Year 7 ENGLISH Curriculum Map

In addition to the curriculum outlined below, Year 7 students also have an Accelerated Reader lesson once a week in the school library

Term	Topic/Unit title	Essential knowledge (what students should *know and understand* by the end of the unit/topic)	Essential skills (what students should *be able to do* by the end of the unit/topic)
Autumn 1	**Origins of Narrative (Myths & Legends)**: In this unit, students will learn about the building blocks of **narrative** that will underpin their study throughout the next few years. ● They will learn the origins of storytelling through a study of key Greek myths. ● They will then trace the development of storytelling into English through a study of Beowulf, Chaucer and modern texts.	● The difference between a **myth** and a **legend.** ● The concept of a narrative arc (Freytag's pyramid - exposition, conflict, rising action, climax, falling action, resolution). ● The significance of Greek mythology in forming our concept of narrative. ● The main character **archetypes: protagonist, antagonist, anti-hero.** ● How narrative structure remains consistent through later storytelling - Beowulf, Chaucer and modern texts (*Percy Jackson*).	● Identify the conventions of a narrative arc in a range of short stories (myths). ● Create their own writing which makes use of a full narrative arc. ● Identify simple features of language which help to shape narrative conventions (e.g. short sentences for tension in the conflict; use of metaphors or similes in creating tone in the exposition; verbs to create pace in the rising action etc.) ● Begin to explain the effects of these features in a PEE paragraph form. ● **In writing**, students should cement their learning from KS2 and ensure that they aim to write clear, accurately punctuated, grammatically correct sentences to the best of their ability.

	Grammar and skills programme:	Close reading skills (Reciprocal Reader): Myths and Legends	
		PREDICT: What can we guess about the text we are reading from clues, such as the title, an illustration or the first line?	
		CLARIFY: How can we find out the meaning of words or phrases that we don't understand or have never come across before?	
		QUESTION: What questions do we have about a text? What do we need to know more about? What wider information can we infer?	
		SUMMARISE: How can we show our understanding by explaining the main points about what we have read in our own words?	
		DEEPER UNDERSTANDING: Sometimes, we want to look more deeply into a text and think about why a writer has written in a particular way.	
Autumn 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme	Writing skills: Basic skills and forming sentences. Basic sentence punctuation Compound sentences for description Simple sentences for effect Complex sentences for action Direct speech Homophones	

Spring 1	**Modern Texts:** **_The White Giraffe_ by Lauren St. John** ● In this term, students consolidate their learning from term 1 by applying their understanding of the narrative structure to a full modern novel - _The White Giraffe_ by Lauren St. John. ● They will build on this learning by looking more closely at the different types of character **archetype** that writers use, linking their reading of the novel with wider extracts from Harry Potter, _The Secret Garden_ and George Saunders.	● How the narrative arc applies to the story of _The White Giraffe._ ● The definitions of the following character archetypes: protagonist, antagonist, enigma, mentor, foil. ● How writers make use of character archetypes in a range of texts. ● How writers use language in their descriptions to highlight archetypes in a story.	● Identify the points of a narrative arc in a longer work of fiction. ● Identify character archetypes and their purposes in what they read. ● Find connections between texts written at different times. ● Start to identify quotations to support their points. ● Show understanding of what they have read through summary skills. ● Start to develop extended PEE paragraphs with increasing independence. ● In writing, continue to develop fluency and accuracy in their sentence constructions.
	Grammar and skills programme	Reciprocal Reader: Non-fiction travel texts	
Spring 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.

	Grammar and skills programme	Writing skills: Developing non-fiction forms.	
Summer 1	Introduction to Shakespeare and 'A Midsummer Night's Dream' ● In this unit, students will build on their knowledge of Shakespeare from primary school and complete a full text study of *A Midsummer Night's Dream.* ● They will revisit and consolidate their knowledge of narrative arcs and character archetypes from the previous two terms. ● They will begin to consider the conventions of stage comedy in preparation for their work on genre in Y8.	● Key details about Shakespeare's life and theatre. ● The plot and narrative arc of *A Midsummer Night's Dream.* ● Which key characters fit dramatic **archetypes**. ● Key elements of Shakespeare's language - verse, figurative language, rhetorical devices.	● Recall and summarise key elements of *A Midsummer Night's Dream.* ● Identify key character archetypes in *A Midsummer Night's Dream.* ● Start to identify quotations in passages from Shakespeare to support their understanding.
	Grammar and skills programme	Reciprocal Reader: Magic and Fantasy poetry	
Summer 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme	Writing skills: Using figurative effects in writing.	

Year 8 ENGLISH Curriculum Map

Term	Topic/Unit title	Essential knowledge (what students should know and understand by the end of the unit/topic)	Essential skills (what students should be able to do by the end of the unit/topic)
Autumn 1	**Genre study: *The Woman in Black*** In this unit, students build on their work on narrative to consider how writers make use of **genre conventions** to develop their stories. A whole text study of Susan Hill's *The Woman in Black* is accompanied by extracts from other gothic texts including 'The Mezzotint' by M.R. James, *Bleak House* by Charles Dickens and *The Turn of the Screw* by Henry James.	● The meaning of **genre** and how genre can be identified through **conventions.** ● The meaning of **gothic** and the **conventions** associated with it. ● How writers make use of and adapt concepts of narrative in genre novels. ● The following concepts and devices associated with gothic: **tone, the uncanny, personification, symbolism.** ● How writers make use of language devices to develop genre effects in their writing (focus on tone, tension and fear). ● The plot of *The Woman in Black* and how it makes use of gothic conventions.	● Read, understand and comment on *The Woman in Black*. ● Identify what they don't understand in the language or context of a novel and develop ways of finding the information they need. ● Recognise gothic conventions in a range of gothic texts (*The Woman in Black, Bleak House, The Mezzotint, The Turn of the Screw*). ● Develop their descriptions of the effects of literary devices in PEE paragraphs. ● Write independent, extended language analysis responses to a range of texts. ● **In writing,** make use of gothic conventions in their own work. ● **In writing,** build on their work from Y7 and start to consider the role of precise vocabulary and figurative language in developing **tone**.

	Grammar and skills programme:	Close reading skills (Reciprocal Reader): Gothic PREDICT: What can we guess about the text we are reading from clues, such as the title, an illustration or the first line? CLARIFY: How can we find out the meaning of words or phrases that we don't understand or have never come across before? QUESTION: What questions do we have about a text? What do we need to know more about? What wider information can we infer? SUMMARISE: How can we show our understanding by explaining the main points about what we have read in our own words? DEEPER UNDERSTANDING: Sometimes, we want to look more deeply into a text and think about why a writer has written in a particular way.	
Autumn 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme:	Writing skills: Developing vocabulary for character and description. Basic grammar and punctuation Nouns to create character Verbs to create character and figurative effect Adjectives for personification Conjunctive adverbials to link ideas	
Spring 1	**Literature and Landscape** ● In this unit, students will develop	● The conventions of different **forms** of non-fiction writing (diary, journal,	● Identify and use the conventions of the following non-fiction forms

	their understanding of text types by considering how and why writers write in different forms. ●They will study a range of fiction and non-fiction texts in which writers respond to their environment. ●In studying these texts, they will closely consider how writers make use of different forms to shape their **perspectives** of the world around them. ● Students will use this knowledge to develop their own writing about their environment.	memoir, travel writing, article, leaflet, letter). ● The definition of **Romantic** poetry. ● The significance of the Romantic movement in shaping ideas about nature and attitudes towards the Lake District. ● How writers use non-fiction to describe their **perspectives** on their environments. ● How writers use language to shape **perspective** in their writing.	when writing about their environments: ○ Journal ○ Formal letter ○ Article ○ Leaflet ○ Travel writing ● Identify the conventions of Romantic poetry. ● Identify and explain how **perspectives** are shaped by language choice in a range of different fiction and non-fiction texts and explain how **form** can impact on those perspectives. ● Use their own language choices to shape their own perspectives appropriate to the form they are writing in.
	Grammar and skills programme	Reciprocal Reader: Non-fiction texts about place	
Spring 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme	Writing skills: Developing voice and register in non-fiction texts.	
Summer 1	**Shakespeare Study: _The Tempest_** This unit builds on the Shakespeare study from Y7 as well as consolidating the work	● Students should re-visit their knowledge of Shakespeare's life and theatre.	● Show understanding of key passages of the play through summary skills. ● Identify key quotations in passages from Shakespeare to support their

	on genre and form completed so far in Y8. The unit involves a full-text study of *The Tempest*, focusing on how Shakespeare combines genre conventions (comedy, tragedy and romance) into a fantasy story.	● The plot and key character arcs of *The Tempest.* ● The conventions of the Romance (fantasy) genre. ● How Shakespeare makes use of archetypes to help us to understand characters. ● How and why some characters are more complex than their archetype would suggest (Prospero, Caliban).	understanding of the play and its characters. ● Analyse the effects of Shakespeare's language choices through developed PEE paragraphs. ● Show their understanding of the play's themes and genre conventions by **re-imagining** aspects of the play in drama activities. ● Work together to rehearse and perform drama presentations.
	Grammar and skills programme	Reciprocal Reader: Travel and Adventure poetry	
Summer 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme	Writing skills: Varying sentences for pace and impact.	

Year 9 ENGLISH Curriculum Map

Term	Topic/Unit title	Essential knowledge (what students should know and understand by the end of the unit/topic)	Essential skills (what students should be able to do by the end of the unit/topic)
Autumn 1	**Full text study: *In the Sea there are Crocodiles* by Fabio Geda** ● This year, students will build on their learning from previous years to consider how the texts they read are shaped by the **contexts** in which they are written. ● Alongside a full text study of *In the Sea there are Crocodiles*, they will consider how writers represent the refugee experience in fiction and non-fiction. ● Building on their work on **perspectives** in Y8, they will consider how contexts (both social and literary) shape the way perspectives are formed and communicated.	● The plot and key events of *In the Sea there are Crocodiles.* ● The contexts of contemporary refugee crises and how the book reflects these issues. ● The meaning, and connotations, of the following terms: refugee, immigrant, emigrant, asylum seeker, economic migrant. ● How language (specifically labelling terms) have certain connotations that can be used to shape perspectives. ● How language can be used to create bias in writing and how to spot this. ● How and why writers respond to similar events differently.	● Identify (and tell the difference between) perspective, argument and bias within a text. ● Make links between *In the Sea there are Crocodiles* and the other texts they read and recognise how context shapes perspective. ● Develop full, analytical essays showing how writers shape their opinions through language and structure. ● Show an awareness of how social contexts affect texts and perspectives. ● Use language to shape and develop opinion and perspective in their own writing. ● Continue to develop the accuracy and fluency of their own writing, recognising where they make errors.
	Grammar and skills programme	Transactional writing skills embedded into curriculum work	

Autumn 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme	Transactional writing skills embedded into curriculum work	

Spring 1	**Context study - Conflict poetry**
	
	● In this term, pupils will build on their study of context by considering how context shapes texts over a long period of time.
	● They will study a range of conflict poetry and non-fiction looking at how contextual factors have shaped the way poets have responded to conflict over time.
	● Students will study poetry from the middle ages to the modern day including texts by:
	   ○ Shakespeare
	   ○ Tennyson
	   ○ Thomas Hardy
	   ○ Jessie Pope
	   ○ Imtiaz Dharker
	   ○ Dave
		● The definition of **context** and the key ways it might affect a text:
		   ○ Biographical context
		   ○ Socio-political context
		   ○ Literary context
		● The content and perspectives of the key poems studied:
		   ○ Morte D'Arthur
		   ○ St. Crispin's Day speech
		   ○ Charge of the Light Brigade
		   ○ The Man He Killed
		   ○ Who's for the Game?
		   ○ Dulce et Decorum Est
		   ○ The Right Word
		● How poetry reacts to the contexts of its time.
		● How poetry can be used to shape ideas, perspective and bias.
		● How the poems as a whole reflect changing attitudes to conflict over time.
		● How poetic techniques can be used to shape opinion and bias in a poem.
			● Analyse poetry from different times and cultures with increasing independence.
			● Identify a range of poetic techniques and explain clearly how they are used to shape perspective.
			● Write full comparative essays comparing two poems.
			● Develop and articulate their own independent responses to poems.
			● In their own writing, start to use vocabulary precisely to shape their ideas and to show evaluation.

	Grammar and skills programme	Reciprocal Reader: Non-fiction texts about conflict	
Spring 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme	Writing skills: Analytical writing skills	

Summer 1	**Shakespeare study: _The Merchant of Venice_**
	
	● In this unit, students will re-visit their learning from the previous Shakespeare studies and consolidate their learning on **context** by applying it to a single play.
	● Students will study _The Merchant of Venice_, focusing on the presentation of Shylock.
	● They will consider how contextual factors have affected the presentation of Shylock over time.
	● They will evaluate different opinions and form their own opinions as to whether the play should still be performed.
		● The plot and key character arcs of _The Merchant of Venice_.
		● The **contextual background** in which the play was produced:
		  ○ The role of Venice in 16thC.
		  ○ Attitudes towards Jewish people in 16thC Venice and England.
		● How contextual factors have altered audience attitudes to the portrayal of Shylock.
		● How texts can become 'problematic' over time.
		● That there are differing opinions of what should be done with 'problem plays'.
			● Be able to read and summarise key passages of Shakespeare with increasing independence.
			● Understand how plays can be performed differently to create different effects / perspectives.
			● Write full analytical essays responding to passages from Shakespeare.
			● Link their analysis of a passage from Shakespeare to their understanding of the wider play.
			● Understand how context shapes a text.
			● Integrate knowledge of a play's context into their essay responses.
			● In their writing, continue to develop confidence and accuracy in writing for different forms and purposes.

	Grammar and skills programme	Reciprocal Reader: Protest Poetry	
Summer 2	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.	As above - units designed to cover 1 term.
	Grammar and skills programme	Writing skills: Rhetoric and persuasive writing skills.	