English Mastery

Co-planning booklet

Oliver Twist

Year 7

Contents:

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Make sure you have read 'Oliver Twist' and completed the Unit Tutorial on MyMastery before completing any tasks in this booklet.

Talking about knowledge in English

Glossary

Substantive knowledge: *established facts* - the agreed upon factual content taught within a discipline; its substance, e.g. knowledge of literary texts and traditions in English Literature; etymology, vocabulary and grammar in English Language. Can be disputed and challenged.

Disciplinary knowledge: *how do we know?* what students learn about how the existing substantive knowledge was established; the subject-specific tools used to analyse, question and frame students' own responses to that substantive knowledge, e.g., how to construct an argument, use evidence, analyse author's choices.

Procedural knowledge: *knowing how to* – knowledge of subject-specific methods or processes; how students exercise their knowledge in practice, in the application of a task, e.g., knowing how to annotate an extract, or write an essay.

Declarative knowledge: *knowing that* – knowledge that can be declared as facts, rules, principles or knowledge about the relationships between them.

Propositional knowledge: *justified true belief* - knowledge used to recall and consider a proposition, knowledge qualifying a belief or claim to be true.

Powerful knowledge: Michael Young (2014, p. 74) explains that knowledge is powerful 'if it predicts, if it explains, if it enables you to envisage alternatives.'. It is **distinct from 'common sense' knowledge** that we acquire through everyday life; it is conceptually and **systematically related** in groups that we call subjects or **disciplines**' (p. 75), allowing us to generalise and think beyond particular contexts; and it is **specialised**, with a clearly defined focus or field of enquiry' (p. 75).

How to use this co-planning booklet

How to use this booklet

(1) With your department in dedicated co-planning time

For highest impact, we recommend the sessions are worked through as a department so that teachers are sharing their subject expertise to develop their mastery of practice.

(2) In pairs

Another effective way to use these sessions is to work with another teacher who is teaching the same text and/or a mentor.

(3) Independently

Use this option if you have no dedicated co-planning time or subject-specific CPD time. We still recommend that you share and discuss your learning and ideas with your colleagues where possible.

You can use this booklet **as a menu** and **select the most relevant sessions** for you, your students and your department. If you are short on time, only complete the **core tasks and questions**.

For more English subject-specific CPD, make sure you look at the **English Mastery Training and CPD menu** on MyMastery, which is regularly updated.

10 mins

Co-planning (1) Preparing to Teach

FOCUS: Preparing to Teach

WHEN: Before teaching 'Oliver Twist'. Make sure you have read 'Oliver Twist' and completed the Unit Tutorial on MyMastery.

TEXT: 'Oliver Twist' by Charles Dickens

Big picture: Why study Oliver Twist?

Questions of intent: Discuss as a group

- What makes 'Oliver Twist' worthy of study?
- What are the universal themes for students in the novel?
- Which memorable characters have stood the test of time and why?
- What transferrable knowledge will students gain from studying 'Oliver Twist'?

Progression from KS2 - KS3

Knowledge for 'Oliver Twist'
Task: Refer to the unit tutorial, unit intent and unit overview for 'Oliver Twist' to familiarise yourself with the precise knowledge base for the unit.

- What knowledge do you think students will bring from Ks2?
- What knowledge are you most likely to need to revisit and secure?
- What residual knowledge do you want students to bring forward into the next unit after 'Oliver Twist' and beyond into the rest of Y7 and Ks3?

Notes

10 mins

Knowledge, sequencing and progression

Knowledge and curriculum sequencing

KS2 knowledge
Look at the **KS2 reading assessment** framework on the next pages to re-cap, the expectations of KS2 and the nature of the KS2 assessments students have taken. Then consider the writing frameworks on the following pages.

Questions to discuss:
- What do you notice about the Ks2 frameworks? How do they compare to Ks3 and KS4? Any surprises?
- What do you think students should **know and be able to do** when they start 'Oliver Twist' based on what you have read?
- What do you think the **challenges** will be for students approaching 'Oliver Twist' in the first term of Year 7? What might the most **unfamiliar** aspect of secondary English teaching be for Year 7 students coming from KS2?
- What are the **opportunities**?
- What will students need the **most support** with?

Notes:

Additional questions to explore:
- Have you looked at past or practice SATS papers or Teacher Assessment Frameworks?
- How far does your knowledge of KS2 inform your expectations of students at KS3?
- Do you know your Year 7 students' SATS scores and what inferences you might reasonably draw from these?

20 mins

Reading: English reading test framework KS2

3.2 Test format

The key stage 2 English reading test comprises a single component. The test is administered on paper and the total testing time is 60 minutes. The testing time includes time for reading and responding to questions; there will not be separate reading time.

Table 1: Format of the test

Component	Description	Number of papers	Number of marks	Timing of paper
Paper 1: English reading test	reading booklet and separate answer booklet (a selection of texts, 1500–2300 words)	1	50	60 minutes (including reading time)
	Total	**1**	**50**	**60 minutes**

4. Content domain

The content domain sets out the relevant elements from the national curriculum programme of study (2014) for English at key stage 2 that are assessed in the English reading test. The tests will, over time, sample from each area of the content domain.

The key stage 2 English reading tests will focus on the comprehension elements of the national curriculum.

Table 2 shows the content domain, which sets out how elements of the curriculum will be defined for test development purposes.

Table 2: Content domain relating to questions

Content domain reference	
2a	give / explain the meaning of words in context
2b	retrieve and record information / identify key details from fiction and non-fiction
2c	summarise main ideas from more than one paragraph
2d	make inferences from the text / explain and justify inferences with evidence from the text
2e	predict what might happen from details stated and implied
2f	identify / explain how information / narrative content is related and contributes to meaning as a whole
2g	identify / explain how meaning is enhanced through choice of words and phrases
2h	make comparisons within the text

What do you notice about the nature of the KS2 reading test compared to KS3 and 4?

Reading: English reading test framework KS2

6.2.2 Profile of content domain

The national curriculum coverage within the test is specified in the content domain in section 4. The proportion of marks assessing each area of the content domain is shown in Table 9.

Table 9: Profile of marks by content area

National curriculum reference	Number of marks	Percentage of total mark
2a give / explain the meaning of words in context	5–10	10–20%
2b retrieve and record information / identify key details from fiction and non-fiction	8–25	16–50%
2c summarise main ideas from more than one paragraph	1–6	2–12%
2d make inferences from the text / explain and justify inferences with evidence from the text	8–25	16–50%
2e predict what might happen from details stated and implied	0–3	0–6%
2f identify / explain how information / narrative content is related and contributes to meaning as a whole	0–3	0–6%
2g identify / explain how meaning is enhanced through choice of words and phrases	0–3	0–6%
2h make comparisons within the text	0–3	0–6%

What do you notice about the proportion of marks for different elements of the content domain?

Writing: Teacher assessment frameworks at the end of KS2

Working towards the expected standard

The pupil can:

- write for a range of purposes
- use paragraphs to organise ideas
- in narratives, describe settings and characters
- in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)
- use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly
- spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list*
- write legibly.[1]

Working at the expected standard

The pupil can:

- write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
- in narratives, describe settings, characters and atmosphere
- integrate dialogue in narratives to convey character and advance the action
- select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- use verb tenses consistently and correctly throughout their writing
- use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)
- spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary
- maintain legibility in joined handwriting when writing at speed.[2]

Working at greater depth

The pupil can:

- write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)
- distinguish between the language of speech and writing[3] and choose the appropriate register
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this
- use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.^

[There are no additional statements for spelling or handwriting]

Knowledge, sequencing and progression

Curriculum sequencing

Progression from KS3 - KS4

Links to future learning:

- How does studying Oliver Twist prepare students for Midsummer Night's Dream, Poetry and Ancient Tales in Year 7?
- How will it prepare them for Sherlock Holmes in Year 8 and Jane Eyre in Year 9?
- How will this unit prepare them for the nineteenth century text at GCSE?
- What else will the study of 'Oliver Twist' allow students to bring forward into future study?

Notes:

Residual knowledge

What transferrable knowledge will students gain from studying Oliver Twist in terms of:

- Characterisation (heroes, villains)
- Form, i.e., 19th century novel
- Structure i.e. traditional novel narrative structure, chapters, 3rd person omniscient narrator. Exposition, rising action, climax, falling action, denouement. Role of serialisation & periodicals in episodic structure.
- Setting: Victorian London
- Authorial intent: Novel as social criticism, narrative with a moral.
- Themes: e.g., poverty, crime and punishment, childhood, friendship, loyalty, betrayal.

Share as a group.

10 mins

Co-planning: characterisation

FOCUS: Characterisation (1)

WHEN: Before the character of 'Dodger' is introduced

CHARACTER: The Artful Dodger

Read and annotate this extract where we first meet Dodger

'a boy, who had passed him carelessly some minutes before, had returned, and was now **surveying** him most earnestly from the opposite side of the way. He took **little heed** of this at first; but the boy remained in the same attitude of close observation so long, that Oliver raised his head, and returned his steady look. Upon this, the boy crossed over; and walking close up to Oliver, said,

'Hullo, my covey! What's the row?'

The boy who addressed this inquiry to the young **wayfarer**, was about his own age: but one of the **queerest** looking boys that Oliver had ever seen. He was a snub-nosed, flat-browed, common-faced boy enough; and as dirty a **juvenile** as one would wish to see; but he had all the airs and manners of a man. He was short of his age: with rather bow-legs, and little, sharp, ugly eyes.

He wore a man's coat, which reached nearly to his heels. He had turned the cuffs back, half-way up his arm, to get his hands out of the sleeves: apparently with the ultimate view of thrusting them into the pockets of his corduroy trousers; for there he kept them. He was, altogether, as **roystering** and **swaggering** a young gentleman as ever stood four feet six, or something less, in the bluchers.'

Write, pair, share:

Note down the **misconceptions** students might have about Dodger, (a) from this extract (b) from the whole novel.

Share in pairs / group.

10 - 15 mins

Characterisation: The Artful Dodger

Specify: *explore specific knowledge of Dodger*

How does Dickens present the character of Dodger in 'Oliver Twist'?

1. **Plan** your answer using the given extract and your knowledge of the rest of the novel. While you are planning, make a note of all the steps you took in your planning process.
2. **Metacognition:** What steps did you take in your planning process. Write these down and decide how you will explicitly model these and 'think aloud' when modelling approaching a question.
3. **Vocabulary choices:** What vocabulary did you use and why? Create a vocabulary bank for Dodger to use with your students.

Plan:

15 mins

Characterisation: The Artful Dodger

Specify: *explore specific knowledge of Dodger*

How does Dickens present the character of Dodger in 'Oliver Twist'?

Metacognition: What steps did you take in your planning process? Write these down and decide how you will explicitly model these and 'think aloud' when modelling approaching a question.

My planning steps:

Vocabulary choices: What vocabulary did you use and why?

Dodger vocabulary bank:

Characterisation: The Artful Dodger

Define: *how would you define the character of Dodger?*

1. **Hero / villain?** Where would you place the character of Dodger on this line? Discuss.

Villain Hero

Define: *how would you define the character of Dodger?*

2. **Character archetypes**

Does Dodger fit into any of these character archetypes?

- Rebel
- King
- Lover
- Fool / Jester / Trickster
- Orphan
- Guide / Mentor
- Care-giver
- Ally / helper
- Artist / creator

Discuss how and why he fits into any of these character archetypes.

5 - 10 mins

Characterisation: The Artful Dodger

You can explore other characters with reference to character archetypes as a way to illuminate aspects of character.

How far does Fagin fit character archetypes?

The Villain: Fagin is the quintessential villain. Dickens created Fagin to fit the villain archetype in many ways. He is the deceitful, manipulative and avaricious leader of a criminal gang who corrupts and exploits vulnerable children for his own personal and financial gain.

The Mentor/Tempter: Fagin also embodies the archetype of the mentor or tempter. He serves as a mentor to the young members of his gang, teaching them the tricks of the trade and tempting them into a life of crime. He offers guidance and protection to these children while simultaneously leading them down a dangerous and immoral path.

The Trickster: As a master of deception and manipulation, Fagin fits the archetype of the trickster. He is cunning, resourceful, and adept at evading capture by the authorities. His ability to outsmart his adversaries and manipulate situations to his advantage adds layers to his character and contributes to his status as a compelling antagonist.

The Corruptor: Fagin can also be seen as the archetype of the corruptor. He preys on the innocence and vulnerability of children like Oliver Twist, corrupting them with promises of wealth and security. His influence leads these children into lives of crime and moral ambiguity, highlighting the corrupting influence of society on the young and impressionable.

5 - 10 mins

Characterisation: The Artful Dodger

Connect: *make connections between other characters in the text*

How does the character of Dodger compare to the character of Oliver Twist? How are they similar? How do they differ? What evidence do you have from the text for your ideas?

Noah Claypole?

Fagin?

10 - 15 mins

Characterisation: The Artful Dodger

Character pairs: Write / discuss

What are the ways in which writers pair characters and why?

Is Dodger **paired** with any particular character and why?

Is Dodger introduced as a **character foil** to Oliver?

***Foil: a character who contrasts with another character**

5 - 10 mins

Characterisation: The Artful Dodger

Generalise:

What transferrable knowledge about characterisation do we want our students to gain from the study of Dodger's character?

Questions to consider to support your thinking:

Is Dodger's character:

- a dual character?
- a villain?
- a character foil?

What is Dodger's function in the novel?

- Themes: crime and punishment, childhood, poverty, corruption, friendship, loyalty, exploitation.
- Plot: Oliver's transition to London; conflict; comeuppance
- Setting: London
- Symbolism: What could Dodger represent?

What are your takeaways / action steps from this co-planning?

10 mins

Co-planning: character comparison

FOCUS: Characterisation (2) Comparison

WHEN: Before the character of 'Dodger' is introduced

Connect: *make connections between other characters in the curriculum*

Remind yourself how you defined Dodger in relation to

(a) other characters

(b) character archetypes

Look across the KS3 curriculum and the texts students will study.

Y7 - *Morality*:

Oliver Twist, A Midsummer Night's Dream, Poetry, Ancient Tales

Y8 - *Duality:*

Sherlock Holmes, The Tempest, Animal Farm, Rhetoric.

Y9 - *Multiplicity*

Jane Eyre, Small Island / Romeo & Juliet, Poetry, Argument Writing (Reading for Study)

Which characters would you connect Dodger to in the other texts we study and why? Pick up to 3 characters.

Character	Reasosns

10 mins

Choose two characters to compare

(a) from within a text. E.g. Compare the character pf Oliver Twist and Dodger/Compare the characters of Fagin and Sikes

(b) from two different texts in the curriculum. E.g. Compare the characters of Oliver Twist and Jane Eyre/ Compare the characters of Dodger and Sherlock Holmes

Plan your answers independently.
You may choose to mind-map, bullet point, essay plan or write an extended comparison, with or without evidence from the text, depending on time.

Discuss in pairs or as a group. What have you learned about:
- The characters?
- The points of comparison?
- Characterisation?
- Transferrable knowledge in the curriculum?

Additional: (if ypu have time)
- Write a model paragraph or essay. Examples are on the next page.
- Plan a task which will enable your students to make these connections.
- Adapt the unit (curriculum) or your teaching activities (pedagogy) to reflect the connections you have made.

15 - 20 mins

Character comparison

Character comparison notes: Oliver Twist and The Artful Dodger

Dickens uses both Oliver and 'Dodger' as vehicles to explore the consequences of child poverty and the social policies of the Victorian era. Both characters are victims of poverty, crime and child exploitation but are portrayed in contrasting ways.

While both characters are born into poverty, Oliver maintains his innocence and moral purity throughout the novel, whereas Dodger uses cunning to thrive on the streets. Oliver is the hero of the novel, portrayed as kind, trusting and compassionate with a strong moral compass. The Artful Dodger, on the other hand, is knowing and worldly rather than naïve, using his quick wit, charm and resourcefulness to navigate the criminal underworld.

Oliver is our hero, the protagonist whose journey of survival and self-discovery drives the narrative forward. Dodger serves as a catalyst when Oliver arrives in London, bringing him into Fagin's gang, taking him under his wing and teaching him the tricks of the trade. Dodger's influence on Oliver's life setting in
motion a series of dramatic events that test Oliver's moral compass and includ e meeting Mr Brownlow, and discovering his parentage and identity.

Dodger functions as a character contrast or foil to Oliver, as although he is around the same age as Oliver, Dodger is charismatic, quick-witted, and streetwise whereas Oliver is innocent, naïve and vulnerable. His character also serves as a warning, with his fate as a pickpocket in Fagin's gang foreshadowing what could happen to vulnerable, innocent children like Oliver.

Dodger can be kind at times but is complicit in Fagin's schemes and therefore in Oliver's exploitation, although arguably he is also being exploited by Fagin himself, possibly having been groomed into criminal activities as a younger child.

Dodger also serves as a vehicle for the novel's social commentary, showing how, with no support or safety net, young people could easily fall into a life of crime and bring other children into criminal activity with them as they struggled to survive on the streets of London and avoid the dreaded workhouse. The reader can see that Dodger is bright, witty and charming, and may have been successful in life with better opportunities.

Dodger's tragic fate, being transported overseas for petty theft, shows that despite Oliver's happy ending, not all children are cared for and given opportunities for rehabilitation.

Additional thoughts:

Character comparison

Character comparison notes: Oliver Twist and Jane Eyre

Dickens and Bronte both invite their readers on a coming-of-age narrative through the character journeys of Oliver Twist and Jane Eyre.

Both Oliver and Jane are orphans whose characters grow and develop through their transformative journeys. They encounter adversity, face difficult decisions and learn valuable life lessons, but do encounter kindness as well as cruelty, with Mr Brownlow adopting Oliver and Mr Rochester marrying Jane, enabling their escape from poverty and hardship.

The journeys of both characters also explore the search for identity and belonging. Oliver, an orphan, seeks his true parentage, while Jane struggles to assert her identity and find her place in society.

Dickens and Bronte both use vulnerable characters to provide social commentary on the inequalities and injustices of the societies in which they lived. Both explore the harshness of poverty, class inequality, abuse and exploitation, with Dickens highlighting the vulnerability of children while Brontë explores gender roles.

Both novels could be seen as examples of the bildungsroman genre as they follow the protagonists' journeys of self-discovery in the face of adversity.

Additional thoughts:

Character comparison

Character comparison notes: Dodger and Sherlock

'The Artful Dodger' and Sherlock Holmes are iconic characters from Victorian literature, who inhabit the same society but live in different worlds.

While 'Dodger is a streetwise pickpocket in Fagin's gang, making a living through petty crime on the streets, Sherlock is a consulting detective inhabiting the upper echelons of Victorian society.

Both characters break the rules, with different results. If Sherlock breaks the rules, he does so with the protection of his social status as he supports Scotland Yard and private clients. His maverick approach and implied use of drugs is justified by his motivation to solve crimes and his intellectual superiority as his deductive powers are respected and needed. Dodger, by contrast, is transported to the colonies for petty theft.

This is due to the contrast in their circumstances and highlights the class chasm in Victorian society. Holmes is a highly privileged member of the upper classes and benefits from the wealth and status that provides, enabling him to move freely in society and break some of the rules without consequence.

Dodger comes from a disadvantaged background and has had to struggle to survive and avoid destitution and the workhouse. His intelligence is entirely focused on survival on the streets of London, so his morality is compromised as he engages in crime for personal gain. By contrast, Sherlock has the privilege and freedom to choose a career as a consulting detective, pursuing justice and upholding the law. Holmes too must make difficult moral choices and sometimes inhabits grey areas morally, like Dodger.

Whereas Dodger is charismatic, witty and streetwise, exuding confidence, even bravado, using his charm to manipulate and survive, Holmes is portrayed as aloof, even cold, with a highly analytical approach focused on detail and deduction. Dodger is arguably a far more likeable character than Holmes, despite his criminal activities.

Both characters also have their own distinctive style: Dodger wears oversize men's clothing with swagger and style, while Sherlock is known for his deerstalker and pipe.

Additional thoughts:

Co-planning: Villains

FOCUS: Characterisation (3) Villains

WHEN: Before the character of 'Dodger' is introduced

COMPARISON: comparing characters

Discussion:
Who is your favourite villain and why:

- In Oliver Twist?
- In the literature curriculum?
- In any text of your choice?

Write, pair, share:
- **List** all the villains in 'Oliver Twist'.
- What do they have in common?
- How do they differ?

Can you **group** or separate the villains in any way, for example using a Venn Diagram?

Discuss / mind-map: How can you **connect** these villains:

(a) To other villains in the KS3, 4, and 5 English curriculum?
(b) To the study of literature?

Task: Make a list of villain archetypes

10 mins

Characterisation: villains

Categorising villains

Considering your list of villains, how far might they fit into the categories below and why?

- Classic
- Complex/tragic
- Corrupt
- Tyrant
- Beast
- Henchman
- Bully
- Anti-hero
- Trickster
- Psychologically motivated
- Manipulator / schemer / mastermind
- Fanatic
- Symbolic
- Vigilante
- Psychopathic / amoral
- Fallen hero
- Loveable rogue
- Redeemable

What other **types of villain** can you think of in literature?

Are these useful ways to categorise the villains in 'Oliver Twist' and the rest of the literature curriculum?

Why can it be useful to understand and use categories or types of villain when teaching students about villainous characters?

10 mins

Characterisation: villains

Villain reflections

Discuss in pairs or as a group. What have you learned about:

- The characters?
- The points of comparison?
- Characterisation of villains in the curriculum?
- Characterisation of villains in literature?
- Useful categories or archetypes to draw on?
- How to teach villain characterisation?

Additional questions; (if you have time)

- Plan a task or lesson which will enable your students to make these character connections.
- Plan a lesson which uses the knowledge of villains from the literature curriculum to improve students' creative writing.
- Adapt the unit (curriculum) or your teaching activities (pedagogy) to reflect the connections you have made.

10 mins

Co-planning: analytical writing (1)

FOCUS: Analytical writing progression (1)

WHEN: Before starting to teach analytical writing

TEXT: 'Oliver Twist' by Charles Dickens

Analytical writing: building blocks and key components for success.

For students progressing from KS2, developing their knowledge of how to write a literature essay and how to write about texts analytically is essential.

The subject of literature lives in all its forms, poetry, prose and drama, and we talk and write about it in many ways, but the literature essay is the form we ultimately use in our subject to express ideas about texts.

So that students can progress to writing a full literature essay, the components are broken down step by step, exemplified and modelled in the curriculum. Students will need multiple opportunities to practice these component parts so that they can bring all the layers of knowledge and skill together to write their essays.

Here is the essay question students will be set at the end of the unit:

How does Dickens present the character of Bill Sikes?

They will be given an extract and will have to write about the extract and their knowledge of the whole novel.

Task: Prepare to write this essay. Write down every single step you go through when preparing to write an essay, starting with what you do when you are given the question and the extract.

Questions to discuss:

- What do your students find difficult about analytical writing?
- What are some common errors or misconceptions in Year 7 student writing?
- What are some common errors we still see at KS4 which could be addressed in KS3?

10 mins

Analytical writing progression

Preparing to teach analytical writing

First, have a clear sense of each component and step involved in the process and know how you will break these down, explicitly teaching and modelling each step.

For example, your list might look something like:

1. Read the question
2. Identify key words and what is being asked
3. Have first ideas about the question
4. Read context box about the extract for information
5. Read extract
6. Annotate extract with ideas that relate to the question
7. Highlight or underline key words or phrases which evidence your ideas
8. Look at the question again and start your plan
9. Mind map ideas about the extract and the whole
10. Bullet point or number ideas in a logical order
11. Connect ideas to evidence in the extract using the same numbers
12. Write topic sentences to create a mini plan
13. Plan thesis statement
14. Plan and write introduction
15. Write essay
16. Review & edit essay

Task:
Watch this video on MyMastery of how to do a 'Think Aloud' (play from 13:18)

Revisit 'See the Gap' training.

10 mins

Analytical writing progression

Task: Script your 'think aloud' for approaching analytical writing

- How will you scaffold and model your approach to analytical writing?
- When will you introduce each step?

Choose a lesson in which you will be teaching some of the component steps for analytical writing.

Write a 'think aloud' script for approaching the task, e.g., an essay question.

You can use the English Mastery resources to support your planning.

Analytical writing progression

Task:
Create a student guide to approaching an essay question.

Process	Steps

Analytical writing progression

Example of a student guide to approaching analytical writing

Process	Steps
Read	**Step 1. Read** and **annotate** the **question.** **Step 2. Read** the whole **extract**, including the **context box.**
Annotate	**Step 3. Highlight** and **annotate** the evidence that shows the different elements of Sikes's character. (e.g., write 'violent' or 'malicious' next to the quotation which best shows this)
Plan	**Step 4. Choose your best three ideas** from your annotations. **Step 5. Put each idea** into a **topic sentence** to start each paragraph clearly.
Organise	**Step 6.** Use your topic sentences to structure your essay plan.
Write	**Step 7.** Write your essay.
Review	**Step 8.** Check your work using Mastery checks and guidance given.

Co-planning: Analytical writing (2)

FOCUS: Analytical writing progression (2)

WHEN: While teaching analytical writing

TEXT: 'Oliver Twist' by Charles Dickens

RESOURCES: Exemplification booklet

Print off copies of Alex and Elyjah essays from the Oliver Twist standardisation booklet. Alex's essay is an example of an exceptional response, whilst Elyjah is a model of solid work.

OR

Choose different essays from the exemplification booklet based on what you and/or the department wish to improve in your own teaching based on analysis of student work.

1. Read and annotate the selected essays and unpick what makes each of them successful. Use the disciplinary strands on the next page to guide you.

Identify:

(a) the specific **substantive knowledge** that students have needed to write this essay
(b) the **procedural knowledge** needed to know how to write the essay.

Use the **disciplinary strands** (see next page) to guide you.
Note down the **key knowledge** exemplified in each essay by each student.

2. Identify where your students are in relation to these model essays. Use comparative judgement and the disciplinary strands to help you. What will your students need to be able to do? How will you teach them how to do this?

Tip: See Teacher Guidance on using model essays and next steps planning after diagnostic assessment on MyMastery.

Analytical writing progression

Disciplinary Strands

Across all literature assessments, including quizzes and essays, we use **these disciplinary strands** to focus qualitative analysis:

Disciplinary Strand focus: Text Response	**Can students:**
Response & organisation	• Read and comprehend the text? • Make an informed personal response about a text's meaning? • Organise ideas in response to a text?
Analysis, inference & evaluation	• Know Tier 2 vocabulary and use it to express and interpret meaning? • Make reasoned inferences about a text based on knowledge? • Suggest writer's purpose, intention and perspective? • Show understanding of multiple interpretations of a text? • Evaluate statements by drawing on knowledge about the text and context?
Context and concepts	• Apply contextual knowledge to the understanding of a text? • Apply knowledge of themes and concepts e.g. class, poverty? • Apply knowledge of literary context and concepts e.g. writer's choices of form, structure and language (e.g., novel, soliloquy)?
Technical accuracy	• Use a wide range of vocabulary and sentence structures? • Punctuate sentences accurately and for meaning? • Embed quotations with accurate punctuation? • Demonstrate accuracy in spelling, punctuation and grammar?

Analytical writing progression

Discussion task

Explore what students need to do to improve in terms of:

- Response and organisation
- Analysis, inference and evaluation
- Context and concepts
- Technical accuracy

Drill down into the **knowledge** students need to be able to achieve this and write a high-quality essay response, for example:

Substantive knowledge
What do students need to know about:
- Character
- Text
- Context
- Concepts

Forward planning
What are the key scenes, events, characters, context and concepts from Oliver Twist that you will need to focus on during this unit of work to prepare students to write well about the text?

Analytical writing progression

Procedural knowledge
Refer back to your 'think aloud' steps for teaching the process of analytical writing. How can you adjust these to make it more explicit to students each step to success in their analytical writing, for example:

- Annotation
- Selection of quotations
- Planning a response
- Writing topic sentences
- Developing analysis
- Connecting to context and concepts

Forward planning:
When and how will you break down and teach each aspect of procedural knowledge during this unit of work to prepare students to write well about the text?

Analytical writing progression

Literary knowledge
Reflect on what **transferrable knowledge** students will need to take forward from studying this text into their future **study of literature.**
For example:

Characterisation

- Characters are not real people – they are creations of the author
- Writers draw on character archetypes: hero/villain, king, joker
- There are different types of villain, e.g., in 'Oliver Twist', Fagin is corrupt and manipulative, Bill Sikes is brutal and violent and The Bumbles are hypocritical
- Writers use characters to create conflict e.g., hero/villain, protagonist/antagonist
- Writers use power differences between characters to create tension or empathy, e.g., Fagin/Oliver, Sikes/Nancy.
- Writers use vulnerable characters and victims to create empathy e.g., Oliver, Nancy
- Writers use complex characters who may be morally suspect but charming, e.g., The Artful Dodger.
- Writer use violent characters to create tension and dramatic climax (Bill / Nancy)
- Writers use pairs of characters to develop character, plot and theme, e.g., Mr and Mrs Bumbles' corruption and hypocrisy, the contrast between Noah/Oliver, Dodger/Oliver.
- Writers draw on and adapt character archetypes, or universal character types that tend to appear and reappear throughout literature in different cultures over centuries, forming part of our storytelling heritage. In Oliver Twist some of these may be:
- How a character speaks can reveal their character e.g., Dodger's use of London dialect or 'Cockney' Prose writing uses a mostly description with some dialogue to develop their characters, whereas plays are all speech, with some stage directions. *This difference in form can be drawn out in the study of A Midsummer Night's Dream in the Spring Term.*

Task: Create your own list for:

- **Form and structure**
- **Context**
- **Concepts**

You can refer to the Unit intent on MyMastery for guidance.

Co-planning: Tricky topics

FOCUS: Approaching difficult topics: Fagin & antisemitism

WHEN: Before teaching about Fagin

TEXT: 'Oliver Twist' by Charles Dickens

The character of **Fagin** is introduced in Chapter 8, when Jack, the Artful Dodger, brings Oliver back to meet him.
Fagin is one of Dickens's most famous characters. But he is a **problematic** character. It is generally accepted that Dickens' portrayal of Fagin is **antisemitic.**

Read the extract, noticing any problematic words or phrases:
"Oliver, groping his way with one hand, and having the other firmly grasped by his companion, ascended with much difficulty the dark and broken stairs: which his conductor mounted with an ease and expedition that showed he was well acquainted with them. He threw open the door of a back-room, and drew Oliver in after him.

The walls and ceiling of the room were perfectly black with age and dirt. There was a deal table before the fire: upon which were a candle, stuck in a ginger-beer bottle, two or three pewter pots, a loaf and butter, and a plate. In a frying-pan, which was on the fire, and which was secured to the mantelshelf by a string, some sausages were cooking; and standing over them, with a toasting-fork in his hand, was a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair. He was dressed in a greasy flannel gown, with his throat bare; and seemed to be dividing his attention between the frying-pan and the clothes-horse, over which a great number of silk handkerchiefs were hanging. Several rough beds made of old sacks, were huddled side by side on the floor. Seated round the table were four or five boys, none older than the Dodger, smoking long clay pipes, and drinking spirits with the air of middle-aged men. These all crowded about their associate as he whispered a few words to the Jew; and then turned round and grinned at Oliver. So did the Jew himself, toasting-fork in hand."

10 mins

Tricky topics: Fagin & antisemitism

Extract continued …

"This is him, Fagin," said Jack Dawkins; "my friend Oliver Twist."

The Jew grinned; and, making a low obeisance to Oliver, took him by the hand, and hoped he should have the honour of his intimate acquaintance. Upon this, the young gentleman with the pipes came round him, and shook both his hands very hard—especially the one in which he held his little bundle. One young gentleman was very anxious to hang up his cap for him; and another was so obliging as to put his hands in his pockets, in order that, as he was very tired, he might not have the trouble of emptying them, himself, when he went to bed. These civilities would probably be extended much farther, but for a liberal exercise of the Jew's toasting-fork on the heads and shoulders of the affectionate youths who offered them.

"We are very glad to see you, Oliver, very," said the Jew. "Dodger, take off the sausages; and draw a tub near the fire for Oliver. Ah, you're a-staring at the pocket-handkerchiefs! eh, my dear? There are a good many of 'em, ain't there? We've just looked 'em out, ready for the wash; that's all, Oliver; that's all. Ha! ha! ha!"

The latter part of this speech, was hailed by a boisterous shout from all the hopeful pupils of the merry old gentleman. In the midst of which they went to supper.

Oliver ate his share, and the Jew then mixed him a glass of hot gin and water, telling him he must drink it off directly, because another gentleman wanted the tumbler. Oliver did as he was desired. Immediately afterwards he felt himself gently lifted on to one of the sacks; and then he sunk into a deep sleep.

Preparation to discuss characterisation and context

- How well-equipped do you feel to teach the extract above?
- What issues do you think you might encounter in the classroom around Judaism and antisemitism?
- What is problematic about Dickens' characterisation of Fagin?
- What words or phrases will need particular attention when reading / teaching this passage?
- What Tier 2 vocabulary might students need to describe what is happening?

Tricky topics: Fagin & antisemitism

Teachers will need to explicitly address and discuss:

- Dickens' use of the phrase **'the Jew'** as stereotypical shorthand for a villain and 'the Old One' as shorthand for the devil.
- the **character description** aimed at evoking disgust and repulsion: "In a frying-pan, which was on the fire, and which was secured to the mantelshelf by a string, some sausages were cooking; and standing over them, with a toasting-fork in his hand, was **a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair**. He was dressed in **a greasy flannel gown, with his throat bare**"; he is also described as a **"loathsome reptile"** and having **"fangs** such as should have been a dog's or rat's." When Oliver arrives, Fagin's house is called his 'den'.
- The characterisation of Fagin as avaricious, money-grabbing, miserly and a thief, which plays into antisemitic stereotypes of Jewish people.
- Dickens' own antisemitism, though he denied it.
- Fagin's **rich characterisation** as a terrifying villain, despite the ethnic stereotyping and authorial bias.

Additional questions: (if you have time)

- What transferrable knowledge can students gain from Dickens' portrayal of Fagin around authorial intent and bias?

- How can studying the character of Fagin be useful for exploring other characters coming up in future units in the curriculum?

Tricky topics: Fagin and antisemitism

Additional questions: (if you have time)

- How strong is your knowledge on Judaism and antisemitism?
- What will you do to improve your knowledge and confidence?
- Read the resources below to help you get started.

Judaism and antisemitism

Judaism is one of the oldest religions still existing today. It began nearly **4000 years ago** in the **Middle East**, a geographical area which borders Asia, Africa and Europe.

The Jewish people have experienced years of suffering and **persecution** for their religious beliefs, including the Holocaust.

The **Holocaust** was the systematic, state-sponsored persecution and murder of six million European Jews by the Nazi German regime and its allies and collaborators.

Antisemitism, the hatred of or prejudice against Jews, was one of the core Nazi beliefs which created the Holocaust.

Judaism and Jewish culture is still a thriving and influential religion and culture today.

Being **antisemitic** is doing or saying something which is prejudiced against Jewish people.

The **origins and history** of the term hold the clues to why '**antisemitism'** became a term describing hate towards Jewish people specifically.

'anti' means against.

The word **'semite'** in English originated in 1847, meaning "a Jew, Arab, Assyrian, or Aramaean" and before that referred to 'Sem', one of the three sons of Noah (Genesis x.21-30), regarded as the ancestor of the Semites.

The word **'semite'** in English originated in 1847, meaning "a Jew, Arab, Assyrian, or Aramaean" and used to apply to these groups or anyone who spoke a **Semitic language.** The Semitic languages are a **language family**, or group of related languages spoken across North and East Africa and the Arabian Peninsula.

10 mins

Tricky topics: Fagin and antisemitism

Etymology and **language families can be a useful route** to exploring how language change can lead to discrimination.

Etymology is the origin of a word and how its meaning has developed over time, throughout history. We can learn a lot about ourselves and others by exploring **how and why language changes.**

A **language family** is **"any group of languages that share a common root language."** Like a tree, there is a single, root, language from which new languages form by growing from the trunk, like branches of a tree. This could be useful as a term because **language often connects us** more than we think, and **our roots are often closer than we think**. Knowing the roots of our language might reveal unexpected connections between us

How did a language family become a racist term?
We have found out that the word 'semite' in English originally meant "a Jew, Arab, Assyrian, or Aramaean", but in 1862, a German journalist Wilhelm Marr started using 'antisemitism' for his anti-Jewish writing and campaigns and this use of the word spread. Although 'Semitic' originally referred to a group of people with the same **language family**, and although **Judaism is a religion, not a race**, Marr classified Jewish people into a race to justify his racism, and his **false racial theory of antisemitism** spread.

The Anne Frank house explains it here:
Racism is based on the idea that there are different human races. People of the same race are assumed to share certain characteristics. Hitler and the National Socialists (Nazis) also believed that people could be divided into races. According to the Nazis, the Jews were a weak, dangerous, and inferior race that did not belong in Germany. The ideas of Hitler and the Nazis were **racist.** After the Second World War, science showed that the classification of humanity into different races is wrong. **There is only one race: the human race.**

Task:

Plan a lesson or part of a lesson connected to the introduction of Fagin's character which explores the knowledge and ideas around antisemitism and language families.

10 mins

Tricky topics: Dickens and Eliza Davis

Another way to explore the characterisation of Fagin through context is by introducing students to the story of Eliza Davis.

Eliza Davis and her husband, James, a banker, were a Jewish couple who bought Dickens's house in Tavistock Square from him in **1860**. It was a prompt and friendly sale and Dickens liked them both.

Even in Victorian times, Dickens was accused of being **antisemitic** in his portrayal of Fagin. **Eliza Davis** and others thought the character of Fagin would encourage **antisemitism**. They did not understand why he showed empathy to the poor but created cruel caricatures of Jewish characters.

In the Victorian era:
- England was already a difficult place for Jewish people in the Victorian era.
- They did not have the right to study or work in universities. Some jobs were closed to Jews.
- They experienced antisemitism.

It was in this **context** that Dickens wrote the character of Fagin as:
- One of the main villains in 'Oliver Twist'.
- A thief who preys on young children, grooms and exploits them.
- Ugly and repulsive

Eliza first wrote to Dickens to ask him to contribute to a charity for the poor. In the same letter, she **challenged him about his portrayal of Fagin** in 'Oliver Twist'. She recognised his work in opening people's eyes to the plight of the poor but suggested that the character of Fagin encouraged **'a vile prejudice'** against Jews. She told Dickens that his description of Fagin could be very **damaging and dangerous** as it played into people's existing **fears and prejudices against Jews.**

Dickens was very famous, wealthy and well-respected at the time, so this was a bold challenge from Eliza, as although she was wealthy and well-educated, she was a **woman** and from a **minority group** often discriminated against in Victorian society.

But the letter from Eliza Davis influenced him to change his portrayal of Jewish characters.

In a later novel, 'Our Mutual Friend', Dickens wrote about a kind, generous and loyal Jewish character called Mr Riah, who helps others. His name 'Riah' was after the Hebrew word 're'a', meaning **'friend.'**

Another character, Lizzie, says of the Jews:
"I think there cannot be kinder people in the world."
Dickens also changed his writing in later editions of 'Oliver Twist', telling his printer to take out 'the Jew' and replace it with **'Fagin'.** He also tried to make it clear that Fagin was not representative of all Jewish people.

Tricky topics: Dickens and Eliza Davis

Task:
Plan an activity or lesson which uses the story of Eliza Davis and the context of Victorian antisemitism to explore the characterisation of Fagin.

Co-planning: Tricky topics - violence

FOCUS: Approaching difficult topics: grooming and domestic violence

WHEN: Before teaching about Fagin and Sikes

TEXT: 'Oliver Twist' by Charles Dickens

The character of **Fagin** is introduced in Chapter 8, when Jack, the Artful Dodger, brings Oliver back to meet him.
Fagin is a **problematic** character due to issues around antisemitism but another important element around the characterisation of Fagin and Sikes is that of **grooming and abuse.**

Read this extract from the original, Chapter 9.
Oliver thought the old gentleman must be a decided miser to live in such a dirty place, with so many watches; but, thinking that perhaps his fondness for the Dodger and the other boys, cost him a good deal of money, he only cast a deferential look at the Jew, and asked if he might get up.
"Certainly, my dear, certainly," replied the old gentleman. "Stay. There's a pitcher of water in the corner by the door. Bring it here; and I'll give you a basin to wash in, my dear."
Oliver got up; walked across the room; and stooped for an instant to raise the pitcher. When he turned his head, the box was gone.
He had scarcely washed himself, and made everything tidy, by emptying the basin out of the window, agreeably to the Jew's directions, when the Dodger returned: accompanied by a very sprightly young friend, whom Oliver had seen smoking on the previous night, and who was now formally introduced to him as Charley Bates. The four sat down, to breakfast, on the coffee, and some hot rolls and ham which the Dodger had brought home in the crown of his hat.
"Well," said the Jew, glancing slyly at Oliver, and addressing himself to the Dodger, "I hope you've been at work this morning, my dears?"
"Hard," replied the Dodger.
"As nails," added Charley Bates.
"Good boys, good boys!" said the Jew. "What have you got, Dodger?"
"A couple of pocket-books," replied that young gentleman.
"Lined?" inquired the Jew, with eagerness.
"Pretty well," replied the Dodger, producing two pocket-books; one green, and the other red

Grooming and abuse

"Not so heavy as they might be," said the Jew, after looking at the insides carefully; "but very neat and nicely made. Ingenious workman, ain't he, Oliver?"
"Very indeed, sir," said Oliver. At which Mr. Charles Bates laughed uproariously; very much to the amazement of Oliver, who saw nothing to laugh at, in anything that had passed.
"And what have you got, my dear?" said Fagin to Charley Bates.
"Wipes," replied Master Bates; at the same time producing four pocket-handkerchiefs.
"Well," said the Jew, inspecting them closely; "they're very good ones, very. You haven't marked them well, though, Charley; so the marks shall be picked out with a needle, and we'll teach Oliver how to do it. Shall us, Oliver, eh? Ha! ha! ha!"
"If you please, sir," said Oliver.
"You'd like to be able to make pocket-handkerchiefs as easy as Charley Bates, wouldn't you, my dear?" said the Jew.
"Very much, indeed, if you'll teach me, sir," replied Oliver.
Master Bates saw something so exquisitely ludicrous in this reply, that he burst into another laugh; which laugh, meeting the coffee he was drinking, and carrying it down some wrong channel, very nearly terminated in his premature suffocation.
"He is so jolly green!" said Charley when he recovered, as an apology to the company for his unpolite behaviour.
The Dodger said nothing, but he smoothed Oliver's hair over his eyes, and said he'd know better, by and by; upon which the old gentleman, observing Oliver's colour mounting, changed the subject by asking whether there had been much of a crowd at the execution that morning? This made him wonder more and more; for it was plain from the replies of the two boys that they had both been there; and Oliver naturally wondered how they could possibly have found time to be so very industrious.

Grooming is when a person builds a relationship with a child, young person or an adult who's at risk so they can abuse them and manipulate them into doing things. The abuse is usually sexual or financial, but it can also include other illegal acts.
https://www.met.police.uk/advice/advice-and-information/gr/grooming/

Grooming and abuse

Read the extract from the original, Chapter 10.

"There, my dear," said Fagin. "That's a pleasant life, isn't it? They have gone out for the day."

"Have they done work, sir?" inquired Oliver.

"Yes," said the Jew; "that is, unless they should unexpectedly come across any, when they are out; and they won't neglect it, if they do, my dear, depend upon it. Make 'em your models, my dear. Make 'em your models," tapping the fire-shovel on the hearth to add force to his words; "do everything they bid you, and take their advice in all matters—especially the Dodger's, my dear. He'll be a great man himself, and will make you one too, if you take pattern by him.—Is my handkerchief hanging out of my pocket, my dear?" said the Jew, stopping short.

"Yes, sir," said Oliver.

"See if you can take it out, without my feeling it; as you saw them do, when we were at play this morning."

Oliver held up the bottom of the pocket with one hand, as he had seen the Dodger hold it, and drew the handkerchief lightly out of it with the other.

"Is it gone?" cried the Jew.

"Here it is, sir," said Oliver, showing it in his hand.

"You're a clever boy, my dear," said the playful old gentleman, patting Oliver on the head approvingly. "I never saw a sharper lad. Here's a shilling for you. If you go on, in this way, you'll be the greatest man of the time. And now come here, and I'll show you how to take the marks out of the handkerchiefs."

Oliver wondered what picking the old gentleman's pocket in play, had to do with his chances of being a great man. But, thinking that the Jew, being so much his senior, must know best, he followed him quietly to the table, and was soon deeply involved in his new study.

Preparation to discuss grooming and abuse:

- How will you approach issues of **grooming and abuse** raised by this text?
- What if your students might be **at risk** of grooming into criminal activity e.g., county lines? Grooming is not always sexual.
- How well-equipped do you feel to deal with the issues raised in the extract above?
- What **advice or knowledge** do you need to secure before encountering these themes?
- What **other safeguarding issues** might be raised by 'Oliver Twist' that you need to prepare for?
- **What Tier 2 vocabulary** might students need to describe what is happening and talk about these issues?
- What **current or relevant topics or debates** that relate to students' lives could be explored in connection?
- How can you explore these topics **safely** in the classroom?

Grooming and abuse

"Get up!" said the man.
"It is you, Bill!" said the girl, with an expression of pleasure at his return.
"It is," was the reply. "Get up."
There was a candle burning, but the man hastily drew it from the candlestick, and hurled it under the grate. Seeing the faint light of early day without, the girl rose to undraw the curtain.
"Let it be," said Sikes, thrusting his hand before her. "There's enough light for wot I've got to do."
"Bill," said the girl, in the low voice of alarm, "why do you look like that at me!"
The robber sat regarding her, for a few seconds, with dilated nostrils and heaving breast; and then, grasping her by the head and throat, dragged her into the middle of the room, and looking once towards the door, placed his heavy hand upon her mouth.
"Bill, Bill!" gasped the girl, wrestling with the strength of mortal fear,—"I—I won't scream or cry—not once—hear me—speak to me—tell me what I have done!"
"You know, you she devil!" returned the robber, suppressing his breath. "You were watched tonight; every word you said was heard."
"Then spare my life for the love of Heaven, as I spared yours," rejoined the girl, clinging to him. "Bill, dear Bill, you cannot have the heart to kill me. Oh! think of all I have given up, only this one night, for you. You *shall* have time to think, and save yourself this crime; I will not loose my hold, you cannot throw me off. Bill, Bill, for dear God's sake, for your own, for mine, stop before you spill my blood! I have been true to you, upon my guilty soul I have!"
The man struggled violently, to release his arms; but those of the girl were clasped round his, and tear her as he would, he could not tear them away.
"Bill," cried the girl, striving to lay her head upon his breast, "the gentleman and that dear lady, told me tonight of a home in some foreign country where I could end my days in solitude and peace. Let me see them again, and beg them, on my knees, to show the same mercy and goodness to you; and let us both leave this dreadful place, and far apart lead better lives, and forget how we have lived, except in prayers, and never see each other more. It is never too late to repent. They told me so—I feel it now—but we must have time—a little, little time!"
The housebreaker freed one arm, and grasped his pistol. The certainty of immediate detection if he fired, flashed across his mind even in the midst of his fury; and he beat it twice with all the force he could summon, upon the upturned face that almost touched his own.
She staggered and fell: nearly blinded with the blood that rained down from a deep gash in her forehead; but raising herself, with difficulty, on her knees, drew from her bosom a white handkerchief—Rose Maylie's own—and holding it up, in her folded hands, as high towards Heaven as her feeble strength would allow, breathed one prayer for mercy to her Maker.
It was a ghastly figure to look upon. The murderer staggering backward to the wall, and shutting out the sight with his hand, seized a heavy club and struck her down.

Grooming and abuse

Preparation to discuss grooming and abuse:

- How will you approach issues of **domestic abuse** and **male violence** in this scene and those preceding it?
- What if your students might be at risk of witnessing or experiencing violence from loved ones?
- How well-equipped do you feel to deal with the issues raised in the extract above?
- Where can you get **advice** about approaching this scene?
- What **knowledge** do you need to secure before encountering these themes?
- What other **safeguarding issues** might be raised by 'Oliver Twist' that you need to prepare for?
- What **Tier 2 vocabulary** might students need to describe what is happening and talk about these issues?
- What **current or relevant topics or debates** that relate to students' lives could be explored in connection?
- How can you explore these topics **safely** in the classroom?

Useful resources

- https://assets.publishing.service.gov.uk/media/64f0a68ea78c5f000dc6f3b2/Keeping_children_safe_in_education_2023.pdf
- https://www.gov.uk/government/publications/domestic-abuse-bill-2020-factsheets/statutory-definition-of-domestic-abuse-factsheet
- https://educationinspection.blog.gov.uk/2023/11/09/how-we-inspect-safeguarding-in-schools/
- https://www.met.police.uk/advice/advice-and-information/daa/domestic-abuse/how-to-report-domestic-abuse/
- https://www.met.police.uk/advice/advice-and-information/gr/grooming/

Grooming and abuse

What is domestic abuse?
The legal definition of domestic abuse is: **any incident of controlling, coercive or threatening behaviour, violence or abuse between those aged 16 or over who are 'personally connected', regardless of their gender or sexuality.**

Domestic abuse can be, but isn't limited to:
- physical
- emotional
- psychological
- sexual
- financial

Examples of people who are 'personally connected' include:
- relatives, including half and step relatives
- married couples, or couples who used to be married
- civil partners, or former civil partners
- people who have ever agreed to marry, or enter into a civil partnership agreement with each other
- people who have had an intimate relationship with each other
- people who are a parent of the same child, or have ever had a parental responsibility for the same child

Domestic abuse also includes honour-based abuse and forced marriage.

The Crown Prosecution Service website has a breakdown of the types of domestic abuse.
Just one incident counts as abuse.
Domestic abuse can affect anyone regardless of ethnicity, age, gender, sexuality or social background.
If you are suffering from physical, sexual, psychological or financial abuse, or are being threatened, intimidated or stalked by a current or previous partner or close family member, it's likely you're a victim of domestic abuse.

You can report it to us or, if you're not ready to speak to the police, we have a list of national and local support organisations who can help.

https://www.met.police.uk/advice/advice-and-information/daa/domestic-abuse/what-is-domestic-abuse/

Grooming and abuse

Grooming

Grooming is when a person builds a relationship with a child, young person or an adult who's at risk so they can abuse them and manipulate them into doing things.
The abuse is usually sexual or financial, but it can also include other illegal acts.

Types of grooming

Grooming can take place online or in person and it can happen over a short or long period of time - from days to years.
Online
Groomers are good at lying about who they are, particularly online where they can create a false identity and pretend to be younger than they are.
People can be groomed online through:
•social media networks
•text messages and messaging apps, like WhatsApp
•email
•text, voice and video chats in forums, games and apps

In person

A groomer can be a stranger or someone the victim already knows and trusts, for example through a friend or family, or at a club they go to.
Signs of grooming
It can be difficult to tell if someone is being groomed – the signs aren't always obvious and may be hidden.

Some signs to look out for:

•Are they being secretive about how they're spending their time?
•Do they have an older boyfriend or girlfriend?
•Do they have money or new things like clothes and mobile phones that they can't or won't explain?
•Are they drinking or taking drugs?
•Are they spending more or less time than usual online or on their devices?
•Do they seem upset or withdrawn?
•Are they using sexual language you wouldn't expect them to know?
•Are they spending more time away from home or going missing for periods of time?

A person won't know they're being groomed, they will trust their abuser who is giving them lots of attention and gifts. Also, their groomer may have warned them not to talk to anyone about it.

https://www.met.police.uk/advice/advice-and-information/gr/grooming/

Grooming and abuse

Report it

Grooming is an offence. If you suspect a person is being groomed, even if you're not sure, please tell someone.
If you think you're being groomed, you should tell someone.
If you or someone else is in danger right now
Is someone about to be attacked or hurt? Is a crime taking place right now? If yes, call 999 and ask for the police.
If you have a hearing or speech impairment, use our textphone service 18000 or text us on 999 if you've pre-registered with the emergencySMS service.
If you're in danger but you can't talk on the phone, you should still call 999, then follow these instructions.

If it isn't an emergency you can report grooming to us:
•online
•by calling 101
•if you have a hearing or speech impairment, use our textphone service on 18001 101.

Further advice and support

National Society for the Prevention of Cruelty to Children (NSPCC)
A charity working to prevent abuse and help children and their families when abuse has happened.
Helpline 0808 800 5000
Child Exploitation and Online Protection (CEOP)
A law enforcement agency keeping children and young people safe from sexual exploitation and abuse.
Childline
A free, private and confidential service where children can talk to a trained counsellor about anything that's troubling them, any time of day.
Lucy Faithfull Foundation
A UK-wide charity set up to tackle child sexual abuse.
Victim Support
A national charity dedicated to helping anyone affected by crime – not just victims and witnesses, but friends, family and anyone else caught up in the aftermath.
How to stay safe online
Get Safe Online provide advice on staying safe online.
Thinkuknow
An education programme keeping children and young people safe by teaching about sexual abuse and sexual exploitation.

Co-planning: Spoken Language

FOCUS: Developing Spoken Language

WHEN: Before teaching Spoken Language activities

TEXT: 'Oliver Twist' by Charles Dickens

Layers of spoken language
Within the English Mastery curriculum, there are multiple opportunities to develop spoken language, both in terms of pedagogy and curriculum sequencing and progression:

- **Within lessons**, e.g., Turn and Talk; Write, Pair, Share; Answer, Build, Challenge and other oracy pedagogy around questioning
- **Within units**, e.g., exploratory talk, debate, argument, rhetoric, dramatic approaches.
- **End of units,** e.g., formal debate, presentation, monologue etc.
- Dedicated Spoken Language units, e.g., Ancient Tales, Slam Sonnets, Rhetoric.

Discussion:
- How well embedded is spoken language in your teaching practice in terms of (a) curriculum (b) pedagogy? Give examples.

- Identify a recent lesson in which you have successfully developed students' spoken language recently and share.

- Identify a recent lesson in which you can identify a missed opportunity to develop students' spoken language and plan what you would do differently next time.

10 mins

Developing Spoken Language

Read this extract from the KS3 National Curriculum for English

The national curriculum for English aims to ensure that all pupils:

- read easily, fluently and with good understanding
- develop the habit of reading widely and often, for both pleasure and information
- acquire a wide vocabulary, an understanding of grammar and knowledge of linguistic conventions for reading, writing and spoken language
- appreciate our rich and varied literary heritage
- write clearly, accurately and coherently, adapting their language and style in and for a range of contexts, purposes and audiences
- **use discussion in order to learn; they should be able to elaborate and explain clearly their understanding and ideas**
- **are competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate.**

Spoken language The national curriculum for English reflects the importance of spoken language in pupils' development across the whole curriculum – cognitively, socially and linguistically.

Spoken language continues to underpin the development of pupils' reading and writing during key stage 3 and teachers should therefore ensure pupils' confidence and competence in this area continue to develop.

Pupils should be taught to understand and use the conventions for discussion and debate, as well as continuing to develop their skills in working collaboratively with their peers to discuss reading, writing and speech across the curriculum.

Discuss:

- **How well do you think your current curriculum intent and implementation meets the requirements of the National Curriculum?**

- **What are you doing well? What could you improve?**

Developing Spoken Language

Read this section from the Ofsted Curriculum Research Review

Classroom activities should allow opportunities for teachers to model competence as a speaker and listener. This **modelling** contributes significantly to developing pupils' spoken language.[footnote 87]

Teachers should therefore model language forms that pupils might not encounter away from school, as well as introducing potentially unfamiliar **vocabulary**, returning to key words and phrases to embed new knowledge. This might include teachers reframing pupils' spoken language and asking pupils to repeat back the reframing.

Pupils of all ages will benefit from frequent opportunities to practise and apply their new knowledge of spoken language across a range of contexts and for a range of purposes.[footnote 88] Examples include carefully planned opportunities for pupils to take part in both **'exploratory talk',** which enables the speaker to try out ideas, and **'presentational talk',** which focuses on accurate communication.[footnote 89]

The necessary skills for these forms of talk require **direct and explicit teaching** and practice in English.[footnote 90] In addition to the planned aspects of the curriculum, proficiency in spoken language can be developed through teachers' and pupils' daily interactions.

Teachers can support pupils in developing the ability to collaborate in conversation by providing **ground rules**.[footnote 91] For example, they can ensure that all pupils contribute, without any individual dominating. Effective talk involves **turn-taking, managing interactions, active listening and responding appropriately.**

Discuss:

- What do you understand the difference to be between **exploratory talk** and **presentational talk**?
- How do you develop each type of talk within your lessons, units, and curriculum as a whole?

Developing Spoken Language

Read this section from the Ofsted Curriculum Research Review

Rhetoric

For older pupils, the discipline of rhetoric can give an insight into how writers and orators use spoken language.[footnote 92] Pupils can learn how spoken language is constructed and produced, and the connections between words, sentences and whole texts or in speech, from individual utterances to dialogues and speeches. Pupils can learn about the meanings and nuances of the spoken word, the craft of a writer or speaker, and the ways in which spoken language conveys, explores and manipulates meaning. They can grasp the role and effect of rhetorical devices, the range of registers and social contexts of spoken language in use, the interplay of speaking, reading and writing, the artistry of spoken language and the knowledge and skills that underpin that artistry.

Summary

- An effective spoken language curriculum identifies the components that pupils need to learn for successful spoken communication. It focuses on interrelated aspects that constitute effective spoken language (physical, linguistic, cognitive, and social and emotional).
- Teachers equip pupils with the right knowledge and vocabulary for them to be able to speak on a topic effectively.
- Pupils learn how to take part in exploratory talk and use talk to present ideas.
- There is a focus on ensuring that pupils can select and use appropriate grammar and register for audience and purpose, including Standard English where necessary.
- Teachers model spoken language for pupils. This includes language that pupils might not encounter away from school.
- The curriculum provides frequent opportunities for pupils to practise, refine and apply their spoken language knowledge and skills.

Discuss:

- What is your understanding of **rhetoric** as part of the English discipline?
- How do you develop rhetoric within your curriculum?
- How do you plan for **spoken language progression t**hroughout the curriculum so that students develop spoken language from Y7 onwards?

Developing Spoken Language

Developing rhetoric across the curriculum
'Wisdom without eloquence does little benefit. But eloquence without wisdom does much harm." Cicero

Rhetoric is known as part of the classical education '**trivium**': in Latin, the word trivium means "the place where three roads meet." The Trivium consists of learning and practising three arts, referred to as grammar, dialectic, and rhetoric. The classical quadrivium consists of arithmetic, astronomy, music, and geometry and the trivium and quadrivium together form the seven liberal arts.

Rhetoric is central to the Spoken Language curriculum in English, as it is also part of English disciplinary knowledge.

"**Rhetoric** is the expression of our learning, enabling us to take part in, and be a part of, the great conversation. Here, identity is forged as we remake ourselves, in the society and communities into which we are born, how we affect them and why, and the traditions that we pass on. […] Rhetoric is where we strive to take part in the best that has been thought, said and done."
Martin Robinson, Trivium 21c, Ch.14 The Contemporary Trivium, p232.

"**Disciplinary knowledge** is that which is used to analyse existing substantive knowledge and create new knowledge. It's a toolkit of ideas and approaches with which students can ask questions of the claims made by others and frame their own responses to the substantive knowledge they encounter. In a subject so potentially infinite in its scope as English, disciplinary knowledge e- the tools of enquiry – is the mechanism by which students come to appreciate that although they are studying *this,* they could equally be following very similar lines of enquiry were they to be studying *that*."
David Didau, Making Meaning in English, Ch.3, 'An epistemology of English', p. 77.

Task:
- Write your own definition of rhetoric as it sits within the contemporary discipline of English.
- What curriculum content and classroom activities fit this definition of rhetoric in English? How could you develop rhetoric further in your classroom?

Developing Spoken Language

Rhetoric in the classroom could look like:

- Expressing opinions
- Exploring complex ideas
- Eloquence and elegance of expression
- Analysing, synthesising or summarising complex ideas with clarity
- Developing an argument
- Generating relevant and thoughtful questions
- Listening to. building on or challenging other's opinions
- Persuasion
- Peer coaching
- Talk translation tasks
- Leading discussions
- Presentations
- Performances
- Debates
- Engaging with authentic purposes and audiences

Anything else?

Task:

- Review (a) the KS3 curriculum as a whole (b) the unit you are currently teaching to plot where, when and how you are providing opportunities for rhetoric within the curriculum.

- How will you explicitly plan to build this from unit to unit and year to year?

Developing Spoken Language

Argument as a dialogic process
This extract is taken from Robin Alexander's A Dialogic Teaching Companion, Ch. 4, 'Dialogue in other words', p.64.

Douglas Walton conceived of argument as a dialogic process in which participants take turns in making moves, which he characterises as speech acts of various kinds, e.g., asking a question, making an assertion, and so on. He posits **seven types of argumentation dialogue:**

- **Persuasion**, which starts with a conflict of opinion about which each side aims to persuade each other or to resolve
- **Inquiry**, which requires and searches for evidence in order to veri or disprove
- **Discovery**, which looks for explanation and to achieve it finds and tests a hypothesis
- **Negotiation**, where a conflict of interests requires a reasonable settlement with which both parties will be content
- Information seeking, which seeks, obtains and exchanges information in pursuit of answers
- **Deliberation**, which starts with a dilemma or practical choice and works collaboratively towards deciding the best course of action.
- **Eristic**, where personal conflict is not resolved but exacerbated, because that is its goal.

Alexander also discusses Schopenhauer's '38 ways to win an argument, "which start from the proposition that *logic pursues truth, but eristic argument aims only for victory*." p.65

Discuss:
- How is the study of rhetoric useful in the contemporary media landscape experienced by students?

- **Rank** Walton's types of dialogue in order of their usefulness to your students' lives and justify your opinions.

Developing Spoken Language

"The national curriculum for English reflects the importance of spoken language in pupils' development across the whole curriculum – **cognitively, socially and linguistically**.

Spoken language continues to **underpin the development of pupils' reading and writing** during key stage 3 and teachers should therefore ensure pupils' confidence and competence in this area continue to develop.

Pupils should be taught to **understand and use the conventions for discussion and debate**, as well as continuing to develop their skills in **working collaboratively** with their peers to discuss reading, writing and speech across the curriculum."

Spoken Language: Ks3 English Mastery curriculum
Spoken Language is built through each unit explicitly, through embedded oracy pedagogy in all lessons; discrete spoken language lessons for each unit to develop exploratory talk and spoken language summer term units with written and spoken outcomes to develop presentational talk.

Spoken Language units include:

- **Year 7** – **Ancient Tales / Creative Writing:** focuses on storytelling with fluency and expression along with peer critique.
- **Year 8** – **Rhetoric:** focuses on rhetorical writing and performing a speech with a clear purpose and designed for impact upon an audience.
- **Year 7/8** –**Slam Sonnets** optional unit: focuses on students writing and performing a sonnet.
- **Year 7/8/9 –Language Investigation** optional unit: focus on students investigating their own spoken language and delivering a formal presentation on their findings
- **Year 9 – Monologues:** focuses on writing and performing a monologue in character to develop understanding of dramatic and poetic form and build further on SL knowledge.

10 mins

Spoken Language progression and assessment

Review these Spoken Language formative assessment strands and guiding questions. Discuss:

- What are the strengths and limitations of these Spoken Language strands for formative assessment of student talk?
- Is there anything you think should be included which is not featured in these focus areas?
- When and how would you think it appropriate to grade Spoken Language and why?

KS3 Spoken Language strands		*How well have students:*
SL 1	**Presentational talk:** ***response & organisation*** *Presenting ideas through talk in a formal context*	SL1.1 Responded to the task / prompt? SL 1.2 Researched, understood and shown a sound grasp of the **content** of their presentational talk. SL1.3 Planned, **organised** and sequenced the content of their presentational talk.
SL 2	**Talk techniques:** ***Tone, style & register*** *Applying task-specific linguistic or structural techniques which enhance the meaning and impact of the type of talk*	SL2.1 Employed talk techniques relevant to the task set? SL2.2 Chosen effective vocabulary to convey meaning and impact? SL2.3 Chosen the appropriate register for the task? SL2.4 Selected and adapted tone and style, from a linguistic and/or structural perspective, to have an impact on the listener / audience?
SL 3	**Performance techniques** *Applying task-specific talk techniques which enhance the desired impact of the type of talk from a physical or perfomative perspective*	SL 3.1 Selected and adapted pace, tone & volume for deliberate effect on the listener / audience? SL 3.2 Employed appropriate facial expressions & eye contact to engage the listener / audience? SL 3.3 Employed body positioning & gesture to support and emphasise meaning and message?
SL 4	**Responsive talk** *Responding to presentational talk in a formal context e.g. questions after a speech, conducting an interview.*	SL 4.1 Listened appropriately and attentively? SL 4.2 Responded thoughtfully with relevant comments or questions? SL 4.3 Developed ideas further by responding to others?
SL 5	**Exploratory talk** *Exploring a topic with others through talk*	SL 5.1 Originated ideas in discussion with others? SL 5.2 Agreed or disagreed with others in an appropriate & relevant way? SL 5.3 Challenged the ideas of others knowledgeably, thoughtfully and respectfully? SL 5.4 Summarised the ideas of self or others as part of a discussion?

Spoken Language progression and assessment

Progression and Assessment of Spoken Language
Spoken Language strands are used to support formative assessment of student spoken language:

	KS3 Spoken Language strands	*How well have students:*
SL1	**Presentational talk:** ***response & organisation*** *Presenting ideas through talk in a formal context*	SL1.1 Responded to the task / prompt? SL 1.2 Researched, understood and shown a sound grasp of the **content** of their presentational talk. SL1.3 Planned, **organised** and sequenced the content of their presentational talk.
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SL5	**Exploratory talk** *Exploring a topic with others through talk*	SL 5.1 Originated ideas in discussion with others? SL 5.2 Agreed or disagreed with others in an appropriate & relevant way? SL 5.3 Challenged the ideas of others knowledgeably, thoughtfully and respectfully? SL 5.4 Summarised the ideas of self or others as part of a discussion?

KS3 Spoken Language Technical Accuracy domains	
G1	Using sentences & punctuation accurately and creatively for purpose, meaning & impact
G2	Using a wide range of vocabulary to convey meaning.
G3	employing grammar and register appropriate to task.

Discuss:

- What are the strengths and limitations of these Spoken Language strands for formative assessment of student talk?
- In what types of talk task would you use the Technical Accuracy domains and when would you choose not to and why?
- Is there anything you think should be included which is not featured in these focus areas?
- How would you plan feedback for Spoken Language tasks?
- When and how would you think it appropriate to grade Spoken Language and why?

Co-planning: assessment

Progression and Assessment of Spoken Language
Rubrics focused on content and organisation and performance award three levels of presentational talk for end of unit assessments. This example rubric is for a Year 9 monologue unit.
Task: Design a rubric for a Y7 spoken assessment with progression towards Y9 in mind.

Content and organisation		
Band 1 - Bronze	**Band 2 - Silver**	**Band 3 - Gold**
The monologue is clearly about a character within the play.	The monologue explores in some way the development of the character. There is an element of personal response or interest to the ideas.	The monologue has an interesting interpretation of the character. The speaker has clearly made a personal response to the ideas.
Performance		
Band 1 - Bronze	**Band 2 - Silver**	**Band 3 - Gold**
Begins to vary eye contact but not always confidently.	Makes eye contact with different audience members to make them feel included.	Uses eye contact at key moments to create inclusion and persuasion.
Stands upright. Begins to use body language or gesture.	Uses body language more deliberately, including gesture, to keep their audience engaged.	Uses body language and gesture at deliberate moments to develop engagement and pace.
Speaks with some expression at different times. Begins to vary pace and volume.	Speaks with expression throughout. Varies pace and volume.	Uses expression to emphasise appropriate moments of focus. Varies pace and volume to increase engagement and convey meaning.
Delivers their monologue between 3 and 5 minutes, without hesitation or unnecessary interruption.	Delivers their monologue effectively between 3 and 5 minutes. Begin to use their time to shape their ideas to guide focus and importance.	Delivers the monologue within the time frame. Uses their time to shape the focus and importance of their ideas.

Co-planning: Formative assessment

FOCUS: Assessment

WHEN: Before preparing / marking the assessment

TEXT: 'Oliver Twist' by Charles Dickens

Reflect: Note all the different ways you have assessed students this week.

What is formative assessment?
Formative assessment refers to **frequent**, **interactive** assessments of students' progress and understanding to **identify learning needs** and **adjust teaching** appropriately" (Looney, 2005 :21)

Dylan Wiliam once said that it was a big mistake to:
"Call formative assessment formative assessment rather than something like 'responsive teaching'" (2013)

Discuss:
- **How do you currently formatively assess in English?**
- **How does the English Mastery approach work with your school's marking policy?**

Formative assessment

What opportunities for formative assessment are there in a typical English Mastery unit?

In lesson	Checkpoint	End of unit

Formative assessment

What opportunities for formative assessment are there in a typical English Mastery unit?

In lesson	Checkpoint assessment	End of unit
Do now Check for understanding questions Deal/ no deal True/ false MCQ exit ticket Reading Comprehension questions Vocabulary tasks Writing checks in WM and LH Models and improve	Fortnightly quizzes	Post-unit quizzes (diagnostic assessments) End of unit essay

Watch this video

Task: List all the ways Alex's team formatively assess throughout a unit. Are there any ideas from this video you already do, or you would like to trial in your department?

Formative assessment

Summary of best formative assessment practice

- Pre-unit meetings to discuss assessment and unit expectations
- 2-3 extended writing tasks built into the unit with a specific focus
- Exit tickets focusing on a specific skill
- Post assessment meetings

Within the lessons:

- Pair / Group work
- Mini whiteboards
- Comparison matrixes
- Check For Understanding (CFU) constantly in the lessons
- Whole class feedback with examples of excellence

Formative assessment reflection and review

(1) Checkpoint assessment: fortnightly quizzes

Every 4 lessons, we ask students to complete a quiz composing of 10 multiple choice questions. These questions focus on the key information from the unit so far.

Discuss:

- Are you currently using the checkpoint assessments? Why/why not? What are you doing instead?
- What are the barriers to using checkpoint assessments successfully? How could you overcome these?

How can we use these quizzes to support our students?

Use the re-teach document. These documents include 3 questions. 2 questions focus on questions from the quiz which we predict may be the questions students may have misconceptions around. For example, for The Tempest Quiz 1, Question 4 and 5 are recapped and retaught in the re-teach sheet. The 3rd question is hard thinking question for those who got Q 4 and 5 correct.

It's advisable to complete the re-teach as soon after the FNQ as possible to address any misconceptions before they leave the lesson if

If you got question 5 incorrect, re-read this passage and attempt the question again.

A word used to describe some forms of explorations is colonialism.
Colonialism is when one country establishes itself in another country. When someone colonises a new country, they are called a colonist. The original inhabitants of the land are called natives.
In the new country, the colonists might exploit the native people and their resources.
There is often an unequal relationship between the colonising people and the natives.

Formative assessment

Formative assessment reflection and review

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Which of these statements about colonialism are correct? *(3)*

a) Colonialism is when one country establishes itself in another country.
b) Colonisation is slavery.
c) Colonialism often has a bad impact on the native inhabitants.
d) The British Empire is an example of colonialism.
e) Britain was the only nation that tried to colonise other countries.

Formative assessment

Formative assessment reflection and review

(1) Checkpoint assessment: re-teach
It is advisable to complete the **re-teach** as soon after the FNQ as possible to address any misconceptions before they leave the lesson if time permits.

If you got question 5 incorrect, re-read this passage and attempt the question again.

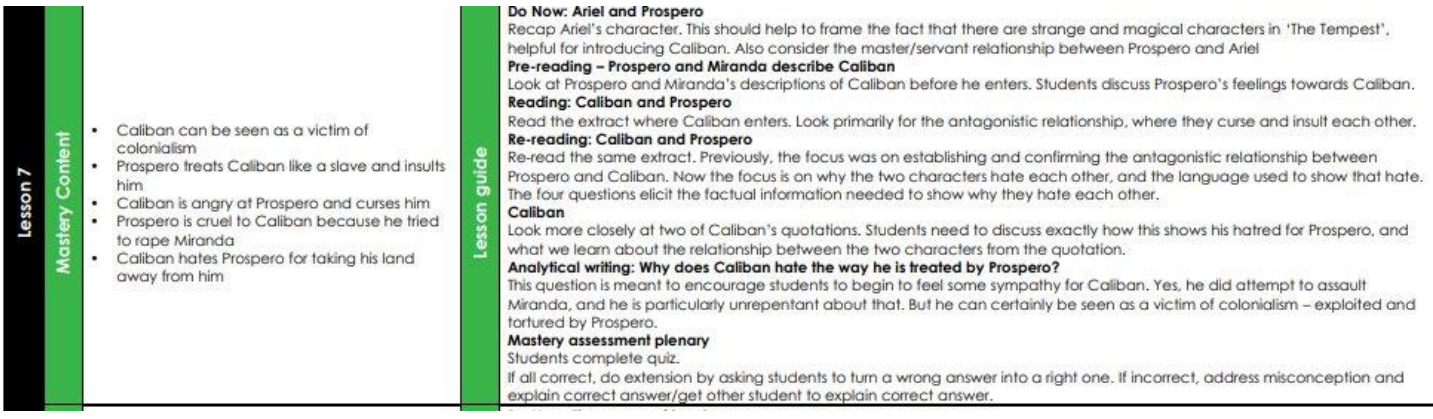
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e) Britain was the only nation that tried to colonise other countries.

Once we know our students are struggling with the concept of colonialism, we need to **forward plan** to close the knowledge gap.

Use the **unit intent and unit of work** to see when colonialism will be explored again, note and plan ahead accordingly.



Task:
Plan an activity for this lesson which addresses the misconceptions in the Q5 fortnightly quiz above.

Formative assessment

Formative assessment reflection and review

(2) End of unit knowledge quiz

At the end of each Literary Heritage unit we have a post-unit MCQ. These consist of 40 questions divided in to 5 sections.

This assessment was created to help teachers identify gaps and misconceptions which relate to transferrable knowledge which will be useful for later units and the future study of literature.

Discuss:

- Are you currently using the end of unit multiple choice quizzes? Why/why not? What are you doing instead?
- What are the barriers to using end of unit MCQs successfully? How could you overcome these?
- What are the benefits of using the MCQs (a) before the end of unit essay (b) after the end of unit essay?
- How else could you adapt and repurpose the MCQs to improve formative assessment or check for knowledge gaps?
- What could you do with the knowledge you gain from the student answers to the MCQs? How could you use this to inform planning?

'The Tempest' **Name:** **Date:**

Post-unit quiz

Context (questions 1-8)

1) Which of these statements about Shakespeare's life **before** he moved to London are true?
   a) He wrote A Midsummer Night's Dream.
   b) He got married to Anne Hathaway.
   c) He wrote for King James I.
   d) He explored the world by sea.

2) Which statement about Shakespeare's life in London is correct?
   a) King James I sponsored Shakespeare's acting company.
   b) Shakespeare did not do any acting in London because he was a playwright.
   c) Shakespeare was part of an acting company called 'The Queen's Men'.
   d) Shakespeare was born and educated in London.

Formative assessment

Formative assessment reflection and review

(2) End of unit knowledge quiz
At the end of each Literary Heritage unit we have a post-unit MCQ. These consist of **40 questions.**

This assessment was created to help teachers identify gaps and misconceptions which relate to transferrable knowledge which will be useful for later units and the future study of literature.

Questions test both **literary knowledge and disciplinary skill**, for example there are questions about plot and character alongside questions about writer's craft or testing inferences about quotations. We focus on **residual, transferrable knowledge** that students need for the study of English in the long term.

Questions are divided into the **disciplinary strands** explained above, which are also used as guiding strands when assessing writing about texts:

- **Response to text**
- **Analysis, inference and evaluation**
- **Concepts and context**

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Post-unit quiz

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Formative assessment

Formative assessment reflection and review

(2) End of unit knowledge quiz

Benefits of the end of unit MCQs

Teachers can:

- use Question Level Analysis (QLA) as a way of observing **patterns and trends** in student knowledge to **form judgements** and identify potential issues.
- **feed forward** QLA into **planning to re-teach** as needed
- use the **three strands** to focus on student understanding in key areas of **English disciplinary knowledge.**
- **analyse** patterns of strengths and weaknesses across **both knowledge quizzes and essays,** again supporting forward planning for **re-teaching** to close gaps.

Discuss:

- Are you currently using the end of unit multiple choice quizzes? Why/why not? What are you doing instead?
- What are the barriers to using end of unit MCQs successfully? How could you overcome these?
- What are the benefits of using the MCQs (a) before the end of unit essay (b) after the end of unit essay?
- How else could you adapt and repurpose the MCQs to improve formative assessment or check for knowledge gaps?
- What could you do with the knowledge you gain from the student answers to the MCQs? How could you use this to inform planning?

Formative assessment

Formative assessment reflection and review

(2) End of unit knowledge quiz

Discuss:

- Do you use these disciplinary strands to focus formative assessment?
- If not, what do you use instead?
- What do you find useful or less useful about these strands and why?
- How could they be used poorly for assessment? How could they be used purposefully?

Code	Strand focus	Text response: can students:
RO	**Response & organisation**	•Read and comprehend the text? •Make an informed personal response about a text's meaning? •Organise ideas in response to a text?
AIE	**Analysis, inference & evaluation**	•Know Tier 2 vocabulary and use it to express and interpret meaning? •Make reasoned inferences about a text based on knowledge? •Suggest writer's purpose, intention and perspective? •Show understanding of multiple interpretations of a text? •Evaluate statements by drawing on knowledge about the text and context?
CC	**Context and concepts**	•Apply contextual knowledge to the understanding of a text? •Apply knowledge of themes and concepts e.g. class, poverty? •Apply knowledge of literary context and concepts e.g. writer's choices of form, structure and language (e.g., novel, soliloquy)?
TA	**Technical accuracy**	•Use a wide range of vocabulary and sentence structures? •Punctuate sentences accurately and for meaning? •Embed quotations with accurate punctuation? •Demonstrate accuracy in spelling, punctuation and grammar?

Formative assessment

Formative assessment reflection and review

(3) Examiners' Report

An examiners' report is produced for each assessment, for each English Mastery cohort.

Discuss:

- Do you use these examiners' reports to formative assessment? Why / why not?
- What do you find useful or less useful about the examiners' reports?

Task:

- Find the most recent examiners' report on MyMastery.
- Highlight the bullet points that resonate for your students.

Positives - *What students did well*
Response organisation
• Most essays followed a clear essay structure demonstrating their opinions about Bill's character in answer to the question. • Most students wrote clear topic sentences outlining different points about Sike's character at all levels. • Most students linked their points across paragraphs. • Some were very well **constructed** with an introduction, paragraphs with clear topic sentences and a conclusion. • For higher level answers, students organised essays through their argument and ideas. • Most students used clear and relevant vocabulary; some used sophisticated and adventurous vocabul to explore the character of Sikes.

Areas for improvement - *What students could have done better*
Response organisation
To improve, students need to: • Ensure the essay has a clear structure, with a line of argument and links made across paragraphs. • Connect ideas through the essay from paragraph to paragraph rather than chronologically. • Rely less on mechanical PEA paragraph style explanations. • Use more academic language, rather than personal e.g. 'Dickens portrays Sikes as a character who … ': 'Sikes is a character for whom it is hard to feel empathy' vs 'No-one likes Bill.' • Depend less on heavy scaffolding of paragraphs and essay structures: allow the points being made to lead the exploration.

Formative assessment

Task:

- Highlight the bullet points on the most recent Examiners' Report (previous example below) that resonate most for your students.

Positives - *What students did well*	**Areas for improvement** *What students could have done better*
Response organisation	**Response organisation**
•Most essays followed a clear essay structure demonstrating their opinions about Bill's character in answer to the question. •Most students wrote clear topic sentences outlining different points about Sike's character at all levels. •Most students linked their points across paragraphs. •Some were very well **constructed** with an introduction, paragraphs with clear topic sentences and a conclusion. •For higher level answers, students organised essays through their argument and ideas. •Most students used clear and relevant vocabulary; some used sophisticated and adventurous vocabulary to explore the character of Sikes.	To improve, students need to: •Ensure the essay has a clear structure, with a line of argument and links made across paragraphs. •Connect ideas through the essay from paragraph to paragraph rather than chronologically. •Rely less on mechanical PEA paragraph style explanations. •Use more academic language, rather than personal e.g. 'Dickens portrays Sikes as a character who … '; 'Sikes is a character for whom it is hard to feel empathy' vs 'No-one likes Bill.' •Depend less on heavy scaffolding of paragraphs and essay structures: allow the points being made to lead the exploration.
Analysis, inference and evaluation	**Analysis, inference and evaluation**
•**Well-chosen quotations** were selected by most students, and the **quotations** generally matched the points being made. •A **secure understanding** of Bill Sikes' character and knowledge of plot. •Generally **sound knowledge** of the text demonstrated •Characters were mostly understood to be constructs of the author rather than real people. •Straightforward **inferences** were made mostly successfully. •In higher level essays, **alternative meanings** were explored.	•Explore deeper, alternative possible meaning when considering the chosen quotations. •Avoid repeating or paraphrasing the leading point or evidence. •Focus on meaning rather than technique spotting. •Know the text very well: some misconceptions and inaccuracies hindered analysis. •Understand Sikes' character soundly: this was not always secure. •Consider the writer's purpose: what is Dickens' intention with Sikes? •Consider the reader response to Sikes. •Have the confidence to develop a more personal, exploratory response
Concepts and context	**Concepts and context**
•In grades 6+ there was good knowledge of and reference to the context surrounding Bill Sikes.	•Situate the character change within their social and historical context. •Explore the big issues in the novel e.g., poverty, violence, crime and punishment.

Formative assessment

- **Complete the reteach planner** based on your analysis

Reteach Planner Example

An example for closing a high leverage gap when moving on to teach a new unit, OR adapting planning for next year. This is medium-term level planning and not short-term lesson planning.

Gap	**Topic sentences** **Matching topic sentences and textual references**		
Year group / unit	Year 7 – Oliver Twist re-teach: applying analysis to reteaching. *Plan this and add to unit for* ***when we teach Oliver Twist next year***		
Why is this a high leverage gap?	Topic sentences are the main method used to teach formulating an argument in analytical composition in Year 7 and these are used as a basis for essay planning. Understanding of topic sentences needs to be secure before students get to thesis statements in Years 8 - 9. The ability to write a good topic sentence also has an impact on paragraph structure and continuing the line of argument in essay writing. If your students are still struggling with topic sentences, this will need explicitly re-teaching. Return to the unit intent and overview and plan where and how to re-teach.		
When will the gap be addressed?	Lesson 5	Lesson 7	Lesson 9A
How will the gap be addressed?	•Reteach topic sentences focusing on the basics. •Guided practice using examples and non-examples. •Turn sentences into topic sentences. Use mini whiteboards. •Students rehearse topic sentences linked to the final task.	•Topic sentence recap. •Matching topic sentences to quotations, for example the ideas and quotes on the character's tracker. •Turn a wrong topic sentence into a right one.	•Topic sentence recap. •Recap effective topic sentence and quotation combinations. •Topic sentence and quotation combination practice for end-of-lesson writing task.
How will this be checked?	•MWB quiz •Show call •Intentional monitoring of independent writing task •Completion of the Mastery checks •Exit ticket quiz	•MWB quiz •Check for understanding •Completion of the Mastery checks •Exit ticket	•Check for understanding •Intentional monitoring of independent task •Completion of the Mastery checks •Exit ticket

Formative assessment

NEXT: Reteach Planner

Identifying and planning to close a high leverage gap when moving on to teach a new unit, OR adapting planning for next year. This is medium-term level planning and not short-term lesson planning.

Gap			
Year group and unit	Year 7 – A Midsummer Night's Dream (forward planning based on Oliver Twist feedback) Year 7 – Oliver Twist NEXT YEAR		
Why is this a high leverage gap?			
When will the gap be addressed?	Identify lessons in AMND unit		
How will it be addressed?			

How will this be checked?			