

YEAR 7 ENGLISH

STEPS TO SUCCESS

DIRECTION OF TRAVEL

- **4 GCSE exam papers: unseen or closed book. 80% READING ANALYSIS**
- Independent analysis of UNSEEN TEXTS: **FOCUS UPON THE WRITER'S CRAFT TO OFFER PRECISE ANALYSIS OF LANGUAGE, STRUCTURE AND STYLE**
- Timed analysis of studied texts: **CLOSED BOOK: MEMORISING OF QUOTATIONS, TECHNICAL TERMS AND CONTENT**
- Sophisticated writing skills: **100% ACCURACY IN SPELLING, PUNCTUATION AND GRAMMAR**

WHAT IS NEW ABOUT YEAR 7 ENGLISH?

YEAR 6

- Short answers
- Small use of quotations
- Little analysis of quotations
- Coaching to the SATs

YEAR 7

- Long, detailed answers
- Lots of quotations needed
- LOTS of analysis of quotations needed
- Independent thinking and skills needed to fit many different outcomes

HOW DO WE TEACH YEAR 7S TO ANALYSE TEXT?



Point
Evidence
Analysis

THE FOCUS IS ALWAYS ON THE WRITER.

- Point: what is your main idea? What is the writer doing specifically that answers the question you have been given?
- Evidence: A short quotation from the text
- Analysis: What can you say about the language, style, literary features of the quotation? Relate your ideas back to the question

WHAT DOES THIS LOOK LIKE IN PRACTICE?

- Question: In Beverley Naidoo's *The Other Side of Truth*, how does the writer use language to engage the reader at the start of the novel?

HOW TO PEA

- The novel begins very dramatically with a violent event seen from the point of view of a child - Sade, who is packing her school bag when “Mama screams”. This frightening and vivid opening engages the reader immediately in the start of the novel. The writer goes on to use a metaphor in “two sharp cracks splinter the air”, which is even more alarming. The reader, like Sade, does not yet know what has happened, thus increasing the tension. Naidoo goes on to use dialogue in “No! No!”. These two short exclamations emphasise how dangerous the situation has become.

**HOW DOES MALORIE BLACKMAN USE
LANGUAGE TO CREATE A VIVID OPENING
TO PIG HEART BOY?**

- Blackman uses a short sentence in “The noise was deafening” to plunge the reader into the heart of the story. The verb “deafening” exaggerates the drama of the situation and emphasises how overwhelming it is. The writer goes on to use a list of verbs in “shouting, screaming, laughing, shrieking” that adds to the sense that the experience is overpowering, though the reader does not know at the start what is wrong with the narrator. The single word paragraphs “Silence” and “Peace”, create a contrast and emphasise how the narrator is perhaps seeking comfort from pain. This is highlighted when his feelings are described in “sharp, stabbing pain” and the simile “like some kind of angry monster” The writer implies that the narrator is ill or in danger which....

YOUR TURN! HOW DOES M G LEONARD DEPICT SCHOOL IN THE FOLLOWING PASSAGE?

Darkus peered through the spiked railings that ran along the front of King Ethelred hall High School. It was an enormous Gothic building with brooding gargoyles sprouting from its many corners. Darkus took in the narrow windows, soot-stained brickwork and graffiti. The playground looked like an exercise yard from a prison film. His old school wasn't perfect, but at least it had a playing field.

The writer uses language playfully to describe Darkus' reactions to the school. He uses many adjectives in “ “, “ and “ “ to....

**AND FINALLY...HOW DOES LEONARD
DESCRIBE THE FIGHT BETWEEN DARKUS
AND ROBBIE?**

AND NON-FICTION...

- First News
- BBC News
- Hobby magazines
- <http://www.lovereadings4kids.co.uk/genre/14/13-plus-readers.html>
- <https://www.waterstones.com/category/childrens-teenage/hobbies-interests/history>
- http://www.goodreads.com/list/show/23272.Best_History_and_Non_Fiction_Books_for_Teenage_Boys
- <https://www.theguardian.com/books/childrens-non-fiction>