

# ARMTHORPE ACADEMY

CURRICULUM INTENT 2020-2021



**SUBJECT: ENGLISH**

**FACULTY: COMMUNICATIONS**

## **Approach:**

A key priority of our English curriculum is increasing the cultural capital that our students have. The guiding principle behind our curriculum is Emily Style's notion (1996) of the "curriculum as mirror and window" – a mirror for students to be able to identify their own experience with, but also a window to see beyond their own experience to a greater, richer understanding of the world around them. This balance has been integral to our choice of texts and topics.

## **What are the minimum expectations of the National Curriculum/Exam Specifications?**

The KS3 National Curriculum for English states that all pupils must study:

*"a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors".*

This is further broken down into:

- high quality prose, poetry and drama from pre-1914
- high quality contemporary prose, poetry and drama
- two plays by Shakespeare
- seminal world literature
- re-reading books
- studying at least two authors in depth each year
- oracy (speaking and listening)

Writing expectations are broken down into pupils being able to:

- write accurately for a wide range of purposes and audiences, including formal and narrative essays, poetry of their own creation, scripts, narratives and non-fiction texts such as letter writing and speeches.
- summarise and organise material, including how to support an argument
- apply a growing knowledge of grammar, vocabulary, punctuation and text structure to their writing
- draw on their knowledge of literary and rhetorical devices and apply these to their own writing to increase its impact
- plan, draft, proof-read and edit writing

At GCSE for English Literature, pupils are required to study:

- a Shakespeare play
- a modern drama
- a pre-1914 novel
- 18 poems from an Anthology that covers 1789 to the present day
- unseen poetry

At GCSE for English Language, pupils are expected to:

- analyse an extract of fiction – *selecting information from a text, inference, language analysis, structure, evaluation*
- analyse two non-fiction extracts - *selecting information from a text, inference, language analysis, structure, evaluation, comparison, synthesis*
- produce their own narrative of 450-600 words
- write two pieces of transactional writing – a formal letter, informal letter, article, review, report, speech, leaflet

### **Where/how do we exceed the minimum expectations of the National Curriculum/Exam Specification?**

As a department, we see these requirements as the absolute basics. Going beyond this in our curriculum choices and range of texts studied, we have our own 'minimum literary entitlement' which ensures students have a broad knowledge of the canon combined with writers of minority / marginalised groups to expand their worldview.

Examples include:

- Three Shakespeare plays – The Tempest (Y7), Macbeth (Y8), Romeo and Juliet (Y9)
- Seminal world literature – The Giver as an American postmodern novel by a female author; poetry from the Caribbean, South America, Pakistan and India; non-fiction texts from Russia and India etc.
- Two canonical authors in depth each year – Year 7 study Dickens, Lowry, Shakespeare, Horowitz and Year 8 study Poe, Russell, Shakespeare, and a range of poets (Hardy, Armitage, Duffy etc.) This is balanced against studying extracts from a range of other canonical authors e.g. Mary Shelley's Frankenstein, Bram Stoker's Dracula.
- Crime and Punishment and Animals in Captivity – making literature and the canon relevant to students' lives.
- 'My First' by Jonathan Wilcox (winner of Foyle Young Poet of the year) is included on the war poetry curriculum alongside the canonical figures as a young writer (age 18) to encourage students to recognise their potential; that they can add to the canon of literature.

Alongside the minimum literary entitlement, we clearly meet the five bullet points of the writing expectations. Examples include:

- Students writing the full range of text types – essays (most topics, including Y8 Blood Brothers, Y7 A Christmas Carol, Y8 War Poetry), original poems (Y7 Culture and Identity Poetry, Y8 War Poetry), scripts (Y8 Macbeth), informal letters (Y7 Culture and Identity Poetry), formal letters (Y8 Crime and Punishment), speeches (Y7 Animals in Captivity), reviews (Y8 Coach Carter), narratives (Y8 Gothic narratives).
- Year 9 unit of Having a Voice focuses on how to structure an argument and organise material in a written and an oral context
- Grammar, punctuation and technical accuracy are taught explicitly through Literacy lessons that all students in Y7 and Y8 access once a week.
- Students learn and practise the skills of planning, drafting, proof-reading and editing across all units with a writing assessment, particularly the Year 8 Gothic narratives and the Year 9 Craft of Writing units where lessons are dedicated to these discrete skills.

## How is the curriculum sequenced to help students to know more and remember more over time?

We have a clear path of carefully built up knowledge throughout KS3 and KS4 which enables students to be successful at GCSE and beyond.

- We see the subject of English as an interconnected body of knowledge – its own universe. Key Stage 3 should be used to induct students into this world, and lay the foundations for Key Stage 4.
- We also have repeated concepts that recur throughout the curriculum in each year and over the five years to ensure that pupils build up their knowledge. Examples include:
  - Gothic Narratives in Year 8 provides students with a strong understanding of the Gothic genre and the conventional structures of Victorian novels, which are then used and built upon in the study of Jekyll and Hyde.
  - The study of modern drama is introduced through Blood Brothers, which then gives pupils an approach for An Inspector Calls. The politics of class, wealth and gender, which are endemic to Blood Brothers, are crucial to understand An Inspector Calls.
  - A Christmas Carol enables students to become comfortable grappling with Victorian language, which is essential for both the non-fiction extracts in GCSE language and for Jekyll and Hyde.
  - The Year 9 'Having a Voice' unit helps pupils to develop clear opinions and knowledge about key societal issues, as well as speaking and listening skills in the group discussion and role-play tasks, which are then built upon at GCSE with the Spoken Language element of the Language course.
  - We teach grammar sequentially throughout Year 7 and Year 8 through a discrete Literacy curriculum. For both years, Term 1 focuses on 'How Words Work', Term 2 develops this into 'Creating Clear Sentences' and in Term 3 the focus broadens into 'Constructing Coherent Texts'. The Year 7 content is recapped in Year 8, as well as getting progressively harder by adding more complex and demanding elements to the skills. These technical accuracy skills are the foundations of the GCSE English Language writing that students study in Year 11.
  - The Year 9 'Craft of Writing' unit picks up on the narrative skills that pupils have studied in Year 8 Gothic Narratives and broadens students' understanding of writing – helping them to understand the creative process, the idea of stimuli, develop their own narrative voice and style. These concepts are then furthered in Year 11 for the Component 1 writing unit where students need to produce an original narrative in the exam.
  - The Year 7 unit on 'The Man With The Yellow Face' introduces the reading skills that students will need in KS4 and in GCSE English Language – selecting information from a text, being able to skim read, the connotations of language etc. These skills are taught explicitly, they are developed on a range of texts through the Y7 non-fiction unit on Animals in Captivity and Y8 non-fiction unit on Crime and Punishment. Students are then taught in Year 11 how to use their reading skills to answer the questions on the GCSE Language exam.
- In addition to the progressive sequencing of knowledge throughout the Year 7-11 curriculum, this year we are trialling short cumulative schemes at the end of Year 7 and Year 8. These will run for two weeks and will retrieve knowledge from every topic / unit that pupils have studied that year. The purpose of this is to help students forge links (connected schemata) between the different topics to help build connections between texts, time periods and forms. This will overall help their understanding of the canon and the body of English Literature, as well as enriching their cultural capital.

| Y7       | Key content   | How is it assessed?  | Why do we teach this now? (Links to prior and later learning, and links to careers where relevant)  | Tier 2 vocabulary   | Tier 3 vocabulary   |
|----------|---|--|---|---|---|
| Autumn 1 | <p><b>The Man With The Yellow Face</b></p> <p>Short story by Anthony Horowitz.</p> <p>Writing a scene description.</p> <p><i>Selecting information from a text, inference, structure of a text, writer's craft and language connotations.</i></p> <p><i>Conventions of descriptive writing, redrafting and rewriting.</i></p> | <p><b>Summative Reading Assessment:</b> Comprehension test based on range of 5 key language skills. Lesson 11.</p> <p><b>Formative Writing:</b> Describe the scene at a train station. Lesson 18.</p>  | <p>As the first scheme in Y7, this provides an understanding of, and opportunity to assess, pupils' capability in comprehension, language analysis and written accuracy. For pupils it builds the foundations of the approach to textual analysis at secondary school by explicitly teaching each analytical skill, e.g. inference, which is then built upon in every later scheme.</p> | <p>Impressions<br/>Evidence<br/>Re-read<br/>Information<br/>Infer<br/>Relevant<br/>Suggests</p>                                     | <p>Skimming<br/>Scanning<br/>Close reading<br/>Climax<br/>Sentence structure<br/>Narrative structure<br/>Emotive language<br/>Narrator<br/>Onomatopoeia</p> |
| Autumn 2 | <p><b>A Christmas Carol</b></p> <p>Canonical Victorian novel by Charles Dickens.</p> <p><i>Context of Victorian England, presentation of character (Scrooge, Marley, GOC Past, GOC Present, GOCYTC, The Cratchits), structure across a novel including how a character changes, use of Victorian language</i></p>             | <p><b>Formative Reading Assessment:</b> What impact does the GOC Past have on Scrooge? Extract. Lesson 7.</p> <p><b>Summative Reading Assessment:</b> How does the character of Scrooge change throughout the novel? Extract and wider novel. Lesson 17.</p> | <p>Reading the whole of the novel fits the KS3 National Curriculum focus on reading whole books and studying at least two authors in depth each year. ACC provides an introduction to Victorian context and language, which is essential for Jekyll and Hyde in Y10, and to the Victorian narrative form, built upon in Gothic Narratives (Y8)</p>                                      | <p>Solitary<br/>Representation<br/>Remorse<br/>Suffering<br/>Regret<br/>Society<br/>Victorian<br/>Spectre<br/>Phantom<br/>Stave</p> | <p>Similes<br/>Synonym<br/>Tension<br/>Atmosphere<br/>Annotate<br/>Chronological<br/>Summarise<br/>Justify<br/>Pathetic fallacy</p>                         |
| Spring 1 | <p><b>Animals in Captivity: Non-fiction reading and writing</b></p>   | <p><b>Formative Reading Assessment:</b> How does the writer present SeaWorld as a positive environment? Lesson 5.</p> <p><b>Summative Writing Assessment:</b> Write a persuasive speech for</p>  | <p>Speaking and Listening helps to meet the oracy focus of the KS3 National Curriculum for English.</p> <p>Pupils in Autumn 1 began to develop textual analysis skills on a fiction text, this is expanded in this unit by developing</p>   | <p>Bias<br/>Cruelly<br/>Endangered<br/>Humane<br/>Mystical<br/>Unnatural<br/>Domesticated</p>                                       | <p>Audience<br/>Retrieval<br/>Comparison<br/>Synthesis<br/>Identify<br/>Annotate<br/>Persuasive</p>   |

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|                 | <p>Non-fiction analysis skills – <i>synthesis, comparison, inference, selecting information from a text</i></p> <p>Non-fiction writing skills – <i>writing a speech for peer group, writing a newspaper article.</i></p> <p>Speaking and Listening – <i>point of view, developing reasons, persuasive techniques.</i></p>                            | <p>your year group arguing for / against a ban on animals in circuses. Lesson 14.</p>  | <p>these textual analysis skills on non-fiction texts.</p> <p><b>Links to careers:</b> Journalism, editing, public speaking skills.</p>  | <p>Unnecessary<br/>Mistreatment<br/>Enraptured<br/>Unanimous<br/>Unequivocal<br/>Hostile<br/>Captivity</p>   | <p>Purpose<br/>Introduction<br/>Conclusion</p>   |
| <b>Spring 2</b> | <p><b>Culture and Identity: Poetry</b></p> <p>Island Man by Grace Nichols, Blessing by Imtiaz Dharker, Half Caste by John Agard, Stealing by Carol Ann Duffy.</p> <p><i>Writer’s craft and language connotations.</i></p> <p>Non-Fiction Writing: Informal Letters</p> <p><i>Audience, Purpose, Tone and Format.</i></p>                             | <p><b>Formative Reading Assessment:</b><br/>Compare how a sense of identity is presented in Island Man and Blessing. Lesson 10.</p> <p><b>Summative Writing Assessment:</b><br/>Write a letter to a pen pal describing your culture and identity, and finding out about theirs. Lesson 15.</p> | <p>This unit is part of the seminal world literature that we teach at Armthorpe: providing pupils with an introduction to different cultures through poems by authors of a variety of backgrounds and ethnicities. This is essential in our school context in Y7 to widen pupils’ worldviews. This unit introduces poetry skills that are developed in Y8 (Conflict poetry) and Y9 and Y10.</p>  | <p>Foreign<br/>Adventurous<br/>Continent<br/>Diverse<br/>Chaotic<br/>Claustrophobic<br/>Harmonious<br/>Patriotic<br/>Distinct<br/>Culture<br/>Caribbean<br/>Identity</p> | <p>Poetic devices<br/>Language<br/>Form<br/>Structure<br/>Tone<br/>Dialect<br/>Standard/ Non-standard<br/>English<br/>Repetition<br/>Monologue<br/>Informal letter</p> |
| <b>Summer 1</b> | <p><b>Dystopian Fiction: The Giver</b></p> <p>Modern novel by female author Lois Lowry.</p> <p><i>Genre of dystopian fiction, the presentation of character (the Giver, Jonas, Father), writer’s craft and language connotations, themes of a text (identity, the role of government, individual liberty and freedom, the role of language).</i></p> | <p><b>Formative Reading Assessment:</b><br/>How is the character of the Giver presented in Chapters 10 and 11? Lesson 7.</p> <p><b>Summative Reading Assessment:</b><br/>How are memories presented in The Giver? Extract and wider novel. Lesson 12.</p>                                      | <p>Reading the whole of the novel fits the KS3 National Curriculum focus on reading whole books and studying at least two authors in depth each year. This scheme focuses on pupil enjoyment of reading and having an opinion on what they read. It builds upon the work in ACC on characterisation and how language creates meaning. Provides a modern context for contrast to canon and introduces pupils to the genre of dystopian fiction.</p> | <p>Dystopia<br/>Utopia<br/>Nightmare<br/>Ceremony<br/>Volunteer<br/>Spouse<br/>Empathy<br/>Bland<br/>Precision<br/>Elders<br/>Restrictive<br/>Authoritarian</p>          | <p>Ambiguity<br/>Impressions<br/>Meaning<br/>Personal<br/>account<br/>Character<br/>Profile<br/>Debate<br/>Review</p>  |

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|                 |  |   |  | Detached<br>Humanity   |  |
| <b>Summer 2</b> | <p><b>The Tempest</b></p> <p>A comedy by William Shakespeare.</p> <p><i>Introduction to Shakespeare and the context of Elizabethan era, Shakespearean language, the use of humour, the staging of a play, dramatic form and conventions.</i></p> | <p><b>Formative Writing Assessment:</b><br/>Write a diary entry from Prospero's perspective. Lesson 8.</p> <p><b>Summative Reading Assessment:</b><br/>Analyse the character of Prospero in Act 1, Scene 2 and Act 5, Scene 1. Lesson 14.</p> | <p>First Shakespeare play studied – comedy in Y7 and then a wide knowledge of Shakespeare's oeuvre is built in Year 8 with Macbeth (historical tragedy) and Romeo and Juliet (romance tragedy). The Tempest is studied through the accessible themes of parent-child relationships, heroes vs villains and comedy moments, to get Y7 student enjoying Shakespeare and the theatre.</p> <p><b>Links to careers:</b> Actor, director, scriptwriter</p> | <p>Insult<br/>Elizabethan<br/>Humour<br/>Repentant<br/>Vengeance<br/>Shipwreck<br/>Civilised<br/>Cannibal<br/>Marriage<br/>Stereotypical<br/>Patriarchal<br/>Subservient<br/>Imprisoned<br/>Scheming<br/>Reconcile</p> | <p>Genre<br/>Plot<br/>Descriptive<br/>Comprehension<br/>Opinions<br/>Diary<br/>Perspective<br/>Stage<br/>directions<br/>Asides</p> |
|                 | <p><b>Cumulative Scheme</b></p> <p>One lesson on each topic covered throughout Year 7, retrieving core knowledge and revising key concepts.</p>  | <p><b>Cumulative exam – essay style.</b></p>  | <p>This scheme draws together all pupil learning in Year 7, providing an opportunity to further learning by retrieving core knowledge and making links across the domain of English literature so far.</p>   |  |  |



| Y8       | Key content  | How is it assessed?  | Why do we teach this now? (Links to prior and later learning, and links to careers where relevant)  | Tier 2 vocabulary  | Tier 3 vocabulary  |
|----------|--|--|---|--|--|
| Autumn 1 | <p><b>The Poetry of War</b></p> <p>Who's For The Game by Jessie Pope, Exposure by Wilfred Owen, War Photographer by Carol Ann Duffy, The Man He Killed by Thomas Hardy, My First by Jonathan Wilcox, Remains by Simon Armitage.</p> <p><i>Writer's craft and language connotations, themes of a text (death, violence, suffering, heroism, time), presentation of the author /self</i></p> | <p><b>Formative Reading Assessment:</b> Single poem analysis of Exposure. Lesson 11.</p> <p><b>Summative Reading Assessment:</b> Compare the presentation of war in The Man He Killed and My First. Lesson 17.</p> | <p>Builds upon the poetry analysis skills that pupils developed in Year 7 (Culture and Identity Poetry). Develops single poem and comparative skills that will be used in GCSE poetry (Year 9 and Year 10). Helps pupils build a literary canon and cultural capital with influential poets like Owen but also young writers they can relate to like Wilcox. Topical with Remembrance Sunday / Local Community Links.</p> <p><b>Links to careers:</b> War photographer, poet, journalism, army.</p>   | <p>Propaganda<br/>Enemy<br/>Trenches<br/>Conflict<br/>Pointless<br/>Haunting<br/>Recruitment<br/>Exposure<br/>Coward<br/>Guilt<br/>Disillusioned<br/>Patriotic<br/>Trauma</p>                | <p>Context<br/>Sensory language<br/>First person narration<br/>Imagery<br/>Evaluation<br/>Writer's intention<br/>Metaphor<br/>Personification<br/>Rhyme<br/>Stanza</p> |
| Autumn 2 | <p><b>Gothic Narratives</b></p> <p>The Tell-Tale Heart by Edgar Allen Poe</p> <p>The Woman in Black by Susan Hill</p> <p>Frankenstein by Mary Shelley</p> <p>Writing a Gothic narrative.</p> <p><i>Understanding of the Gothic genre and its conventions, structure of narratives, character development.</i></p>  | <p><b>Formative Reading Assessment:</b> Analysis of The Tell-Tale Heart by Poe. Lesson 8.</p> <p><b>Summative Writing Assessment:</b> Write a short narrative from a choice of 4 titles. Lesson 18.</p>            | <p>This unit continues to broaden pupils' cultural capital by introducing them to the genre of Gothic and its links to Romantic and Victorian literature, as well as the work of canonical figures like Poe and Shelley. Victorian context builds on ACC and this context as well as the understanding of the Gothic genre prepares students well for the study of Jekyll and Hyde in Y10. The introduction to narrative is widened considerably by the Art of Writing unit in Y9.</p> <p><b>Links to careers:</b> Film critic, novelist.</p> | <p>Gothic<br/>Dramatic<br/>Ghoul<br/>Terrifying<br/>Atmospheric<br/>Immerse<br/>Overwrought<br/>Supernatural<br/>Unearthly<br/>Panicking<br/>Convulse<br/>Agitated<br/>Dreary<br/>Dismal</p> | <p>Proof-read<br/>Accuracy<br/>Re-draft<br/>Conventions<br/>Setting<br/>Protagonist<br/>Editing<br/>Antagonist<br/>Connectives</p>                                     |



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| <p><b>Spring 1</b></p> | <p><b>Crime and Punishment: Non-fiction reading and writing</b></p> <p>Non-fiction analysis skills – <i>synthesis, comparison, inference, selecting information from a text. Literary non-fiction.</i></p> <p>Non-fiction writing skills – <i>writing a formal letter.</i></p> <p>Speaking and Listening – <i>debating skills, developing a point of view, the use of counterarguments.</i></p> | <p><b>Formative Reading Assessment:</b><br/>How does the writer... in Orwell's A Hanging? Lesson 5.</p> <p><b>Summative Writing Assessment:</b> Write a formal letter to the editor of a newspaper about the Derek Bentley case. Lesson 14.</p> | <p>This unit retrieves the non-fiction textual analysis skills that pupils learnt in Year 7, and strengthens this knowledge through application in a different context (non-fiction texts on crime and punishment rather than animal captivity). These non-fiction analysis skills are then retrieved in Year 9 and Year 11, enabling pupils to be fully secure in their knowledge before GCSE. Thematically, this unit introduces the topic of gang culture which is studied through Romeo and Juliet and Coach Carter. <b>Links to careers:</b> Journalism, editing, public speaking skills.</p> | <p>Punishment<br/>Miscarriage of justice<br/>Criminal Remorse<br/>Justice<br/>Demoralise<br/>Innocent<br/>Reprimand<br/>Consequences<br/>Barbaric<br/>Mutilated<br/>Emotive<br/>Biased<br/>Victimisation</p> | <p>Point of view<br/>Information retrieval<br/>Literary non-fiction<br/>Synthesise<br/>Formal letter<br/>Debate<br/>Source<br/>Structure</p> |
| <p><b>Spring 2</b></p> | <p><b>Forms of Media</b></p> <p>Coach Carter – Film by Thomas Carter.</p> <p><i>Writing a film review, analysing persuasive speeches, persuasive techniques, presentation of character, themes of a text (gang culture, racism, identity).</i></p>  | <p><b>Formative Writing Assessment:</b><br/>Write a film review. Lesson 8.</p> <p><b>Summative Reading Assessment:</b> Analyse the techniques used in Coach Carter's motivational speech. Lesson 13</p>   | <p>This unit is sequenced as to pick up the themes introduced in Year 7 (culture and identity in the poetry unit) and Year 8 (crime, punishment and gang culture) and bring these together, along with the themes of race and social class. We consider this topic extremely important for pupils' wider education on themes such as racism and societal inequality.</p> <p><b>Links to careers:</b> Film critic, public speaking skills, journalist.</p>  | <p>Media<br/>Subtle<br/>Victorious<br/>Resilient<br/>Motivated<br/>Inspirational<br/>Exhilarating<br/>Monotonous</p>   | <p>Theme<br/>Prediction<br/>Recap<br/>Negative/positive connotations<br/>Layout<br/>Director<br/>Screenwriter<br/>Actor</p>                  |
| <p><b>Summer 1</b></p> | <p><b>Blood Brothers</b></p> <p>1980s modern drama by Willy Russell</p> <p><i>The staging of a play, dramatic forms and conventions, presentation of character (Mrs Lyons, Edward, Mickey, Mrs</i></p>  | <p><b>Formative Reading Assessment:</b><br/>How is the character of Mrs Lyons presented in the extract? Lesson 6.</p> <p><b>Summative Reading Assessment:</b> Write about the</p>   | <p>In Year 7, pupils studied drama through Shakespeare and developed an understanding of dramatic conventions and form. Knowledge of these conventions is built upon in this unit but a modern, post-war context provides a contrast to widen pupil understanding of</p>   | <p>Superstition<br/>Social, historical and economic context<br/>Deprivation</p>  | <p>Tragedy<br/>Symbolise<br/>Personal response<br/>Biography<br/>Staging</p>   |

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|                 | <i>Johnston), themes of a text (social class, hopes and dreams, relationships, poverty).</i>   | relationship between Edward and Mickey and how it is presented at different parts of the play. Lesson 14.  | drama. The context and the themes of social class and relationships reoccur in An Inspector Calls in Year 10. <b>Links to careers:</b> playwright, actor, theatre critic, director, further academic study through extended essay writing.  | Poverty<br>Liverpoolian<br>Mobility<br>Epitome<br>Contentious<br>Privilege<br>Unemployment<br>Revenge   | Props<br>Script<br>Playwright   |
| <b>Summer 2</b> | <b>Macbeth</b><br><br>A historical tragedy by William Shakespeare.<br><br><i>The context of Elizabethan era, Shakespearean language, the genre of tragedy, the staging of a play, dramatic form and conventions, themes of a text (violence, death, revenge), presentation of character – Macbeth, Lady Macbeth.</i> | <b>Formative Reading Assessment:</b> How is Lady Macbeth presented in Act 1, Scene 5?<br><br><b>Summative Reading Assessment:</b> How does Shakespeare present the themes of power and control in Macbeth? | Second Shakespeare play studied – meeting National Curriculum requirements for KS3. Historical tragedy widens pupils’ cultural capital and is sequenced at this point (Y8 rather than Y7) due to the more mature themes in Macbeth of violence, death and revenge. These three themes in Shakespeare, as well as Shakespeare’s use of tragedy and tragic form, prepare students for the study of Romeo and Juliet in Year 9. <b>Links to careers:</b> Actor, director, scriptwriter, further academic study through extended essay writing. | Admirable<br>Duplicitous<br>Jacobean<br>Belittling<br>Calculating<br>Ruthless<br>Manipulative<br>Fate<br>Caesarean<br>Witchcraft<br>Transgressive | Soliloquy<br>Fatal flaw<br>Chorus<br>Blank verse<br>Prose<br>Dramatic irony<br>Foreshadowing<br>Climax<br>Tragic hero |
|                 | <b>Cumulative Scheme</b><br><br>One lesson on each topic covered throughout Year 8, retrieving core knowledge and revising key concepts.   | <b>Cumulative exam – essay style.</b>  | This scheme draws together all pupil learning in Year 8, providing an opportunity to further learning by retrieving core knowledge and making links across the domain of English literature so far.   |   |   |

| Y9       | Key content  | How is it assessed?  | Why do we teach this now? (Links to prior and later learning, and links to careers where relevant)  | Tier 2/3 vocabulary   |  |
|----------|--|--|---|---|--|
| Autumn 1 | <p><b>Having A Voice</b></p> <p>Speaking and Listening. Writing a Speech.</p> <p><i>Structuring a cohesive and persuasive argument, discussing topical issues, building group and individual speaking and listening skills.</i></p>  | <p><b>Summative Writing Assessment:</b><br/>Pupils to write the first draft of a persuasive speech.</p>  | <p>We teach this unit as the two previous units have had a literature focus so this scheme enables students to refresh their writing and speaking and listening skills (Y7 had been given a set topic for their speech on animals in captivity, in Y9 they will have the opportunity to pursue a topic of their own interest. SMSC and oracy through topical issues met the NC requirements. <b>Links to careers:</b> public speaking skills, social and communication skills, the ability to influence others.</p>   | <p>Loss<br/>Grief<br/>Isolation<br/>Climate change<br/>Stimulus<br/>Catastrophe<br/>Paternal<br/>Maternal</p> | <p>Fact<br/>Rhetorical<br/>Question<br/>Rhetorical<br/>Devices<br/>Statistics<br/>Imperatives<br/>Pronouns<br/>Diction<br/>Oracy<br/>Counter-arguments<br/>Rule of three</p> |
| Autumn 2 | <p><b>The Craft of Writing</b></p> <p>Narrative and descriptive fiction writing.</p> <p><i>Using a variety of sensory stimuli to inspire creativity, trialling narrative structures, finding their style and writing for pleasure, use of language for meaning, redrafting and rewriting, narrative perspective.</i></p> | <p><b>Summative Writing Assessment:</b><br/>Pupils to write a 500-word narrative on a topic of their choice, using a stimulus of their choice.</p> | <p>This unit brings together and develops the descriptive creative writing pupils have done in Y7 (TMWTYF) and the narrative in Y8 (Gothic). However, in Y8 slow writing skills were embedded so now in Y9 pupils will have the flexibility to trial their own styles of writing and on topics of their preference. SMSC addressed through writing as catharsis. Will develop pupil confidence in writing their own fiction, which they will do in Y11 as part of the GCSE. <b>Links to careers:</b> novelist, developing creativity and self-confidence.</p> | <p>Trial<br/>Auditory<br/>Visual<br/>Momentum<br/>Engagement<br/>Stimuli</p>                                  | <p>Alliteration<br/>Metaphorical<br/>Adjective<br/>Pathetic<br/>Fallacy<br/>Catharsis<br/>Resolution</p>   |

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| <p><b>Spring 1</b></p>              | <p><b>Passion, Place and Power</b></p> <p>Valentine – Carol Ann Duffy</p> <p>Sonnet 43 – Elizabeth Barrett Browning</p> <p>London – William Blake</p> <p>Living Space – Imtiaz Dharker</p> <p>Hawk Roosting – Ted Hughes</p> <p>Ozymandias – Percy Shelley</p> <p>To Autumn – John Keats</p> <p>Death of a Naturalist – Seamus Heaney</p> <p>She Walks in Beauty – Lord Byron</p> | <p><b>Formative Reading Assessment:</b><br/>Single poem analysis. Write about the ways that Dharker presents a sense of home in 'Living Space'. Lesson 10.</p> <p><b>Summative Reading Assessment:</b><br/>Single poem analysis. Write about the ways that Byron presents beauty in 'She Walks in Beauty'. Lesson 19.</p>  | <p>In Y7 and Y8 students have previously studied alternative works by the poets from the GCSE anthology. We have divided these poems into two blocks (Spring 1 and Summer 2) to avoid cognitive overload and to enable spaced retrieval of the poetry analysis skills. Poems are grouped by theme to enable students to make comparisons and links across category. <b>Links to careers:</b> further academic study through extended essay writing, teacher, transferable skills through analysis, comparison, understanding perspectives and humanity.</p>  | <p>Irregular<br/>Feminist<br/>Cross-cultural<br/>Fascist<br/>Idyllic<br/>Idealisation<br/>Grotesque<br/>Dictator<br/>Controversial</p>                                  | <p>Anaphora<br/>Enjambment<br/>Rhythm<br/>Syllables<br/>Mood<br/>Oxymoron<br/>Caesura<br/>Sonnet<br/>Radical<br/>Romantic<br/>Frame narrative</p> |
| <p><b>Spring 2 and Summer 1</b></p> | <p><b>Romeo and Juliet</b></p> <p>A romantic tragedy by William Shakespeare.</p> <p><i>Understanding of the plot and the characters, and embedding language skills so that students can apply these independently to less familiar scenes.</i></p>  | <p><b>Formative Reading Assessments:</b><br/>HT4: Extract Question from Act 1 Scene 3 focusing on Lady Capulet. Lesson 7.</p> <p>HT5: Extract Question from Act 3 Scene 1 focusing on conflict and revenge. Lesson 24.</p> <p><b>Summative Reading Assessment:</b><br/>HT4: Extract Question from Act 2 Scene 2 focusing on Romeo and Juliet. Lesson 16.</p> <p>HT5: Extract Question from Act 5 Scene 1 focusing on Romeo. Lesson 41.</p> | <p>Students will have an understanding of the Shakespearean context and structure from studying The Tempest in Year 7 and Macbeth in Year 8. Whereas previously, analysis has been teacher-led and focused on selected key scenes, now students are expected to apply these skills independently to any selected scene from the play. Students must have strong knowledge of the entire play in order to make links within and between scenes and be able to put the extract into context / specify its significance. <b>Links to careers:</b> Actor, director, scriptwriter, further academic study through extended essay writing,</p> | <p>Advisory<br/>Sage<br/>Bawdy<br/>Ribald<br/>Predetermined<br/>Masculinity<br/>Conciliatory<br/>Obedient<br/>Virtuous<br/>Chastity<br/>Mercurial<br/>Temperamental</p> | <p>Act<br/>Scene<br/>Conflict<br/>Extract<br/>Synopsis<br/>Foil<br/>Juxtaposition<br/>Antithesis<br/>Petrarchan<br/>Comic relief</p>              |

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| <b>Summer 2</b> | <b>Conflict and Reflection</b><br>As Imperceptibly as Grief – Emily Dickinson<br>Afternoons – Phillip Larkin<br>The Prelude – William Wordsworth<br>Cozy Apologia – Rita Dove<br>A Wife in London – Thomas Hardy<br>The Soldier – Rupert Brooke<br>Mametz Wood – Owen Sheers<br>Dulce et Decorum Est – Wilfred Owen<br>The Manhunt – Simon Armitage | <b>Formative Reading Assessment:</b><br>Single poem analysis. Write about the ways that Dove presents love and relationships in ‘Cozy Apologia’. Lesson 10.<br><br><b>Summative Reading Assessment:</b><br>Single poem analysis. Write about the ways that Sheers presents conflict in ‘Mametz Wood’. Lesson 19. | In Y8 students have had an introduction to war poetry themes and poetry analysis (similes, metaphors, personification, onomatopoeia, alliteration). Now they will look at a more sophisticated repertoire of techniques and context and structure (voltas, irony, anaphora, syntactic parallelism, tone). <b>Links to careers:</b> further academic study through extended essay writing, teacher, transferable skills through analysis, comparison, understanding perspectives and humanity. | Imperceptible<br>Perfidy<br>Response<br>Posthumously<br>Foetus<br>Intimate<br>Ardent<br>Sarcasm<br>Fatigue<br>Reflective | Volta<br>Irony<br>Lyrical<br>Tone<br>Prelude<br>Meter<br>Iambic<br>Pentameter<br>Hyphens |
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| <b>Y10</b> | <b>Key content</b> | <b>How is it assessed?</b> | <b>Why do we teach this now? (Links to prior and later learning, and links to careers where relevant)</b> | <b>Tier 2/3 vocabulary</b> |
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| <p><b>Autumn 1</b></p> | <p><b>Jekyll and Hyde</b></p> <p>A Victorian novel by Robert Louis Stevenson.</p> <p><i>Genre of the Gothic, the presentation of character (Hyde, Lanyon, Utterson, Jekyll), writer's craft and language connotations, themes of a text (duality, secrecy, reputation, science vs religion, human nature and good vs evil), context of Victorian London, social class, narrative structure, reader response.</i></p> | <p><b>Formative Reading Assessment:</b><br/>Chapter 1 extract on duality through the street scene.</p> <p><b>Formative Reading Assessment:</b><br/>How does Stevenson create an unnatural and unnerving picture of London in Chapter 4?</p> <p><b>Summative Reading Assessment:</b><br/>How does Stevenson create mystery and atmosphere throughout the novel?</p> <p><b>Cumulative</b> – The two formative reading assessments build up to the summative assessment which would include the multiple extracts that have been studied.</p> <p><b>Summative Reading Assessment:</b><br/>How does Stevenson make the transformative vivid and powerful?</p> | <p>The structure and context of the Victorian novel is introduced in Year 7 through A Christmas Carol. In Year 8 pupils study and write their own Gothic narrative to gain an understanding of the genre. In Year 9, pupils will explore the impact of having multiple and unreliable narrators and different narrative perspectives to assist with interpreting Stevenson's choices. Jekyll and Hyde is chosen for its relevance to current societal pressures of fitting in, conformation to idealised standards, reputation, the presentation of self, outward show vs reality. <b>Links to careers:</b> further academic study through extended essay writing, counselling, psychologist, behavioural therapist.</p> | <p>Troglodytic<br/>Physiognomy<br/>Blackmail<br/>Duality<br/>Evangelical<br/>Edinburgh<br/>SoHo<br/>Defensive<br/>Addictive<br/>Psychological<br/>Confrontational<br/>Unnerving<br/>Religion<br/>Scientific</p> | <p>Novella<br/>Flashback<br/>Plot device<br/>Eponymous<br/>Focalised<br/>Multiple narrators<br/>Unreliable narrator<br/>Critical theory<br/>Theoretical</p> |
| <p><b>Autumn 2</b></p> | <p><b>Jekyll and Hyde (3 weeks)</b> (See above)</p> <p><b>Revision: Poetry Anthology (4 weeks)</b></p>   | <p><b>Mock Examination:</b> Including a Jekyll and Hyde extract and essay question and an individual poem and comparative poetry question. This assessment will bring together pupil knowledge from multiple topics as examination practise, where students need to manage their time and stamina to be successful.</p>   | <p>Revision of the Poetry Anthology is sequenced at this point to retrieve knowledge before mock exams, following a long unit on Jekyll and Hyde. We have chosen to focus the mock on Jekyll and Hyde and Poetry as traditionally these components are where students struggle. Previously pupils have compared poems looking at one particular overt theme, now the focus will be on more nuanced and subtle thematic links. There is a strong</p>  | <p>Likewise<br/>Equally<br/>Similarly<br/>Contrastingly<br/>Contrary<br/>Moreover<br/>Whereas<br/>Conversely<br/>Additionally</p>   | <p>Motif<br/>Extended metaphor<br/>Message<br/>Embedded</p>   |

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|                 |  |  | focus on comparative essay writing skills as this is a key barrier to success.   |   |   |
| <b>Spring 1</b> | <p><b>An Inspector Calls</b></p> <p>A modern drama by J.B. Priestley</p> <p><i>Context of pre- and post- war Britain, the staging of a play, dramatic forms and conventions, presentation of character (Sheila, Eric, Mrs Birling, Mr Birling, Gerald, Inspector), themes of a text (social class, gender, responsibility, age and generations).</i></p> | <p><b>Formative Reading Assessment:</b><br/>How is Sheila presented in the extract?</p> <p><b>Formative Reading Assessment:</b><br/>How is the relationship between Mrs Birling and Eric presented (theme of generations)?</p> | <p>Previous examination trends have shown that students perform better on the AIC question. Therefore, we sequenced the curriculum to give students an additional mock and time to retrieve knowledge on the poetry and pre-19<sup>th</sup> century novel. This text broadens pupil understanding through its relevance to the current political situation (e.g. collective responsibility, capitalist and socialist agendas etc.) and helping pupils develop a social conscience and the weight of the comments and decisions that they make. It explores attitudes of different generations, and why it is important to be tolerant and adapt with the times.</p> <p><b>Links to careers:</b> politician, public speaker, solicitor, police detective.</p> | <p>Socialism<br/>Capitalism<br/>Mouthpiece<br/>Industrial<br/>Edwardian<br/>Provincial<br/>Dandy<br/>Portentous<br/>Materialistic<br/>Misogynistic<br/>Conscience</p> | <p>Authorial intent<br/>Cyclical structure<br/>Unities of time, place and action<br/>Well-made play<br/>Microcosm<br/>Emblem<br/>Omniscient</p> |
| <b>Spring 2</b> | <p><b>An Inspector Calls (2 weeks)</b> (See above)</p> <p><b>Unseen Poetry Comparison (3 weeks)</b></p>  | <p><b>Summative Reading Assessment:</b><br/>How is the character of Mrs Birling presented in the extract and the play as a whole?</p>  | <p>After studying the poems from the anthology, students will now have a secure understanding of poetic conventions and will now be able to apply this to unfamiliar texts.</p>  | <p>Sympathy<br/>Compassion<br/>Empathy<br/>Understanding<br/>Relate</p>   |   |
| <b>Summer 1</b> | <p><b>Romeo and Juliet: Crafting thematic and character essays</b></p>   | <p><b>Summative Reading Assessment:</b><br/>Thematic focus. How is the theme of revenge presented in Romeo and Juliet?</p>   | <p>Whereas students have previously focused on extract analysis, this unit focuses on the bigger picture of Romeo and Juliet, and will expect students to track characters and themes through the entire play. They will develop their own</p>   | <p>Melodramatic<br/>Inconsolable<br/>Fickle<br/>Deceived<br/>Distracted</p>   | <p>Rhyming couplets<br/>Bigger picture<br/>Cohesive writing</p>   |



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|                 | <i>Explicit essay writing skills, developing a viewpoint about a character and a theme, audience response.</i>  |   | interpretations of the characters. It will also focus on teaching explicit essay writing skills. Students will consider how certain moments are pivotal in the text, and how they impact on future events.<br><b>Links to careers:</b> further academic study through extended essay writing. | Charismatic<br>Taunting<br>Regretful<br>Enraged<br>Aggressive   | <i>Revisiting all Tier 2 and 3 words for Romeo and Juliet</i> |
| <b>Summer 2</b> | <p><b>Jekyll and Hyde re-read (2 weeks)</b></p> <p><b>An Inspector Calls re-read (2 weeks)</b></p> <p><b>Spoken Language (2 weeks)</b></p> <p><i>Oracy focus. Rhetorical devices, non-verbal techniques, voice projection, pronunciation.</i></p> | <p><b>Mock Examination:</b> Cumulative assessment including all components of the GCSE Literature exam – Romeo and Juliet, An Inspector Calls, Jekyll and Hyde, Poetry Anthology and Unseen Poetry.</p> | <p>We strongly believe in the importance of students having the opportunity to re-read works to further develop their knowledge and confidence.</p> <p>Of this spoken language course, pupils will have one week to write and prepare a speech and one week to rehearse.</p>                  | <p><i>This unit will revisit all Tier 3 vocabulary for Jekyll and Hyde and An Inspector Calls. Most of the Tier 2 vocabulary will also be explicitly retrieved.</i></p> |   |

| Y11      | Key content   | How is it assessed?  | Why do we teach this now? (Links to prior and later learning, and links to careers where relevant)   | Tier 2/3 vocabulary  |   |
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| Autumn 1 | <p><b>Component 2 Non-Fiction Writing</b></p> <p>Transactional Writing Styles.</p> <p><i>Formal letter, informal letter, report, review, article, speech, leaflet, blog.</i></p>  | <p><b>Formative Writing Assessment:</b> Write an article for a teenage magazine about a celebrity you either admire or dislike.</p> <p><b>Formative Writing Assessment:</b> You have a friend at University who is considering getting a tattoo/ facial piercing or both. Write a letter to your friend to express your opinion.</p> | <p>After a literature focus in Year 10, students will revisit the transactional writing styles that have been previously taught throughout KS3. Challenge increases through the complexity of the sentence structures, vocabulary, punctuation and tone that are taught. They are exposed to a wide variety of tasks aimed at different audiences for different purposes on topic that are relevant to contemporary society. <b>Links to careers:</b> journalism, how to write a letter of application, film critic, restaurant critic, social media influencer, marketing, travel writing, solicitor.</p> | <p>Sincerely<br/>Faithfully<br/>Attention<br/>Regarding<br/>Compiled<br/>Overview<br/>Findings<br/>Solution<br/>Recommendations<br/>Increasingly<br/>Beneficial<br/>Advantageous</p> | <p>Complex<br/>Compound<br/>Embedded clause<br/>Syntax<br/>Subordinate clause<br/>Pronouns<br/>Semi colon<br/>Colon<br/>Comma splice<br/>Clause</p> |
| Autumn 2 | <p><b>Component 2 Non-Fiction Reading</b></p> <p><i>Selecting information from a text, inference, language analysis, evaluation, synthesis, comparison.</i></p> <p><i>Reader response, skimming, scanning, close reading.</i></p> | <p><b>Mock Examination:</b> Cumulative assessment of Paper 2 English Language GCSE to give assessment data at this point (works as a baseline for the reading skills) and to identify strengths and weakness of the cohort.</p>  | <p>We begin with the study of Component 2 as it is worth 60% of the Language GCSE. The paper is longer and has two texts for students to read and therefore students require more practise on this paper. The mock examination window is at the start of the half term, and then reading skills are taught more comprehensively throughout the half term based on the strengths and weaknesses identified from the mock examination. Component 1 takes less of a priority at this point in the year as students will be applying the skills they</p>   | <p><i>Comparative connectives will be revisited:</i></p> <p>Alternatively<br/>On the contrary<br/>However<br/>Conversely<br/>Similarly<br/>Likewise<br/>Additionally</p>             | <p>Exaggeration<br/>Hyperbole<br/>Comparatives<br/>Statistics<br/>Anecdote<br/>Triple list<br/>Personal experience<br/>Direct address</p>           |

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|                 |   |   | have learnt during the literature course in Year 10 to this paper.  |  |  |
| <b>Spring 1</b> | <p><b>Component 1: Narrative and Fiction Reading</b></p> <p><i>Narrative - Developing plot ideas for anecdotal narratives, writing a narrative in timed conditions, redrafting paragraphs, how to create tension, how to use direct speech and create a sense of setting.</i></p> <p><i>Reading – students will undergo a series of walking talking questions where the process is modelled and replicated by students.</i></p> | <p><b>Formative Writing Assessment:</b> Students to produce a 450-600 word narrative in timed conditions from a choice of four unseen titles.</p> <p><b>Summative Reading Assessment:</b> Hamilton C1 Past Paper Reading Section.</p> | After developing their own narrative style in Year 9, pupils will now refine their skills to fit to the requirements of the exam. Students then focus on the fiction reading component. Being able to analyse an extract of fiction is familiar to students from KS3 and Y10, but now the skills are taught in more detail through specific steps and refined and practised through teacher modelling and a gradual reduction in scaffolding throughout the unit to build independence. | <p>Presents</p> <p>Expresses</p> <p>Exemplifies</p> <p>Signifies</p> <p>Highlights</p> <p>Criticises</p> <p>Disputes</p> <p>Reinforces</p> <p>Emphasises</p> | <p>Fiction trigger</p> <p>Ellipsis</p> <p>Reader response</p> <p>Narrative arc</p> <p>Transformation</p> |
| <b>Spring 2</b> | <p><b>Component 2: Reading</b></p> <p><i>Selecting information from a text, inference, language analysis, structure, evaluation, synthesis, comparison</i></p> <p><i>Reader response, skimming, scanning, close reading.</i></p>  | <b>Mock Examination:</b> Cumulative assessment including both papers of the English Language GCSE to identify priorities to work on in the final half term.   | The Component 2 writing tasks are continually revisited through fortnightly homework pieces so now the Component 2 reading section is returned to. There is a focus in this unit on the skills of synthesis and comparison as these are the questions that students find most challenging in timed conditions.  | <p>Implies</p> <p>Represents</p> <p>Symbolises</p> <p>Indicates</p> <p>Convinces</p> <p>Establishes</p> <p>Subverts</p> <p>Delineates</p> <p>Reiterates</p>  | <p>Attitude</p> <p>Viewpoint</p> <p>Argument</p> <p>Balance</p> <p>Judgement</p>                         |
| <b>Summer 1</b> | <p><b>Revision</b></p> <p><i>Retrieval of knowledge from all four sections of the English Language GCSE: Fiction Reading skills, Narrative Writing, Non-fiction Reading skills, Transactional Writing.</i></p>  | Teachers to choose the specific tasks to feed back to pupils on to target their class' weak areas.  | With several weeks to the exam, the final unit revisits and practises all the skills that pupils will be assessed on in the English Language GCSE.  | <i>Tier 2 and Tier 3 vocabulary from all four units of the English Language course will be revisited in this revision unit.</i>                              |  |

