

### Year 7 ENGLISH Curriculum Map 2023-24

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 <i>know and understand</i> by the end of the unit/topic)	Essential skills  (what students should <i>be able to do</i> by the end of the unit/topic)
Autumn 1	<p><b><u>Origins of Narrative (Myths &amp; Legends):</u></b></p> <p>In this unit, students will learn about the building blocks of <b>narrative</b> that will underpin their study throughout the next few years.</p> <ul style="list-style-type: none"><li>• They will learn the origins of storytelling through a study of key Greek myths.</li><li>• They will then trace the development of storytelling into English through a study of Beowulf, Chaucer and modern texts.</li></ul>	<ul style="list-style-type: none"><li>• The difference between a <b>myth</b> and a <b>legend</b>.</li><li>• The concept of a narrative arc (Freytag's pyramid - exposition, conflict, rising action, climax, falling action, resolution).</li><li>• The significance of Greek mythology in forming our concept of narrative.</li><li>• The main character <b>archetypes: protagonist, antagonist, anti-hero</b>.</li><li>• How narrative structure remains consistent through later storytelling - Beowulf, Chaucer and modern texts (<i>Percy Jackson</i>).</li></ul>	<ul style="list-style-type: none"><li>• Identify the conventions of a narrative arc in a range of short stories (myths).</li><li>• Create their own writing which makes use of a full narrative arc.</li><li>• 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.)</li><li>• Begin to explain the effects of these features in a PEE paragraph form.</li><li>• <b>In writing</b>, 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.</li></ul>

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

Spring 1	<p><b>Modern Texts:</b></p> <p><u><b><i>The White Giraffe</i> by Lauren St. John</b></u></p> <ul style="list-style-type: none"> <li>• In this term, students consolidate their learning from term 1 by applying their understanding of the narrative structure to a full modern novel - <i>The White Giraffe</i> by Lauren St. John.</li> <li>• They will build on this learning by looking more closely at the different types of character <b>archetype</b> that writers use, linking their reading of the novel with wider extracts from Harry Potter, <i>The Secret Garden</i> and George Saunders.</li> </ul>	<ul style="list-style-type: none"> <li>• How the narrative arc applies to the story of <i>The White Giraffe</i>.</li> <li>• The definitions of the following character archetypes: protagonist, antagonist, enigma, mentor, foil.</li> <li>• How writers make use of character archetypes in a range of texts.</li> <li>• How writers use language in their descriptions to highlight archetypes in a story.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify the points of a narrative arc in a longer work of fiction.</li> <li>• Identify character archetypes and their purposes in what they read.</li> <li>• Find connections between texts written at different times.</li> <li>• Start to identify quotations to support their points.</li> <li>• Show understanding of what they have read through summary skills.</li> <li>• Start to develop extended PEE paragraphs with increasing independence.</li> <li>• In writing, continue to develop fluency and accuracy in their sentence constructions.</li> </ul>
	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	<u>Introduction to Shakespeare and 'A Midsummer Night's Dream'</u> <ul style="list-style-type: none"> <li>In this unit, students will build on their knowledge of Shakespeare from primary school and complete a full text study of <i>A Midsummer Night's Dream</i>.</li> <li>They will revisit and consolidate their knowledge of narrative arcs and character archetypes from the previous two terms.</li> <li>They will begin to consider the conventions of stage comedy in preparation for their work on genre in Y8.</li> </ul>	<ul style="list-style-type: none"> <li>Key details about Shakespeare's life and theatre.</li> <li>The plot and narrative arc of <i>A Midsummer Night's Dream</i>.</li> <li>Which key characters fit dramatic <b>archetypes</b>.</li> <li>Key elements of Shakespeare's language - verse, figurative language, rhetorical devices.</li> </ul>	<ul style="list-style-type: none"> <li>Recall and summarise key elements of <i>A Midsummer Night's Dream</i>.</li> <li>Identify key character archetypes in <i>A Midsummer Night's Dream</i>.</li> <li>Start to identify quotations in passages from Shakespeare to support their understanding.</li> </ul>
	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	<p><b><u>Genre study: <i>The Woman in Black</i></u></b></p> <p>In this unit, students build on their work on narrative to consider how writers make use of <b>genre conventions</b> to develop their stories.</p> <p>A whole text study of Susan Hill's <i>The Woman in Black</i> is accompanied by extracts from other gothic texts including 'The Mezzotint' by M.R. James, <i>Bleak House</i> by Charles Dickens and <i>The Turn of the Screw</i> by Henry James.</p>	<ul style="list-style-type: none"> <li>• The meaning of <b>genre</b> and how genre can be identified through <b>conventions</b>.</li> <li>• The meaning of <b>gothic</b> and the <b>conventions</b> associated with it.</li> <li>• How writers make use of and adapt concepts of narrative in genre novels.</li> <li>• The following concepts and devices associated with gothic: <b>tone, the uncanny, personification, symbolism</b>.</li> <li>• How writers make use of language devices to develop genre effects in their writing (focus on tone, tension and fear).</li> <li>• The plot of <i>The Woman in Black</i> and how it makes use of gothic conventions.</li> </ul>	<ul style="list-style-type: none"> <li>• Read, understand and comment on <i>The Woman in Black</i>.</li> <li>• Identify what they don't understand in the language or context of a novel and develop ways of finding the information they need.</li> <li>• Recognise gothic conventions in a range of gothic texts (<i>The Woman in Black</i>, <i>Bleak House</i>, <i>The Mezzotint</i>, <i>The Turn of the Screw</i>).</li> <li>• Develop their descriptions of the effects of literary devices in PEE paragraphs.</li> <li>• Write independent, extended language analysis responses to a range of texts.</li> <li>• <b>In writing</b>, make use of gothic conventions in their own work.</li> <li>• <b>In writing</b>, build on their work from Y7 and start to consider the role of precise vocabulary and figurative language in developing <b>tone</b>.</li> </ul>

	Grammar and skills programme:	<p>Close reading skills (Reciprocal Reader): Gothic</p> <p>PREDICT: What can we guess about the text we are reading from clues, such as the title, an illustration or the first line?</p> <p>CLARIFY: How can we find out the meaning of words or phrases that we don't understand or have never come across before?</p> <p>QUESTION: What questions do we have about a text? What do we need to know more about? What wider information can we infer?</p> <p>SUMMARISE: How can we show our understanding by explaining the main points about what we have read in our own words?</p> <p>DEEPER UNDERSTANDING: Sometimes, we want to look more deeply into a text and think about why a writer has written in a particular way.</p>	
<b>Autumn 2</b>	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:	<p>Writing skills: Developing vocabulary for character and description.</p> <p>Basic grammar and punctuation</p> <p>Nouns to create character</p> <p>Verbs to create character and figurative effect</p> <p>Adjectives for personification</p> <p>Conjunctive adverbials to link ideas</p>	
<b>Spring 1</b>	<p><b><u>Literature and Landscape</u></b></p> <ul style="list-style-type: none"> <li>In this unit, students will develop</li> </ul>	<ul style="list-style-type: none"> <li>The conventions of different <b>forms</b> of non-fiction writing (diary, journal,</li> </ul>	<ul style="list-style-type: none"> <li>Identify and use the conventions of the following non-fiction forms</li> </ul>

	<p>their understanding of text types by considering how and why writers write in different forms.</p> <ul style="list-style-type: none"> <li>● They will study a range of fiction and non-fiction texts in which writers respond to their environment.</li> <li>● In studying these texts, they will closely consider how writers make use of different forms to shape their <b>perspectives</b> of the world around them.</li> <li>● Students will use this knowledge to develop their own writing about their environment.</li> </ul>	<p>memoir, travel writing, article, leaflet, letter).</p> <ul style="list-style-type: none"> <li>● The definition of <b>Romantic</b> poetry.</li> <li>● The significance of the Romantic movement in shaping ideas about nature and attitudes towards the Lake District.</li> <li>● How writers use non-fiction to describe their <b>perspectives</b> on their environments.</li> <li>● How writers use language to shape <b>perspective</b> in their writing.</li> </ul>	<p>when writing about their environments:</p> <ul style="list-style-type: none"> <li>○ Journal</li> <li>○ Formal letter</li> <li>○ Article</li> <li>○ Leaflet</li> <li>○ Travel writing</li> </ul> <ul style="list-style-type: none"> <li>● Identify the conventions of Romantic poetry.</li> <li>● Identify and explain how <b>perspectives</b> are shaped by language choice in a range of different fiction and non-fiction texts and explain how <b>form</b> can impact on those perspectives.</li> <li>● Use their own language choices to shape their own perspectives appropriate to the form they are writing in.</li> </ul>
	Grammar and skills programme	Reciprocal Reader: Non-fiction texts about place	
<b>Spring 2</b>	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.	
<b>Summer 1</b>	<p><b><u>Shakespeare Study: <i>The Tempest</i></u></b></p> <p>This unit builds on the Shakespeare study from Y7 as well as consolidating the work</p>	<ul style="list-style-type: none"> <li>● Students should re-visit their knowledge of Shakespeare's life and theatre.</li> </ul>	<ul style="list-style-type: none"> <li>● Show understanding of key passages of the play through summary skills.</li> <li>● Identify key quotations in passages from Shakespeare to support their</li> </ul>

	<p>on genre and form completed so far in Y8.</p> <p>The unit involves a full-text study of <i>The Tempest</i>, focusing on how Shakespeare combines genre conventions (comedy, tragedy and romance) into a fantasy story.</p>	<ul style="list-style-type: none"> <li>• The plot and key character arcs of <i>The Tempest</i>.</li> <li>• The conventions of the Romance (fantasy) genre.</li> <li>• How Shakespeare makes use of archetypes to help us to understand characters.</li> <li>• How and why some characters are more complex than their archetype would suggest (Prospero, Caliban).</li> </ul>	<p>understanding of the play and its characters.</p> <ul style="list-style-type: none"> <li>• Analyse the effects of Shakespeare's language choices through developed PEE paragraphs.</li> <li>• Show their understanding of the play's themes and genre conventions by <b>re-imagining</b> aspects of the play in drama activities.</li> <li>• Work together to rehearse and perform drama presentations.</li> </ul>
	Grammar and skills programme	Reciprocal Reader: Travel and Adventure poetry	
<b>Summer 2</b>	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	<p>Writing skills:</p> <p>Varying sentences for pace and impact.</p>	



### 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	<p><b><u>Full text study: <i>In the Sea there are Crocodiles</i> by Fabio Geda</u></b></p> <ul style="list-style-type: none"> <li>• This year, students will build on their learning from previous years to consider how the texts they read are shaped by the <b>contexts</b> in which they are written.</li> <li>• Alongside a full text study of <i>In the Sea there are Crocodiles</i>, they will consider how writers represent the refugee experience in fiction and non-fiction.</li> <li>• Building on their work on <b>perspectives</b> in Y8, they will consider how contexts (both social and literary) shape the way perspectives are formed and communicated.</li> </ul>	<ul style="list-style-type: none"> <li>• The plot and key events of <i>In the Sea there are Crocodiles</i>.</li> <li>• The contexts of contemporary refugee crises and how the book reflects these issues.</li> <li>• The meaning, and connotations, of the following terms: refugee, immigrant, emigrant, asylum seeker, economic migrant.</li> <li>• How language (specifically labelling terms) have certain connotations that can be used to shape perspectives.</li> <li>• How language can be used to create bias in writing and how to spot this.</li> <li>• How and why writers respond to similar events differently.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify (and tell the difference between) perspective, argument and bias within a text.</li> <li>• Make links between <i>In the Sea there are Crocodiles</i> and the other texts they read and recognise how context shapes perspective.</li> <li>• Develop full, analytical essays showing how writers shape their opinions through language and structure.</li> <li>• Show an awareness of how social contexts affect texts and perspectives.</li> <li>• Use language to shape and develop opinion and perspective in their own writing.</li> <li>• Continue to develop the accuracy and fluency of their own writing, recognising where they make errors.</li> </ul>
	Grammar and skills programme	Transactional writing skills embedded into curriculum work	

<b>Autumn 2</b>	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	
<b>Spring 1</b>	<p><b><u>Context study - Conflict poetry</u></b></p> <ul style="list-style-type: none"> <li>• In this term, pupils will build on their study of context by considering how context shapes texts over a long period of time.</li> <li>• 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.</li> <li>• Students will study poetry from the middle ages to the modern day including texts by: <ul style="list-style-type: none"> <li>○ Shakespeare</li> <li>○ Tennyson</li> <li>○ Thomas Hardy</li> <li>○ Jessie Pope</li> <li>○ Imtiaz Dharker</li> <li>○ Dave</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• The definition of <b>context</b> and the key ways it might affect a text: <ul style="list-style-type: none"> <li>○ Biographical context</li> <li>○ Socio-political context</li> <li>○ Literary context</li> </ul> </li> <li>• The content and perspectives of the key poems studied: <ul style="list-style-type: none"> <li>○ Morte D'Arthur</li> <li>○ St. Crispin's Day speech</li> <li>○ Charge of the Light Brigade</li> <li>○ The Man He Killed</li> <li>○ Who's for the Game?</li> <li>○ Dulce et Decorum Est</li> <li>○ The Right Word</li> </ul> </li> <li>• How poetry reacts to the contexts of its time.</li> <li>• How poetry can be used to shape ideas, perspective and bias.</li> <li>• How the poems as a whole reflect changing attitudes to conflict over time.</li> <li>• How poetic techniques can be used to shape opinion and bias in a poem.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse poetry from different times and cultures with increasing independence.</li> <li>• Identify a range of poetic techniques and explain clearly how they are used to shape perspective.</li> <li>• Write full comparative essays comparing two poems.</li> <li>• Develop and articulate their own independent responses to poems.</li> <li>• In their own writing, start to use vocabulary precisely to shape their ideas and to show evaluation.</li> </ul>

	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	<b>Shakespeare study: <i>The Merchant of Venice</i></b> <ul style="list-style-type: none"> <li>In this unit, students will re-visit their learning from the previous Shakespeare studies and consolidate their learning on <b>context</b> by applying it to a single play.</li> <li>Students will study <i>The Merchant of Venice</i>, focusing on the presentation of Shylock.</li> <li>They will consider how contextual factors have affected the presentation of Shylock over time.</li> <li>They will evaluate different opinions and form their own opinions as to whether the play should still be performed.</li> </ul>	<ul style="list-style-type: none"> <li>The plot and key character arcs of <i>The Merchant of Venice</i>.</li> <li>The <b>contextual background</b> in which the play was produced: <ul style="list-style-type: none"> <li>The role of Venice in 16thC.</li> <li>Attitudes towards Jewish people in 16thC Venice and England.</li> </ul> </li> <li>How contextual factors have altered audience attitudes to the portrayal of Shylock.</li> <li>How texts can become 'problematic' over time.</li> <li>That there are differing opinions of what should be done with 'problem plays'.</li> </ul>	<ul style="list-style-type: none"> <li>Be able to read and summarise key passages of Shakespeare with increasing independence.</li> <li>Understand how plays can be performed differently to create different effects / perspectives.</li> <li>Write full analytical essays responding to passages from Shakespeare.</li> <li>Link their analysis of a passage from Shakespeare to their understanding of the wider play.</li> <li>Understand how context shapes a text.</li> <li>Integrate knowledge of a play's context into their essay responses.</li> <li>In their writing, continue to develop confidence and accuracy in writing for different forms and purposes.</li> </ul>
	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	Reading and Writing skills: Reciprocal Reader: Graham Greene's End of the Party – Short Story	

		Descriptive writing skills – figurative and sensory writing
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