

# Curriculum Overview

Subject: English

Year Group: 7

Students will learn about how writers construct the hero and villain character archetypes by studying a range of extracts from the most popular and exciting fiction for Young Adults. Building from this, students will demonstrate their knowledge of hero and villain archetypes by creating their own, learning planning skills which will continued to be applied throughout KS3 and KS4. They will apply this knowledge to the study of three modern poems from Duffy and Armitage within the poetry unit on Heroes and Villains. Students will know about these archetypes and their origins and be able to apply this knowledge to the analysis of the characters in the poems. They will then learn how to apply these archetypes to real-life heroes by reading a range of non-fiction articles. Pupils will learn how to write their own articles. In term 3, students will build on their repertoire of fiction texts by studying a dystopian novel featuring the hero/villain archetypes, learning how to analyse and interpret character constructs. Students will have read a range of poetry and fiction prose texts this year in their study of literary archetypes and creative construct of one of those archetypes. Students will develop their reading skills in dedicated library lesson once per fortnight where they will be reading a range of books suitable to their ability and their reading ages will be tested for progress throughout the year. Students will enhance their vocabulary knowledge with a 'word of the day' in every English lesson and with their weekly spelling homework.

TERM 1	TERM 2	TERM 3
<b>KNOWLEDGE/SKILLS</b> <b>Transition Unit: Creative writing Masterclass: Introduction to descriptive language and the five-part structure</b> <b>Heroes and Villains:</b> Application of the knowledge of literary archetypes; how to plan using expressive vocabulary, revision of word-classes. <b>Heroes and Villains (Poetry):</b> Application of the knowledge of literary archetypes; how to analyse poetry; poetic conventions; literary inference; the basics of literature essay writing (PETAL) , psychoanalysis, 'Education for Leisure', 'Hitcher', 'Medusa'	<b>KNOWLEDGE/SKILLS</b> <b>Heroes and Villains (Non-fiction writing):</b> Revision of the knowledge of literary archetypes, revision of sentence types, connectives and punctuation, exploration of non-fiction twentieth- and twenty-first century heroes, writing for different purposes: articles  <b>Heroes and Villains:</b> Introduction to Shakespeare Introduction to Shakespeare and tragic conventions through the play 'Julius Caesar.' Analysis of language and structure and the archetypes of a tragic hero and villain.	<b>KNOWLEDGE/SKILLS</b> <b>Heroes and Villains in a New World (Novel):</b> The context and conventions of dystopian literature; what is context in 'The Hunger Games'. Analysis of writer's craft in constructing dystopian worlds and character archetypes; writing a literature essay (PETAL)
<b>KEY ASSESSMENTS</b> <b>1.1: Key Piece:</b> Description of the image <b>End of Unit Assessment:</b> Description of the image <b>1.2: Key Piece:</b> Write the opening of a short story <b>End of Unit Assessment:</b> Narrative from the perspective of an unreliable narrator. <b>2.1: Key Piece:</b> PETAL- How is the Speaker in 'Education for Leisure' presented? <b>Key Piece:</b> PETAL – How is the Speaker in 'Medusa' presented? <b>End of term assessment</b>	<b>KEY ASSESSMENTS</b> <b>2.2: Key Piece: PETAL</b> - How does the writer use language to convey the suffering of the Jewish prisoners? <b>End of Unit Assessment:</b> — Write an article on the rescue of the boys in the cave in Thailand.	<b>KEY ASSESSMENTS</b> <b>3.1: Key Piece:</b> PETAL – How is District 12 presented as a scary place? <b>End of Unit Assessment:</b> PETAL- How is Cinna described as an innocent character? <b>3.2: Key Piece:</b> PETAL - How is Katniss presented as brave? <b>End of Unit Assessment:</b> How is Katniss presented as brave? Extract question <b>End of year assessment</b>
<b>Extended reading suggestions and external resources:</b> Hitchhiker; Education for Leisure; Beowulf and Legends; English Literary History; Psychoanalysis; English and European Literary history; Where the World Ends; The Lion, the Witch and Wardrobe; Kite Rider; Greek Myths and Legends; History: Chinese or Scottish Literary History; Playscript; Frankenstein playscripts; Greek Myths		

# Curriculum Overview

Subject: English

Year Group: 8

The theme of this year is morality: Students will develop their understanding of the theme through the study of poetry, non-fiction and drama. Initially they will build on their analysis of poetry and knowledge of poetic devices in exploring the way poetry is used to construct a moral voice that carries across the globe. Reading poetry from cultures across the world, they will study poems from Blake, Shelley, Osundare, Duffy, Kisuule and Angelou. Students will learn to compare poems focusing on how poetic devices are used to create meaning and impact. They will also learn about events that shook the world, creating a speech on one of the themes. Following their work in Year 7 on the novels from imagined worlds, students will engage with a non-fiction text along the theme of morality. Students will read "I am Malala" and will develop their questioning skills, their inference skills and their analysis of narrative. Building on their developing construction of voice, students will also be writing and delivering a speech inspired by the story. Concluding the year, students will read Shakespeare's Othello with the focus on analysing Shakespeare's construction of character, use of language and presentation of morality within the Jacobean context.

TERM 1	TERM 2	TERM 3
<b>KNOWLEDGE/SKILLS</b> <b>Protest Speeches and Poetry—voices from across the world &amp; "Make a change":</b> Context: Malala, MLK, David Attenborough, Sojourner Truth, Jameela Jamil, King George VI, JFK, Blake's 'The Chimney Sweeper', Shelley's 'Song to the Men of England', Osundare's 'Not My Business', Angelou's 'Still I Rise', Kisuule's 'Hollow' and Duffy's 'Mrs Scofield's GCSE'. Poetry conventions: imagery; cultural references; structural devices; language and connotations; voice and perspective, PERFECTS. Skills: PETAL structure; comparison of poems; PETAL structure; oracy; speech writing;	<b>KNOWLEDGE/SKILLS</b> <b>Politics and Morals—"I am Malala"</b> Context: Afghanistan under Taliban regime; females in society; education; moral questions. Writer's methods: narrative construct; structural devices. Skills: Persuasive writing, PERFECTS' inference; embedding quotations; questioning; interpretation and inference; writing to argue – Five-part structure, introduction of super sentence structures, non-fiction text types, research skills.	<b>KNOWLEDGE/SKILLS</b> <b>Shakespeare and Morality: Othello</b> Elizabethan context: Chain of being; regicide; gender roles; religion; Shakespeare's writer's methods: iambic pentameter; imagery; character dialogue; tragic conventions; characterisation; stage craft. Themes: morality, manipulation & deception. Skills: Essay writing; embedding quotations; PETAL structure; thesis statements; knowledge of extracts; knowledge of plot; integrating context.
<b>KEY ASSESSMENTS</b> <b>1.1: Key Piece:</b> Write a speech persuading the older generation that the youth of today have value in society. <b>End of Unit Assessment:</b> "Pets are useless. They are expensive, time-consuming and they never love you as much as you love them." Write a speech to your peers presenting your opinion and persuading them to agree. <b>1.2: Key Piece:</b> How does Blake expose the exploitation of child labour in 'The Chimney Sweeper'?' <b>Key Piece:</b> How does Osundare evoke sympathy for the victims of dictatorship in 'Not My Business'? <b>End of term assessment</b>	<b>KEY ASSESSMENTS</b> <b>2.1: Key Piece:</b> Article: Why it is important for girls to go to school. <b>Key Piece:</b> Letter to Home Office on immigration. <b>2.2: Key Piece:</b> PETAL: How does Malala present her own shooting? <b>End of Unit Assessment:</b> Speech on a human right of pupil's choice.	<b>KEY ASSESSMENTS</b> <b>3.1: Key Piece:</b> PETAL paragraph How is Iago presented in Act one scene one? <b>Key Piece:</b> Essay – How is the theme of gender presented in the extract and elsewhere in the play? <b>3.2: End of unit assessment:</b> Closed book assessment, students given the choice between Extract question: How is Iago presented as manipulative in the extract and elsewhere in the play? or Non-extract question: How is the theme of religion presented in the play? <b>End of year assessment</b>
Extended reading suggestions and external resources: Blessing; Island Man; Night of the Scorpion; Standing Rock ; Anthology of poems from other cultures; Othello theatrical productions; Critical theory on the play (Male Gaze theory, Freud's theory of repression)		

# Curriculum Overview

Subject: English

Year Group: 9

The theme of this year is conflict: students will continue their work on writer's methods and construction of character with the study of the modern drama "Blood Brothers" by Willy Russell. Focusing on the conflict between and within the characters, students will develop knowledge of modern plays and analysis of language and structure. Focus is on developing analytical skills and interpretations of character behaviour (Psychoanalytical/Historical/Feminist) Students will write essays that are pitched to extract greater depth of thought. Students will then study War Poetry, these poems will clearly link to the Power & Conflict Anthology studied in Year 10. Students will be analysing language and structure methods used by writers and understand the context of the poems and writer's intentions. They will be introduced to comparative skills and how to write an essay comparing two poems. Year 9 will conclude with the more challenging text 'Lord of the Flies.'

TERM 1	TERM 2	TERM 3
<b>KNOWLEDGE/SKILLS</b> <b>Modern Drama – Blood Brothers</b> Context: Thatcherism, poverty, Willy Russell's life and inspirations, forced adoption, Marilyn Monre. Writer's Methods: stagecraft; dramatic irony; character dialogue; structure. Skills: essay writing; selecting rich quotations; inference and interpretation; debating in formal contexts; characterisation.	<b>KNOWLEDGE/SKILLS</b> <b>War (poetry):</b> Context: Wilfred Owen; WW1; Propaganda, Jessie Pope, Rupert Brooke. Writer's Methods: poetic devices such as caesura, enjambement, end stopping, plosives. Skills: analysis of language and structure; comparison of two poems, PETALCPETAL. <b>War (creative writing):</b> Skills: Planning a description of an image, revision of super sentence structures, introduction or five-part descriptive writing plan.	<b>KNOWLEDGE/SKILLS</b> <b>Conflict in Relationships-The Novel:</b> Context: literary and historical backdrop to the novels (eg WW2, Golding's experiences and inspirations for the novel) Writer's Methods: characterisation; symbolism; religious allegory; Skills: interpretation using various lenses (psychoanalysis/feminist/historicist/religious); integrating textual references; embedding contextual links; essay writing to analyse; writing thesis and didactic statements.
<b>KEY ASSESSMENTS</b> <b>1.1: Key Piece:</b> How does Golding describe the characters in Chapter One? <b>Key Piece:</b> How does the boys' attitude towards The Beast change as the story develops? <b>1.2 Key piece:</b> What does Golding have to say about Evil in "The Lord of the Flies"? <b>1.2: End of Unit Assessment:</b> Unseen closed-book GCSE Literature style exam question on theme or character. <b>End of term assessment</b>	<b>KEY ASSESSMENTS</b> <b>2.1: Key Piece:</b> How does Pope use methods to persuade men to enlist in 'Who's for the Game?' <b>End of Unit Assessment:</b> 'Compare how differently war is presented in 'The Soldier' and 'Who's for the Game?' <b>2.2: Key Piece:</b> Description of image <b>End of Unit Assessment:</b> Description of image	<b>KEY ASSESSMENTS</b> <b>3.1: Key Piece:</b> Presentation of Mrs Johnstone in Act One. <b>Key Piece:</b> How does Russell present the character of Mickey in the play? <b>3.2: Key Piece:</b> How does Russell present the theme of superstition in the play? <b>End of Unit Assessment:</b> Closed book assessment, mirroring the GCSE exam for An Inspector Calls. Students get a choice of two questions. <b>End of year assessment</b>
Extended reading suggestions and external resources: Lord of the Flies; To Kill a Mockingbird; View from the Bridge; Heroes; Lord of the Flies; To Kill a mockingbird; View from the Bridge; Heroes; Extracts from: The Hunger Games; Extracts from: Dulce Et Decorum Est by Owen; letters from Sassoon; Non Fiction articles; Critical theory (Male Gaze Theory, Simone du Beauvoir, Freud's theory of Repression)		

# Curriculum Overview

Subject: English Literature & Language

Year Group: 10

In Year 10 students will begin studying 'An Inspector Calls'. Students will then move onto studying Dickens' 'A Christmas Carol'. Studying aspects of literary and historical context, they will learn how the text fits into the canon of literature in this century. Following this, students will then be introduced to English Language Paper 1, teachers will model the strategies for students in a 'walking talking mock' style, students will then have the confidence to independently answer an exam paper applying strategies they have been taught. Students will then study 'A Christmas Carol' and be taught context of Victorian London and Dickens' inspirations, this will refer back to the knowledge studied in KS3 when studying 19<sup>th</sup> Century extracts. Students will then move onto studying 'Macbeth' and will explore King James I; Jacobean religious views and attitudes towards witchcraft; ambition and masculinity within the belief system of the time. Students will read the full play and explore the characterisation, stage craft, structure, themes and writer's craft. They will learn to refine their essay writing skills, focusing on the deeper interpretations of meaning, the full analysis of writer's methods and the close exploration of structure and effect.

TERM 1	TERM 2	TERM 3
<p><b>KNOWLEDGE/SKILLS</b>  <b>An Inspector Calls:</b> Context; Key points/chapters; critical studies; social and historical connections; literary heritage; essay writing skills in timed conditions; memorising quotations; writer's methods; PETAL structure.</p> <p><b>KNOWLEDGE/SKILLS</b>  <b>Paper One Writing:</b> Narrative writing conventions; SPAG; structure; originality; descriptive writing conventions; voice; writer's methods; crafting sentence structures; paragraphing for effect; models of narrative arc.  <b>Paper One Reading:</b> Inference; analyse writers' methods; terminology; structuring PETAL (what/how/why); analysing structure; effects on the reader.</p>	<p><b>KNOWLEDGE/SKILLS</b>  <b>Victorian novel:</b> 19<sup>th</sup> C social and historical context: Religious beliefs; social class divide; poverty; social commentary. Writer's methods: narrative structure; characterisation; language and imagery; figurative language; didactic intention. Themes: poverty; science; family; addiction; masculinity; wealth; community; responsibility. Skills: essay writing; thesis statements; embedding quotes; structure; PETAL (what/how/why); inference and deeper interpretation.</p> <p><b>KNOWLEDGE/SKILLS Paper One Revision</b>  <b>Paper One Writing:</b> Narrative writing conventions; SPAG; structure; originality; descriptive writing conventions; voice; writer's methods; crafting sentence structures; paragraphing for effect; models of narrative arc.  <b>Paper One Reading:</b> Inference; analyse writers' methods; terminology; structuring PETAL (what/how/why); analysing structure; effects on the reader.</p>	<p><b>KNOWLEDGE/SKILLS</b>  <b>Shakespeare: Macbeth</b> Context: Jacobean Context; Chain of being; King James I; gender roles; Witchcraft and supernatural, religion. Shakespeare's writer's methods: iambic pentameter; imagery; character dialogue; characterisation; stage craft. Themes: power; ambition; the supernatural; manipulation. Skills: Essay writing; embedding quotations; PETAL structure; thesis statements; knowledge of extracts; knowledge of plot; integrating context.</p> <p><b>KNOWLEDGE/SKILLS</b>  <b>Oracy: Speaking and Listening</b>  Students will use the strategies they have been taught for Language Paper 2 to write their own persuasive speech. They will present this to the class as part of their speaking and listening assessment.</p>
<p><b>KEY ASSESSMENTS</b>  <b>1.1:</b> GCSE Question on the play - character.  <b>1.2: EOU:</b> Closed book GCSE question.</p> <p><b>2.1</b> Walking talking mock English Language Paper 1</p>	<p><b>KEY ASSESSMENTS</b>  <b>2.1:</b> GCSE question on character.  <b>2.2:</b> GCSE question on theme.</p>	<p><b>KEY ASSESSMENTS</b>  PPEs: Language Paper 1 and Literature Paper 1</p>
<p>Extended reading suggestions and external resources: Jekyll and Hyde; A Christmas Carol; An Inspector Calls; Power and Conflict poetry; Dickens novels; J B Priestley's collected plays; Poetry from 19<sup>th</sup> C Romantic movement.</p>		

# Curriculum Overview

Subject: English Literature & Language

Year Group: 11

In Year 11 students will refine their knowledge of poetry and poetic devices with the exploration of the anthology poems in the 'Power and Conflict' collection, featuring poems from Owen, Agard, Duffy, Wordsworth etc. They will build on previous years' knowledge of comparison skills, drawing meaningful connections between the poems. Having developed these skills, students will move on to learning how to analyse unseen poems using a toolkit of analytical methods built up over the course of the previous years.

For the rest of Year 11 students will be revising both English Language and Literature interleaved in preparation for mock exams and GCSE exams. Students will have fortnightly 'BIG WRITES', this will consist of an exam question that students have to revise and prepare for. The aim of the BIG WRITE is to build confidence and stamina for the exams and to expose students to a range of themes/characters and big ideas.

TERM 1	TERM 2	TERM 3
<p><b>KNOWLEDGE/SKILLS</b>  <b>Power and Conflict and Unseen Poetry Context:</b> History; WW1; WW2; Renaissance Italy; modern art; Romantic movement; Writer's Methods: Vocabulary; structure; form; poetic devices; didactic meaning; comparison. <b>Skills:</b> inference; effect on reader; analysing poetic devices; selecting rich quotations; drawing comparisons throughout the essay; interpretation of meaning; PETAL/What, How, Why.</p> <p><b>KNOWLEDGE/SKILLS</b>  <b>Paper 2 Reading:</b> Interpreting opinion and perspective; Victorian contexts; inference; sourcing facts from texts; comparative summary skills; analysing writer's methods in conveying ideas/opinions; interpreting opinion and analysing writer's methods comparing two texts.  <b>Paper Two Writing:</b> Developing own argument; construction of speeches, articles, letters; conventions of various forms of writing; writing for effect on the audience; engaging the audience/reader; persuasive skills; argument skills; SPAG; paragraphing for effect.</p> <p><b>KEY ASSESSMENTS</b>  Power and Conflict GCSE Question. Unseen Poetry questions.</p> <p>PPE Mock exams: Language Paper 2 and Literature Paper 2</p>	<p><b>KNOWLEDGE/SKILLS</b>  Interleaved Revision of previous texts studied and language exam strategies. Students will have fortnightly BIG WRITES, this will consist of an exam question that students have to revise and prepare for. The aim of the BIG WRITE is to build confidence and stamina for the exams and to expose students to a range of themes/characters and big ideas.</p> <p>March Mocks &amp; Mock Feedback lessons: Question level analysis used to close gaps on weakest areas from the mock exams.</p> <p><b>KEY ASSESSMENTS</b>  PPE Mock exams: weakest language paper and literature paper identified from QLA</p>	<p><b>KNOWLEDGE/SKILLS</b>  Interleaved Revision of previous texts studied and language exam strategies.  Revision strategies that will be used in lessons:</p> <ul style="list-style-type: none"> <li>• Fortnightly BIG WRITE exam questions.</li> <li>• Intertextuality retrieval questions</li> <li>• Dual coded flash cards – creating them in lesson and quizzing.</li> <li>• I DO, WE DO, YOU DO modelling of planning and exam responses.</li> <li>• Big idea discussions – what universal ideas do the writers explore and why?</li> <li>• Critical theory discussions</li> <li>• Thesis statement modelling and practise</li> </ul> <p><b>KEY ASSESSMENTS</b>  GCSE Exams</p>
<p>Extended reading suggestions and external resources: Mr Bruff; Spoken word AQA assessment criteria; knife crime documentaries; Revision Guides; Youtube playlist; Massolit; Seneca Learning.</p>		