

Year 7 Curriculum

Term 1 Where It All Began		Term 2 What's Your Story?		Term 3 Using Your Voice	
<u>Big Question</u> How and why has the way that people tell stories changed throughout the ages?		<u>Big Question</u> How do writers construct different characters and compose compelling narratives?		<u>Big Question</u> How do writers and orators win the hearts and minds of their audiences?	
<u>Big Ideas</u> The influence of context on meaning and purpose.		<u>Big Ideas</u> Creating and maintaining characters. Tracking and using a narrative arc.		<u>Big Ideas</u> The power of language.	
<u>Umbrella Text</u> Beowulf		<u>Umbrella Text</u> Refugee Boy		<u>Umbrella Text</u> Julius Caesar	
Autumn 1: This half term, pupils will embed an understanding of the evolution of storytelling; the impact of historical stories on modern stories; the role of oracy in communicating with each other. Pupils will build confidence and interleave prior learning by exploring simple narrative forms which they study extensively in primary school. This unit allows pupils to begin to consider the evolution of communication which will be developed further in Autumn 2.	Autumn 2: Building on the chronology that was established in Autumn 1, pupils will study the evolution of language over time from origins in the ancient world to modern day usage including adaptations due to age, region and setting. This helps to develop building blocks to enable pupils to decode unfamiliar vocabulary as well as increasing the range of vocabulary that they can use. It also encourages pupils to consider the world around them and how language is varied according to a range of circumstances. This promotes them using a more formal register within their classes to help them in life outside of the classroom. Pupils will also study how autobiographies and biographies are used to communicate the experiences of others. Doing this at this stage allows pupils to start thinking about their own (and other peoples') voices which will be a core element of the Spring and Summer terms.	Spring 1: Continuing to look at the ideas of storytelling and voices from the Autumn term, this unit focuses on exploring experiences that either may not reflect pupils' own lives or that may allow some people to see aspects of their lives represented in a way which they have not experienced before. This unit allows pupils to study 'Refugee Boy' by Benjamin Zephaniah and consider the influences on the author himself in writing this story, considering how authors create characters to expose an audience to a world outside of their own and to spread messages. Pupils will continue to build on the creation and development of characters in Spring 2. They will also look at how other choose to express themselves and explore their identity through the written word, particularly poetry. Pupils will have an opportunity to do the same. This builds on their exploration of autobiography and biography from Autumn 2 and allows them to explore their identity in an informal and more creative manner.	Spring 2: Picking up on previous studies of storytelling, language and characterisation, this module allows them to combine these elements through considering and using narrative arc. They will also continue studying literature chronologically by looking at how Chaucer created characters and narratives with a moral message (considering how the purpose of stories varies beyond entertainment). Studying Chaucer also allows pupils to further reflect on the evolution of language. This unit allows pupils to combine knowledge from the previous half terms and primary by looking at narratives with a specific purpose. The exposure to English from another time allows preparation time and the building of strategies that can be applied to the study of Shakespeare in Summer 1.	Summer 1: Pupils will build on the studies of the evolution of English language and storytelling, as well as the factors influencing language (Autumn 2) by considering the contextual events that influenced William Shakespeare and the content of his works. Pupils will study William Shakespeare's Julius Caesar, using strategies built in previous terms to help them decode the language. They will track the development of the main characters as well as tracking relevant themes throughout the play. This will be supported by their studies of Ancient Rome in history and their studies of democracy in 'Learning for Life'. Studying the plot and key scenes of Julius Caesar allows pupils to extend their study of characterisation and how audiences are influenced as well as building a platform through which they can explore rhetoric and persuasive language in the final half term of the year.	Summer 2: Pupils will continue their studies of Julius Caesar focusing on the use of rhetoric in key speeches (linking back to Summer 1) and key themes in the play. They will then consider the purpose and place of rhetoric and how language needs to be adapted according to audience and for the explicit purpose of persuading. In this unit pupils will study the origins of rhetoric (linking back to studies in Autumn 2) and consider the evolution of rhetoric over time. They will learn key persuasive devices, conventions of a speech and analyse historical and modern orators and their use of language. They will then combine these elements to craft and deliver their own persuasive speech. This unit allows pupils to collate learning from the previous terms and use them to express themselves effectively. It also allows pupils to continue to build confidence in public speaking. This grounding serves them in Year 8 where they will explore characterisation through dramatic monologue.
Assessment - Weekly SPAG quiz - Writing: Character description of Medusa	Assessment - Weekly SPAG quiz - Speaking and Listening: Orally presenting an extract from their own autobiography End of Unit Assessment Booklet: Core knowledge check from HT1 and HT2. Reading: Annotating a previously seen extract from an autobiography. Retrieval and inference questions on extract. Writing: Write a section of their rehearsed autobiographical piece.	Assessment - Weekly SPAG quiz - Reading: Annotating an extract from 'Refugee Boy', considering how character emotions are created. Retrieval and inference questions on extract. - Speaking and Listening: Delivery of a poem exploring their own identity.	Assessment - Weekly SPAG quiz - End of Unit Assessment Booklet: Core knowledge check from current and previous term. Reading: Making inferences about characters from a range of short extracts. Writing: Re-write the opening of one of 'The Canterbury Tales', clearly communicating and constructing a chosen character.	Assessment - Weekly SPAG quiz Reading: Analysis of Julius Caesar extracts, responding with analytical paragraphs (point, evidence, analyse/inference)	Assessment - Weekly SPAG quiz - End of Unit Assessment Booklet: Core knowledge check from current and previous term. Reading: Analysis of extract from persuasive speech. Writing: Write a persuasive speech to peers about the government's proposal to change the school day from 8am – 5pm for students. - Speaking and Listening: Delivery of persuasive speech.
Grammar Focus: How Words Work The parts of speech: verbs, concrete and abstract nouns, articles, adjectives, prepositions, adverbs. Subject-verb agreement. Tenses.		Grammar Focus: Clear Sentences The elements of a sentence: main and subordinate clauses, coordinating and subordinating conjunctions. Simple, compound and complex sentences. Accurate use of capital letters, full stops and commas.		Grammar Focus: Coherent Texts Well-constructed paragraphs. Topic sentences, developed arguments, introductions and conclusions	

Year 8 Curriculum

Term 1 Revolution		Term 2 Horror		Term 3 You Either Laugh or You Cry	
<u>Big Question</u> How do writers use texts as a vehicle for change?		<u>Big Question</u> How does setting and context influence our perception of characters?		<u>Big Question</u> What emotions can writers evoke from their audience?	
<u>Big Ideas</u> The influence of context on meaning and purpose. How writers compose narratives and poems with specific authorial intent.		<u>Big Ideas</u> Establishing genre/following conventions. How writers elicit effects and influence a reader in prose and plays.		<u>Big Ideas</u> Considering how two opposing ideas are married together in terms of genre and character to mimic the human experience.	
<u>Umbrella Text</u> Oliver Twist		<u>Umbrella Text</u> The Woman in Black		<u>Umbrella Text</u> The Tempest	
Autumn 1: In this unit pupils will resume their study of literature through a rough chronology by considering the works of Charles Dickens, developing the idea of using your voice to express a view or influence change. Pupils will study the contextual influences from the Victorian era on both Dickens and the writers in the Romantic movement. Pupils will explore the experiences of the poorest in society at this time through a range of texts and will consider how poets from the Romantic period and beyond have explored the natural world. This unit allows pupils to understand how authors create characters (Oliver Twist) for an audience to empathise with (linking to studies of characterisation developed in Year 7) in order to inspire change which will continue to be a focus in Autumn 2 where we consider characters who inspire change in more modern literature and how change can be promoted in a real-world setting.	Autumn 2: Pupils will continue their extended study of Oliver Twist in this term but also continue to consider how writers inspire change. They will add to this studies of characters from a wider range of fiction and consider how a writer's presentation of characters in order to inspire change has developed over time (continuing their understanding of the evolution of storytelling from Year 7). They will then consider how change is brought about in a real-world setting allowing them to build on their study of rhetoric from Year 7. This unit serves to reinforce how writer communicate with audience for effect and how they use texts to spread big ideas. It reminds pupils that characters and texts are constructed for specific purposes before they turn to considering genre conventions.	Spring 1: As pupils have previously studied how text and characters have been constructed for meaning and effect, and how writers belonging to a specific movement (Romantic) approach specific subjects, this unit allows them to consider how texts are constructed to fit a specific genre and how this may appeal to audiences. They will also consider character archetypes that were initially introduced in Year 7. Pupils will study the Gothic genre (including links to Romanticism) through an extended study of 'The Woman in Black' and studies of extracts from other key gothic texts. They will explore the impact of narrative voice on the way a story is perceived and how this can create tension. In this period of study pupils will develop an understanding of the gothic genre overall and how tension is created before considering the genre of horror more widely in the next term and how conventions of different genres can overlap and evolve.	Spring 2: In this unit pupils will build on their study of the gothic genre and characterisation (Year 7) by considering works of horror and how writers explore "big ideas" in their texts such as the aspects that shape our character and the human condition. In this unit pupils will continue their extended study of 'The Woman in Black' but also study the play 'Frankenstein'. They will consider the idea of 'nature vs nurture' and apply this to the treatment and presentation of outsiders in horror texts. They will then revisit the components of Freytag's pyramid considering what makes an effective opening and how to build towards a 'big event'. They will be able to explore the conventions of play scripts and how writing these differs from traditional narratives. The study of genre and play script conventions allows for an easy transition into and greater engagement the ideas of tragedy and comedy which will be studied in the Summer term.	Summer 1: This half term allows pupils to explore the conventions of Shakespearean comedies. It builds on the idea of genre established in the Spring term as well as revisiting the ideas of satire and characterisation (from Year 7). During this unit pupils will explore the elements of Shakespearean comedy through a study of the play 'The Tempest' and other key comedic characters from Shakespeare's works. The knowledge developed here allows pupils to further their understanding of characterisation beyond the need to fit into specific genres or archetypes. It allows them to understand how Shakespeare in particular used humanity as a way to connect to his audience. Their understanding of comedy provides a clear contrast before they study the conventions of Shakespearean tragedy in the final half term.	Summer 2: In the final half term pupils will explore the conventions of Shakespearean tragedies (allowing them to contrast with their previous study of comedy) as well as consider the treatment of 'outsider' characters, particularly women, in-line with the studies in the previous terms. Throughout this unit pupils will consider the conventions of Shakespearean tragedies through extract and character studies. This study will include an understanding of 'The Taming of the Shrew' and how the character of Katherina is presented and how this may have been perceived at the time in contrast to now. This unit allows for a collation of prior learning as well as preparing pupils to study other genres and experiences different to their own which will build on the idea of considering how outside influences affect our identities, sense of morality and perspectives of the world.
Assessment - Weekly SPAG quiz - Writing: Written monologue - Speaking and Listening: Delivering monologue	Assessment - Weekly SPAG quiz End of Unit Assessment Booklet: Core knowledge check from HT1 and HT2. Reading: Annotating a previously seen non-fiction extract exploring how writers call for change. Writing: Write an article calling for change that will benefit the environment.	Assessment - Weekly SPAG quiz - Reading: Dracula extract analysis. (Retrieval and inference on character feelings)	Assessment - Weekly SPAG quiz - End of Unit Assessment Booklet: Core knowledge check from current and previous term. Reading: Annotation of a previously WIB extract focusing on how they make the reader feel on edge. Writing: Write the opening and middle of a gothic story. Speaking and Listening: Create a short playscript (in groups) between a character pair. To be performed in front of the class.	Assessment - Weekly SPAG quiz - Assessment Booklet: Core knowledge check from current and previous term. Reading: Analysis of Caliban extract Writing: Create a caricature of a given character to elicit a sense of humour.	Assessment - Weekly SPAG quiz - Speaking and Listening: Class debate: Is Katherina from 'The Taming of the Shrew' a tragic character or does she get her happy ending?
Grammar Focus: How Words Work Revision of previous year. Comparative and superlative adjectives, the apostrophe for possession and contraction.		Grammar Focus: Clear Sentences Revision of previous year. Compound-complex sentences, appositive nouns and phrases, conjunctive adverbs, semicolons in lists and between sentences.		Grammar Focus: Coherent Texts Revision of previous year. Connections between sentences, proofreading, drafting and rewriting.	

Year 9 Curriculum

Term 1 Different Worlds		Term 2 Different Experiences		Term 3 Power and Corruption	
<p align="center"><u>Big Question</u></p> <p align="center">How do writers immerse their readers into different worlds?</p>		<p align="center"><u>Big Question</u></p> <p align="center">How do our experiences shape our view of the world?</p>		<p align="center"><u>Big Question</u></p> <p align="center">Does the promise of power always corrupt?</p>	
<p align="center"><u>Big Ideas</u></p> <p align="center">Power. Setting. First person narrative.</p>		<p align="center"><u>Big Ideas</u></p> <p align="center">Tracking themes. How literature can open windows to other worlds/experiences.</p>		<p align="center"><u>Big Ideas</u></p> <p align="center">Power. Corruption. Human Nature.</p>	
<p align="center"><u>Umbrella Text</u></p> <p align="center">1984</p>		<p align="center"><u>Umbrella Text</u></p> <p align="center">The Curious Incident of the Dog in the Night-Time</p>		<p align="center"><u>Umbrella Text</u></p> <p align="center">Othello</p>	
<p align="center">Autumn 1:</p> <p>In this unit pupils will explore what is meant by culture and consider the cultures that they belong to. They will explore other cultures and works including poetry and extracts from novels which communicate not only different places but different experiences considering the messages writers were trying to communicate. They will then look at the world of travel writing and consider how to create an entertaining and informational guide to a place.</p> <p>Here, pupils not only revisit key concepts from previous years, but they will also be encouraged to think about experiences other than their own. Considering real-life 'other worlds' builds the platform needed to then immerse themselves in a completely new fictional world in Autumn 2.</p>	<p align="center">Autumn 2:</p> <p>Pupils will continue to look at 'other worlds' as covered in the previous half term, however, the focus will turn to fictional dystopian worlds.</p> <p>During this half term pupils will learn what it means to be in dystopian setting. They will consider the key conventions of dystopian fiction as well as contemplating moral ideas about power, control, corruption and acting for 'the greater good', focusing on the novel '1984' as well as other extracts from dystopian texts They will draw real life comparisons and consider the ethics of war, totalitarian governments and climate change.</p> <p>This unit allows pupils to consider the wider experience of others (including 'outsiders') in other words through a range of fiction and non-fiction. It allows them to consider settings and hierarchies on a larger scale before considering the different experiences of smaller groups and individuals in the following term.</p>	<p align="center">Spring 1:</p> <p>During this half term pupils will consider experiences outside of their own with a clear focus on the experiences of those in war. This will draw on their understanding of World War One and propaganda from History also.</p> <p>In this unit pupils will be exposed to the context of a range of wars (mostly chronologically) and consider images, poetry, narrative and non-fiction extracts and how they depict the experiences of war and why they may depict war in this way.</p> <p>Pupils' study of an experience beyond what they go through in their daily lives reinforces prior learning and skills but allows them to prepare to consider experiences which are more topical in the next term. Revisiting non-fiction texts here also gives a grounding for next half term when the experiences of others is communicated primarily through non-fiction.</p>	<p align="center">Spring 2:</p> <p>Pupils will revisit the idea of 'outsiders' as introduced in Year 8. Pupils will build on this to consider modern examples of people who may feel/consider themselves to be 'outsiders'. This will also allow them to explore writers and orators who use their platforms to promote change (linking back to learning about rhetoric in Year 7 and revolution in Year 8).</p> <p>The concepts of human nature, the human condition and the human experience will be central to this unit, studying a range of text types that look at experiences of people in society, focusing on issues such as gender, race and neurodivergent.</p> <p>This unit centralises our experiences of humans and how and why they may differ. It creates the path for the ideas of the treatment of women, racism, and discrimination based on religion to be explored further in their Shakespeare study in the Summer term.</p>	<p align="center">Summer 1:</p> <p>Pupils will now draw on their experience of hierarchies and the presentation of experiences of outsiders that pupils looked at in Autumn and Spring term, applying this to their study of William Shakespeare's Othello.</p> <p>In this unit pupils will cover relevant contextual aspects of the play. They will have a clear understanding of plot, characters and themes and will consider how power and corruption is central to the play. They will also look at other 'outsider' characters from Shakespeare's works.</p> <p>This unit allows pupils to apply prior learning to a challenging Shakespeare text while continuing to explore what it means to be human. It allows them to immerse themselves into Shakespeare's constructed world and identify common human feelings which they will later apply to the real world and their own lives.</p>	<p align="center">Summer 2:</p> <p>In this final term, pupils will continue to read Othello, applying the thematic ideas to real world events and political and societal issues.</p> <p>Pupils will investigate a range of examples of how power is used in the modern world, identifying how real-life hierarchies are created and formed, looking at the impacts of this in society. They will then turn their attention to exploring issues that are important to them, using their voice as an instrument for change.</p> <p>This unit is a culmination of the reading and writing skills that they have acquired throughout their Key Stage 3 studies, and provides a strong foundation which they can take through with them into Key Stage 4. It will allow them to approach their GCSE studies with empathy, security and confidence.</p>
<p align="center">Assessment</p> <ul style="list-style-type: none"> - Weekly SPAG quiz - Writing: Create a guide for a place to visit. 	<p align="center">Assessment</p> <ul style="list-style-type: none"> - Weekly SPAG quiz - Reading: Annotation of a 1984 extract considering how setting is presented - End of Unit Assessment Booklet: Core knowledge check from HT1 and HT2. - Reading: Annotation of a previously seen extract from 1984 using PEAZL structure considering how the setting is presented. - Writing: Write a dystopian description. 	<p align="center">Assessment</p> <ul style="list-style-type: none"> - Weekly SPAG quiz - Writing: Write an empathetic letter. - Speaking and Listening: Debate: Does war have a place in society? 	<p align="center">Assessment</p> <ul style="list-style-type: none"> - Weekly SPAG quiz - End of Unit Assessment Booklet: Core knowledge check from current and previous term. - Reading: Annotation of an unseen non-fiction text. Skills or retrieval and inference to be tested. - Writing: Re-write the ending of a given story from a different perspective.. 	<p align="center">Assessment</p> <ul style="list-style-type: none"> - Weekly SPAG quiz - Reading: Annotation of an extract considering reactions to Othello. 	<p align="center">Assessment</p> <ul style="list-style-type: none"> - Weekly SPAG quiz - End of Unit Assessment Booklet: Core knowledge check from current and previous term. - Reading: Annotation of Othello extracts and analytical paragraphs focused on how characters are presented. - Writing: Write a speech about an issue that is important to you. - Speaking and Listening: Delivery of speech.
<p align="center">Grammar Focus: How Words Work</p> <p>Revision of previous years. Subject, object (direct and indirect), modal verbs, the active and passive voice, participles.</p>		<p align="center">Grammar Focus: Clear Sentences</p> <p>Revision of previous years. Colons, hyphens, dashes, punctuating speech.</p>		<p align="center">Grammar Focus: Coherent Texts</p> <p>Revision of previous years. Writing conceptualised responses with clear, coherent threads.</p>	

Year 10 Curriculum

	Literature	Language
Half Term 1	War Poetry	Letter Writing (Formal and Informal)
Half Term 2	A Christmas Carol	Report Writing
Half Term 3	A Christmas Carol Place Poetry	Guide Writing
Half Term 4	An Inspector Calls	Article Writing
Half Term 5	An Inspector Calls	Review Writing
Half Term 6	Nature Poetry	Short Story Anthology – Reading Fiction Practice

Year 11 Curriculum

	Literature	Language
Half Term 1	Love Poetry	English Language Paper 2 – Reading Non-Fiction Practice
Half Term 2	Macbeth	English Language Paper 2 – Reading Non-Fiction Practice
Half Term 3	Macbeth	Narrative Writing
Half Term 4	Revision and Exam Practice	English Language Paper 1 – Reading Fiction Practice
Half Term 5	Revision and Exam Practice	Revision and Exam Practice
Half Term 6		