



Rayner Stephens
HIGH SCHOOL

Curriculum

Intent

for

English

Our intent is to provide students with a high-quality and ambitious curriculum which ensures all students have the opportunity to read, explore, analyse and discuss a wide range of novels, dramas and important texts. Additionally, we aim is to empower students to be confident and successful writers by using the texts and themes explored in their narrative studies to influence and improve their own writing skills.

Our curriculum has been carefully designed to ensure that learning builds and links to previous knowledge so we can ensure we are constantly building, developing and challenging students' students to ensure they make progress. Each year is like a building block and the knowledge learnt in each year is a stepping stone to the knowledge build in the next. The texts we study have been carefully selected to complement core English knowledge and concepts but are also unashamedly ambitious for the students and allow students to also discuss and explore challenging content to raise cultural capital and understanding of society and the world.

Our aim is to ensure that students leave us with the ability and confidence to read and engage with texts at any point throughout the rest of their lives, whilst also ensuring they can communicate that knowledge effectively with strong discussing and writing skills. To support us with this aim, underpinning the curriculum are our threshold concepts; we view these concepts as integral to the study of English. We identified nine key threshold concepts which we have condensed into six including: characterisation, setting, imagery/symbolism and representation, context, structure, form and style, and grammar; these concepts are woven as a golden thread through each unit and year.

English Learning Journey

Revision techniques

Lang and Lit Revision

Exam Skills



Context



Ambition



Kingship

Conflict and Unseen Poetry

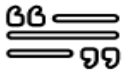
YEAR 11

Macbeth

Jacobean Society

Exploring the world through poetry

Internal and external conflict



Political Spectrum



Responsibility



YEAR 10

An Inspector Calls

A Christmas Carol

Redemption

Forming your own writing identity

Perspective, Tone and Style

Creating perspective and tone

Context



Dramatic Irony

Light and Darkness

Poetic Verse

Long way down

Julius Caesar

Salt to the Sea



Structure

Jason Reynolds

Rhetoric

Setting and Context

The thrill of adventure

Honour and Ambition

Caesar, Brutus and Cassius

Narrative Voices

Historical Fiction



Blood Brothers

Social Justice Poetry Journalistic Writing

YEAR 9

Identity

Literature an agent for social change

Poets who challenge and empower

Planning and rewriting

Presenting

Class Divide

Tone

Authorial Intent

Newspaper Articles

Writing to make a change

Power and Leadership



Allegory

The role of a gothic narrator

Imagery and Symbolism

The Tell Tale Heart, The Raven, The Sand-man, Jane Eyre



Authorial Intent

Animal Farm

Gothic Writing

What is genre?

Context

Shapes of Gothic stories

Conventions of Gothic literature

YEAR 8

I am Malala by Malala Yousafzai

Voice



Poetic Form

Study of the play 'Romeo and Juliet'

Inspiring Voices

Poetry and Shakespeare

Tracking tension and themes

Influence

Speeches

William Shakespeare

Conflict and Love



Character craft

Narrative Journey

The Girl of Ink and Stars by Kiran Millwood Hargraves

Freytag's pyramid

Symbolism



Greek Myths

Setting and Mood

Class Novel

The Art of Storytelling

YEAR 7

Crafting short stories

A hero's journey

Chaucer and characterization



welcome

Year 9

Intent: Students will build on their knowledge from Year 7 and Year 8, with each unit designed to enhance and develop previous learning. Students will explore a range of more challenging prose, drama, poetry and non-fiction texts throughout the year. Students will begin to year by reading and studying the novel 'Salt to the Sea'. Students will develop their close analytical skills by exploring the presentation of different narrative voices. Students will also explore the more complex themes of the novel and use it as a springboard to look at modern day articles on similar topics.

Students will then move to explore the Shakespeare tragedy Julius Caesar. The aim of this unit is to prepare for the study of Macbeth, as well as revisit and build on learning from Year 7 and 8 around the concepts of tragedy, power, leadership, characterisation. Students will finish the year using The Long Way Down and extracts from non-fiction articles to develop their own writing skills to ensure they enter KS4 equipped with the skills to confidently read, write and explore literature.

Term	Unit One	Unit Two	Unit Three	Unit Four	Unit Five
Unit	Salt to the Sea	Julius Caesar	The Long Way Down	Narrative Writing	Perspective Tone and Style
Unit Knowledge	<p>Students will build on their novel learning from 7U3, 8U3 to explore the different narrative voices, characterisation and complex themes of a class novel.</p> <p>Narrative Voices and Characters development:</p> <p>Students will continue to build on both their analytical skills by analysing and comparing the presentation of characters along with exploring the themes of the novel.</p> <p>Family/ FrieStudents will use the novel as a springboard to look at</p>	<p>This unit links backwards to Romeo and Juliet and also forwards to Macbeth study in Year 10. Julius Caesar allows us to build on student understanding of tragedy and narrative form from Year 7 but to also reflect on their conflict, power, rhetoric and leadership work Year 8.</p> <p>Brutus and Caesar:</p> <p>Students will explore Shakespeare's use of characterisation through the characters of Brutus and Caesar.</p> <p>Kingship and Prophecy:</p> <p>Students will explore the ideas of kingship and</p>	<p>This unit builds on the learning about poetry from 7U6, 8U1 and 8U5. Students will look at poetic form and its purpose. Students will also explore and focus on narrative structure as well as characterisation, authorial intent. It also allows students to look at the idea of the purpose of characterisation in a text and the impact on the protagonist which supports students for A Christmas Carol in Year 10.</p> <p>1. Narrative Structure. 2. Authorial Intent.</p>	<p>Students will use their learning from the previous unit to produce their own short stories which focus heavily on narrative structure, characterisation, single setting, zooming in and extended metaphors.</p> <p>1. Narrative Structure. 2. Structural techniques. 3. Extended metaphors. 4. The purpose and use of a protagonist. 5. Symbolism.</p>	<p><i>This unit will build on the learning of narrative voices (9U1) as well as the transactional writing work from 8U6 and 7U4/5 to focus on how writers create perspective, tone and style. They will explore non-fiction texts where writers have a clear perspective, tone and style. Students will then use their to produce their own pieces of writing crafting perspective, tone and styles.</i></p> <p>1. Perspective 2. Tone 3. Style 4. Structure. 5. Narrative Voice.</p>

	modern day articles which link to the same topic.	<p>prophecy in their reading of the play.</p> <p>Revisit to tragic narrative structure, characterisation through drama, context of Shakespeare, modal verbs.</p>	<p>3. Characterisation and character purpose.</p> <p>4. Development of the use of poetry across ages.</p> <p>5. Verse Novel.</p> <p>6. Epic Poetry.</p> <p>7. Rhythm.</p>		<p>6. Metaphors.</p> <p>7. Sarcasm.</p> <p>8. Irony</p> <p>9. Manipulation vocabulary and grammar for impact.</p>
Skills:	<p>1. Students can construct personal opinions around the presentation of a theme or character in a thesis statement.</p> <p>2. Students can analyse how characters can embody different ideas and function as a symbol in a text.</p> <p>3. Students can select and embed relevant textual evidence in an analysis of how characterisation is developed.</p> <p>4. Students can track and analyse the subtle meanings of symbols and motifs in a novel.</p> <p>5. Students can embed ideas around context and authorial intent into an extended written response</p>	<p>1. Students can recall and recognise the tragic conventions use by Shakespeare.</p> <p>2. Students can recall and understand the evens of the play.</p> <p>3. Students can explore Shakespeare use of characterisation an analyse the presentation of the characters of Brutus and Caesar.</p> <p>4. Students can reflect on the themes of leadership, kingship and prophecy and explore how Shakespeare presents these in his novel.</p> <p>5. Students can analyse the presentations of characters from key extract with a focus on the</p>	<p>1. Students can recognise and understand that narratives can come in different forms.</p> <p>2. Students can explore the journey and development of a protagonist and how this can be reflected on the structure of a narrative.</p>	<p>1. Students can explore how to change the structure of a narrative to alter meaning.</p> <p>2. Students can craft writing using different narrative and sentence structures for effect.</p> <p>3. Students can use extended metaphors throughout their own writing.</p> <p>4. Students can craft a piece of narrative writing using a setting and protagonist purposefully.</p>	<p>1. Students can identify and explore a range of perspectives and tones in writing.</p> <p>2. Students can evaluate the effect of different tones and perspectives.</p> <p>3. Students can identify how writer subtly use different techniques for certain purposes.</p> <p>4. Students can plan and craft their own writing which has a clear perspective and can manipulate tone.</p>

	<p>about the themes in a novel.</p> <p>6. Students can compare and contrast the development and presentation of characters within a narrative.</p> <p>7. Students can analyse how writers use language and structure to create specific effects in the reader.</p>	<p>use of form, structure and language.</p>			
Assessment	<p>2 x knowledge quiz checks</p> <p>1 x piece of analytical writing</p>	<p>2 x knowledge quiz checks</p> <p>1 x piece of analytical writing</p>	<p>1 x knowledge check</p>	<p>1 x piece of narrative writing</p>	<p>1x analytical writing</p> <p>1 x reviews / opinion piece.</p>
Enrichment	<p>Young Speaker Competition</p> <p>Journalist Club</p>				

Year 9 Salt To The Sea Half Term 1 Knowledge Organiser

Key Vocabulary:			Themes:		Characters:	
1	Shifting narrative voices	The different characters that tell the reader the story from their own point of view. We see the journey as they each describe it. The narrator changes from one character to the next each chapter.	9	Family/ Friendship	13	Joana Vilkas
2	Embodiment/ Embodies	To represent an idea/ thought/ feeling/ concept in a human form. Characters in the novel are embodiments of specific ideas.		The refugees at the centre of the novel have either been separated from their families by distance or by death. They form new bonds with each other out of love. Their new family unit helps them to survive, but it also brings them joy and comfort.		Joana is primarily motivated by guilt. She is a young Lithuanian woman, who repatriated to Germany from Lithuania in 1941, when Soviet forces threatened to overtake the country. She blames herself for the capture and imprisonment of her cousin, Lina, and so dedicates herself to helping others as a way of relieving the guilt she feels over allowing harm to come to someone she loved. Joana is a nurse and uses her skills to help others whenever possible.
3	Context	The background information that helped to inspire the author to craft the novel.	10	Heroism	14	Florian Beck
4	Authorial Intent	The person who writes a piece of text will always have an aim or something they want to achieve, this is their authorial intent.		In Salt to the Sea, Sepetys presents different ideas of heroism and prompts the reader to question what true heroism looks like.		Florian is driven forward by a sense of his own fate and destiny. He is a Prussian artist, who for many years worked with Erich Koch and Dr. Lange to restore European art that (unbeknownst to Florian) had been stolen by the Nazis. Consumed by his admiration of Dr. Lange and his love of art, Florian didn't realize he was working on unethically and illegally acquired artworks until many years into the war. He now seeks revenge.
5	Flaw	Where something (or someone) isn't perfect and has something wrong with it (or them). Each character in the novel has a flaw that helps to drive them forward.	11	Secrecy	15	Emilia Stozek
6	Multifaceted	This means to have many different sides or parts, people can be multifaceted, which means that they aren't straightforward to understand, they can seem heroic, while also having parts of their character that are evil.		Each of the four narrators and main characters has a secret. As the novel progresses, the characters gradually reveal their secrets. Sometimes, the characters reveal their secrets in a way that may be considered manipulative, because they need something from another character. However, at other times, the characters let their guards down and share their secrets because they feel a genuine emotional connection. Sometimes, revealing a secret is like a confession, meant to lighten the burden that a character carries		Emilia's driving emotion is shame. Emilia is Polish, but has spent the past several years in the German village of Nemmersdorf. Her mother, Halina, died during the birth of Emilia's younger brother, and Emilia's father was killed by Nazis during her time in Nemmersdorf. Emilia has experienced tremendous trauma during the war. She deals with this trauma by retreating into a fantasy she has constructed in her mind.
7	Symbolism	Symbolism is the idea of a word or object in a story representing something more than what it literally is.	12	Plot Summary:	16	Alfred Frick
8	Thematic development	All stories have big ideas in them, these are called themes, sometimes these themes can be quite complicated and can change and develop throughout the novel.		The story takes place in East Prussia in 1945. The book follows a group as they evacuate their home countries: Throughout the journey to the evacuation ships, the refugees get to know one another and grow closer as a group. It is revealed that Emilia is eight months pregnant from an assault by Russian soldiers; Florian, the restoration artist, is on the run for stealing a piece of art of the Amber Room; and Joana feels responsible for some of the deaths of her family. By the time the group reaches the evacuation ships, their relationships are solidified. It is clear that Joana and Florian have fallen in love, and Emilia sees Florian as a symbol for good men. At this point, the group comes into contact with Alfred who is their only hope for getting tickets to the boats. They board the Wilhelm Gustoff when Emilia gives birth. Russian torpedoes hit the Wilhelm Gustoff. Quickly, the ship sinks and thousands die. However, Joana, Florian, and Emilia's baby are able to escape on a lifeboat along with a boy named Klaus. Emilia, on the other hand, finds herself on a different lifeboat with Alfred, the Nazi who attempts to kill her. Ultimately, both Emilia and Alfred perish. The book concludes with a glimpse into the future. Joana and Florian live in the United States. They have Emilia's baby, the boy Klaus, and a child of their own. Through a letter sent by Clara Christensen, a Danish woman, it is told that Emilia's body was found washed up on a shore, and she was buried.		From the first chapter Alfred's driving emotion is fear: fear of being inferior, fear of rejection. Alfred begins the book as a pompous, if misunderstood German soldier whose character deteriorates as we read on. He has no friends, and very little loyalty to anyone but himself, and Hitler. Every action he undertakes is to advance himself, and to somehow prove his worth as a "Good German." He is in love with Hannelore, his former next-door neighbour, to whom all his chapters are addressed.
					17	Heinz, "The Shoe Poet"
						The Poet is an older German man who is fleeing East Prussia. A former shoemaker, he pays close attention to everyone's footwear, and believes that shoes hold secrets about the past and personality of the wearer.

Year 9 Julius Caesar Knowledge Organiser

Key Vocabulary:			Key Events:	
1	Tragedy	a play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character.	Act One	<p>The tribunes of Rome, Marullus and Flavius, break up a gathering of citizens who want to celebrate Julius Caesar's triumphant return from war. On his way to the arena, Caesar is stopped by a stranger who warns him that he should 'Beware the Ides [15th] of March.'</p> <p>Fellow senators, Caius Cassius and Marcus Brutus, are suspicious of Caesar's reactions to the power he holds in the Republic. They fear he will accept offers to become Emperor. He has been gaining a lot of power recently and people treat him like a god. Cassius, a successful general himself, is jealous of Caesar. Brutus has a more balanced view of the political position. The conspirator Casca enters and works with Cassius to try and conspire against Caesar.</p>
2	Hubris	excessive pride or self-confidence; arrogance.		
3	Hamartia	a fatal flaw leading to the downfall of a tragic hero or heroine.	Act Two	<p>Cassius, Casca, and their allies plant false documents to manipulate Brutus to join their cause to remove Caesar. After doing so, they visit Brutus at night in his home to persuade him of their views. There they plan Caesar's death. Brutus is troubled but refuses to confide in his devoted wife, Portia. On 15 March, Caesar's wife, Calpurnia, urges him not to go to the Senate. She has had visionary dreams and fears the portents of the overnight storms.</p>
4	Ambition	a strong desire to do or achieve something.		
5	Foreshadowing	a warning, clue or indication of (a future event).	Act Three	<p>Caesar is nevertheless persuaded by flattery to go to the Capitol. At the Capitol, he is stabbed by each conspirator in turn. Against Cassius's advice, Brutus allows Mark Antony to speak a funeral oration for Caesar in the market place. He is allowed under the condition that first Brutus must address the people to explain the conspirators' reasons and their fears for Caesar's ambition. After Brutus speaks, the crowd becomes calm and supports his cause. However, Antony, in his speech, questions the motives of the conspirators and reminds the crowd of Caesar's benevolent actions and of his refusal to accept the crown.</p>
6	Conspiracy	a secret plan by a group to do something unlawful or harmful.		
7	Soliloquy	an act of speaking one's thoughts aloud when by oneself or regardless of any hearers, especially by a character in a play.	Act Four	<p>Brutus and Cassius gather an army in Northern Greece and prepare to fight the forces led by Mark Antony. Antony has joined with Caesar's great-nephew, Octavius, and with a man called Lepidus. Away from Rome, Brutus and Cassius are filled with doubts about the future and quarrel over funds for their soldiers' pay. After making amends, they prepare to engage Antony's army at Philippi, despite Cassius' misgivings about the site. Brutus stoically receives news of his wife's suicide in Rome. He then sees Caesar's ghost as he tries to rest and is unable to sleep on the eve of the conflict.</p>
8	Wrath	extreme anger.		
9	Foil	In any narrative, a foil is a character who contrasts with another character.	Act Five	<p>In the battle, the Republicans (led by Brutus) appear to be winning at first. But when Cassius' messenger's horse seems to be overtaken by the enemy, Cassius fears the worst and gets his servant to help him to a quick death. After finding Cassius's body, Brutus commits suicide. He believes this to be the only honourable option left to him. Antony, triumphant on the battlefield, praises Brutus as 'the noblest Roman of them all' and orders a formal funeral before he and Octavius return to rule in Rome.</p>

Year 9 Long Way Down Knowledge Organiser

Key Vocabulary:			Key characters:	
			Will	The main character, the narrator of the story.
1	Verse Novel	A verse novel is a type of narrative poetry in which a novel-length narrative is told through the medium of poetry rather than prose.	Shawn	Will's brother who has just been shot and killed. The inciting force in the story.
			Buck	Shawn's mentor, a drug dealer. Shot and killed.
			Dani	Will's childhood friend who is shot in the playground.
			Mickey	Will and Shawn's dad.
			Frick	The man Shawn killed, who he thought shot Buck. But he is wrong.
2	Non-linear	Where a story is told out of chronological order.	<p>Plot</p> <p>William Holloman is ready to exact vengeance on the person who murdered his older brother, Shawn. As Will rides the elevator down from his eighth-floor apartment, a new person, who is dead, gets on each floor and tells a story about their lives, all connected to three rules of the neighbourhood:</p> <ol style="list-style-type: none"> 1. Don't cry. 2. Don't snitch. 3. Get revenge. <p>Most of the ghosts' stories revolve around that third rule, wherein one person died because they killed someone who killed someone connected to their family, creating a continuous cycle of hurt.</p> <p>The full story takes place over the course of a minute</p>	
3	Extended metaphor	A version of a metaphor which extends over the course of multiple lines or paragraphs.		
4	Cyclical	occurring in cycles; recurrent.		
5	Enjambment	The continuation of a sentence without a pause over multiple lines.		
6	Colloquial	Informal and conversational language.		
7	Inciting force	The character or event to trigger conflict.	<p>Context</p> <p>Reynolds held the idea for <i>Long Way Down</i> for years before finally writing it. In 2003 when Reynolds was 19, he learned that a friend had been murdered. Speaking of the moment, he said he and his friends felt "an anger, a pain, growing by the second, spreading around them and through them. They knew his death had changed them, and that they could do, perhaps, what they never knew they could do before. Kill. Reynolds says: "Long Way Down is meant to help us all recognize the weight of it. Not just the weight of gun violence, but the weight of anger bearing down on fragile backs."</p> <p>Exploring issues of gang culture, gun violence and relationships with police, Long Way Down is set in urban America in the 1990s.</p>	
8	Ambiguous	Open to more than one interpretation.		