

### Pre course tasks:

**Task 1:** Look at the **new** (2014 onwards) programmes of study for KS3 and KS4 in English so that you are familiar with them

**Task 2:** Complete the GCSE exam papers in blue/black pen. Then, in green pen, annotate your script and write down any misconceptions or problems you think students are likely to have.

### Subject Knowledge Audit

During your training with Cheshire East SCITT you will need to identify your strengths and weaknesses within your own Subject Knowledge. When the course begins, the audit will also be used to inform planning for further development of “key gap areas” of subject knowledge, which alongside your subject specialist will be able to discuss plans for further development.

This audit is based on the *National Curriculum* (NC) for English teaching in schools. The National Curriculum Programmes of Study (PoS) that started in 2014 is available for reference at: <https://www.gov.uk/government/publications/national-curriculum-in-england-english-programmes-of-study>.

The Programme of Study for Key Stage 3 in English differs to that which you may have already experienced as a learner yourself. This audit covers general areas of the English curriculum that are practical for you to develop, if necessary, before joining the course, and also in the early part of the programme so that you are prepared for teaching across all aspects of the subject, both during the coming year and beyond.

You might describe this as an audit of your knowledge about *what* to teach in English - or at least some of it. This will form a good starting point for considering the next level, which concerns developing your understanding of how to *apply* your subject knowledge in teaching English. Once on the PGCE programme, you will have opportunities to discuss these audits with your fellow trainees, your tutor and mentor, and to review them throughout the year.

### How to use this audit

- \* Read the audit before completing any of it, in order to get a sense of what is covered here.
- \* Against each 'area of subject knowledge', make some brief notes in the 'current expertise' column, indicating the extent of your knowledge about the particular topics covered and where you think you may have areas to develop.
- \* For any areas to develop, read the 'suggestions for further development' and decide what you are going to do. You might like to highlight suggestions you want to follow up and even write in further suggestions of your own.

- \* Set yourself a plan for following up these suggestions between now and the start of the course.
- \* A few days before the start of the course, fill in the final 'evidence' column showing how you have started to develop your subject knowledge.
- \* You will be able to discuss this audit with your tutor and mentor when you start the programme.

Area of Subject Knowledge	Current expertise	Suggestions for further development	Evidence of further development
<p><b>1. Issues in literary criticism</b> Use this page to record any degree modules which demonstrate your understanding of the range of possible approaches to analysing literary texts.</p>		<ul style="list-style-type: none"> <li>• Read <i>Doing English</i> (Robert Eaglestone) for an accessible introduction to the study of literature</li> <li>• Read some accounts of the application of Critical Theory, eg <i>Literary Theory</i> (Eagleton), <i>Critical Practice</i> (Belsey)</li> <li>• Revise commonly taught literary terms by consulting, e.g. <i>A Glossary of Literary Terms</i> (Abrams), or <i>Literary Terms: a Practical Glossary</i> (Moon, published by English and Media Centre)</li> <li>• If you would like a more coherent overview of the current state of English as it is conceived and taught in HE – and particularly if your own degree is not in the subject – you would find much food for thought in Rob Pope’s <i>The English Studies Book</i></li> </ul>	

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<p><b>2. Fiction</b></p> <p>Familiarity with Pre-1914 writers named for study on the most recent National Curriculum (and therefore commonly taught in schools). These include:</p> <p><b>Jane Austen, Charlotte Bronte</b>, Emily Bronte, John Bunyan, Wilkie Collins, Joseph Conrad, Daniel Defoe, <b>Charles Dickens, Arthur Conan Doyle</b>, George Eliot, Henry Fielding, <b>Elizabeth Gaskell, Thomas Hardy</b>, Henry James, Mary Shelley, <b>Robert Louis Stevenson</b>, Jonathan Swift, Anthony Trollope, <b>H G Wells</b>.</p> <p><i>N.B .The authors in bold are the most commonly used in schools before A level. You might look particularly at Pride and Prejudice, Jane Eyre, Wuthering Heights, Great Expectations, Hard Times, Hardy stories, Gaskell stories, Dr Jekyll and Mr Hyde, The Time Machine, War of the Worlds.</i></p> <p>Recent and contemporary fiction by major writers, including what the NC terms 'seminal world literature'.</p>		<ul style="list-style-type: none"> <li>• Make a plan for extending your reading in priority areas during the course</li> <li>• Use your local library/second-hand or charity bookshop</li> <li>• Use the internet to search for information – especially useful for pre-1914 writers, whose work is out of copyright</li> <li>• Find out which texts are commonly studied in schools for GCSE and keep a reading log as you work through them</li> </ul>	

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<p><b>3. Literature written for children and young adults</b></p> <p>The National Curriculum stipulates that pupils should be supported to 'develop an appreciation and love of reading, and read increasingly challenging material independently'. This includes pupils 'choosing and reading books independently for challenge, interest and enjoyment'.</p> <p>Your work as a teacher of English therefore requires familiarity with the range of literature read by teenagers and children, as well as texts taught in schools at key stage 3 and for GCSE.</p>		<ul style="list-style-type: none"> <li>• Read a range of books written for children and teenagers. Find out which are read in school at KS3. Talk to a local librarian or bookseller about which books are popular. Add thoughts about those you read to your reading log. If you are working or volunteering in a school, ask the librarian for <i>Books For Keeps</i> or similar professional journals (eg <a href="http://booksforkeeps.co.uk/">http://booksforkeeps.co.uk/</a>)</li> <li>• Look out for the titles on this year's Carnegie Prize shortlist</li> <li>• Look at the children's section of Amazon, which includes e-mail reviews from children: <a href="http://www.amazon.co.uk">http://www.amazon.co.uk</a></li> <li>• Look out for children's literature review sections in broadsheet newspapers (especially over summer)</li> <li>• Do a Google search for children's library services</li> </ul>	

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<p><b>4. Poetry</b> Familiarity with:</p> <ul style="list-style-type: none"> <li>Pre-1914 poets named for study in the most recent National Curriculum and therefore commonly taught in schools. These include Matthew Arnold, Elizabeth Barrett Browning, <b>William Blake</b>, Emily Bronte, <b>Robert Browning</b>, Robert Burns, Lord Byron, Geoffrey Chaucer, <b>John Clare</b>, <b>Samuel Taylor Coleridge</b>, <b>John Donne</b>, John Dryden, Thomas Gray, George Herbert, Robert Herrick, Gerard <b>Manley Hopkins</b>, <b>John Keats</b>, <b>Andrew Marvell</b>, John Milton, Alexander Pope, <b>Christina Rossetti</b>, <b>William Shakespeare (sonnets)</b>, Percy Bysshe Shelley, Edmund Spenser, <b>Alfred Lord Tennyson</b>, Henry Vaughan, <b>William Wordsworth</b>, Sir Thomas Wyatt. <p><i>N.B. those in bold are more frequently taught in schools</i></p> <ul style="list-style-type: none"> <li>Poetry by major poets published after 1914</li> <li>Poetry for children</li> <li>Poetry from 'world literature' (N.B. we shall be questioning this description during the course)</li> </ul> </li> </ul>		<ul style="list-style-type: none"> <li>Make a plan for extending your reading in priority areas during the course</li> <li>Use the internet to search for poems and background information – especially useful for pre-1914 poets, whose work is out of copyright</li> <li>Buy yourself a good anthology, eg <i>The Rattle Bag</i> (Heaney &amp; Hughes), <i>Strictly Private</i> (McGough), <i>Staying Alive</i> (Astley)</li> <li>Buy a good book about poetry – we recommend Kenneth Koch's <i>Making Your Own Days</i> and Stephen Fry's <i>The Ode Less Travelled</i></li> <li>Read the work of poets commonly studied in schools for KS3/GCSE, - those in bold for Pre-1914 plus some of the following: John Agard, Simon Armitage, Valerie Bloom, Carol Ann Duffy, Gillian Clarke, U A Fanthorpe, Thomas Hardy, Seamus Heaney, Ted Hughes, Grace Nicholls, Wilfred Owen, Sylvia Plath, Siegfried Sassoon</li> <li>Read a variety of poems written for children eg collections and anthologies from Jackie Kay, Carol Ann Duffy, Roger McGough Michael Rosen and Kit Wright</li> <li>Develop a habit of reading poetry!</li> <li>Look out for performance poetry, or poetry slam events in your area</li> </ul>	
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		development	development
<p><b>5. Plays</b></p> <ul style="list-style-type: none"> <li>• Knowledge of drama including Shakespeare and plays from 'world literature'</li> <li>• Familiarity with recent/contemporary drama</li> </ul>		<ul style="list-style-type: none"> <li>• Make a plan for extending your reading during the course</li> <li>• Keep an eye out for productions/films of drama texts- seeing is better than reading</li> <li>• Use the internet to search for information – especially useful for pre-1914 writers out of copyright</li> <li>• Read a range of plays frequently taught in school for GCSE eg <i>An Inspector Calls</i> (Priestley), <i>The Crucible</i>, <i>A View From The Bridge</i>, (Miller), <i>Educating Rita</i>, <i>Blood Brothers</i>, (Willy Russell), <i>Journey's End</i> (Sherriff), <i>Talking Heads</i> (Bennett), <i>DNA</i> (Dennis Kelly)</li> <li>• Use exam board websites to have a look at some plays currently set for A level</li> </ul>	

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<p><b>6. Shakespeare</b> Knowledge of:</p> <ul style="list-style-type: none"> <li>Shakespeare plays taught in KS3 (the NC states that two plays should be studied in this phase)</li> <li>Shakespeare plays commonly taught for GCSE and A level</li> </ul>		<ul style="list-style-type: none"> <li>Read <i>Shakespeare: the Basics</i> (McEvoy)</li> <li>Go to films and live performances; watch DVDs and videos</li> <li>Familiarize yourself with some of the Shakespeare plays commonly taught for GCSE eg <i>Much Ado About Nothing</i>, <i>A Midsummer Night's Dream</i>, <i>Merchant of Venice</i>, <i>Twelfth Night</i>, <i>Othello</i>, <i>Macbeth</i> and <i>Henry V</i>, <i>Romeo and Juliet</i>, <i>Julius Caesar</i></li> </ul>	



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<p><b>7. Non-fiction and non-literary texts</b></p> <p>As well as wishing to encourage a catholic attitude towards reading, we need to offer pupils a varied diet of texts in order to expand their repertoire of writing skills. Writing non-fiction is challenging and requires the use of a wide range of models. To provide these for your pupils you need to be widely read so that you can draw upon primary sources which will engage them.</p> <p>Extend your knowledge of:</p> <ul style="list-style-type: none"> <li>• Literary non-fiction (autobiography, essays, travel writing, reportage, natural history)</li> <li>• Print-based information and reference texts</li> <li>• ICT-based information and reference texts</li> </ul>		<ul style="list-style-type: none"> <li>• Make a plan for extending your reading in priority areas during the course</li> <li>• Use the internet and bookmark useful pages, particularly those aimed at children, BBC pages, etc</li> <li>• Start a cuttings file, e.g. newspaper and magazine articles, printed images and adverts.</li> <li>• Keep a list of books you've enjoyed that could work - as an extract, perhaps - with pupils</li> </ul>	

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<p><b>8. Language</b> Knowledge of:</p> <ul style="list-style-type: none"> <li>Origins, growth and historical changes in English; its development as a world language and the impact of new technologies</li> <li>Areas of debate around dialect variation and Standard English and the history of these</li> <li>Characteristics of spoken and written English and their separate grammatical features</li> </ul> <p>Familiarity with terminology to describe:</p> <ul style="list-style-type: none"> <li>Word classes and their functions</li> <li>Sentence grammar – the structure of phrases and clauses (e.g. active and passive voice, fronting)</li> </ul> <p>An understanding of how to examine:</p> <ul style="list-style-type: none"> <li>The structure of whole texts e.g. organisation, presentation, stance, audience</li> </ul> <p>A knowledge of:</p> <ul style="list-style-type: none"> <li>Terms used to discuss the above e.g. lexical density, semantic fields, syntax</li> </ul>		<ul style="list-style-type: none"> <li>For accessible introductions to this area, read: Bill Bryson's <i>Mother Tongue</i>, Melvin Bragg's <i>The Story of English</i>, David Crystal's <i>The Stories of English</i></li> <li>QCA <i>The Grammar Papers</i> is a good historical guide to the subject of grammar teaching. The accompanying <i>Not Whether but How</i> has many practical examples of ways of making grammar relevant</li> <li>There is an interesting chapter on the social history of Standard English in Raymond Williams' <i>The Long Revolution</i></li> <li>Read <i>Making Sense of Grammar</i> by David Crystal, <i>The Structure of English</i> by Michael Newby, <i>Language Knowledge for Secondary Teachers</i> by Alison Ross</li> <li>View any school television/Teachers' TV programmes on this area</li> <li>Refer to the National Curriculum Glossary</li> <li>The British Library website, created to accompany their 2010-11 Evolving English exhibition, is a treasure trove of interesting material</li> </ul>	

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<p><b>9. Media and film</b></p> <p>Media texts form part of many students' experiences of reading in the English classroom. For many learners, engagement with digital texts will also hold a significant place in their everyday literacy practices. A critical understanding of how they work is therefore an important aspect of developing reading and writing skills in contemporary society.</p> <p>There is a well-established theoretical framework which pupils can be taught to ensure that media texts are subject to an academic study as rigorous as any literary criticism. You need to review/begin some reading in this area.</p> <p>Use this space to list any relevant A level or degree modules.</p> <p>*Media texts include newspapers, magazines, advertisements, television, films, videos, DVDs, web pages.</p>		<ul style="list-style-type: none"> <li>• Read any of: Cary Bazalgette's <i>Media Education</i>; Gill Branston's <i>The Media Student's Book</i>; Graeme Burton's <i>More Than Meets the Eye</i></li> <li>• Ask younger members of the family/friends about children's television and film viewing tastes and the comics/magazines they read</li> <li>• Try dipping into a wider range of television programmes, eg children's programmes, genres you wouldn't usually watch, Learning Zone, etc</li> <li>• Start thinking about what might be understood by the term 'digital literacy'</li> </ul>	

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<p><b>10. Drama</b></p> <p>Some schools have a separate drama department but English teachers also use of a number of drama techniques within the English classroom. These help pupils to explore character, plot, setting, ideas and so on and also develop their speaking and listening skills.</p> <p>Use this page to detail any relevant experience in this area.</p>		<ul style="list-style-type: none"> <li>• Read Jonothan Neelands' <i>Beginning Drama 11-14 (2<sup>nd</sup> ed.)</i> or Helen Nicholson's <i>Teaching Drama 11-18</i></li> </ul>	



## English - Useful reading

### Section 1: General

Blake, J. (2006) *Full English*, NATE Publications

Davison, J & Dowson, J (eds.) (2003) 2<sup>nd</sup> edition *Learning to Teach English in the Secondary School*, Routledge/Falmer

Davison, J & Moss, J (2000) *Issues in English Teaching*, Routledge

Fleming, M & Stevens, D (2004) 2<sup>nd</sup> edition *English Teaching in the Secondary School*, David Fulton

Haworth A, Turner C & Whiteley M (2004) *Secondary English and Literacy* Paul Chapman

Kress, G. Jewitt, C et al. (2005) *English in Urban Classrooms: a multimodal perspective on teaching and learning*, Routledge/Falmer

Stevens, D and McGuin, N (2004) *The Art of teaching Secondary English*, Routledge/ Falmer

### Section 2: Language Issues

Brindley, S (ed.) (1994) *Teaching English*, Routledge

Bryson B. (1990) *Mother Tongue*, Penguin

Cameron, D. (2007) *The Teachers' Guide to Grammar*, Oxford

Carter, R (1997) *Investigating English Discourse*, Routledge

Cox, B (1991) *Cox on Cox* [ch. 3-5], Hodder & Stoughton

Crystal, (2004) *Rediscovering Grammar*, 3<sup>rd</sup> edition Longman

Crystal, D (2005) *How Language Works*, Penguin

Crystal, D (2006) *Words, Words, Words*, Open University Press

Crystal, D (2005) *The Story of English*, Penguin

Davison, J & Moss, J (eds.) (2000) *Issues in English Teaching* [ch. 8-9,] Routledge

Pope, R (2002) *The English Studies Book*, Routledge

QCA (1999) *Not whether but how: teaching grammar in English at KS 3 & 4*, HMSO

Ross, A (2013) *Language Knowledge for Secondary School Teachers*, Routledge

### **Section 3: Oracy**

Howe, A (1997) *Making Talk Work*, National Association for the Teaching of English

Norman, K (ed.) (1992) *Thinking Voices: The work of the National Oracy Project*, Hodder & Stoughton

Sage, R (2000) *Class Talk: Successful Learning through Effective Communication*, Network Educational Press

### **Section 4: Reading and writing**

Barrs, M and Cork, V (2001) *The Reader in the Writer*, CLPE

Bearne, E & J. Marsh (eds.) (2007) *Literacy and Social Inclusion: Closing the Gap*, Trentham Books

Bearne, E & Watson, V (eds.) (2000) *Where Texts & Children Meet*, Routledge

Cox, B (1999) *Literacy is not Enough: essays on the importance of reading*, Manchester University: Book Trust

Dean, G (2003) *Teaching Reading in the Secondary School*, David Fulton

Dymoke, Sue (2010) *Teaching Texts 11-18*, Continuum