literary Shorts	2	Family With a Twist 'Resigned', Meg Rosoff; 'Happily Ever After', Barbara Bleiman	Terrific Twists 'The Hitch-hiker', Roald Dahl; 'The Necklace', Guy de Maupassant	Reading Critically 'A Cup of Tea', Katherine Mansfield; 'Subha' Rabindranath Tagore
9	Poetry Plus	3	Say It Out Loud! Study of oral traditions from Beowulf to slams	Poet Study Robert Frost	Poet Study Inua Ellams
SUMMER					
10	Drama	5	Contemporary Drama	Introduction to Shakespeare	Shakespeare Romeo and Juliet
11	Language Laboratory	2	Evolving Language How grammar, punctuation + vocabulary change over time	Language Variety Exploring accent and dialect	Skool Rools! Debates about language and school
12	Non-fiction Shorts	2	Looking for Adventure Writing showing humans pushed to extremes	Brainwaves Articles that delve into the mysteries of the human brain	Holding Hands in the Dark Writing about facing and overcoming adversity
13	Poetry Plus	2	The Choices Poets Make How poets draw on a range of forms, voices + styles	Poets Speaking Out Poetry that addresses issues head on	Using Poetry Anthologies
14	Diverse Shorts	2	Respect for Others <i>May Malone</i> , David Almond; <i>Welcome to Nowhere</i> , Elizabeth Laird; <i>Refugee Boy</i> , Benjamin Zephaniah	Justice <i>Terror Kid</i> , Benjamin Zephaniah; <i>Looking for JJ</i> , Ann Cassidy; <i>Every Man Dies Alone</i> , Hans Fallada	Challenging Assumptions 'My Polish Teacher's Tie', Helen Dunmore; 'Loose Change', Andrea Levy; 'Liking What You See', Ted Chiang

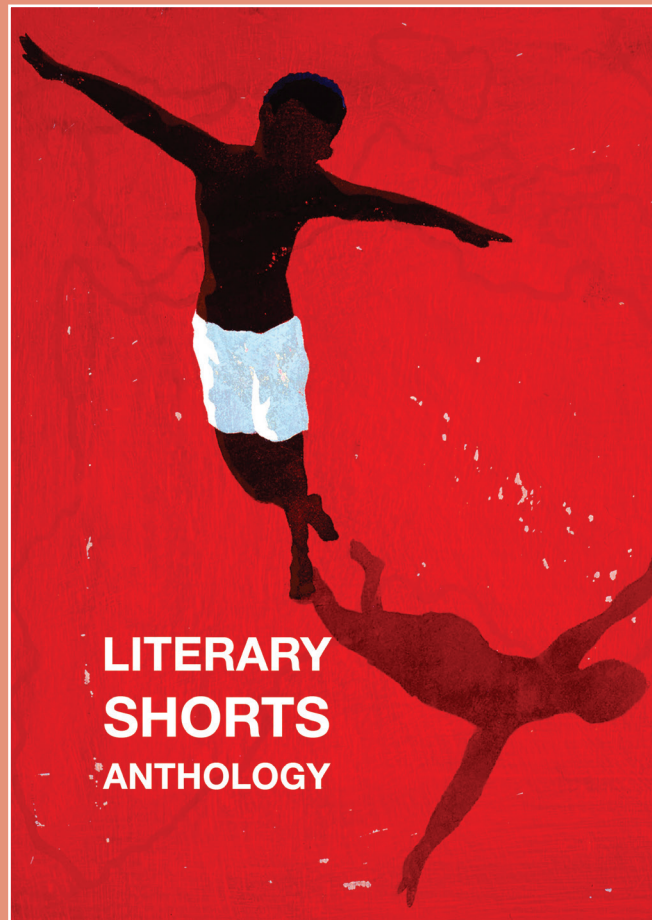
	Topic Area	Weeks studied	Year 7	Year 8	Year 9
AUTUMN					
1	Reading	4	LITERARY SHORTS What Is a Story? ‘The Paradise Carpet’, Jamila Gavin; ‘The Gulf’, Geraldine McCaughrean Family With a Twist ‘Resigned’, Meg Rosoff; ‘Happily Ever After’, Barbara Bleiman	LITERARY SHORTS Comparing Stories ‘The Flowers’, Alice Walker; ‘I Used to Live Here Once’, Jean Rhys; ‘Dog, Cat, and Baby’, Joe Lansdale; ‘Oliver’s Evolution’, John Updike Terrific Twists ‘The Hitch-hiker’, Roald Dahl; ‘The Necklace’, Guy de Maupassant	LITERARY SHORTS Reader Response ‘One of These Days’ Gabriel Garcia Marquez; ‘Two Words’, Isabel Allende Reading Critically ‘A Cup of Tea’, Katherine Mansfield; ‘Subha’ Rabindranath Tagore
2	Non-fiction	4	NON-FICTION SHORTS Kill or Cure Texts exploring quack cures in 19th century Looking for Adventure Writing showing humans pushed to extremes	NON-FICTION SHORTS My Story First person accounts of key life events Brainwaves Articles that delve into the mysteries of the human brain	NON-FICTION SHORTS Sports Shorts Reports, articles and opinion pieces from the world of sport Holding Hands in the Dark Writing about facing and overcoming adversity
3	Novels	7	NOVELS A Faster, Immersive Read <i>Tinder</i> , Sally Gardner; <i>The Wolf Wilder</i> , Katherine Rundell	NOVELS A Faster, Immersive Read <i>Salt to the Sea</i> , Ruta Sepetys; <i>Max</i> , Sarah Cohen Scali	NOVELS A Faster, Immersive Read <i>A Christmas Carol</i> , Charles Dickens + <i>Surrender</i> , Sonya Hartnett
SPRING					
4	Language	6	KS3 LANGUAGE LABORATORY Standard! Exploring Standard and Non-Standard English Writers’ Choices Range of authors including Alex Wheatle + Marcus Sedgwick Evolving Language How grammar, punctuation + vocabulary change over time	KS3 LANGUAGE LABORATORY The Power of Voice Short story by Sita Brahmachari Newsdesk! Vocabulary, punctuation and grammar in the news Language Variety Exploring accent and dialect	KS3 LANGUAGE LABORATORY Text Transformations Playing around with texts The Language Laboratory Experiments with vocabulary, punctuation and grammar Skool Rools! Debates about language and school
5	Poetry	6	KS3 POETRY PLUS <ul style="list-style-type: none">What Is a Poem?Say It Out Loud!The Choices Poets Make	KS3 POETRY PLUS <ul style="list-style-type: none">Lost in TranslationPoets Speaking OutPoet Study Robert Frost	KS3 POETRY PLUS <ul style="list-style-type: none">Poems on the Theme of LovePoet Study Inua EllamsUsing poetry anthologies
SUMMER					
6	Drama	5	Contemporary Drama	Introduction to Shakespeare	Shakespeare Romeo and Juliet
7	Diverse Shorts	6	DIVERSE SHORTS Living Side by Side <i>Tender Earth</i> , Sita Brahmachari; <i>The Colour of Humanity</i> , Bali Rai Respect for Others <i>May Malone</i> , David Almond; <i>Welcome to Nowhere</i> , Elizabeth Laird; <i>Refugee Boy</i> , Benjamin Zephaniah	DIVERSE SHORTS Power, Freedom + Control <i>Crongton Knights</i> , Alex Wheatle; <i>The Hate U Give</i> , Angie Thomas; <i>1984</i> , George Orwell Justice <i>Terror Kid</i> , Benjamin Zephaniah; <i>Looking for JJ</i> , Ann Cassidy; <i>Every Man Dies Alone</i> , Hans Fallada	DIVERSE SHORTS A Long Read ‘Brownies’, ZZ Packer Challenging Assumptions ‘My Polish Teacher’s Tie’, Helen Dunmore; ‘Loose Change’, Andrea Levy; ‘Liking What You See’, Ted Chiang

EMC Curriculum^{plus} Processes

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

EMC KS3 Curriculum^{plus}

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
◆	LS5: Reader Response (Y9)	17
◆	LS6: Reading Critically (Y9)	21

LS1 What Is a Story?

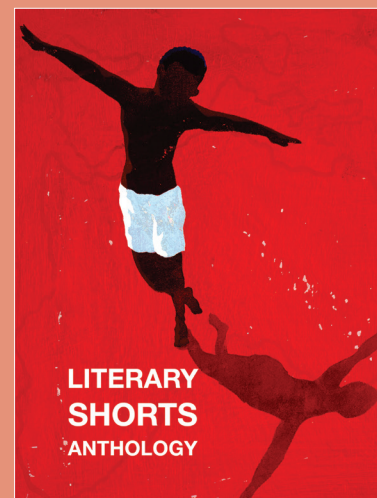
◆ Year 7

◆ 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^{plus} Analysing Texts cards that form part of the EMC KS3 Curriculum^{plus} 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^{plus} 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"> ▶ Contemporary literary fiction ▶ Close focus on figurative language, language, vocabulary choice and text structure ▶ Read critically
Writing	<ul style="list-style-type: none"> ▶ Formal expository writing ▶ Writing stories
Grammar & Vocabulary	<ul style="list-style-type: none"> ▶ Precise and confident use of linguistic and literary terminology
Speaking & Listening	<ul style="list-style-type: none"> ▶ Participate in structure discussions ▶ Use formal and informal discussion to generate ideas

Suggested Route Through

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

STAGE 1	<p>DEVELOPING UNDERSTANDING OF STORIES</p> <p><i>Literary Shorts</i> teacher resource pages 14-19 + 152-162</p> <ul style="list-style-type: none"> ◆ 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.
STAGE 2	<p>FOCUS ON PLOT</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"> ◆ 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.

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

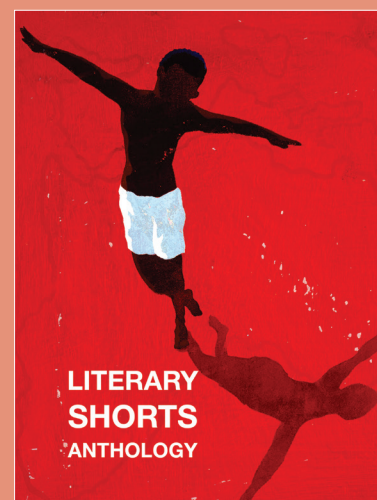
◆ Year 7

◆ 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^{plus} Analysing Texts cards that form part of the EMC KS3 Curriculum^{plus} 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^{plus} 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">▶ Read for sustained periods of time with concentration and engagement	<ul style="list-style-type: none">▶ Engage with texts creatively, for example writing as a character, changing a text, writing in a different genre, and so on▶ Draw on reading to inform creative writing
Critical Processes	Technical Processes
<ul style="list-style-type: none">▶ Identify and comment on what is significant and interesting about a whole text▶ Express opinions about reading within broad conventions of literary and linguistic analysis▶ Compare texts	<ul style="list-style-type: none">▶ 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">▶ Contemporary literary fiction▶ Close focus on narrative voice, point of view, character and plot▶ Read critically▶ Making comparisons across texts
Writing	<ul style="list-style-type: none">▶ Imaginative writing▶ Genre writing▶ Drawing on reading to inform writing
Grammar & Vocabulary	<ul style="list-style-type: none">▶ Precise and confident use of linguistic and literary terminology
Speaking & Listening	<ul style="list-style-type: none">▶ Use formal and informal discussion to generate ideas

Suggested Route Through

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

STAGE 1	<p>NARRATIVE VOICE AND POINT OF VIEW</p> <p><i>Literary Shorts</i> teacher resource pages 38-41</p> <ul style="list-style-type: none"> 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.
STAGE 2	<p>READING A LONG SHORT-STORY</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"> 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).
STAGE 3	<p>NARRATIVE VOICE AND POINT OF VIEW – FROM READING TO WRITING</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"> 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.
STAGE 4	<p>EXPLORING GENRE</p> <p><i>Literary Shorts</i> teacher resource pages 47-50</p> <ul style="list-style-type: none"> 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'.

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^{plus} 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

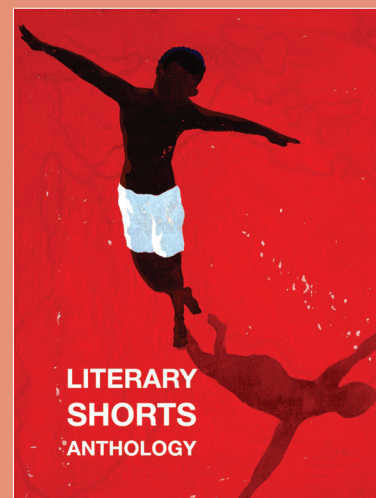
◆ Year 8

◆ 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^{plus} 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^{plus} Analysing Texts cards that form part of the EMC KS3 Curriculum^{plus} 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^{plus} 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"> ▶ Read widely for a range of purposes, including for pleasure ▶ Make informed and discerning choices about what to read ▶ Discuss and explain own reading choices, including likes and dislikes ▶ Make extended spoken contributions to group and whole class activities in formal and informal settings 	<ul style="list-style-type: none"> ▶ Take on different roles to explain and present own ideas and thinking ▶ Make original and insightful connections across texts
Critical Processes	Technical Processes
<ul style="list-style-type: none"> ▶ Offer critical opinions about wide range of texts ▶ Identify and comment on what is significant and interesting within a text ▶ Identify and comment on what is significant and interesting about a whole text ▶ Compare texts 	<ul style="list-style-type: none"> ▶ 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"> ▶ Contemporary literary fiction ▶ Close focus on plot, genre and personal response ▶ Read critically ▶ Making comparisons across texts
Writing	<ul style="list-style-type: none"> ▶ Formal critical essay ▶ Genre writing
Grammar & Vocabulary	<ul style="list-style-type: none"> ▶ Precise and confident use of linguistic and literary terminology
Speaking & Listening	<ul style="list-style-type: none"> ▶ Express own ideas in a presentation ▶ Improvise using role-play ▶ Formal debate ▶ Use formal and informal discussion to generate ideas

Suggested Route Through

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

STAGE 1	<p>THINKING ABOUT HOW YOU READ</p> <p><i>Literary Shorts</i> teacher resource pages 20-23</p> <ul style="list-style-type: none"> ◆ 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).
STAGE 2	<p>A FLAVOUR OF FOUR SHORT STORIES</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"> ◆ 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.
STAGE 3	<p>CHAMPIONING A STORY</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"> ◆ 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.

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:

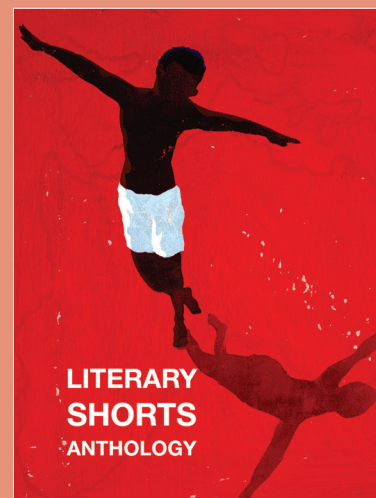
- ◆ Presentation championing a story
- ◆ Role play announcing short story winner to Alice Walker and Jean Rhys
- ◆ Formal written task comparing 'The Flowers' and 'I Used to Live Here Once'
- ◆ Pupils might also like to write the speech for a formal debate, proposing or opposing the following:
This House 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^{plus} Analysing Texts cards that form part of the EMC KS3 Curriculum^{plus} 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^{plus} 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"> ▶ Read a range of 'heritage' texts and reflect on their status ▶ Read for sustained periods of time with concentration and engagement ▶ Take on a number of different roles when speaking and writing 	<ul style="list-style-type: none"> ▶ Draw on reading to inform creative writing ▶ Take on different roles to explain and present own ideas and thinking
Critical Processes	Technical Processes
<ul style="list-style-type: none"> ▶ Identify and comment on what is significant and interesting about a whole text ▶ Express opinions about reading within broad conventions of literary and linguistic analysis ▶ Situate their reading within its broader literary, social and historical contexts ▶ Use different formats such as role play, recreative writing and critical essays to demonstrate understanding 	<ul style="list-style-type: none"> ▶ 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"> ▶ Contemporary literary fiction ▶ Pre-1914 literature ▶ Seminal world literature ▶ Close focus on character ▶ Read critically ▶ Making comparisons across texts
Writing	<ul style="list-style-type: none"> ▶ Writing in role ▶ Writing narrative fiction ▶ Drawing on reading to inform writing
Grammar & Vocabulary	<ul style="list-style-type: none"> ▶ Precise and confident use of linguistic and literary terminology
Speaking & Listening	<ul style="list-style-type: none"> ▶ Improvise using role-play ▶ Use formal and informal discussion to generate ideas

Suggested Route Through

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

STAGE 1	<p>A FOCUS ON CHARACTER</p> <p><i>Literary Shorts teacher resource pages 27-30</i></p> <ul style="list-style-type: none"> ◆ 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.
STAGE 2	<p>FOCUSING ON A CENTRAL PROTAGONIST</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"> ◆ 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.
STAGE 3	<p>A CHARACTER ARCHETYPE</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"> ◆ 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.

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

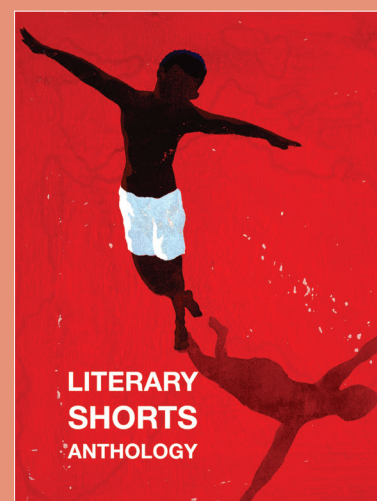
◆ Year 9

◆ 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^{plus} Analysing Texts cards that form part of the EMC KS3 Curriculum^{plus} 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^{plus} 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"> ▶ Use evidence to support evaluations of reading material ▶ Offer critical opinions about wide range of texts ▶ Express opinions about reading within broad conventions of literary and linguistic analysis ▶ Recognise and communicate effects of different texts on different readers ▶ Understand and draw on different ways of interpreting texts 	<ul style="list-style-type: none"> ▶ Articulate how conventions of grammar and punctuation are used for particular effect in range of different texts ▶ 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"> ▶ Contemporary literary fiction ▶ Seminal world literature ▶ Close focus on setting, reader response and language ▶ Read critically ▶ Making comparisons across texts
Writing	<ul style="list-style-type: none"> ▶ Writing in role ▶ Critical writing ▶ Descriptive writing ▶ Drawing on reading to inform writing
Grammar & Vocabulary	<ul style="list-style-type: none"> ▶ Close focus on sentences in writing ▶ Precise and confident use of linguistic and literary terminology
Speaking & Listening	<ul style="list-style-type: none"> ▶ Improvise using role-play ▶ Responding in role ▶ Use formal and informal discussion to generate ideas

Suggested Route Through

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

STAGE 1	<p>EXPLORING SETTING</p> <p><i>Literary Shorts</i> teacher resource pages 42-46</p> <ul style="list-style-type: none"> 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.
STAGE 2	<p>SETTING IN A SINGLE SHORT STORY</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"> 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.
STAGE 3	<p>DIFFERENT READINGS OF A SINGLE STORY</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"> 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.
STAGE 4	<p>BECOMING FAMILIAR WITH A CHALLENGING STORY</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"> 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.

Suggested Route Through

STAGE 5	<p>MAPPING SETTING – A FOCUS ON LANGUAGE, THEN THE WRITER</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"> ◆ 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.
STAGE 6	<p>COMPARING SETTINGS</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"> ◆ 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.
STAGE 7	<p>READER RESPONSE</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"> ◆ 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.

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

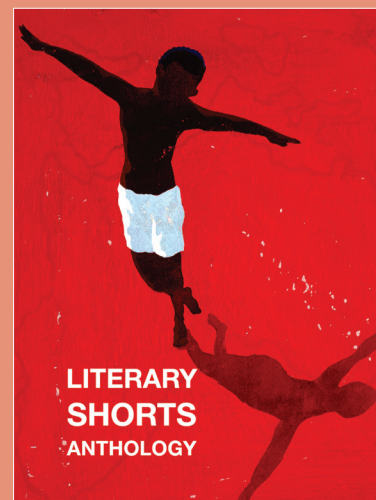
***Literary Shorts Anthology* pages 25-30 + 35-43**

- ◆ '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^{plus} Analysing Texts cards that form part of the EMC KS3 Curriculum^{plus} 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^{plus} 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"> ▶ Read a range of 'heritage' texts and reflect on their status ▶ Read for sustained periods of time with concentration and engagement 	<ul style="list-style-type: none"> ▶ Make original and insightful connections across texts ▶ Engage with texts creatively, for example writing as a character, changing a text, writing in a different genre, and so on
Critical Processes	Technical Processes
<ul style="list-style-type: none"> ▶ Use evidence to support evaluations of reading material ▶ Identify and comment on what is significant and interesting within a text ▶ Identify and comment on what is significant and interesting about a whole text ▶ Express opinions about reading within broad conventions of literary and linguistic analysis ▶ Understand and draw on different ways of interpreting texts ▶ Situate their reading within its broader literary, social and historical contexts ▶ Compare texts 	<ul style="list-style-type: none"> ▶ Talk and write about texts using appropriate subject terminology ▶ Draw on wide vocabulary to communicate effectively and meaningfully; this includes recognising when straightforward, simple vocabulary is more effective than more complex vocabulary

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

Suggested Route Through

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

STAGE 1	<p>GETTING TO GRIPS WITH A CHALLENGING STORY</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"> ◆ 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. ◆ <i>This would be a particularly good stage in which to use the EMC Curriculum^{plus} Literary Analysis cards.</i>
STAGE 2	<p>GETTING TO GRIPS WITH A CHALLENGING STORY</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"> ◆ 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. ◆ <i>This would be a particularly good stage in which to use the EMC Curriculum^{plus} Literary Analysis cards.</i>
STAGE 3	<p>WRITING A CRITICAL ESSAY</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"> ◆ In this stage, pupils write an essay with the title Explore how the writer presents the main character in one of the stories you have read. 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.

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).