

### Year 7 ENGLISH Curriculum Map 2025-26

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 <i>(what students should know and understand by the end of the unit/topic)</i>	Essential skills <i>(what students should be able to do by the end of the unit/topic)</i>
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>Fluency Reading Strategy - An innovative programme which focuses on The Physical Strand of the new Oracy framework to support close reading skills and writing skills.</p> <p>This unit dovetails with the main curriculum theme of Myths and Legends.</p> <p>Pitch, Power, Pace, Punctuation, Pause, Pronunciation based on key genre specific vocabulary to produce own creative writing.</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>	

<p><b>Spring 1</b></p>	<p><b><u>Modern Texts:</u></b></p> <p><b><u><i>The White Giraffe</i> by Lauren St. John</u></b></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. <ul style="list-style-type: none"> <li>● Find connections between texts written at different times.</li> </ul> </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>
	<p>Grammar and skills programme</p>	<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>	

<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 non-fiction forms.	
<b>Summer 1</b>	<p><u>Introduction to Shakespeare and 'A Midsummer Night's Dream'</u></p> <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</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>

	on genre in Y8.		
	Grammar and skills programme	Reciprocal Reader: Magic and Fantasy 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	Oracy skills: Learning discussion skills focused on <b>Learning To Talk / Learning Through Talk / Learning About Talk</b> Students also develop a range of Oracy strategies covering physical, linguistic emotional, cognitive strands based on Shakespeare's A Midsummer Night's Dream	

### 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. <ul style="list-style-type: none"> <li>● Recognise gothic conventions in a range of gothic texts (<i>The Woman in Black, Bleak House, The Mezzotint, The Turn of the Screw</i>).</li> </ul> </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	Learning about talk: Language Change with a focus on our local area supporting the main unit with some authentic study of spoken language (including, accent and dialect).	
<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	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	<p><b><u>The Book Thief by Markus Zusak 12 weeks.</u></b></p> <p>The unit covers the whole text focusing on key incidents within the overall narrative.</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>● 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>The Book Thief</i>.</li> <li>● The contexts of World War 2 and how the book reflects these issues.</li> <li>● The meaning, and connotations, of the following terms: Persecution, anti-semitism, symbolism, figurative language, irony, narrative voice / perspective, juxtaposition, theme.</li> <li>● How language can be used to reate 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>● 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 and creative flair of their own writing, recognising where they make errors.</li> </ul>

	<p><b>Autumn 1 &amp; 2:</b> Grammar and skills programme</p>	<p>Non-fiction reading and transactional writing skills:</p> <ul style="list-style-type: none"> <li>● Supplement the main SoW's focus on <i>The Book Thief</i> by Marcus Zusak</li> <li>● Broaden and utilise subject and topic specific vocabulary</li> <li>● Develop non-fiction writing skills</li> <li>● Relate to GCSE Language C2 Writing</li> <li>● Construct two non-fiction texts</li> </ul>
--	--	---

<p><b>Spring 1</b></p>	<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> </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> </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>
------------------------	---	---	---

	<ul style="list-style-type: none"> <li>○ Imtiaz Dharker</li> <li>○ Dave</li> </ul>	<ul style="list-style-type: none"> <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>	
	Grammar and skills programme	<p>Grammar and Skills: Creative reading and writing:</p> <ul style="list-style-type: none"> <li>• Students encounter a broad range of modern literature - reading extracts for pleasure</li> <li>• Students reinforce their ability to accurately use paragraphs, auxiliaries, sentence structures (simple and complex) and direct speech demarcation.</li> <li>• Exploration of writers' craft</li> <li>• Use the above to craft interesting and varied narrative writing extracts</li> </ul>	
<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	<p>Writing skills: Analytical writing skills</p> <ul style="list-style-type: none"> <li>• Revisiting skills so far</li> <li>• Using verbs, adverbials and participle phrases to develop academic writing.</li> </ul>	

<p><b>Summer 1</b></p>	<p><b><u>Shakespeare study: <i>Romeo and Juliet</i></u></b></p> <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>Romeo and Juliet</i>, focusing on the tragedy genre and the patriarchal,</li> </ul>	<ul style="list-style-type: none"> <li>● The plot and key characters of the play.</li> <li>● The <b>contextual background</b> in which the play was produced: <ul style="list-style-type: none"> <li>○ Female agency</li> <li>○ Patriarchy</li> </ul> </li> <li>● How themes (fate, destiny, honour) build across the play and therefore how the play is structured.</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> </ul>
------------------------	--	---	---

	<p>Elizabethan society apparent within the play.</p> <ul style="list-style-type: none"> <li>● They will consider how contextual factors have affected the presentation of male and female characters and their relationships.</li> </ul>	<ul style="list-style-type: none"> <li>● Dramatic/text devices to create impact and effect.</li> <li>● How devices, such as pathetic fallacy and transgression, can be applied to our own writing.</li> </ul>	<ul style="list-style-type: none"> <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, apply Shakespeare's devices and techniques to their own narratives.</li> </ul>
--	--	---	--

	Grammar and skills programme	<p>Reading and Writing skills:  Reciprocal Reader: Graham Greene's End of the Party – Short Story</p> <ul style="list-style-type: none"> <li>• Students encounter quality fiction analysing writer's method and responding creatively</li> <li>• Descriptive writing skills – figurative and sensory writing</li> </ul>	
<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: <i>Romeo and Juliet</i></p> <ul style="list-style-type: none"> <li>• Skills: apostrophes, homophones, semicolons and comma splices, speech demarcation, subject-verb agreement</li> <li>• Writing for a variety of forms: monologues, letters, descriptive narratives, dialogues, diary entries and epilogues.</li> </ul>	