Curriculum Knowledge Map 2024-25

Year 7	AUTUMN	
TOPICS	SHORT STORIES	NOVEL – ANIMAL FARM
Declarative *What should they know?*	• How the concept of transformation is presented across a range of different short stories, including both literal and metaphorical journeys that people go on to explore their own identity and culture. • A range of linguistic and structural techniques.	• How George Orwell's background and the time in which Animal farm was written and set has brought meaning to what is written and the role these contextual factors play in understanding Orwell's intention. • How writers use a range of linguistic and structural techniques to give information about characters, setting and plot.
Procedural *What should they be able to do?*	**Primary focus: Creative Writing** • Use a range of linguistic and structural techniques when writing fiction including plot/story idea, story mountain, show not tell, sensory detail, expanding noun phrases, varying sentence openers, basic techniques such as similes, metaphors and personification. **Secondary focus: Analysis** • Find a range of linguistic and structural techniques in fiction texts and use their inference skills to comment on the impact. This skill will also focus on selecting relevant evidence to support their ideas connotations of power words in quotes and thinking about writers' choices of words rather than feature spotting, inference training, what language makes students think/feel, basic surface level comparison (simple similarities and differences) and having a reaction to texts and considering the overall message of the text.	**Primary focus: Analysis** • Find a range of linguistic and structural techniques in fiction texts and use their inference skills to comment on the impact. This skill will also focus on selecting relevant evidence to support their ideas connotations of power words in quotes and thinking about writers' choices of words rather than feature spotting, inference training, what language makes students think/feel, basic surface level comparison (simple similarities and differences) and having a reaction to texts and considering the overall message of the text. • Comment on Orwell's experiences and influences as part of their analysis of a text and explore their intent. **Secondary focus: Creative Writing** • Find a range of structural techniques and comment on the effect of them within a text. This will include developing confidence specifically with the show not tell method and use of basic techniques such as similes, metaphors and personification.
Disciplinary Literacy *(Tier 3 Vocab)*	**Transformation, agency, protagonist, heritage, empathy, mythology, metamorphosis, belonging, narrative voice, identity.**	**Hierarchy, allegory, manipulation, revolution, propaganda, context, intention, interpretation, communism, dictatorship.**
Grammar	**The MAIN STRANDS covered this term are:** • **INTRODUCING CLAUSES** • **SENTENCE DEMARCATION** *For more specific information about weekly grammar foci, see Grammar Progression Map.*	**The MAIN STRANDS covered this term are:** • **INTRODUCING CLAUSES** • **SENTENCE DEMARCATION** *For more specific information about weekly grammar foci, see Grammar Progression Map.*
Assessment	1. A whole class teacher assessed piece of creative writing. 2. A teacher assessed piece of creative writing. 3. A peer assessed oracy assessment.	4. A teacher assessed piece of analysis on the novel. 5. A whole class teacher assessed piece of analysis on the novel. 6. A peer assessed piece of creative writing.
Diversity	The collection of short stories has been carefully curated to ensure a mixture of voices and representations. Themes such as embracing heritage, culture, coming-of-age, family relationships and personal growth all feature from a range of different voices and experiences, including some classic texts taken from the literary canon.	Looking at how the key themes and concepts, such as power, dictatorship and teamwork transcend into societies and cultures.

Curriculum Knowledge Map 2024-25

SUCCESSFUL CREATIVE HAPPY

Year 7	SPRING	
TOPICS	UNLOCKING SECRETS	IDENTITY POETRY
Declarative *What should they know?*	• A range of linguistic and structural techniques used in non-fiction writing, such as rhetorical questions, direct address, statistics, and the use of case studies. • The concept of media bias; how it used and how the public respond to it. • The concept of conspiracy, how conspiracy theories are presented in the media and how they spread. • How society consumes media and the personal responsibility writers have when reporting to the public.	• To explore ideas surrounding our identity, personal growth, culture, and heritage and how writers use their poetic craft to convey ideas about their experiences. • How poets use linguistic devices for meaning, including repetition, metaphors, and personification. • How poets use form and structure for meaning, including use of enjambment and rhyme schemes. • How a poet's background can add meaning to the messages in their poetry.
Procedural *What should they be able to do?*	Primary focus: Discursive Writing • Use a range of linguistic and structural techniques when writing non-fiction. This will include learning to have an opinion, to justify opinions using case studies, statistics and expert opinion, developing strong openings, using synonyms for emotion and basic techniques such as rhetorical questions, direct address and repetition. Secondary focus: Analysis • Find a range of linguistic and structural techniques in non-fiction texts and use their inference skills to comment on how these presenter the writer's attitudes and intentions.	Primary focus: Analysis • Find a range of linguistic and structural techniques in poetry and use their inference skills to comment on the impact. This skill will also focus on selecting relevant evidence to support their ideas connotations of power words in quotes and thinking about writers' choices of words rather than feature spotting, inference training, what language makes students think/feel, basic surface level comparison (simple similarities and differences) and having a reaction to texts and considering the overall message of the text. Secondary focus: Creative Writing • Use a range of linguistic and structural techniques when writing fiction including using synonyms, sensory detail and developing the mood of a piece and using vocabulary to reflect this.
Disciplinary Literacy *(Tier 3 Vocab)*	Reliable, discern, verify, influence, bias, scrutinise, perplexed, conspiracy, misinformation, sensationalism.	Metre, enjambment, tone, resilience, conquer, stanza, speaker, oppression, turmoil, carpe diem.
Grammar	The MAIN STRANDS are: • PARAGRAPHING • APOSTROPHES *For more specific information about weekly grammar foci, see Grammar Progression Map.*	The MAIN STRANDS are: • PARAGRAPHING • APOSTROPHES *For more specific information about weekly grammar foci, see Grammar Progression Map.*
Assessment	1. A peer assessed piece of discursive writing. 2. Progress Test – a teacher assessed piece of creative writing. 3. A peer assessed piece of analysis on one of the extracts studied.	4. A teacher assessed piece of analysis on one of the anthology poems. 5. A whole class teacher assessed piece of analysis on one of the anthology poems. 5. A peer assessed piece of creative writing.
Diversity	This scheme of work guides and directs students to be aware of the way the media can use stereotypes. It teaches them to look behind the headlines into the stereotypes portrayed and dig deeper into understanding the real story and challenge those stereotypes and assumptions, with a view to celebrating difference.	The anthology has been specifically designed to ensure students explore a variety of different voices and experiences within poetry. The themes cover ideas regarding identity, heritage and culture and features an opportunity for students to celebrate their own uniqueness.

Curriculum Knowledge Map 2024-25

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Year 7	SUMMER	
TOPICS	SHAKESPEAREAN VILLAINS	SHAKESPEAREAN VILLAINS CONTINUED & SOCIAL ACTION PROJECT
Declarative *What should they know?*	• An overview of Shakespearean life and values. • The plot of each play studied: Richard III, Macbeth, Othello, Romeo and Juliet. • The concept of villainy and the seven deadly sins. • The play form, including knowledge of stage directions, asides, and soliloquies.	• A range of linguistic and structural techniques used in non-fiction writing to persuade, specifically speeches and letters in campaigns. • How to write and deliver an effective speech. • The concepts of charity, citizenship, social action and social responsibility.
Procedural *What should they be able to do?*	Primary focus: Analysis • To explore how Shakespeare presents the character studied in each play as a villain by his word choices, actions and stage directions. Secondary focus: Creative Writing • Use a range of linguistic and structural techniques when writing fiction including revisiting the show not tell method, and plot/story ideas and developing the mood of a piece and using vocabulary to reflect this.	Primary focus: Discursive Writing • Use a range of linguistic and structural techniques when writing to persuade. This will include justifying opinions using case studies, statistics and expert opinion, and basic techniques such as rhetorical questions, direct address and repetition. Secondary focus: Analysis • To explore how Shakespeare presents the character studied in each play as a villain by his word choices, actions and stage directions.
Disciplinary Literacy *(Tier 3 Vocab)*	Ambition, justice, soliloquy, aside, foil, tragedy, tragic hero, villainous, pride, wrath.	Citizenship, social action, social responsibility, emotive, rhetoric, altruistic, cohesion, charitable, pioneer, influential.
Grammar	The MAIN STRANDS are: • TENSES (PAST, PRESENT and FUTURE) • CONSOLIDATING CLAUSES *For more specific information about weekly grammar foci, see Grammar Progression Map.*	The MAIN STRANDS are: • TENSES (PAST, PRESENT and FUTURE) • CONSOLIDATING CLAUSES *For more specific information about weekly grammar foci, see Grammar Progression Map.*
Assessment	1. A teacher assessed piece of analysis. 2. A peer assessed piece of creative writing.	3. A peer assessed piece of poetry analysis. 4. Progress Test on Shakespeare analysis (teacher assessed). 5. A peer assessed oracy piece (group project).
Diversity	This unit features an opportunity to explore damaging and harmful stereotypes surrounding disability and neurodivergence within literature. Physical disability was a commonly used trope when creating villains in literature and students will be invited to explore how we can challenge that and focus on the actions of the villains rather than the physical descriptions of them.	The social action campaigns designed by students will support charities we work with as a school which directly impact on our community, enabling us to be aware of local and national social issues and success stories. Students will learn about charities and social action projects founded by diverse role models, which will inspire and motivate them to make a positive difference to their community.