

Year 7 ENGLISH Curriculum Map 2024-25

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><u>Origins of Narrative (Myths & Legends):</u></p> <p>In this unit, students will learn about the building blocks of narrative that will underpin their study throughout the next few years.</p> <ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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 (<i>Percy Jackson</i>). 	<ul style="list-style-type: none"> • 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:	<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>	
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	<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>Modern Texts:</p> <p><u>The White Giraffe by Lauren St. John</u></p> <ul style="list-style-type: none"> • 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. • 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, <i>The Secret Garden</i> and George Saunders. 	<ul style="list-style-type: none"> • How the narrative arc applies to the story of <i>The White Giraffe</i>. • 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. 	<ul style="list-style-type: none"> • 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	<p>Reciprocal Reader: Non-fiction travel texts</p> <p>Grammar and skills:</p> <p>Focused grammar and SPaG work in context using a range of fiction and non-fiction texts to spark written responses with a clear focus accuracy.</p>	
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"> 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>. 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. 	<ul style="list-style-type: none"> Key details about Shakespeare's life and theatre. The plot and narrative arc of <i>A Midsummer Night's Dream</i>. Which key characters fit dramatic archetypes. Key elements of Shakespeare's language - verse, figurative language, rhetorical devices. 	<ul style="list-style-type: none"> Recall and summarise key elements of <i>A Midsummer Night's Dream</i>. Identify key character archetypes in <i>A Midsummer Night's Dream</i>. 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	<p><u>Genre study: <i>The Woman in Black</i></u></p> <p>In this unit, students build on their work on narrative to consider how writers make use of genre conventions 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"> • 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 <i>The Woman in Black</i> and how it makes use of gothic conventions. 	<ul style="list-style-type: none"> • Read, understand and comment on <i>The Woman in Black</i>. • 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 (<i>The Woman in Black</i>, <i>Bleak House</i>, <i>The Mezzotint</i>, <i>The Turn of the Screw</i>). • 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:	<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>	
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:	<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>	
Spring 1	<p><u>Literature and Landscape</u></p> <ul style="list-style-type: none"> ● In this unit, students will develop 	<ul style="list-style-type: none"> ● The conventions of different forms of non-fiction writing (diary, journal, 	<ul style="list-style-type: none"> ● Identify and use the conventions of the following non-fiction forms

	<p>their understanding of text types by considering how and why writers write in different forms.</p> <ul style="list-style-type: none"> ● 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. 	<p>memoir, travel writing, article, leaflet, letter).</p> <ul style="list-style-type: none"> ● 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. 	<p>when writing about their environments:</p> <ul style="list-style-type: none"> ○ Journal ○ Formal letter ○ Article ○ Leaflet ○ Travel writing <ul style="list-style-type: none"> ● 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	<p><u>Shakespeare Study: <i>The Tempest</i></u></p> <p>This unit builds on the Shakespeare study from Y7 as well as consolidating the work</p>	<ul style="list-style-type: none"> ● Students should re-visit their knowledge of Shakespeare's life and theatre. 	<ul style="list-style-type: none"> ● Show understanding of key passages of the play through summary skills. ● Identify key quotations in passages from Shakespeare to support their

	<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"> • The plot and key character arcs of <i>The Tempest</i>. • 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). 	<p>understanding of the play and its characters.</p> <ul style="list-style-type: none"> • 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	<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><u>In the Sea there are Crocodiles by Fabio Geda - 6 weeks to half term.</u></p> <p>The unit covers the whole text focusing on key incidents within the overall narrative.</p> <ul style="list-style-type: none"> • 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 study of <i>In the Sea there are Crocodiles</i>, 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. 	<ul style="list-style-type: none"> • The plot and key events of <i>In the Sea there are Crocodiles</i>. • 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. 	<ul style="list-style-type: none"> • Identify (and tell the difference between) perspective, argument and bias within a text. • Make links between <i>In the Sea there are Crocodiles</i> 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	Non-fiction reading and transactional writing skills: <ul style="list-style-type: none"> • Students encounter a range of non-fiction texts based thematically around migration • Students explore structures and language techniques that will produce effective writing in genres ranging from letters to reports. • Students self-correct and craft their work. 	
Autumn 2	<p><u>Follow the Rabbit Proof Fence by Doris Pilkington – 6 weeks to Christmas</u></p> <p>A focus on how narrative perspective and context affects the depiction of historical events.</p> <ul style="list-style-type: none"> • Students build on their learning from 'Crocodiles' to consider how a female protagonist with greater agency relates a gripping narrative, depicts colonial rule and creates empathy. • How the novel form differs from the screenplay version in tone, focus and language. • Offers a broader range of contexts for a Cumbrian student namely and Australian native peoples with a powerful female narrative perspective and young female protagonist. 	<ul style="list-style-type: none"> • The plot and key events of <i>Follow the Rabbit Proof Fence</i>. • The historical and social context. • The impact of authorial background in the way they presentation of non-fiction. • The impact of genre and form on the way non-fiction is presented aborigine (and derivation), ancient, antagonist, assimilation, colonisation (and morphology), culture, discrimination, ethic (and morphology), rites, rituals, half caste / mixed heritage, isolation, protagonist, screenplay, prose, narrative writing. • How language can be used to create bias in writing and how to spot this. • How character archetypes and narrative structures are used within a non-fiction text. 	<p>This section of the unit will build on the above skills and knowledge while enabling students to make comparisons between two full texts, non-fiction texts, historical periods and genre / form of production.</p>

	Grammar and skills programme	<p>Grammar and skills: How does a screenplay writer vary language to engage a film audience?</p> <p>This booklet covers the screenplay of Rabbit Proof Fence and parallels the main curriculum content based on the novel 'Follow the Rabbit Proof Fence' by Doris Pilkington.</p> <ul style="list-style-type: none"> • A baseline test (as per Year 7&8) to assess basic writing skills. • A follow up and extension to the basic SPaG skills covered in Years 7 and 8. • Students see how a professional writer communicates ideas and images in a screenplay. • Students are explicitly taught how to overcome common misconceptions with apostrophes, missing auxiliaries, poor sentence control. • Students write imaginatively in response to the screenplay but with a clear focus on self-correction of the above language. 	
Spring 1	<p><u>Context study - Conflict poetry</u></p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ Shakespeare ○ Tennyson ○ Thomas Hardy ○ Jessie Pope 	<ul style="list-style-type: none"> • The definition of context and the key ways it might affect a text: <ul style="list-style-type: none"> ○ Biographical context ○ Socio-political context ○ Literary context • The content and perspectives of the key poems studied: <ul style="list-style-type: none"> ○ 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. 	<ul style="list-style-type: none"> • 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.

	<ul style="list-style-type: none"> ○ Imtiaz Dharker ○ Dave 	<ul style="list-style-type: none"> ● 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. 	
	Grammar and skills programme	Grammar and Skills: Creative reading and writing: <ul style="list-style-type: none"> ● Students encounter a broad range of modern literature - reading extracts for pleasure ● Students reinforce their ability to accurately use paragraphs, auxiliaries, sentence structures (simple and complex) and direct speech demarcation. ● Exploration of writers' craft ● Use the above to craft interesting and varied narrative writing extracts 	
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 <ul style="list-style-type: none"> ● Revisiting skills so far ● Using verbs, adverbials and participle phrases to develop academic writing. 	
Summer 1	<u>Shakespeare study: <i>The Merchant of Venice</i></u> <ul style="list-style-type: none"> ● 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. 	<ul style="list-style-type: none"> ● The plot and key character arcs of <i>The Merchant of Venice</i>. ● The contextual background in which the play was produced: <ul style="list-style-type: none"> ○ The role of Venice in 16thC. ○ Attitudes towards Jewish people in 16th Century Venice and England. 	<ul style="list-style-type: none"> ● 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.

	<ul style="list-style-type: none"> Students will study <i>The Merchant of Venice</i>, 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. 	<ul style="list-style-type: none"> 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'. 	<ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> An introduction to The Romantics in Blake and Shelley Consolidation of reading skills Students respond using narrative writing skills to transform and personalise the concepts and language they encounter. 	
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 <ul style="list-style-type: none"> Students encounter quality fiction analysing writer's method and responding creatively Descriptive writing skills – figurative and sensory writing <ul style="list-style-type: none"> Students respond creatively to The Tempest creating their own island replete with descriptions of landscape, character and backstory. 	