



# SRS –Curriculum Overview – English

	Term 1 Key knowledge/skills	Term 2 Key knowledge/skills	Term 3 Key knowledge/skills	Resources & Information for parents/students
Y1	<p>Our pupils learn to read and write effectively and quickly using the Read Write Inc. Phonics programme. They progress onto Read Write Inc. Literacy and Language and Read Write Inc. Spelling once they can read with accuracy and speed.</p> <p>Set 1 Sounds A Set 1 Sounds B Set 1 Sounds Ditties PCM</p>	<p>In Read Write Inc. Phonics pupils:</p> <ul style="list-style-type: none"> <li>• Decode letter-sound correspondences quickly and effortlessly, using their phonic knowledge and skills</li> <li>• Read common exception words on sight</li> <li>• Understand what they read</li> <li>• Read aloud with fluency and expression</li> <li>• Write confidently, with a strong focus on vocabulary and grammar</li> <li>• Spell quickly and easily by segmenting the sounds in words</li> <li>• Acquire good handwriting.</li> </ul> <p>Red Ditty Books Green Purple Pink</p>	<p>Pupils write at the level of their spelling knowledge. The quality of the vocabulary they use in their writing reflects the language they have heard in the books the teacher has read to them; they have also discussed what the words mean. Our aim is for pupils to complete the phonics programme as quickly as possible. The sooner they complete it, the sooner they will be able to choose books to read at their own interest and comprehension level.</p> <p>Orange Yellow Blue Grey</p>	



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<p><b>Y2</b></p>	<p>Cotton wool Colin by Jeanne Willis (Picture book) Sister for Sale by Adrian Bradbury (Story with a familiar setting) 'Parents and their Young' (Explanation)</p> <p>The Fish Who Could Wish by John Bush and Korky Paul (Picture book) Poems: 'Tiger' by Usha Kishore 'River' by June Crebbin 'Don't Call Alligator Long-Mouth' by John Agard 'Journey to the Deep' (Non-chronological text)</p>	<p>Little Croc's Purse by Lizzie Finlay (Picture book) Oh Gnome! by Lou Kuenzler (Playscript) 'The Super Car Boot Toy Sale' 'Gnome, Sweet Gnome!' (Persuasive writing) Billy Monster's Daymare by Alan Durant and Ross Collins (Picture book) Beauty and the Beast by Gill Howell (Traditional tale) 'How to Turn a Class Hamster into a Dinosaur' (Instruction text)</p>	<p>The Night Shimmy by Gwen Strauss and Anthony Browne (Picture book) Chatterbox Ben by Adrian Bradbury (Story with a familiar setting) 'Thrill City' – Email and Letter (Communication texts) G.E.M. by Jane Clarke and Garry Parsons (Picture book) Chocolate Planet by Jon Blakea (Story set in a fantasy world) 'Chocolate' (Information text)</p>	
<p><b>Y3</b></p>	<p>Fiction Texts: 'Sand Wizards' – a story with a familiar setting. 'A Tune of Lies' – a play script. Non-fiction texts: Your A-to-Z Holiday Guide &amp; Which Holiday? How to Make a One String Guitar – An instruction text.</p>	<p>Fiction Texts: A Tale of Two Robots – science fiction/fantasy story. Water Cycle – a poem. Non-fiction texts: Nose in the Book or Eyes in the Game &amp; How Long Should Break Be? Where Does Water Come From? – an explanation text.</p>	<p>Fiction Texts: Smash &amp; Grab! – a mystery story. The Enchantress of the Sands – a folktale. Non-fiction texts: Wanted: A New Planet! – A non-chronological report. Jamila Gavin – biography and autobiography.</p>	



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Y4	<p>Lost or Stolen? By Narinder Dhami (A dilemma story)</p> <p>The Balloons (O. Wilde)</p> <p>My Sari (D. Chatterjee)</p> <p>At the End of a School Day (W. Magee) (Poetry)</p> <p>'Gadget Magic'/'The Greatest Gadget of Them All?' (Information texts)</p> <p>Your Alien Experiences, The Daily Blab (Journalistic recounts)</p>	<p>The Bogey Men and the Trolls Next Door (K. Umansky) - A story in narrative verse.</p> <p>The Fly and the Fool (L. Kuenzler) - A play script</p> <p>The Stellar Stage School, How the Voice Works – Explanation texts</p> <p>Junior Detective! (Evaluating evidence)</p>	<p>Runaways! by Jim Eldridge (Story with a historical setting)</p> <p>'London Herald' (Newspapers)</p> <p>Sugarcane Juice by Pratima Mitchell</p> <p>(Story from another culture)</p> <p>'VIPER! – Critic's Review'</p> <p>'VIPER! – A Film Trailer' (Persuasive writing)</p>	
Y5	<p>Fiction text – Prometheus and Pandora (J.Pursglove) – analysis</p> <p>Bling! By Jon Blake (dilemma)</p> <p>Non-fiction text – How to write instructions</p> <p>Bravery Award for Fire Hero Boy (Recounts)</p>	<p>Fiction text – 'Goodnight Stroud' by Pie Corbett 'Last Night, I Saw the City Breathing' by Andrew Fusek Peters (Poetic style)</p> <p>'Meet the Monster!'</p> <p>'Meet the Future!' (Persuasive writing)</p> <p>This Is NOT a Fairy Tale by Jeremy Strong (Story by a significant children's author)</p> <p>Non-fiction text – 'Jeremy Strong biography and autobiography'</p> <p>'Anthony Horowitz biography' (Biography and autobiography)</p>	<p>Fiction text – Dragon Slayer by Gill Howell (Story from another culture)</p> <p>'The Kraken' 'A Dragon Spotter's Guide to the Chinese Lung Dragon' (Non-chronological reports)</p> <p>Father's Day by Lou Kuenzler (Playscript, dramatic conventions)</p> <p>Non-fiction text – 'The Big Debate' (Discussion texts)</p>	



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Y6	<p>Robin Hood and the Golden Arrow by Geraldine McCaughrean (Legend) 'The Sherwood Bugle' 'Good Day!'</p> <p>'TV Interview' (Journalistic writing) 'Rabbit in Mixer Survives' by Roger McGough (Poetry: the power of imagery)</p> <p>'Should humans really rule the Earth?' 'Animals Rule! but which one?' (Argument)</p>	<p>Brashem's Tortoise by Susan Price (Historical story, fiction genres) 'Exotic Pets – the Facts and Figures' 'Are you sure you really want one?' 'Protection of Exotic Pets Society' (Formal/impersonal writing) Gone Away! by Lou Kuenzler (Story with flashbacks) 'Alexander Selkirk Biography' (Biography and autobiography)</p>	<p>The Elephant in the Room by Lou Kuenzler (Playscript, narratives and plays) 'Make memory lapses a thing to forget!' 'Memoraid' (Persuasive texts) I Believe in Unicorns by Michael Morpurgo (Authors and texts) 'How does a story become a Manga graphic novel?' (Explanations)</p>	
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Y7	<p>Literary Heritage - novel (<i>Oliver Twist</i> by Charles Dickens)</p> <p>Key skills: Inference, analysis of text, comprehension of whole 19<sup>th</sup> century text, evaluation of a character, paragraph structure, use of historical context to aid understanding.</p>	<p>Literary Heritage: Shakespeare – <i>A Midsummer Night’s Dream</i> Imaginative, dramatic and analytical responses to the play.</p> <p>Skills: Inference, analysis of Shakespearean text, comprehension of whole text, evaluation of a construct, more developed paragraph structure i.e. more detailed/ use of multiple references/ making a judgement based on the text, use of historical context to aid understanding.</p>	<p>Half term 1: Poetry Unit - Poems from Around the World.</p> <p>Half Term 2: Creative Writing</p> <p>Skills: Understanding of poetic form, understanding of metaphor and other imagery/ language devices and their effects, responding to an unseen poem, forming analytical paragraphs, implementing language devices into own work, speaking and listening.</p>	<p>All the texts will be supplied to students by the school; students will have their own copy to use in lessons.</p> <p>All students will be given a booklet with success criteria, tasks and relevant sources.</p> <p><b>Oliver Twist</b></p> <p>Full adaptation: <a href="https://www.bbc.co.uk/teach/school-radio/english-ks2-oliver-twist-index/zmcpmfr">https://www.bbc.co.uk/teach/school-radio/english-ks2-oliver-twist-index/zmcpmfr</a></p> <p>Summary: <a href="https://www.sparknotes.com/lit/oliver/summary/">https://www.sparknotes.com/lit/oliver/summary/</a></p> <p><b>A Midsummer Night’s Dream:</b></p> <p>Full adaptation: <a href="https://www.bbc.co.uk/iplayer/episode/b07dx7lt/a-midsummer-nights-dream">https://www.bbc.co.uk/iplayer/episode/b07dx7lt/a-midsummer-nights-dream</a></p> <p>Summary and Character Analysis: <a href="https://www.bbc.co.uk/bitesize/topics/zxgcwmn">https://www.bbc.co.uk/bitesize/topics/zxgcwmn</a></p> <p><b>Poetry:</b></p> <p>How to Study Poetry: <a href="https://www.bbc.co.uk/bitesize/articles/zck22v4#zkw66g8">https://www.bbc.co.uk/bitesize/articles/zck22v4#zkw66g8</a></p> <p><b>Creative Writing:</b></p> <p>How to Approach Creative Writing: <a href="https://www.bbc.co.uk/bitesize/topics/z43dwnb/articles/zk972v4">https://www.bbc.co.uk/bitesize/topics/z43dwnb/articles/zk972v4</a></p>
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Y8	<p>Literary Heritage: <i>The Adventures of Sherlock Holmes</i> by Arthur Conan Doyle</p> <p>Skills: Analytical responses to a whole text, understanding stereotypes and societal expectations, Evaluation of a character's dual nature, locating evidence from a whole text, imitating a writer's style and tone, adopting a character. understanding development of character, embedding of contextual factors which may have influenced a writer, close analysis of 19th century text, speaking and listening skills.</p>	<p>Literary Heritage: Shakespeare – <i>The Tempest</i></p> <p>Skills: Zooming in to a scene to interpret a character/ looking at wider text, applying understanding of character to create a story board, evaluating development of character, embedding of contextual factors which may have influenced a writer, analysis of Shakespearean text, comparison of extracts with wider knowledge of text, evaluating development of character, dual nature of character, embedding of contextual factors which may have influenced a writer, analysis of Shakespearean text.</p>	<p>Half Term 1: Literary Heritage – The Modern Text – <i>Animal Farm</i> by George Orwell.</p> <p>Skills: Forming a line of argument, embedded contextual understanding, understanding characters as constructs that present a deeper allegorical message, analysis of motif i.e. windmill/ Beasts of England song/ animal farm rules, analysis of language from whole text.</p> <p>Half Term 2: Rhetoric – Transactional Writing</p> <p>Skills: Creation of an original non-fiction text, manipulating own tone and purpose for effect, utilising pathos/ethos/logos, applying understanding of different text types (e.g. letter, speech, article), making deliberate use of structure, effectively using persuasive devices and linguistic features to persuade/convince a live audience, speaking and listening skills, formulating engaging questions, physical manner and vocal toolkit.</p>	<p>All the texts will be supplied to students by the school; students will have their own copy to use in lessons.</p> <p>All students will be given a booklet with success criteria, tasks and relevant sources.</p> <p><b>Sherlock Holmes:</b></p> <p>Full Adaptation: <a href="https://www.bbc.co.uk/iplayer/episodes/b018ttws/sherlock">https://www.bbc.co.uk/iplayer/episodes/b018ttws/sherlock</a></p> <p>Summary – A Scandal in Bohemia: <a href="https://www.sparknotes.com/short-stories/a-scandal-in-bohemia/summary/">https://www.sparknotes.com/short-stories/a-scandal-in-bohemia/summary/</a></p> <p>Summary – The Red-Headed League: <a href="https://www.sparknotes.com/short-stories/the-red-headed-league/summary/">https://www.sparknotes.com/short-stories/the-red-headed-league/summary/</a></p> <p>Summary – The Adventure of the Blue Carbuncle: <a href="https://bakerstreet.fandom.com/wiki/The_Adventure_of_the_Blue_Carbuncle">https://bakerstreet.fandom.com/wiki/The_Adventure_of_the_Blue_Carbuncle</a></p> <p><b>The Tempest:</b></p> <p>Full Adaptation: <a href="https://www.bbc.co.uk/iplayer/episode/b09xjby9/the-tempest">https://www.bbc.co.uk/iplayer/episode/b09xjby9/the-tempest</a></p> <p>Summary: <a href="https://www.bbc.co.uk/iplayer/episode/b09xjby9/the-tempest">https://www.bbc.co.uk/iplayer/episode/b09xjby9/the-tempest</a></p>
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				<p><b>Animal Farm:</b></p> <p>Full Adaptation: <a href="https://www.youtube.com/watch?v=Svi0jrOeQoU">https://www.youtube.com/watch?v=Svi0jrOeQoU</a></p> <p>Summary: <a href="https://www.bbc.co.uk/bitesize/topics/zqp86fr">https://www.bbc.co.uk/bitesize/topics/zqp86fr</a></p> <p><b>Transactional Writing:</b></p> <p>How to Approach Transactional Writing: <a href="https://www.bbc.co.uk/bitesize/guides/ztwtbnk/revision/1">https://www.bbc.co.uk/bitesize/guides/ztwtbnk/revision/1</a></p>
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Y9	<p><b>Literary Heritage: <i>Small Island</i> by Andrea Levy (adapted for stage by Helen Edmundson).</b></p> <p>Study of a modern play adaptation and analytical exploration of the lives of the Windrush generation.</p> <p>Skills: Analysis of language, form and structure, forming an argument, understanding of contextual factors such as The Windrush, prejudices and class systems in the UK vs Jamaica, characters as a construct to expose key messages and purposes from a writer, understanding how context influences a writer's key ideas and messages, comparison and contrast of two different characters, rather than just one. Evaluation of the development of multiple characters, continuing to explore more developed dramatic means, characters as a construct to expose key messages and purposes from a writer, to understand how viewpoints change over time, presentation and speaking/listening skills.</p>	<p><b>Diverse Viewpoints: Transactional Forms</b></p> <p>Reading and writing a range of non-fiction texts and styles of writing from different points of view.</p> <p>Skills: Comprehension of a non-fiction text, ability to make inferences, understanding writer's tone and purpose, understanding of different text types (e.g. letter, speech, article), identifying a writer's deliberate use of structure. Comparison of two sources from different eras and perspectives on the same topic, with a focus on using relevant supporting evidence and inference. Creation of an original non-fiction text, manipulating own tone and purpose for effect, applying understanding of different text types (e.g. letter, speech, article), making deliberate use of structure and language, effectively using persuasive devices and linguistic features to inform/convince/argue.</p> <p><b>Speeches</b> Planning, writing and delivery of a speech on a chosen topic, assessed with GCSE SLE criteria in preparation for their speaking presentations when taking GCSE Language.</p>	<p><b>GCSE Content Begins – Modern Text (Literature Paper 2): <i>DNA</i> by Dennis Kelly.</b></p> <p>Reading and study of a modern play in order to plan and write effective critical essays on a variety of key characters and key themes, with support from the contextual background of the play as a form and its era.</p> <p>Skills: Presenting a developed line of argument, comment on how twenty-first century context has influenced a writer's ideas, analysis of abstract ideas, such as symbolism and motifs to reinforce argument, analysis of dramatic means, how Kelly uses characters as constructs. Practice and embedding of spelling, grammar and punctuation to express written ideas with accuracy, clarity and a confident use of the language.</p>	<p><b>Small Island</b> <u>Note:</u> All the texts will be supplied to students by the school; students will have their own copy to use in lessons. All students will be given a booklet with success criteria, tasks and relevant sources.</p> <p>Summary notes, with focus on literature: <a href="#">Small Island by Andrea Levy Plot Summary   LitCharts</a></p> <p>Introductory short clips: <a href="#">BBC One - Small Island</a></p> <p>Full recorded production of the play live (subject to subscription): <a href="#">Small Island   National Theatre</a></p> <p><b>Diverse Viewpoints</b></p> <p>BBC guides to Non-Fiction: <a href="#">Introduction to writing non-fiction - Writing non-fiction - AQA - GCSE English Language Revision - AQA - BBC Bitesize</a></p> <p>Comparing Non-Fiction: <a href="#">Comparing literary non-fiction with non-fiction - How to compare texts - AQA - GCSE English Language Revision - AQA - BBC Bitesize</a></p> <p>Analysing Non-Fiction: <a href="#">Analysing non-fiction - GCSE English Language - BBC Bitesize</a></p> <p><b>Speeches</b></p> <p>How to Deliver a Speech: <a href="#">How to deliver a speech guide for KS3 English students - BBC Bitesize</a></p>
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		<p><b>Class Newspaper Writing Project</b> Design, planning and writing of a class newspaper, focusing on different sections such as current affairs, fashion, sports, etc.</p>		
<p><b>Y10</b></p>	<p>Macbeth - close reading of writers' ideas, dramatic means, context and analysis. Development of analysis in a play-text, development of the Jacobean society and why Shakespeare writes, deepening understanding of characters as vehicles for ideas.</p> <p>Language Paper 1 – development in comprehension and understanding in unseen fiction texts.</p>	<p>Language Paper 1 – development of language and structural analysis in unseen fiction texts, development of evaluation of unseen fiction texts, development of writing descriptively and narratively (focusing on whole text structure, developing a coherent atmosphere, controlling and crafting writing).</p> <p>Revision, consolidation and application of DNA, Power and Conflict poetry and Language Paper 2.</p>	<p>Spoken Language Endorsement – assessment and recording – development of spoken communication (focus on whole text structure, purpose, audience and crafting).</p> <p>Mock feedback application (clarity of textual references and analysis, clarity in comprehension and writers' ideas, more specific comparison and evaluation, coherence in extended writing and the importance of planning).</p> <p>Power and Conflict Poetry - close reading of next series of poems, comparison of writers' ideas, context and analysis. Recapping of previous poems, forming improved comparative arguments.</p>	<p><b>EXAM BOARD – AQA</b></p> <p><b>LITERATURE PAPER 1: MACBETH</b> Texts will be supplied to students by the school; students will have their own copy to use in lessons. Students will be given an accompanying student booklet with relevant materials: tasks, contextual sources &amp; success criteria.</p> <p><b>LANGUAGE PAPER 1</b> Students will be given a student booklet with relevant practise sources. Students will be given an accompanying revision booklet with strategies &amp; model responses to support access to the requirements of the exam.</p> <p><b>LITERATURE PAPER 2: POWER AND CONFLICT POETRY</b> Students will be working from A3 grids which contain the key digested information relevant to the poems they have studied. 'Catch-Up Grids' will be made available post-PoS for students who have identified gaps in their notes.</p> <p>Students can also use the following playlist to re-listen to &amp; engage with the poems: <a href="https://www.youtube.com/playlist?list=PLIt0qmkDseI2agX1SS1gu6oKGsUYdbvvp">https://www.youtube.com/playlist?list=PLIt0qmkDseI2agX1SS1gu6oKGsUYdbvvp</a></p> <p><b>LITERATURE PAPER 2: UNSEEN POETRY</b> Students will be given a student booklet with relevant practise sources. Students will be given an accompanying revision booklet with strategies &amp; model responses to support access to the requirements of the exam.</p>



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<p><b>Y11</b></p>	<p>A Christmas Carol - close reading of writers' ideas, context and analysis</p> <p>Power and Conflict Poetry – close reading of final poems, comparison of writers' ideas, context and analysis</p> <p>Literature and Language mock revision – taught exam practice (writers' ideas, analysis, comparison and evaluation)</p>	<p>Mock feedback and application (introduction of depth in analysis, precision in comprehension and writers' ideas, more specific comparison and evaluation)</p> <p>Recovery of Literature and Language based on gap analysis (deeper application of: greater depth analysis, precision in comprehension and writers' ideas, more specific comparison and evaluation)</p>	<p>Revision of Literature and Language – taught exam practice (more practice of: deeper application of greater depth analysis, precision in comprehension and writers' ideas, more specific comparison and evaluation)</p>	<p><b>EXAM BOARD – AQA</b></p> <p><b>LITERATURE PAPER 1: A CHRISTMAS CAROL</b>          Texts will be supplied to students by the school; students will have a copy to use in lessons but will not be able to annotate this. Students will be given an accompanying student booklet with relevant materials: tasks, contextual sources &amp; success criteria.</p> <p><b>LITERATURE PAPER 2: POWER AND CONFLICT POETRY</b>          Students will be working from A3 grids which contain the key digested information relevant to the poems they have studied. 'Catch-Up Grids' will be made available post-PoS for students who have identified gaps in their notes.</p> <p>Students can also use the following playlist to re-listen to &amp; engage with the poems:  <a href="https://www.youtube.com/playlist?list=PLlt0qmkDseI2agX1SS1gu6oKGsUYdbvvp">https://www.youtube.com/playlist?list=PLlt0qmkDseI2agX1SS1gu6oKGsUYdbvvp</a></p> <p><b>LITERATURE AND LANGUAGE REVISION</b>          Students to be directed to lesson notes which they have built across KS4.          Students will be provided with revision booklets for each component which include: revision of key content, strategies to approach the exam, model answers &amp; practise questions.</p>
<p><b>Y12</b></p>	<p>Component 2 (Exam): Dracula/ unseen gothic sources.</p> <p>Component 3 (Coursework): A Streetcar Named Desire.</p>	<p>Component 02: The Gothic – The Bloody Chamber with comparison to Dracula, links to context and development of comparative argument</p> <p>Fortnightly Unseen analysis practice, focusing on analysing gothic tropes and effects.</p> <p>Component 03: Coursework: One Flew Over the Cuckoo's Nest with context, critics analysis of methods and development of a comparative argument with Streetcar.</p>	<p>Component 02: The Gothic – The Bloody Chamber with comparison to Dracula, links to context and development of comparative argument</p> <p>Fortnightly Unseen analysis practice, focusing on analysing gothic tropes and effects.</p> <p>Component 03: Coursework: Poetry: Duffy, Rapture with specific focus on 'Give'</p>	<p>All the texts will be supplied to students by the school, students will have their own copy.</p> <p>All students will be given a resource on the context for each text and the literary criticism.</p> <p>Students will also be given weekly reference sheets, which outline the mine quotations taught each week; to use for independent revision.</p> <p>Exam board: OCR</p>



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<b>Y13</b>	<p>Partial Component 1: Duchess of Malfi and The Tempest, with a focus on the analysis of Shakespeare’s use of language</p> <p>Component 2: Fortnightly revision of Gothic proposition and unseen questions, preparation for VIMA 1 after half term</p>	<p>Full Component 1: Duchess of Malfi with comparisons to Paradise Lost, links to context and development of a comparative argument. The Tempest: analysis and proposition questions, with a focus on analysing Shakespeare’s methods and using literary criticism to develop an argument.</p> <p>Component 2: Fortnightly revision of Gothic proposition and unseen.</p> <p>Intervention lessons for targeted students with a focus on Component 02</p>	<p>Supervised study in lessons to prepare for exams</p>	<p>All the texts will be supplied to students by the school, students will have their own copy.</p> <p>All students will be given a resource on the context for each text and the criticism</p> <p>Students will also be given weekly reference sheets, which outline the mine quotations taught each week; to use for independent revision.</p> <p>Exam board: OCR</p>
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