**Curriculum Intent**

The English curriculum at LPSB is broad in scope, clearly pushing pupils and students above and beyond the minimum requirements of the National Curriculum. Throughout all key stages we engage learners in developing their cultural capital through broad genre study enabling them to extend their learning beyond the classroom and assessment criteria.

Each unit of study has been logically sequenced to allow for opportunity to revisit the key skills and knowledge of pupils’ prior learning. The KS3 course recognises the need to teach new skills and therefore allows pupils’ from across the attainment range the opportunity to understand and hone these skills in preparation for the demands of KS4 and KS5.

At every Key Stage, the LPSB English curriculum seeks to empower learners. The curriculum is dynamic and empowering, introducing learners to the voices of the marginalised and suppressed. We promote excellence in reading, writing and oracy; encouraging all learners to communicate with precision, confidence and respect for their peers.

The entire curriculum has been devised to stretch and develop all learners. With engaging and lively choices in genre, mode and form, our curriculum is designed to engage the interest of learners and encourage them to broaden their interest in the texts they study through critical exploration of their moral, social, historical and philosophical contexts.

**Curriculum Implementation**

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|  | | | **Autumn** | **Spring** | | **Summer** | |
| **HT1 & 2 Genre Studies: detective fiction** | **HT3 – Identity and Voice in Poetry** | **HT4 – Non-fiction: Disasters Across the Ages** | **HT5 - Diverse shorts** | **HT6 – A Midsummer Night’s Dream** |
| **Year 7** | **BROAD** | Core content, knowledge and skills | **Core content and Knowledge**  **Main curriculum**  The students will study extracts from detective fiction to develop knowledge of the genre’s conventions, before reading the text Sawbones. They will explore how characters and themes develop over a text as well as context surrounding historical medicine, The British Empire, race and identity in C18th London. They will know what thesis statements and what:how:why paragraphs are. They will learn how to write extended responses to texts.  Students will develop their narrative writing skills, creating, and crafting characters and settings. They will learn concepts such as characterisation, plot and setting. They will learn how to plan using Freytag’s pyramid, demonstrating understanding of a powerful trigger/inciting incident in detective fiction.  They will learn the importance and benefits of planning and redrafting work. | **Core content and Knowledge**  **Main curriculum**  The students will study a range of poems that celebrate different cultural backgrounds. They will focus on the following: identifying and analysing the effects of various poetic forms and techniques, as well as understanding contexts, themes and considering poets’ intentions. They will write thesis statements and what:how:why paragraphs to explore ideas in poems.  Students will emulate the style of various poets and create a poetry podcast, exploring one of the poems they have written. | **Core content and Knowledge**  **Main curriculum**  The students will explore viewpoints and perspectives in a range of different texts about disasters - both natural and human induced. They will focus on the following: non-fiction genre conventions, identifying the PAF/TAP of a variety of texts, inference skills, recognising bias, rhetorical devices and presentational and structural devices.  Students will develop their transactional writing skills, learning how to plan an effective non-fiction writing piece and use linguistic techniques effectively. They will learn different text types and how to develop an argument across their writing.  In groups, students will present a campaign combating climate change/other human induced disasters. | **Core content and Knowledge**  **Main curriculum**  Students will develop their reading skills by exploring the presentation of characters and themes in a range of short stories.  They will study fiction texts from a range of diverse cultures and make links between fictional characters and our current political climate.  They will revisit non-fiction writing from earlier in the year, writing texts that reflect diverse ideas. | **Core content and Knowledge**  **Main curriculum**  Student will know the conventions of Shakespeare’s comedies, exploring plot, comic archetypes and dramatic methods. Students will focus on how characters are presented, their relationships with one another and key themes such as the pastoral world, love, loyalty, illusion, order/disorder, power, gender and jealousy. They will learn about social and historical context and both contemporary and Shakespearean audience responses.  Students will also develop their creative writing and directorial skills. They will write monologues in character and evaluate how to effectively present scenes on stage. They will present monologues, additional scenes and/or perform scenes from the play and write a commentary. |
| **Literacy lesson**  Students will consolidate their knowledge of parts of speech, such as verbs, nouns, determiners (articles), adjectives, adverbs and prepositions, as well as subject-verb agreement and tense.  Terminology should be taught in context with topics linked to the theme of the main unit. | **Literacy lesson**  Students will develop their knowledge of the elements of a sentence such as clauses and phrases; co-ordinating and subordinating conjunctions; simple, compound and complex sentences; syntax and sentence purposes.  Terminology should be taught in context with topics linked to the theme of the main unit. | | **Literacy lesson**  Students will develop their knowledge of how to build sentences through the use of techniques such as listing, brackets, commas, hyphens, dashes, speech punctuation and apostrophes.  Terminology should be taught in context with topics linked to the theme of the main unit. | |
| **Skills**   * summarise key events in a story * explain the differences between a character and purposeful characterisation * know definitions of protagonists and antagonists * trace the development of key themes through a text, exploring beginnings, middles, endings and foreshadowing * comment on character arcs * annotate key quotations to show understanding of meaning * identify and explain how methods are used to create meanings and effects * apply Freytag’s pyramid to a short story, a chapter in a novel and a novel as a whole * apply Freytag’s pyramid to their own planning and writing * plan effectively, proofread, edit and redraft their own work * vary sentence openings, lengths and types * apply TiPToP to paragraphing * show, don’t tell writing strategies * demonstrate the effective use of verbs, nouns, determiners (articles), adjectives, adverbs and prepositions, as well as subject-verb agreement and tense in their writing | **Skills**   * summarise the key ideas in a poem * comment on how poet’s present their cultures in their poetry * know a range of poetic techniques * identify and comment on the poet’s use of methods top create meanings and effects * comment on the structure of a poem * recognise a poet’s stylistic choices and how this creates their voice * plan a poem of their own, ensuring it has a beginning, middle and end * emulate a poet’s style in their own writing * explain how their writing emulates a chosen poet’s style * effectively apply the use of clauses and phrases; co-ordinating and subordinating conjunctions; simple, compound and complex sentences; syntax and sentence purposes in their writing. | **Skills**   * make a range of inferences when reading a text * identify precise, relevant key quotes in extracts * explore the impact of a writer’s language and structural choices * write concise 10 mark language reading responses to extracts (EDUQAS style) * deconstruct a writing question to identify the purpose, text type and audience * plan according to the text, audience and purpose of a question * write effective topic sentences that are relevant to the task * construct a clear and relevant argument across a text * effectively apply the use of clauses and phrases; co-ordinating and subordinating conjunctions; simple, compound and complex sentences; syntax and sentence purposes in their writing. | **Skills**   * Summarise key ideas in a text * Explain how texts reflect diverse ideas * Deconstruct essay questions * Plan responses to essay questions, including a thesis and at least 2 key what:how:why paragraphs * Practise writing to time * Plan, craft and redraft non-fiction writing of their own * vary sentence openings, lengths and types * apply TiPToP to paragraphing * Demonstrate the ability to build sentences through the use of techniques such as listing, brackets, commas, hyphens, dashes, speech punctuation and apostrophes. | **Skills**   * Read Shakespeare out loud, demonstrating understanding of his verse * Evaluate the use of iambic pentameter * Trace the complex relationships between the four lovers in the play * Annotate key extracts from the play * Identify precise, relevant quotes from different places in an extract * Use language effectively and creatively * Demonstrate the ability to build sentences through the use of techniques such as listing, brackets, commas, hyphens, dashes, speech punctuation and apostrophes. |
| Ways the Year 7 curriculum goes beyond the national curriculum, including extra-curricular opportunities | The students will have the opportunity to enter poetry and creative writing competitions as well as join the fortnightly KS3 Creative Writing club.  They will also have the opportunity to enter the Cultural Diversity Research project as well as the Triathlon Reading Race. | | | | |
| **COHERENT** | Prior knowledge required to access this unit | The unit will consolidate and build on the reading and writing skills learnt in the KS2 curriculum. | H1&2 Genre studies | None | H1&2 Genre studies | None |
| Assessment | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character profiles * Planning creative writing * Spelling tests * Explaining how their writing reflects elements of the detective genre * Diary entries * Letters in character   **Formal assessment (reading):**  A literature essay exploring a character or theme in the novel.  **Duration**: 50 minutes  ***Example title:***  How does Catherine Johnson present ideas about belonging in **Sawbones**?    Students will be given an extract from the text to write about. They will be expected write 2 or 3 what:how:why paragraphs in response. | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Concept maps * Poetry terms tests * Planning a poem * Explaining how they have emulated other writers   **No formal assessment** | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Concept maps * Poetry terms tests * Planning a poem   **Formal assessment (writing):**   A non-fiction piece of writing explaining their view on a topic.  **Duration**: 45 minutes  ***Example title:***  *Write an article to go on your school website, explaining ways that your year group can fight against climate change.*  Students will be expected write a text of at least 5 paragraphs with an introduction, conclusion and three ideas in the middle. | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Concept maps   **EOY formal assessment (reading and writing):**  A literature exploring an idea in a diverse text.  **Duration**: 50 minutes  A non-fiction piece of writing explaining their view on a topic.  **Duration:** 45 minutes  ***Example tasks:***  *How does the writer explore ideas about rejection in ‘May Malone’?*  Students will be given an extract from the text to write about. They will be expected to write a thesis statement and 2 or 3 what:how:why paragraphs in response.  *Write an article for your peer group explaining what (short story/poem tbc) has taught you about how we should live in our world.*  Students will be expected write a text of at least 5 paragraphs with an introduction, conclusion and three ideas in the middle. | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Concept maps * Performing an original monologue or a short scene from the play   **No formal assessment** |
| **EMPOWERING** | Key vocabulary | Deduction, motive, culprit, inhumane, empathy, desensitised, whodunnit, suspense, moral, immoral, cadaver, discrimination, ethnicity, class, privilege, inquisitive | Colonialism, immigration, perspective, discrimination, diaspora | Culpability, environmental, empathy, sympathy, sustainability, mitigation, detrimental, displacement, refugees | Identity, diversity, tolerance, justice, democracy, equality, power, exclusion, bias | Patriarchy, pastoral, unrequited, chaotic, dignity |
| Opportunities to engage with different cultures/perspectives/voices | Students will develop their understanding of marginalised characters in a variety of texts. **Sawbones** is from the perspective of a mixed race 16-year-old boy in Victorian England and deals with racism and class. **Diverse Shorts** includes ideas around tolerance, identity, community and justice through its exploration of race, immigration, homelessness and disability. The Identity and Voice unit includes poets from different cultures. | | | | |
| Relevance to real world and careers | HISTORIAN: Impact of social/historical context on work of a writer.  HISTORIAN, LINGUIST, TEACHER: All jobs that require communication and adapting it to suit purpose.  MANAGEMENT, DIRECTORIAL ROLES: Working/leading part of a team, listening to other people’s views and using them to inform your actions/ideas.  LIBRARIAN, EDITOR, PUBLISHER, JOURNALIST: Explore and review novels and articulate opinions. | | | | |
| **CHALLENGING** | Super curricular recommendations | BBC teach: 18th Century Medicine – video resource to support the teaching of Sawbones. <https://www.bbc.co.uk/teach/class-clips-video/articles/zkdfbdm> Images of lecture theatre to support teaching of Sawbones. <https://loyalist.lib.unb.ca/atlantic-loyalist-connections/information-information-less-era-being-medical-student-eighteenth>The Dark Lady by Akala – a novel that explores race and class in Shakespearean EnglandThe BBC Young Writers’ Award The Day website for topical articles <https://theday.co.uk/> | | | | |

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|  | | | **Autumn** | **Spring** | | **Summer** | |
| **HT1 & HT2 – Genre studies: dystopian fiction** | **HT3 Mastering Rhetoric** | **HT4 + 5: Female writers – poetry and short stories anthology** | | **HT6 - Romeo and Juliet** |
| **Year 8** | **BROAD** | Core content, knowledge and skills | **Core content and Knowledge**  **Main curriculum**  The students will study extracts from dystopian fiction to develop knowledge of the genre conventions, before **reading a springboard text in full**. Suggested texts are: The Giver, The Hunger Games, The Maze Runner, 1984. Texts need to be dystopian and age appropriate.  Students will build on their genre studies from Year 7, exploring how social and political contexts affect narratives and characterisation. They will explore ideas common to dystopian texts and what they reveal about societal issues. They will explore the author’s intent and how they subtly include this in their writing. They will develop their knowledge of genre conventions, characterisation, in particular ideas about ‘the hero’, setting, themes, tension, foreshadowing and analogies.  Students will build on their skills from year 7, developing their creative writing skills, producing characters with a strong voice and making use of foreshadowing in their work. They will explore the importance of a character’s motivation and how this drives plot. They will demonstrate the importance of an effective exposition and the importance of withholding information for effect. They will develop their ability to plan using Freytag’s pyramid.  They will learn the importance and benefits of redrafting work. | **Core content and Knowledge**  **Main curriculum**  Students will learn about Aristotle and the history of rhetoric. There will be a critical and evaluative study of the use of rhetoric by some of the most famous rhetorical speakers in history. Students will develop understanding of the history of rhetoric and the role it has played in motivating audiences, challenging injustices and affecting change. There will be a focus on bias, debate, the Aristotelian triad (Ethos, Logos, Pathos) and performance skills.  Students will develop their persuasive writing skills, emulating different writers and their use of logos, pathos and ethos.  Students will write and perform a persuasive speech, leading to Balloon Debate Finals in the Performance Hall. | **Core content and Knowledge**  **Main curriculum**  This unit develops students’ knowledge and experience of different styles and techniques in poetry and asks them to consider what poets teach us about societies and human experience, from a female perspective. Students will study poetry mainly by Imtiaz Dharker. There will be a focus on developing understanding of poetic forms and techniques, and how contexts inspire subject matter.  Students will study EMC Literary Shorts and develop their understanding and appreciation of different styles, structures and authorial methods. They will consider what the stories reveal about human experience in terms of equality, diversity, morality, justice, identity and personal growth. Students will hone their writing skills and write creatively about some of the experiences that have shaped them*.*  Suggested poems are:  ‘A Century Later’ by Imtiaz Dharker  ‘Blessing’ by Imtiaz Dharker  ‘The Right Word’ by Imtiaz Dharker  ‘In Wales, Wanting to be Italian’ by Imtiaz Dharker  ‘Minority’ by Imtiaz Dharker  ‘This Room’ by Imtiaz Dharker  ‘Caged Bird’ by Maya Angelou  ‘Woman Work’ by Maya Angelou  ‘I’m Nobody! Who are you?’ by Emily Dickenson  ‘Presents from My Aunts in Pakistan’ by Moniza Alvi  ‘Hurricane Hits England’ by Grace Nichols    Suggested stories are:  A Cup of Tea by Katherine Mansfield  The Flowers by Alice Walker  I Used to Live Here Once by Jean Rhys  The Third Floor Bedroom by Kate DiCamillo  Happily Ever After by Barbara Bleiman | | **Core content and Knowledge**  **Main curriculum**  Students will develop understanding of the plot and character arcs, as well as exploring tragic conventions, archetypes, foils and dramatic methods. They will focus on how a character or theme is presented across the play and Shakespeare’s possible intentions. They will explore the impact of the play’s contexts on the plot.  Students will also develop their creative writing and directorial skills. They will write monologues in character and evaluate how to effectively present scenes on stage. They will present monologues, additional scenes and/or perform scenes from the play and write a commentary. |
| **Literacy lesson**  Students will be working towards mastery of the terms learnt during the previous year, plus developing their knowledge of the following: comparative and superlative adverbs and adjectives, types of nouns, determiners (demonstratives) and indirect/tag questions.  Terminology should be taught in context with topics linked to the theme of the main unit. | **Literacy lesson**  Students will be working towards mastery of the terms learnt during the previous year, plus developing their knowledge of the following: compound-complex sentences, conditional sentences, noun appositive phrases, conjunctive adverbs, semicolons and colons.  Students will also have the opportunity to practise 10 mark language style reading responses  Terminology should be taught in context with topics linked to the theme of the main unit. | | | **Literacy lesson**  Students will be working towards mastery of the terms learnt during the previous year, plus developing their knowledge of the following: connections between sentences, topic sentences, polysyndetic and asyndetic listing and anaphora.  Terminology should be taught in context with topics linked to the theme of the main unit. |
| **Skills**   * summarise key events in a story * explain how texts reflect dystopian elements * explain how the dystopian genre is related to current and historical political climates * trace the development of key themes and characters through a text * explain how character arcs are influenced by key dystopian elements * annotate and analyse key quotations to show multiple layers of meaning * identify, explain, analyse and evaluate how linguistic and structural methods are used to create meanings and effects * apply Freytag’s pyramid to a chapter in a novel and a novel as a whole * apply Freytag’s pyramid to their own writing * apply TiPToP to paragraphing * create a character that has a clear motivation, which then drives the plot. * use language purposefully to create meaning * use a range of cohesive devices to develop structure within paragraphs * plan effectively, proofread, edit and redraft their own work * demonstrate/evaluate the effective use of comparative and superlative adverbs and adjectives, types of nouns, determiners (demonstratives) and indirect/tag questions. | **Skills**   * Summarise key ideas in example extracts * Identify an range of rhetorical devices in texts * Explain how rhetoric has been used in other texts * Deconstruct essay questions * Respond to texts with 10 mark language style answers * Practise writing to time * Plan, craft and redraft non-fiction writing of their own * Use a range of rhetorical devices in their writing * Use language and structure to create meaning * Demonstrate/evaluate the effective use of compound-complex sentences, conditional sentences, noun appositive phrases, conjunctive adverbs, semicolons and colons. | **Skills**   * summarise the key ideas in short stories and poems * comment on how gender and other characteristic influence texts * apply a range of literary poetic techniques * identify and comment on writer’s use of methods to create multiple meanings and effects * comment on the structure of short stories, using Freytag’s pyramid and the beginning, middle and end of poems * recognise a writer’s stylistic choices and how this creates their voice * respond to texts using thesis statements and 3 what:how:why statements * plan a poem of their own, ensuring it has a beginning, middle and end * emulate a writer’s style in their own writing * compare ideas in poems * use a range of language devices purposefully to create meanings and impact the reader * use a range of cohesive devices to develop ideas between and within paragraphs * demonstrate/evaluate the effective use of compound-complex sentences, conditional sentences, noun appositive phrases, conjunctive adverbs, semicolons and colons. | | **Skills**   * Read Shakespeare out loud, demonstrating understanding of his verse * Evaluate the use of iambic pentameter * Trace the complex relationships between the four lovers in the play * Annotate key extracts from the play * Identify precise, relevant quotes from different places in an extract * Explain key concepts, such as conflict, loyalty and revenge, parent/child relationships, and how they shape the play and characters * Evaluate how key contextual factors affect the plot * Evaluate how foreshadowing and dramatic irony are used effectively * to embody character and perform an original monologue or short scene * Demonstrate/evaluate the effective use of connections between sentences, topic sentences, polysyndetic and asyndetic listing and anaphora. |
| Ways the Year 8 curriculum goes beyond the national curriculum, including extra-curricular opportunities | All students will take part in the initial rounds of the balloon debate public speaking competition with finals taking place in the performance hall at the end of the year for the finalists. Students will also be able to join the fortnightly KS3 Creative Writing club. They will also have the opportunity to enter the Cultural Diversity Research project as well as the Triathlon Reading Race. | | | | |
| **COHERENT** | Prior knowledge required to access this unit | Y7 H1&2 Genre studies | Y7 HT4 Non-fiction Disasters unit | Y7 H1&2 Genre studies  Y8 H1&2 Genre studies | | Yr 7 A Midsummer Night’s Dream |
| Assessment | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character profiles * Spelling tests * Concept maps * Planning creative writing using the stages of Freytag’s pyramid * Writing a backstory * Explaining how their writing reflects elements of the dystopian genre   **Formal assessment (reading):**  A literature essay exploring a theme or character in the novel.  **Duration**: 50 minutes  ***Example title:***  How does the writer explore ideas about power in The Giver?    Students will be given an extract from the text to write about and will be expected write a thesis statement and 3 what:how:why paragraphs in response. The more able may be able to make relevant links to other moments in the text. | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character profiles * Spelling tests * Language style 10 mark responses * Planning transactional writing     **Formal assessment (writing):**  **A transactional writing piece**    Students will be given a prompt to write about  **Duration**: 45 minutes  Students will be encouraged to produce a full text, with an introduction, at least 3 developed ideas in the middle and a conclusion. | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character profiles * Planning creative writing * Spelling tests * Terminology tests * Recalling elements of short stories   **EOY formal assessment (reading and writing) in HT5:**  A literature essay exploring a theme or character (tbd) in a short story.  **Duration**: 50 minutes  A narrative linked to the unit studied.  **Duration**: 45 minutes    **Example title:**  How does the writer use place to explore ideas about memory and belonging in ‘I Used to Liver Here Once’?  Students will be given an extract from the text to write about and will be expected write a thesis statement and 3 what:how:why paragraphs in response.  A story from a female perspective, exploring how gender and other issues affect the character’s life.  Students will be expected to produce a full text, with an introduction, at least 3 developed ideas in the middle and a conclusion. | | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character arc concept maps * Drama performances * Planning creative writing * Terminology tests * Recalling elements of drama   **No formal assessment** |
| **EMPOWERING** | Key vocabulary | Dehumanisation, oppression, suppression, conformity, rebellion, propaganda, utopia, dystopia, surveillance, apathy, indoctrination, subservience | Equality, feminism, equity, logos, pathos, ethos | Freedom, power, gender, discrimination, rights, patriarchy, place, belonging, identity, exclusion, xenophobia, perspective, conflict, marginalisation, diaspora, intersectionality, empowerment | | Tragedy, patriarchy, nobility, contrasts, foils, masculinity, femininity, loyalty, reputation, dominance, submission |
| Opportunities to engage with different cultures/perspectives/voices | Students will study a range of female authors and poets, exploring intersectionality of gender with class and race. They will look at ideas around immigration and marginalisation and write from the perspective of a female character in their own writing. In Romeo and Juliet, they will explore Juliet’s conflicts in a patriarchal society. As part of the rhetoric unit, they will explore works by contemporary female activists such as Malala Yousafzai, Emma Watson and Greta Thunberg. | | | | |
| Relevance to real world and careers | WRITER: Experience writing from different perspectives and experiences.  SOCIOLOGIST, LIBRARIAN, MUSEUM CURATOR: Jobs that require understanding of texts and how society impacted them.  WRITER, ARTIST, PERFORMER, DIRECTOR, TEACHER: Telling others engaging stories and using language for effect.  MANAGEMENT, DIRECTORIAL ROLES: Working/leading part of a team, listening to other peoples views and using them to inform your actions/ideas.  EDITOR: Ability to support others and self through development of work. | | | | |
| **CHALLENGING** | Super curricular recommendations | An in-depth online article examining Aristotle’s life and influence - <https://www.britannica.com/question/What-did-Aristotle-do> The BBC Young Writers’ Award The Day website for topical articles <https://theday.co.uk/> | | | | |

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|  | | | **Autumn** | **Spring** | | **Summer** |
| **HT1 & HT2 Genre Studies: Victorian gothic fiction** | **HT3 - Poetry**  **Power and Conflict or Love and Relationships** | **HT4 - Comedy - Ancient and Modern** | **HT5 and 6 Modern Drama** |
| **Year 9** | **BROAD** | Core content, knowledge and skills | **Core content and Knowledge**  **Main curriculum**  Students will develop understanding of gothic conventions through the study of a range of extracts and a springboard text in its entirety. Suggested texts are Frankenstein, Dracula, The Woman in White, The Turn of the Screw.  They will study a range of gothic conventions such as a dark setting, romance, supernatural forces, emotional extremes, anti-hero, female victims, visions and fear, nightmares, madness, gloomy weather, prophecies and curses. They will explore links between gothic texts and human psychology.  There will be a focus on plot, characterisation, setting, mood, tension, foreshadowing and themes. In particular, they will explore the importance of setting in gothic fiction and how this reflects a character’s mental state. They will use language devices and paragraphing in imaginative and creative ways.  Students will revise the conventions of story openings and write openings of their own, reflecting their knowledge of gothic conventions. | **Core content and Knowledge**  **Main curriculum**  Students will explore a diverse range of challenging poems dealing with themes of power and conflict and develop their understanding of propaganda and the role of literature in war. Top sets will also explore the presentation of war across different mediums, including drama (Journey’s End) and non-fiction texts (e.g. Wilfred Owen’s letters and propaganda).  OR  Students will develop the ability to analyse and evaluate key ideas related to love and relationships, looking at romantic love and unrequited love.  They will compare how poets convey their attitudes and values to their audiences, consider how literature allows for multiple perspectives and interpretations and develop an appropriate academic register.  Students will produce creative writing inspired by the themes in the poems they study, as poetry or narrative writing. | **Core content and Knowledge**  **Main curriculum**  Students will study comedy from Ancient Greek satire and Chaucer to present day sitcoms and stand up. They will develop their understanding of Roman Satire, early modern comedy, neoclassicism, mock-heroic satire and Victorian comedy.  They will explore stock characters, analyse various comic techniques and consider humour’s role in society, while honing students’ critical thinking and performance skills.  Students will develop their non-fiction skills, covering a range of text types such as articles, speeches, reviews and guides.  Oracy tasks will include a group discussion or presentation analysing the comic features of a chosen text. | **Core content and Knowledge**  **Main curriculum**  Students will study either The Crucible, All My Sons, Journey’s End or Curious Incident of the Dog in the Nighttime.  They will explore characters, themes, dramatic methods and contexts, engaging in thought-provoking discussions about the human experience, the complexities of relationships, and ethical dilemmas.  Students will also develop their creative writing and directorial skills. They will write monologues in character and evaluate how to effectively present scenes on stage. They will present monologues, additional scenes and/or perform scenes from the play and write a commentary. |
| **Literacy lesson**  Students will be working towards mastery of the terms learnt in the previous years, plus developing their knowledge of the following: direct objects, dialects, idiolects and participles. Stretch and challenge: epiphora  The unit will also offer students the opportunity to practise the skills needed to answer the 5 and 10 mark Language questions for Component 1.  Terminology should be taught in context with topics linked to the theme of the main unit. | **Literacy Lesson**  Students will be working towards mastery of the terms learnt in the previous years, plus developing their knowledge of the following: interjections, passive and active voice and syllables.  Terminology should be taught in context with topics linked to the theme of the main unit. | | **Literacy lesson**  Students will consolidate their knowledge of the terms studied throughout the KS3 course. They will also develop knowledge of spoken language terminology.  Terminology should be taught in context with topics linked to the theme of the main unit. |
| **Skills**   * explain the relevance of key extracts * explain how texts reflect gothic elements * explain how gothic texts is related to human psychology * trace the development of key themes and characters through a text * explain how the setting reflects a character’s mindset * evaluate how character arcs are influenced by key gothic elements * annotate and analyse key quotations to show multiple layers of meaning * synthesis key ideas and evidence from different places in a text * identify, explain, analyse and evaluate how methods are used to create meanings and effects * apply Freytag’s pyramid to a chapter in a novel and a novel as a whole * apply Freytag’s pyramid to their own writing * use a range of language devices creatively and effectively to hook a reader in * apply TiPToP to paragraphing creatively * use a variety of structural devices to develop paragraphs internally * create a character that reflects key elements from the gothic genre. * plan effectively, proofread, edit and redraft their own work * demonstrate the purposeful use of a range of concepts studied in their literacy lessons, including purposeful use of direct objects, dialects, idiolects and participles. Stretch and challenge: epiphora | **Skills**   * identify, evaluate and key ideas in poems * view poems within their contexts * summarise the key ideas in short stories and poems * comment on how gender and other characteristic influence texts * apply a range of literary poetic techniques * identify and comment on writer’s use of methods to create multiple meanings and effects * comment on, and compare, the structure in poems * analyse and evaluate a writer’s stylistic choices * respond to texts using thesis statements and 3 what:how:why statements * plan a poem of their own, ensuring it has a beginning, middle and end * demonstrate the use of a range of methods from their literacy lessons as well as creative use of interjections, passive and active voice and syllables | **Skills**   * summarise key ideas in a text * explain how texts reflect the comedy genre * explain how the comedy genre is related to historical political climates * evaluate the structure of texts * annotate and analyse key quotations to show multiple layers of meaning * identify, explain, analyse and evaluate how methods are used to create meanings and effects * use features of a range of text types in their writing * use a range of cohesive devices within and between paragraphs * use a range of linguistic devices in their writing * demonstrate the use of a range of methods from their literacy lessons as well as creative use of interjections, passive and active voice and syllables | **Skills**   * Read sections of the play out loud, demonstrating understanding of the writer’s choices * Evaluate the use of staging * Trace the complex relationships between characters in the play * Annotate key extracts from the play * Identify precise, relevant quotes from different places in an extract * Explain key concepts such as conflict, loyalty and revenge shape the play and characters * Evaluate how key contextual factors affect the plot * use a range of linguistic and structural methods effectively in their writing * embody a character and perform an original monologue or short scene * Demonstrate/evaluate the effective use of connections between sentences, topic sentences, polysyndetic and asyndetic listing and anaphora. |
| Ways the Year 9 curriculum goes beyond the national curriculum, including extra-curricular opportunities | Students will also be able to join the fortnightly KS3 Creative Writing club. They will also have the opportunity to enter the Cultural Diversity Research project as well as the Triathlon Reading Race. | | | |
| **COHERENT** | Prior knowledge required to access this unit | Y7 and 8 Genre studies | Y7 and 8 poetry |  | Y7 and 8 drama |
| Assessment | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character profiles * Spelling tests * Concept maps * Planning creative writing using Freytag’s pyramid   **Formal assessment (reading):**  A literature essay exploring a theme or character in the novel.  **Duration**: 50 minutes  ***Example title:***  How does the writer create a sense of horror in this extract and elsewhere in the novel?    Students will be given an extract from the text to write about and will be expected write a thesis statement and 3 what:how:why paragraphs in response. The more able may be able to make relevant links to other moments in the text. | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character profiles * Spelling tests * Concept maps * Planning creative writing – narrative/poetry   **No formal assessment** | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character profiles * Spelling tests * Concept maps * Planning non-fiction writing * Group discussions   **Formal assessment (writing):**  **A transactional writing piece**    Students will be given a prompt to write about.  **Duration**: 45 minutes  **Example task:**  Write an artless for the school website exploring the ways comedy impacts society.  Students will be expected to produce a full text, with an introduction, at least 3 developed ideas in the middle and a conclusion. | * Do now starter activities * Retrieval quizzes * Brain dumps * Give me five * Numbered success criteria * Four corners * Think/write-pair-share * Self/peer/teacher assessment * Plenaries * Tiered questioning * Show me questions/hinge questions to check understanding * MCQs * What/how/why paragraphs * Character arc concept maps * Drama performances * Planning creative writing * Terminology tests * Recalling elements of drama * Demonstrating knowledge of script writing   **EOY formal assessment (reading and writing):**   A literature essay exploring a theme or character in the play being studied.  **Duration**: 50 minutes  **A transactional writing piece**   Students will be given a prompt to write about. **Duration**: 45 minutes  ***Example tasks:***  How does the writer create a tension in this extract and elsewhere in the play?  Students will be expected to produce a full text, with an introduction, at least 3 developed ideas in the middle and a conclusion.    Write a letter to your head of year explaining how to strengthen the sense of community in your school.  Students will be expected to produce a full text, with an introduction, at least 3 developed ideas in the middle and a conclusion. |
| **EMPOWERING** | Key vocabulary | Macabre, Eerie, Sinister, Haunting, Melancholy, Morose, Desolate, Enigmatic, Ominous, Mysterious, cryptic, grotesque, isolation, fragile | Patriotism, subjugation, foreboding, devastation, liberty, autonomy, desensitisation  Devotion, envy, jealousy, platonic, familial, unrequited | Burlesque**, Caricature, farce, parody, realistic, intrigue** | Monologue, antihero, protagonist, antagonist, catalyst, catharsis |
| Opportunities to engage with different cultures/perspectives/voices | During the study of modern drama, students will explore a diverse text which could be based gender, race or disability, based on the text chosen. | | | |
| Relevance to real world and careers | WRITER: Experience writing from different perspectives and experiences.  HISTORIAN: Impact of social/historical context on work of a writer.  ACTOR, DIRECTOR, TV PRESENTER: Learning how body language and tone/pace/volume of voice communicate meaning.  Students look closely at a play and analyse its performative elements - ACTOR /DIRECTOR/ other THEATRICAL ROLES | | | |
| **CHALLENGING** | Super curricular recommendations | The BBC Young Writers’ Award  The Day website for topical articles <https://theday.co.uk/>   Gothic art: **The Lady of Shalott, John William Waterhouse (1888), Whitby Harbour by Moonlight, John Atkinson Grimshaw (1870), The Nightmare, Henry Fuseli (1781)**  **Gothic poetry and verse -** <https://www.scottishpoetrylibrary.org.uk/tag/gothic/> | | | |