

Year 7 Learning Intentions March- May (9 Weeks) Weeks 1-9 Oliver Twist Weeks 10-12 Romeo and Juliet

What? Why? When?	Lesson one Learning intentions (What can a student do at the end of the lesson)	Lesson two Learning intentions (What can a student do at the end of the lesson)	Lesson three Learning intentions (What can a student do at the end of the lesson)	Lesson four Learning intentions (What can a student do at the end of the lesson)
Week 1 Genre Dickensian	Part one: Establishing reading routines Part two: Introduction to Dickens/ <i>Oliver Twist</i> learning journey	To develop an understanding of the context of Dickens' novels (the 19 th century)	To explore how Dickens presents Victorian workhouses (Chapter 2)	To explore how Dickens presents the protagonist (Chapter 3)
Week 2 Theme Zoomorphism	To analyse how Dickens uses language to present the theme of poverty (Chapter 5)	To be able to produce effective creative writing using a variety of techniques.	To explore how Dickens presents minor antagonists (Noah and Charlotte Chapter 6)	To explore and analyse Oliver's escape (Chapter 7)
Week 3 Characterisation	To be able to create a convincing article about Oliver's escape (link to chapter 7)	To explore how Dickens uses characterisation (The Artful Dodger Chapter 8)	To explore how Dickens uses characterisation (Fagin Chapter 8)	To understand and explore the Victorian justice system (Chapter 11)
Week 4 Pathetic fallacy	To be able to create a compelling description of a Victorian villain (Mr Sikes Chapter 13)	To explore how Dickens presents vulnerability (Chapter 14 and 15)	To understand the features of writing to advise (link to chapter 15)	To understand and explore Dickens' presentation of Nancy (Chapter 16)
Week 5 Polysyndeton Asyndeton	To explore how Dickens presents crime (chapter 18)	To explore how Dickens uses pace for effect (chapter 20)	To explore and understand how Dickens uses pathetic fallacy (chapters 21 and 22)	To explore Dickens' use of satire to present religious figures (chapter 27)
Week 6 Satire	To be able to identify a variety of sentence types that Dickens employs (chapter 28)	To be able to confidently use a variety of sentence types within creative writing (link to chapter 28)	To explore Dickens' presentation of the police and law (chapter 31)	To explore Dickens' use of juxtaposition to convey meaning (chapter 32)
Week 7 Bildungsroman	To explore how to manipulate tone to create a convincing narrative (chapter 34)	To understand the trajectory of Mr. Bumble's character (chapter 37)	To write a convincing letter to explain a character's feelings (link to chapter 37)	To analyse how Dickens uses language to create a vivid setting (chapter 38)
Week 8 Foreboding	To explore how Dickens develops Nancy's character (chapter 40)	To develop evaluation skills by exploring the effect on the reader (chapter 41)	To be able to link paragraphs using discourse markers (chapter 44)	To explore how Dickens creates a sense of foreboding (chapter 46)
Week 9 Poetic justice	To analyse how Dickens presents Sike's guilt (chapter 48)	To explore how Dickens presents Bill Sikes' escape (chapter 50)	To understand the conventions of a compelling speech (link to chapter 50)	To evaluate Dickens' use of poetic justice (chapter 53)

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Week 10 Tragedies	To understand the context of Elizabethan England and Elizabethan Theatre	To be able to produce effective creative writing using a variety of techniques.	To understand the key differences between Shakespearean comedies and tragedies	To understand how Shakespeare presents a range of characters
Week 11 Iambic Pentameter	To explore the themes presented in the Prologue to Romeo and Juliet	To explore the presentation of Prince Escalus and the use of iambic pentameter	To explore the different attitudes to marriage and a patriarchal society	To explain how Romeo and Juliet are presented and explore the dramatic structure of Act 1 Scene 5.
Week 12 Sonnet	To understand the form of a sonnet	To analyse how Romeo and Juliet express their feelings for each other in Act 2 Scene 2	To understand how imagery is used by Shakespeare in Act 2 Scene 2	