

Key Stage 3 Curriculum Map: English

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Writing: Autobiography	Reading: The Breadwinner	Writing, and Speaking and Listening: Science Biography	Reading: Poetry, Culture , and Heritage	Reading: Introduction to Shakespeare: The Tempest	Writing, Reading, Speaking and Listening: Shakespeare Sampler –Julius Caesar, Romeo and Juliet, Macbeth, As You Like it
	<p>Introduction to the genre of autobiographical writing where students explore a range of non-fiction and fiction chosen from a range of time periods and cultures. Students write an opening to their own autobiography. They are encouraged to plan, revisit and edit their work by improving drafts and completing an autobiographical text at the beginning and the end of the scheme. They are introduced to the idea of structure - through the use of Freytag's Pyramid. Extracts of autobiography used include Meera Syal's Anita and Me and Roald Dahl's Boy</p> <p>Key skills include:</p> <ul style="list-style-type: none"> • Creative writing for entertainment • Planning work • Analysing literature through methods <p>Key words: Ambivalence</p>	<p>Reading a contemporary novel in its entirety based on Afghanistan. Exploration of contexts of the novel - Taliban, Russian occupation etc. Exploration of ethical issues arising from the novel - Human rights, refugees, migration, UNICEF, women's rights,</p> <p>Key skills include:</p> <ul style="list-style-type: none"> • Understanding the context of a novel • Exploring a novel's themes • Discussing contemporary issues • Empathetic writing • Close reading and textual analysis <p>Key words: Ambivalence, Marginalisation</p>	<p>Reading a range of non-fiction texts based on science and scientists such as Stephen Hawking, and Hedy Lamar. Brief exploration of the genre of science fiction and the ideas of utopia and dystopia; also, Non-fiction, combining narrative writing with factual writing.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> • Independent research • Writing an engaging speech • Speaking & Listening skills - as students present a speech to the class on a scientist/invention of their choice. 	<p>The unit looks at literary heritage voices and poetic voices from inside and outside the canon, such as Tennyson, John Agard, Lemn Sissay, Isaiah Hull, and Rupi Kaur.</p> <p>Students will be encouraged to explore issues from their own point of view and enjoy presenting those to the class and in short written responses. They will also revise and learn poetic terminology.</p> <p>Key Skills include:</p> <ul style="list-style-type: none"> • Discussion of contextual issues • Formulating opinions and ideas about a text • Supporting ideas with analysis of methods • Speculating on authorial intentions <p>Key words: Marginalisation</p>	<p>Building from Spring 2, this unit provides an introduction to the history, culture and contexts of Shakespearean England, and the beginnings of the British Empire, through the prism of 'The Tempest'. Students will be immersed in a creative and interactive study of the play which will enhance their enjoyment of and confidence with Shakespeare's language. They will be able to situate the play in discussions about colonisation and empire.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> • Applying contextual knowledge to textual analysis • Understanding characterisation: contrasts and hierarchies • Exploring Shakespearean Romance as a genre • Being able to respond independently to Shakespeare's language <p>Key words: Ambivalence, Marginalisation</p>	<p>Building on Summer 1, students will develop further understanding of the breadth of Shakespeare's works, where the emphasis moves towards dramatic interpretation and performances, and some technical aspects of his language.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> • Interpreting and performing Shakespeare's plays • Understanding of the sonnet form and structure • Delivering a speech and exploring the idea of rhetoric
	<p>Assessment: Writing: Opening of an autobiography Reading: Analysis of a passage from <i>Hard Times</i>.</p>	<p>Assessment: Reading: Students analyse an extract from a chapter of 'The Breadwinner'.</p>	<p>MID-YEAR ASSESSMENT: Writing based on Autumn 1: Opening of an Autobiography Reading based on Autumn 1 and 2: Engaging with an opinion on 'Hard Times' / Analysing an extract of 'The Breadwinner'.</p>	<p>Assessment: Reading: Extended essay analysing 'Checking Out Me History': form and methods, concepts, contexts.</p>	<p>Assessment: Writing: Time-travel - Extended description of Shakespearean London.</p>	<p>END OF YEAR ASSESSMENT: Writing based on Summer 1: Picture Stimulus: bear-baiting; Describe a journey through Shakespeare's London; Reading based on Spring 2 and Summer 1: 1950s Education in 'Checking Out Me History' / Evaluating Prospero in 'The Tempest'</p>

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Year 8	Reading: Fiction: <i>The Giver</i>, Lois Lowry	Reading and Writing: Pastoral and the Poetry of WW1	Reading and Writing: Nineteenth Century Literature	Speaking and Listening, and Writing: The Art of Rhetoric	Reading: The Gothic	Creative Writing and Reading: <i>The Woman in Black</i>, Susan Hill
	<p>Building on the narrative approaches learned in Year 7 and the study of utopia and dystopia, in this unit we read a thought-provoking Science Fiction Young Adult novel and explore key concepts such as community, individuality, and free will.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> independent extended reading developing advanced vocabulary in talk and writing understanding literary genres and their conventions analysing authors' methods of structure and characterisation comparison <p>Key words: Hierarchy, Dehumanisation</p>	<p>Building on encounters with poetry in Year 7, in this unit we explore the ways poets responded to WW1, considering the relationship of poetry to propaganda and how poets like Wilfred Owen used their work to bear witness to its horrors.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> developing advanced vocabulary in talk and writing close reading of poetry and applying terminology to write about the effects of language linking poems to historical contexts <p>Key words: Pastoral, Intertextuality</p>	<p>Building on learning about literary texts and their historical contexts, in this unit we explore contexts for writing from the early 19th century into the Victorian period. Using texts such as 'The Water Babies' by Charles Kingsley and 'Oliver Twist' by Charles Dickens, we consider the growth of the literature of social reform and its roots in Christian socialism. There is also a strong local focus, with texts on Manchester by Friedrich Engels.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> independent extended reading developing advanced vocabulary in talk and writing with a special focus on Victorian English analysing how social and political contexts relate to literary texts and authors' intentions <p>Key words: Social Reform, Irony</p>	<p>Beginning with the classical bases Aristotle's work, in Spring 2 we study a range of examples of the different branches of rhetoric, covering classic literary works such as Shakespeare's 'Henry V' and 'The Merchant of Venice', and various non-fiction speeches covering issues such as Antisemitism, and Islamophobia.</p> <p>The unit focuses heavily on structured talk and furthers debating and presenting skills from Year 7 Spring 1 and Year 8 Autumn 2.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> being able to identify and analyse different branches of rhetoric and a range of persuasive devices. being able to communicate persuasively using a variety of strategies (e.g. ethos, logos, pathos), and in an elevated / formal register. being able to sustain a detailed argument both verbally and in writing <p>Key words: Representation</p>	<p>Building on learning from Autumn 1 on literary genres, in this unit we introduce students to the Gothic. We explore the genre in both its canonical expressions (Mary Shelley's 'Frankenstein', and the stories of Edgar Allan Poe) and in more recent examples (Extracts from Susan Hill's 'The Woman in Black'). The key concepts of tension, terror, and transformation present a consistent thread to the scheme, as students produce a range of creative work and close literary analyses drawing upon all their skills and knowledge relating to contexts and genre.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> analysing the key concepts and conventions of a genre in a range of examples <p>Key words: Irony</p>	<p>Year 8 concludes with the full study of the Susan Hill novel "The Woman in Black". Students revisit themes and ideas from throughout the year - the altered world from The Giver and contexts from Victorian literature, as well as being able to apply their knowledge of the Gothic genre from the previous term. Students will write a mixture of creative and analytical responses.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> extended reading analysing the key concepts of a genre in a range of examples developing advanced vocabulary in talk and writing understanding literary genres and their conventions analysing authors' methods of structure and characterisation <p>Key words: Dichotomy, Social Reform, Intertextuality</p>
	<p>Assessment: Reading: Analysing the Chief Elder's speeches to Asher and Jonas.</p>	<p>Assessment: Writing: WW1 Monologue</p>	<p>MID-YEAR ASSESSMENT: Reading: Based on Autumn 2: Engaging with an opinion about a WW1 poem / Analysis of Owen's 'Dulce et Decorum Est' Writing: Based on Autumn 2 and Spring 1: Describe a pastoral scene; WW1 Monologue</p>	<p>Assessment: Writing: A persuasive speech on the role of creativity in education</p>	<p>END OF YEAR ASSESSMENT: Reading: Based on Spring 2 and Summer 1: Engaging with an opinion about a gothic text / Analysis of gothic atmosphere in an extract from 'The Woman in Black'. Writing: Based on Spring 2 and Summer 1: Short gothic description / Persuasive Speech on education.</p>	<p>Assessment: Writing: Short Gothic narrative Reading: Extended analysis: gothic atmosphere in 'The Woman in Black'</p>

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Year 9	<p>Reading and Writing: Travel Writing</p> <p>This unit extends the Year 8 focus on creative writing. We look at two examples of the travel writing genre, and glean lots of skills on descriptive writing, sentence construction, and writing according to generic conventions. As such there is a strong technical focus to the scheme, and the assessment takes the form of a guidebook-style description of a destination featured in one of the texts.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> Understanding and emulating the conventions of a specific genre. Building atmospheric descriptions Extending sentence variety. Increasing the impact of writing and the variety of its effects at sentence level. <p>• Key words: Pastoral</p>	<p>Reading: <i>Julius Caesar</i>, William Shakespeare</p> <p>Building on the contextual and close-reading aspects from their Year 7 and Year 8 Shakespeare work, in Year 9 we study 'Julius Caesar' in full.</p> <p>The scheme also draws on work on rhetoric, the play being the ideal dramatic text to explore the power of spoken language. Students will learn about construction of the play as a tragedy, Shakespeare's innovative use of soliloquy, and the contextual influences on the play in both the Roman and Elizabethan dimensions. The psychological complexity of Shakespeare's characterisation is a central topic for discussion throughout.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> Close reading of complex language. Applying and evaluating relevant historical contexts to a text. <p>Key words: Ambivalence, Irony, Hierarchy</p>	<p>Reading and Writing: <i>Binti</i>, Nnedi Okorafor</p> <p>This unit draws together questions regarding identity, power, and social reform covered in Years 7 and 8, through the study of Okonafor's Afrofuturist novel in full.</p> <p>Students will learn about the genre of Science Fiction and how 'Binti' works within and nuances it, with Afrofuturist elements. Students also learn about the 'Drexciya' mythos as a key touchstone for Afrofuturism. Lessons in the topic focus strongly on oracy, sharpening debating skills, and exploring a concept-rich and innovative text. This is in tandem with a focus on producing writing with technical variety, carrying over the focus of Autumn 1 Travel Writing.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> Writing for sentence variety and genre-specific vocabulary. <p>Key words: Representation</p>	<p>Reading: <i>Heroes</i>, Robert Cormier</p> <p>Building on thinking about first-person narratives in 'Binti' - and presenting students with challenging and complex material appropriate to the latter stages of KS3 - in Spring 2 we read 'Heroes', which addresses themes such as disability, violence, and trauma.</p> <p>The scheme has a dual focus on narrative voice and structure, and the complex psychological relationships at the heart of the text (presenting links to 'Julius Caesar'). Students learn essential structural terminology, stemming from work on narrative form in Year 7 and Year 8.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> Analysis the effects of first-person narration Close analysis of extracts Exploring patterns in the wider text <p>Key words: Ambivalence, Dichotomy</p>	<p>Non-Fiction: Reading and Writing</p> <p>Proceeding from Spring 1 and Spring 2, students develop their command of Writing to Argue and Persuade through the prism of the topic of disability, exploring concepts such as prejudice, protected characteristics and representation.</p> <p>The perspectives of people with disabilities form the heart of the scheme. We cover a variety of articles, polemical pieces, and presentations, to deepen students' understanding of life with disabilities.</p> <p>Key skills include:</p> <ul style="list-style-type: none"> Summarising, inferring and analysing the effects of language and structure in non-fiction texts Developing an opinionated style through the crafting of an authorial voice Using persuasive structures and devices. <p>Key words: Marginalisation</p>	<p>Speaking and Listening; Reading and Writing: Poetry Sampler</p> <p>This unit concludes KS3 in English with a broad range of provocative poems to study, including both canonical and contemporary work, as with Year 7.</p> <p>Poems studied have been selected on the basis of the complexity of the ideas and discussion they can generate, plus the links they might suggest both to recurring KS3 themes and keywords. As such the scheme consolidates the department's approach to the subject as rooted in oracy, debate, conceptual and critical thinking, and in relishing complex language. Poets studied include John Donne, C. S. Lewis, Charlotte Mew, Carol Anne Duffy, Kae Tempest, Anthony Joseph, Kim Moore, and John Milton.</p> <ul style="list-style-type: none"> Approaching unseen poetry Presenting ideas Using poetic terminology <p>Key words: All KS3 keywords are recapped over the course of the scheme.</p>
	<p>Assessment: Writing: A short Guidebook entry</p>	<p>MID-YEAR ASSESSMENT: Reading: Based on Autumn 2: Julius Caesar - Engaging with an opinion on Brutus / Extended analysis of a key speech from the play Writing: Based on Autumn 1: Travel - A Visit to Stretfordov (first-person travel writing)</p>	<p>Assessment: Writing: Extract from an Afrofuturist 'Drexciya'-inspired story.</p>	<p>Assessment: Reading: Character Presentation in 'Heroes': Larry LaSalle.</p>	<p>END OF YEAR ASSESSMENT: Reading: Based on Spring 2: Evaluating a key idea in 'Heroes'; close analysis of an extract from the text. Writing: Descriptive writing inspired by the 'Drexciya' mythos; an article in the broadsheet style on the topic of disability.</p>	<p>Assessment: Review of KS3 Key terms, and additional Literary Terminology</p>