

AVA Progression narrative: English

Concept/Skill	Narrative of concept progression	Supporting documents/ reading
<p>Identity</p>	<p>In EYS, pupils are taught to express their opinion through play and tasks. The drama of character and who they want to be or pretend to be encourages them to pursue these passions in topics.</p> <p>KS1</p> <p>In KS1, pupils are able to define key characteristics about themselves (such as family and favourite things). They can write about key moments in their life such as holidays and experience. They are becoming more clear on their role as readers and writers and are able to differentiate with the author of a text.</p> <p>KS2</p> <p>In year 5, students revisit the concept of identity when they study Louis Sachar’s <i>Holes</i>. The protagonist, Stanley Yelnats, grapples with his own sense of identity as he is plunged into the harsh environment of Camp Green Lake. Pupils explore how Stanley’s emerging values, such as courage, kindness and loyalty shape his own sense of identity.</p> <p>KS3</p> <p>Students begin their exploration of identity through a character with whom they can relate in <i>Oliver Twist</i>. The protagonist’s journey through an unfamiliar and terrifying world is a source of empathy and this helps students build their understanding of character identity.</p>	

Students develop their understanding of identity further through the explicitly taught vocabulary. Specifically the terms ‘villain’ ‘victim’ ‘malicious’ and ‘vulnerable’ are used to evaluate characters and their similarities and differences. Their final assessment asks pupils to respond to the question ‘What kind of character is Bill Sikes?’ which lays the foundations for their Year 8 unit on *The Tempest*.

In Year 8, students study identity in Shakespeare’s *The Tempest*, specifically the character Caliban, the native of a magical island which is colonised by the Italian Prospero. Pupils grapple with questions of moral authority over the island and the concept of the other in literature, they then write a response to the question ‘Is Caliban a villain or a victim?’ This builds on their work on identity and vocabulary acquired during Year 7’s *Oliver Twist* unit.

KS4

In KS4 pupils are able to explore cultural and contextual elements of literary texts and reflect on the impact they have on themselves. This can be seen through the examples of socialism and responsibility within AIC, where pupils begin to reflect on what is truly meant by social awareness. Another example is through the need to respond personally to Q5 responses about world issues. Here pupils are able to find a moral standpoint and write an expressively about key modern topics. During this phase pupils must also complete a presentation on a subject they believe is important and engage with peers to embellish ideas. This is assessed as part of the speaking and listening element of the qualification.

Representation

Students are first introduced to the concept of representation through character jobs and roles within picture stories in EYS. They are able to see the writer's intended meaning behind characters and can start to predict plot solutions for the end of stories.

In KS1 pupils are exposed to deliberate writer choices and characters, to create audience effects of suspense and reinforce audience predictions. A great example of this is through pantomime performances and structured through the fairy-tales within their reading journey.

In KS2, pupils learn to mimic and transform writing using key characters and methods from texts they are reading. They are able to subvert and embellish characters for effect and use figurative language to present meaning.

In KS3, pupils are able to define contextual influence on writer's methods and see subtle changes to characterisation. They are adopting more depth to how characters act and react to one another with evaluative input. They are also able to see the subtle differences between the narrator and the characters, with growing confidence over the key stage. In particular, the analysis of Napoleon in Year 8 embellishes the allegorical value behind the writer choices. This is also relevant as early as Year 7 with the analysis of metaphorical poetry and Blake's *The Tyger*.

In KS4, pupils are taught to be critical with analysis and reading of texts. There is an emphasis on the role of the writer in the characterisation process and their intended meaning. Pupils are also able to see subtle changes in the representation based on time, culture and social representations. This is clearly prevalent in Year 10 with the teaching of *Macbeth* and the roles of women and the supernatural. There are also examples of this within the exposure to Priestley's socialist agenda in *An Inspector Calls*. In the Year 11 Anthology Poetry unit we see that all the skills above accumulate to express the differences and comparisons between methods, social views and meanings. In this instance meanings and representation is able to change with time and pupils begin to see analysis as a constant process relevant to critique texts and society.

<p>Perspective/Voice</p>	<p>Pupils are first made aware of the concept of perspective and voice during play and role play in EYFS. When encountering stories in Nursery and EYFS, pupils are taught about ‘voice’ and perspective through listening to stories and the presentation of ‘I’. Pupils are asked what ‘you’ think in response to the ‘I’ voice. Pupils are able to express their own views and perspectives, as well as sharing the viewpoints of their peers.</p> <p>In KS1 pupils begin to look at dilemmas from different perspectives from the stories they are exposed to. They are able to envision experiences from not just humans and self but differentiate with the reasoning and motivations of animals. They can also write with opinion in order to explain thoughts and ideas to a simple and clear level. This allows them to build on speech and retort with others, sharing their ideas and developing voice further.</p> <p>KS2</p> <p>In KS2, pupils are familiar with and can recognise voice within narratives. They can, with increasing confidence, write about narrative voice and perspective. They recognise and can use stylistic conventions to do with perspective and narrative voice, adapting tone and purpose to suit the needs of the tasks. They are able to spot how a writer creates tension and suspense through narrative voice/ performance and mimic/ adapt this to consciously manipulate the reader. This can be seen in Year 5 through the revealing moments in the plot of Holes and how the curse is lifted through the sequence of events.</p> <p>KS3</p> <p>In KS3 pupils will be able to infer from and analyse the voices and perspectives read through literature; they will write about what they learn about the narrative voice and learn about different narrative styles to get across perspective: for example: omniscient voice (Animal Farm Y8),</p>	

unreliable narrator (Jane Eyre Y9), impersonal narrative. They are also able to identify how a voice may be restricted based on context and infer why to a degree. They will identify more ties between voice and culture to support pupils with identifying voices from minority and more contextually appropriate places/ people from history.

They will be able to adopt and sustain different narrative voices and perspectives in their own writing, exhibiting increasing control and skill in their manipulation of voice.

KS4

In Ks4 pupils will be able to be critical with narrative voices and explore how structure and methods can reinforce meaning and predictions. They will be able to define the meaning behind a variety of voices and see form, purpose and audience roles with response to voice/ meaning.

In writing, pupils will use a range of perspectives to inform rhetoric and choices. They are able to be critical with how they manipulate voice to suit purpose. Their breadth and depth of domain knowledge will benefit and improve the voice of pupils with tasks of little stimulus or support (similar to Q5 AQA responses).

With academic voice, pupils are able to add nuance and self-expression to their responses, with a clear understanding between their voice as a writer/ critique vs the original writer's intended purposes.