

## St Mark's CE School English Curriculum Overview (Secondary)

### Intent

**At the heart of our curriculum is our unwavering, relentless belief that all students, no matter their starting point, can thrive within a global community and reach their God-given potential.**

The written and spoken word is not only influenced by, but also shapes the world. The curriculum is therefore sequenced so that students can understand, question, critique and create rules, stories and patterns in a true range of literature and, more broadly, in society. Mastery of this curriculum gives all pupils the power to understand the codes that dictate the conventions of shared language, history, art and culture as well as giving them the power to challenge, break, rebuild and create new realities from the knowledge they have learned. Therefore, through this English curriculum, students will be taught to understand and interact with the voices of others and then deploy the power of their own voice. Students will become curious and critical thinkers armed with truly extensive, versatile vocabulary and a truly flexible knowledge base, allowing them to communicate with accuracy, precision and flair and access and create excellent, compelling writing.

Our English curriculum lives and breathes our core Christian values:

**Love:** Students cannot love literature and the language unless they have mastery of it. Students are therefore explicitly taught vocabulary and what we call 'the grammar of analysis' in order to allow them the chance to share their love of the literature we study. The texts we study are diverse and engaging, inspiring all pupils to develop a lifelong love, appreciation and understanding of a wide range of literature, inspiring them to pursue reading for pleasure for life, and perhaps further study of English at A Level and beyond.

**Service:** We believe we serve others by ensuring they are treated with compassion. Teachers skilfully model how to deal with sensitive topics with respect and empathy. We show students how to sympathise and empathise with others through literature. We develop pupils' vocabulary, knowledge and skills so that they can communicate with accuracy, precision and, more importantly, autonomy in a range of circumstances. We do not shy away from complex topics and themes as we see this as a chance to teach students how to handle these.

**Belonging:** Our curriculum refuses to solely fixate on the canon – we do not only read dead white men. Students study a range of canonical and modern texts from a range of authors. We work hard to ensure our curriculum gives a voice to those who so often do not have one. Giving students the skills, knowledge, vocabulary, confidence, resilience and curiosity to read, listen, consider, discuss and debate with sensitivity and integrity in an ever changing world. Increasing a students' aptitude in English helps them feel like they belong in the world.

<p>Aims of Study</p>	<p><b>READING:</b></p> <ul style="list-style-type: none"> <li>● Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas.</li> <li>● Understand how texts can shape how we see the world and engage our heads, hearts and hands.</li> <li>● Know the shades of meaning inherent in the very best vocabulary in the English language.</li> <li>● Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning. Understand how texts can be shaped and influenced by social, historical, personal and literary contexts.</li> <li>● Use evidence to support their ideas and understanding.</li> <li>● Compare the content, construction and impact of different text types.</li> <li>● Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.</li> </ul> <p><b>WRITING:</b></p> <ul style="list-style-type: none"> <li>● Create imaginatively: building their own voice to shape how they see the world; engaging heads, hearts and hands.</li> <li>● Use vocabulary purposefully: choosing words whose nuances they understand.</li> <li>● Understand the relationship grammar has with meaning, and use it creatively and accurately.</li> <li>● Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.</li> <li>● Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</li> <li>● Use, shape and comment on established literary patterns</li> <li>● Remember and reference the works they have read using this knowledge to create new ideas and meanings.</li> <li>● Know that writing makes us powerful: it gives us control over our voice and destiny.</li> </ul> <p><b>SPEAKING AND LISTENING:</b></p> <ul style="list-style-type: none"> <li>● Have the confidence to use, question and critique patterns they see and know verbally</li> <li>● Have the resilience to rehearse and perform their work orally</li> <li>● Have the ability to listen to feedback and improve and redraft work</li> <li>● Use their voice to express their opinion confidently on issues that affect the global and local community.</li> </ul>
<p>Core concepts/principles of progression</p>	<p><b>The English curriculum itself ‘is the progression model’ and ensures that pupils have the expertise and knowledge to become creative and critical thinkers, expert writers and expert speakers who can influence their own lives, their families and their local/global communities, living up to their God-given potential. All our students are on the same curriculum journey and we aim to scaffold up so all students can access the powerful knowledge each lesson.</b></p> <p>The curriculum is designed to firstly induct pupils into the traditions and patterns of the discipline so that they can eventually be used, shaped and critiqued confidently. This occurs in a way that demystifies English and makes success accessible and inevitable by breaking down knowledge and</p>

	<p>skills into discrete blocks that are explicitly and robustly taught and deliberately practised. Knowledge of grammar, vocabulary and literary movements are sequenced so that pupils master the foundational concepts of English before moving on. Pupils use their knowledge to access texts and their abstract concepts with depth and expertise.</p> <p><u>Because of this, the English curriculum features:</u></p> <ul style="list-style-type: none"> <li>● <b>Critical reading</b> - throughout their study, students have the opportunity to read a variety of thought-provoking, challenging, diverse and inspiring texts not only for study, but also for pleasure. Reading skills are supported, developed and enhanced through robust direct vocabulary instruction; opportunities for discussion and verbal rehearsal and precise and accurate instruction of both the grammar and content of analysis.</li> <li>● <b>Curricular Narrative</b> - the texts and curriculum content are mapped to build pupils’ understanding of English as a discipline. Each year has texts selected together for a clear reason which is narrated to students in class. Links are made between these.</li> <li>● <b>Comprehension to critical thinking</b> - pupils are taught the powerful tools to be able to read for understanding and meaning logically and clearly. As pupils’ declarative and core textual knowledge of the discipline increases so too does our emphasis on substantive and procedural knowledge. Only when pupils understand a body of allusion, symbolism or grammar do we begin to unpick and analyse language choices or blend sentence types. Basic text comprehension is always secured before analysis.</li> <li>● <b>Vocabulary instruction</b> - pupils are explicitly taught versatile, powerful and life changing vocabulary and how to use it, accurately in varying contexts. Vocabulary instruction is tailored, deliberate and embedded in every lesson. We map out vocabulary over our five year curriculum and frequently call back to previously taught vocabulary in later units.</li> <li>● <b>Written fluency</b> - grammar of analysis instruction is focussed on improving both pupils’ written expression and fluency. It is practised every lesson and allows pupils to move from novice to being able to manipulate and control complex analytical structures of analysis and expression. The Hochman Method is at the heart of the curriculum and is then slowly rolled out to other subject areas.</li> <li>● <b>Developing voice</b> - structured oracy is embedded at the heart of each lesson and allows pupils to experiment with and manipulate new vocabulary, knowledge and grammatical structures through Turn and Talk. At all stages of the curriculum, students are given the opportunity to talk for a range of purposes and for a range of audiences.</li> <li>● <b>Written craft</b> - writing is at the heart of our curriculum and pupils will experience and master multiple forms of writing from essays and analyses to newspaper reports, poetry and diary entries. Pupils develop and refine their written voice over a wide range of genres and forms. Opportunities to redraft are embedded into units.</li> </ul>
Pedagogical Approaches	<ul style="list-style-type: none"> <li>➤ Retrieval practice including &amp; use of knowledge organisers.</li> <li>➤ Sequences of learning over time and in lessons are broken down into small, manageable steps</li> <li>➤ Pupils are expected to respond to questions in full sentences/use of Stem sentences/oracy structures</li> <li>➤ Models and worked examples</li> <li>➤ Guided and independent practice</li> <li>➤ Use of scaffolds which can then be gradually withdrawn</li> <li>➤ Language and vocabulary is explicitly taught</li> </ul>

- Checking for whole class understanding and addressing misconceptions where they may arise.

Subject Specific Pedagogy:

- **Managing cognitive load:** minimal slide design featuring salient images and teacher scripts, similar tasks/lesson structures used across units to keep focus on the knowledge of the lesson.
- **Explicit vocabulary instruction:** versatile vocabulary explicitly chosen, taught and quizzed to provide robust conceptual through which students can see texts. We are inspired and led by the work of Beck et al and recent publications from the likes of Alex Quigley.
- **Explicit writing instruction** using *The Hochman Method*: the writing curriculum builds students' writing at a sentence level before progressing to a paragraph level and essay level. Grammar of analysis is a primary concern in our curriculum.
- **Control the Game** reading as per Teach Like A Champion is used to add accountability to whole class reading.
- **Co-planning** time is used to discuss upcoming lessons in our curriculum, to preempt misconceptions and discuss the powerful knowledge we want all students to master.

## Secondary Long Term Plan

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Y7	<b><u>Greek Myths</u></b> +newspaper reports	<b><u>Antigone</u></b> +diary writing	<b><u>Oliver Twist</u></b> +travel writing	<b><u>Abrahamic Tales</u></b> +making allusions	<b><u>Welcome To Nowhere</u></b> +Benjamin Zephaniah poetry +John Agard poetry	
Y8	<b><u>Romeo and Juliet</u></b>		<b><u>William Blake</u></b> +poetry writing	<b><u>Rhetoric</u></b> +speech writing +debate	<b><u>Animal Farm</u></b> + <i>Maya Angelou poetry</i> + <i>lyrics</i>	
Y9	<b><u>A Christmas Carol</u></b> + <i>Simon Armitage poetry</i>		<b><u>Short Stories</u></b> +short story writing		<b><u>King Lear</u></b>	
Y10	<b><u>Macbeth</u></b> + <b><u>Descriptive writing</u></b>		<b><u>Jekyll and Hyde</u></b> + <b><u>Fiction analysis</u></b>		<b><u>An Inspector Calls</u></b>	<b><u>Non-fiction writing and analysis</u></b>  +S&L
Y11	<b><u>Power and Conflict anthology</u></b> + <b><u>Unseen poetry</u></b>		Interleaved revision and essay work			

## Year 7

### End of Year Outcomes:

- Know the impact of tales of heroism, heroes and villains on literature and the figurative function of its stories in shaping rules and narratives of heroism, power and gender.
- Know the impact of a modern novel and how it reflects the time period it was written in
- Know how to craft language within a non-fiction structure to create a desired effect
- Know how to use Y7 grammar of analysis across a range of texts

### **Grammar of analysis:**

Declarative sentences (topic sentences) about characters

+because

+but

+so

Fronted subordinate conjunction +before

Fronted subordinate conjunction +after

Fronted subordinate conjunction +if

Fronted subordinate conjunction +when

Fronted subordinate conjunction +even though

Fronted subordinate conjunction +although

Fronted subordinate conjunction +since

Fronted subordinate conjunction +while

Fronted subordinate conjunction +unless

Fronted subordinate conjunction +wherever

Punctuating quotations and embedding them within a sentence

Sentence combining

Adding subordinate clause of information: +who

Adding subordinate clause of information: +where

Adding subordinate clause of information: +why

Adding subordinate clause of information: +how

Adding subordinate clause of information: +what

Adding subordinate clause of information: +when  
 Paraphrasing: +In short  
 Paraphrasing: +In essence  
 Paraphrasing: +In other words  
 Paraphrasing: +In sum  
 Paraphrasing: +Put simply  
 Semi colon to deepen language analysis  
 Combining topic sentences, quotations and inferences

**METHODS:**

Simile  
 Metaphor (extended)  
 Alliteration  
 Kenning  
 Byline and headline  
 Allusions in creative writing

**WRITING FORMS:**

Newspaper  
 Diary  
 Travel Writing  
 Allusions

**TEXT TYPES STUDIED:**

Short stories  
 Play  
 Novel  
 Poetry

**Autumn 1**

Curriculum Content : <b>Greek Myths</b>	Progression in reading/literature	Progression in writing/vocab	Rationale
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<p><b>Knowledge needed from KS2:</b>  Y5 - newspaper as a piece of recount writing  e.g. headlines  Y6 - conjunctions  KS2 - sentences vs fragments  KS2 - alliteration</p>	<p><b>Key new literature knowledge:</b>  Greek Myths are important to study as they are a way of making sense of the world around you.  Stories about heroes are never easy but are filled with adventure.  If someone is Promethean, they are an over-reacher who creates something they bravely defend.  If you compare someone to Zeus, you mean they are godlike and vengeful.  If you compare something to Pandora’s Box, you mean that it is likely to cause lots of suffering.  If you describe someone as like Narcissus, you mean that they are vain and selfish.  If you describe someone as being like Persephone, you mean that they are trapped in a bad place for a long time.  If you describe someone as being like Orpheus, you mean that they lose someone or something that they love and are willing to go to any lengths to get it back.  If you describe someone as like Daedalus, you mean they are extremely intelligent. You could also describe someone as like Daedalus if they are trapped.  If you describe someone as being like Icarus, you mean they are too arrogant and will be punished for it.  If you describe someone as being like King Midas, you mean they are greedy and avaricious. The Midas Touch or Golden Touch</p>	<p><b>Key Tier 2 vocabulary:</b>  immortal  mortal  heroic  monstrous  deceitful  over-reacher  antagonist  protagonist  disobedient  obedient  tyrannical  misogyny  vengeance  vanity  wither  immoral  moral  instability  stability  captivity  courageous  emancipate  oppress  arrogant  naive  avaricious  enchanted  exploit  objectify  manipulate  solitary  annihilate</p>	<p>As we begin the study of English in the secondary phase, we want to build on themes students will be familiar with whilst introducing them to more rigorous texts and rigorous analysis. Text choices in Y5 Spring 1 discuss moral dilemmas whilst Y5 Spring 2 introduces the notion of Greek myths briefly. Y6 texts, such as Wonder, discuss ideas of morals. Working with our typical feeders, we feel confident most students will have encountered a Greek myth before joining our secondary phase from other primaries. Additionally, the short story nature of the unit supports the transition to the secondary phase: primary students are more familiar with this length of text. Interleaved into this unit is newspaper writing. Building on the fundamentals students have covered in Y5, we look at sophisticated structures for this text type as a way to build confidence in students as writers early in the curriculum and allow them the space to think more carefully about the vocabulary they are using.</p> <p>This familiarity with themes in this unit allows us to focus more cognitive load on grammar of analysis. We work incredibly hard in this unit to translate students’ prior knowledge of elements of grammar (namely subordinating conjunctions) that may have been taught primarily in writing previously, as a tool to to analyse complex ideas within a literature text. We explicitly teach the use of these throughout the half term. We introduce the notion of declarative sentences using ‘+both ___ and ___’ as a tool to analyse character and we introduce the use of ‘because/but/so’ as a tool to expand basic sentences. We work quickly at the start of</p>
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	<p>means that everything you touch turns out well.          If you describe someone as being like Danae, you mean that they have been trapped by someone close to them or objectified for their beauty.          If you describe someone as being like Andromeda, you mean that they are beautiful.          If you describe someone as like Helen of Troy, you mean that they are extremely beautiful but also objectified.          If you describe someone as like Menelaus, you mean that they are vengeful.          If you describe something as a Trojan Horse, you mean it is something used as a cunning or deceitful trick to get into something or open it up.          If you describe someone as like Odysseus, you mean that they are cunning and heroic.          If you describe something as an Odyssey, you mean it is a journey or experience that takes a very long time.          If you describe someone as like Penelope, you mean that they are faithful and intelligent.</p> <p><b>Key new grammar of analysis knowledge:</b>          Declarative sentences (topic sentences) about characters          +because          +but          +so          Fronted subordinate conjunction +before</p>	<p>duplicious          cunning          foolish          barbaric          temptation          faithful          reconciliation</p> <p><b>Writing sequence focusing on newspaper reports:</b>          Cold write          Hook - alliterative catchy headlines          Text mapping          Short burst practice - complex noun appositives, reporting not declaring, complex grammar structures to question the facts          Planning          Writing          Redrafting</p>	<p>the unit to ensure all students are comfortable with the fundamentals of a sentence to build from there.</p> <p>Many ideas within this text, as well as the vocabulary, will be called back to as the curriculum develops. We will want our students to be able to make allusions to Greek Mythology in their creative writing in KS4. We want our students to develop a strong understanding of heroes and villains before we meet complex characters such as Dr Jekyll. All KS4 texts, and many in between, could be seen as morality texts so it makes sense to discuss these ideas from the outset.</p>
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	Fronted subordinate conjunction +after Fronted subordinate conjunction +if Fronted subordinate conjunction +when		
<b>Autumn 2</b>			
Curriculum Content: <b>Antigone</b>	Progression in reading/literature	Progression in writing/vocab	Rationale

<p><b>Knowledge needed from KS2/Y7:</b>  Y5 - diary/letter writing  Y5 - relative clauses  KS2 - commas in complex sentences, turning adjectives into adverbs, using adverbs in sentences, four types of sentences, metaphors  Y7 -  All previously taught Tier 2 vocabulary from Autumn 1  All previously taught grammar of analysis from Autumn 1  Context of Greek Myths from Autumn 1 Y7</p>	<p>Key new literature knowledge:  Antigone is an “icon of resistance”  Greek tragedy: the protagonist falls to a disaster through a combination of a personal failing and events they cannot control  Tragic hero: a hero who has high status at the beginning of a play and has a fatal flaw that leads to their downfall  Hamartia = the weakness/flaw of the hero  Hubris: excessive pride and disrespect for the natural order of the world  Anagnorisis: the moment when the hero realises they are to blame for their downfall  Peripeteia: when the hero’s luck starts to run out  Nemesis: unavoidable fate of the tragic hero</p> <p>Plot:  <i>Subversion:</i> Antigone tells Ismene she will bury Polynices despite the law. Ismene refuses to help and warns her not to.  <i>Pragmatism:</i> Creon declares his law that Polynices will not receive burial rites. A soldier declares that someone has buried the body.  <i>Defiance:</i> Antigone is caught by the guards burying Polynices’ body. She defiantly confesses everything. Antigone justifies herself and accuses Creon of being wrong.  <i>Reasoning:</i> Haemon tries to convince Creon that he is wrong and his actions will weaken the position as leader of Thebes.  <i>Burial:</i> Antigone is buried alive in the city walls and left to starve.</p>	<p><b>Key Tier 2 vocabulary:</b>  compliant  defiant  patriarchal  disloyal  loyal  patriot  traitor  desolate  joyous  forthright  meek  idealistic  pragmatic  provoke  suppress  blasphemous  pious  disgrace  honour  ashamed  proud  prudent  rash  contemptible  noble  condemn  elevate  hubristic  humble  lament  rejoice  assert</p>	<p>As the study of English in the secondary phase deepens into the second half term, this unit builds on the rationale for our text choice in Autumn 1. We have decided to continue this area of study through the play, Antigone. The KS2 curriculum tends to lean more heavily on poems and stories so it makes sense to study a full play early on in KS3. Additionally, students will go on to study a further four plays at St Marks so we want to build a familiarity with the form as quickly as possible. Themes studied in Greek Myths follow into Antigone: the aftermath of a civil war written by Sophocles. Themes of power, morality and heroes/villains appear once more throughout this play. Interleaved into this unit is diary writing. Building on the fundamentals students have covered in Y5, we look at sophisticated structures for this text type as a way to build confidence in students as writers early in the curriculum and allow them the space to think more carefully about the vocabulary they are using.</p> <p>We develop further the teaching of the grammar of analysis. We continue to work incredibly hard in this unit to translate students’ prior knowledge of elements of grammar (namely subordinating conjunctions) that may have been taught primarily in writing previously, as a tool to to analyse complex ideas within a literature text. We explicitly teach the use of these throughout the half term. Furthermore, to build on the topic sentence work from Autumn 1, we now work on embedding quotations into our analysis in a sophisticated way, following on from their work on writing declarative sentences about characters in HT1. Noun appositives are explicitly taught, building on the</p>
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	<p><i>Prophecy</i>: Tiresias and the Chorus attempt to get Creon to change his mind.  <i>Suicides</i>: Antigone, Haemon and Eurydice commit suicide.</p> <p><b>Key new grammar of analysis knowledge:</b>  Fronted subordinate conjunction +even though  Fronted subordinate conjunction +although  Fronted subordinate conjunction +since  Fronted subordinate conjunction +while  Fronted subordinate conjunction +unless  Fronted subordinate conjunction +wherever  Punctuating quotations and embedding them within a sentence</p>	<p>renounce  foresee  myopic  retribution</p> <p><i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p> <p><b>Writing sequence focusing on diary entries:</b>  Cold write  Hook  Text mapping  Short burst practice - extended metaphor  Planning  Writing  Redrafting</p>	<p>relative clause work in Y5. Lots of vocabulary and <u>all</u> grammar of analysis work from Autumn 1 is retrieved with a more complex text to provide the challenge - in our curriculum, it is the text that drives the rigour.</p> <p>Many ideas within this text, as well as the vocabulary, will be called back to as the curriculum develops. We will want our students to be able to make allusions to Antigone in their creative writing in KS4. We want students to be used to the idea of tragedy before we encounter Romeo and Juliet, King Lear and Macbeth. We want our students to see examples of what happens in literature when a leader dies before they read King Lear and Macbeth. All KS4 texts, and many in between, could be seen as morality texts so it makes sense to discuss these ideas from the outset.</p>
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**Spring 1**

Curriculum Content: <b>Oliver Twist</b>	Progression in reading/literature	Progression in writing/vocab	Rationale
<p><b>Knowledge needed from KS2/Y7:</b> Y7 - All previously taught Tier 2 vocabulary from Autumn 1 and 2 All previously taught grammar of analysis from Autumn 1 and 2 Links to History: Victorian era</p>	<p><b>Key new literature knowledge:</b> Dickens' experiences and life in Victorian London shaped the story of Oliver Twist Child protagonists, often orphans, are devised to create sympathy from readers Unlikely heroes - e.g. Nancy Villains getting their comeuppance - e.g. Sikes</p> <p><b>Key new grammar of analysis knowledge:</b> Sentence combining Adding subordinate clause of information: +who +where +why +how +what +when</p>	<p><b>Key Tier 2 vocabulary:</b> idealised transient grotesque underdog ostracise defile sinful exalt wield extinguish salvation seduced resemble solicitude inferior superior enduring suppress purify virtuous sacrifice embrace fallible squander</p> <p><i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p>	<p>As the study of English in the secondary phase moves into Spring 1, this unit changes the time period of literature to be studied - this shows students not only how themes are similar across time periods of literature, but also how the skills and knowledge they have acquired translates across analysing texts from different eras too.</p> <p>Whilst we look at an abridged version, students will study a longer story here as opposed to the short story make-up of Autumn 1. Some students may be familiar with the basic plot of the novel before and that is absolutely fine.</p> <p>As with previous texts, themes of morality and heroes/villains permeate this text. Additionally, students will go on to study a further three 19th century novels at St Marks so we want to build a familiarity with the era as quickly as possible and we consider Oliver Twist a great entry to the writing of this era. Interleaved into this unit is travel writing. This is a new text type to students, but as the primary curriculum takes students all over the world, they have experience talking about place in multiple contexts.</p> <p>We develop further the teaching of our grammar of analysis curriculum. We work incredibly hard in this unit to translate students' prior knowledge of elements of grammar (namely subordinating conjunctions) that may have been taught primarily in writing previously, as a</p>

		<p><b>Writing sequence focusing on travel writing:</b>  Cold write  Hook  Text mapping  Short burst practice - verb fronted clauses  Planning  Writing  Redrafting</p>	<p>tool to to analyse complex ideas within a literature text. We explicitly teach the use of these throughout the half term. Furthermore, to build on the topic sentence work from Autumn 1 and 2, we now work on combining sentences together to allow for the discussion of more complex ideas. Lots of vocabulary and <u>all</u> grammar of analysis work from Autumn 1 and 2 is retrieved with a more complex text to provide the challenge - in our curriculum, it is the text that drives the rigour.</p> <p>Many ideas within this text, as well as the vocabulary, will be called back to as the curriculum develops. We will want our students to be able to make allusions to Oliver Twist in their creative writing in KS4. We want students to be used to the idea of vulnerable, child protagonists before they meet Omar in Welcome to Nowhere and the tragic heroes of Romeo and Juliet. We want our students to be used to the idea of underdogs before they deal with many of the future texts in our curriculum. We want our students to be used to talking about Dickens as a champion of the poor before studying A Christmas Carol. We want our students to be used to talking about the effect that the treatment of a protagonist has on them as readers too. All KS4 texts, and many in between, could be seen as morality texts so it makes sense to discuss these ideas from the outset - the idea of the workhouse and the treatment of Oliver as an orphan supports this.</p>
<b>Spring 2</b>			
Curriculum Content: Abrahamic Tales	Progression in reading/literature	Progression in writing/vocab	Rationale
<b><u>Knowledge needed from KS2/Y7:</u></b>	<b>Key new literature knowledge:</b> The stories of three main Abrahamic religions,	<b>Key Tier 2 vocabulary:</b> ex nihilo	As the study of English in the secondary phase continues, this unit now builds on a growing knowledge

<p>Y7 - All previously taught Tier 2 vocabulary from Autumn and Spring 1 All previously taught grammar of analysis from Autumn and Spring 1</p> <p>Links to RE: Link between Judaism, Christianity and Islam around these tales.</p>	<p>Judaism, Christianity and Islam, have had a huge impact on the culture and ideas of the world we live in.</p> <p>The popularity of these stories means that they are regularly used or alluded to regularly in English to show us something important about a person or situation.</p> <p>Often we might not even realise that a writer is referring to the bible and so we can easily miss the meaning of what they are saying. By learning these stories, we can both understand what writers are getting at and also allude to them in our own writing.</p> <p>The Abrahamic Tales explore the central idea that “in the beginning God created the heavens and the Earth” and therefore share the concept of one omnipotent God.</p> <p>In the story of Genesis, Adam was created by God “in His own image” with a capacity for rationality and morality, as well as an absence of sin/corruption.</p> <p>When we refer to a place as a “Garden of Eden”, we make reference to a paradise which existed in Genesis, created by God for humanity to preserve.</p> <p>The “serpent”, the embodiment of the devil, is a notorious reference to the story of “the fall” from the Abrahamic religions, and therefore represents the ideas of deceit and corruption.</p> <p>Cain is ostracised by God to be a “restless</p>	<p>omnipotent corrupt creation paradise wasteland idyllic sanctuary fiendish exile yield omen invulnerable vulnerable</p> <p><i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p> <p><b>Key new knowledge in writing:</b> +allusions (Abrahamic)</p>	<p>from the RE curriculum (as we know not all our students join the secondary phase from a faith school). Here, we build on students' knowledge of biblical stories so that we can call back to this later - ideas of creationism will support the analysis of Jekyll and Hyde, ideas of sin/Lucifer will support analysis of Macbeth and so on...</p> <p>Furthermore, themes and ideas from the previous three units return. For example, students have just studied one of the greatest tales in English literature, Oliver Twist, the story of an underdog trying to make the best life for himself; ideas of the underdog come back here too.</p> <p>Interleaved into this unit is deliberate practice of allusion writing. This is a new skill for students and is hard: we are teaching them about such great characters/moments in literature, we want them to be able to use this in their own writing to help create their own meaning. Once we have taught Abrahamic allusions, we can easily teach additional forms of allusion, such as the historical allusions in William Blake’s London (Y8 HT3).</p> <p>We develop further the teaching of the grammar of analysis. We work incredibly hard in this unit to translate students’ prior knowledge of elements of grammar (namely summary writing) that may have been taught primarily in writing previously, as a tool to to analyse complex ideas within a literature text. We explicitly teach paraphrasing in this unit. Lots of vocabulary and grammar of analysis work from Autumn and Spring 1 is retrieved with a more complex text to</p>
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	<p><i>wanderer on the earth</i>", after he sinfully kills his own brother for the sake of his own pride. Although Cain is ostracised, God does still offer Cain a mark of protection so that others do not kill him whilst he is a "restless wanderer on the earth".</p> <p>God's instruction to the "Angel of Death" to "pass over" the homes of the Israelites during the tenth plague of Egypt was a demonstration of his enduring loyalty to preserving their faith. The parting of the red sea led the Israelites to "put their trust in [God] and in Moses his servant", as it was a clear demonstration of God's enduring omnipotence.</p> <p>The Israelites and Philistines thought David to be "naïve and foolish" to fight Goliath, as he "would most certainly be defeated", and so his victory is a testament to enduring faith.</p> <p><b>Key new grammar of analysis knowledge:</b>  Paraphrasing:  +In short  +In essence  +In other words  +In sum  +Put simply</p>		<p>provide the challenge - in our curriculum, it is the text that drives the rigour.</p>
<b>Summer 1 and Summer 2</b>			
Curriculum Content: Welcome To Nowhere	Progression in reading/literature	Progression in writing/vocab	Rationale



<p><b>Knowledge needed from KS2/Y7:</b></p> <p>Texts in primary that deal with disability e.g. Rain Reign  Y6 - semi colon  Y7 -  All previously taught Tier 2 vocabulary from Autumn and Spring  All previously taught grammar of analysis from Autumn and Spring  Y7 Newspaper reports  Y7 Diary entry  Y7 travel writing</p>	<p><b>Key new literature knowledge:</b>  Reasons behind the start of the civil war in Syria  Impact of the civil war on Syria including refugees  How do real life events such as the civil war influence the plot of a novel  Writer's intentions in poetry - what do they want people to start/stop doing?</p> <p><b>Key new grammar of analysis knowledge:</b>  Semi colon to deepen language analysis  Complex composition of sentences using previously taught grammar of analysis</p>	<p><b>Key Tier 2 vocabulary:</b>  democratic  excess  paucity  preserve  ordinary  presence  euphemism  extraordinary  liberty  longed for  metamorphose  extent  creativity  grief  maturity  uniformity  controlling  reflective  recluse  fanatic  enigma  ally  essence  realisation  ironic  intentions  verbalise  conventional  unconventional  comprehend  misunderstand  tangible</p>	<p>As the end of the year approaches, not only does this unit change the time period of literature to be studied again, into the modern era, but we also tackle the deep study of a full novel in its entirety, ensuring that over the year, we have studied short stories, plays and full novels. Students, in previous years, have studied texts with similar themes: Rain Reign (Y5) deals with disability, Holes (Y6) deals with crime and punishment, The Boy in Striped Pyjamas and Anne Frank's diary (Y6) deal with war, The Mole, The Boy and The Horse (Y6) deals with unwanted change and Gervelie's Journey (Y4) deals with refugees and migration just to name a few!</p> <p>As with previous texts, themes of morality and heroes/villains permeate this text. Additionally, students will go on to study further modern texts at St Marks so we want to build a familiarity with the era as quickly as possible. Interleaved into this unit is poetry analysis with the sole focus of identifying the writer's message and purpose. Additionally, we study the work of Benjamin Zephaniah and John Agard. All of these poems centre around ideas of race, power and identity which are echoed in the novel. Another rationale for studying a hand-selected collection of poems from one poet at a time is to complement the way in which we will study poetry in Y8: a half term deep dive into the work of William Blake. If our curriculum fails to look at multiple works from the same poet, it will not be until A Level when students can experience this. We feel that as we want students to be able to identify the message and purpose of poetry before worrying about intricate language analysis, it makes sense to also do this through a deeper study of one poet at a time so we can focus on</p>
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		<p>intangible order absence pride connected adequacy inadequacy</p> <p><i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p> <p><b>Key new knowledge in writing:</b> Recall of diary writing and extended metaphors from Y7 HT2.</p>	<p>precise analysis and not broad statements. By studying a collection of work, it is simpler to recognise these patterns that stem from contextual information. .</p> <p>We develop further the teaching of the grammar of analysis by building to longer pieces of analytical writing, namely short paragraphs, that amalgamate all that has been taught this year. The complexity comes from the removal of scaffolding, the rigour of the text and also the element of discussing changes across a full novel. Lots of vocabulary and <u>all</u> grammar of analysis work from Autumn and Spring is retrieved in more complex constructions too.</p> <p>Many ideas within this unit, as well as the vocabulary, will be called back to as the curriculum develops. We want students to be used to the idea of vulnerable, child protagonists before they meet Romeo and Juliet. We want our students to be used to the idea of underdogs before they deal with many of the future texts in our curriculum. We want our students to be used to talking about the effect that the treatment of a protagonist has on them as readers too. We want our students to be used to seeing leaders misuse their power before we study Macbeth and the Power and Conflict poetry. All KS4 texts, and many in between, could be seen as morality texts so it makes sense to discuss these ideas from the outset - the Government's treatment of its people and the rebellion this causes provides ample opportunity for moral debate.</p>
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## Year 8

### End of Year Outcomes:

- Know how multiple writers use their texts (plays, poems and novels) to question the status quo
- Know the impact of a 19th century novel and how it reflects the time period it was written in
- Know how to craft language within a non-fiction structure to create a desired effect and question the status quo
- Know how to form a coherent and well rounded argument
- Maintain use of Y7 grammar of analysis across a range of texts/writing tasks
- Know how to use Y8 grammar of analysis across a range of texts/writing tasks

### Grammar of analysis:

+More specifically/In particular to

symbolises/represents

Embedded clauses

so-called ' \_\_\_\_\_ '

Single Paragraph Outline

### METHODS:

Foreshadowing

Dramatic irony

Symbolism

Oxymorons

Personification

### WRITING FORMS:

Poetry  
 Speeches  
 Short stories  
**TEXT TYPES STUDIED:**  
 Play  
 Novel  
 Poetry  
 Speeches

**Autumn 1 and 2**

Curriculum Content : Romeo and Juliet	Progression in reading/literature	Progression in writing/vocab	Rationale
<p><b>Knowledge needed from KS2:</b>            All students will have encountered Shakespeare, probably Macbeth or Romeo and Juliet based on our feeders, in KS2. Students will need to recall who Shakespeare was and what text types he wrote.            Plays as a text type (scripts)</p> <p><b>Knowledge needed from Y7:</b>            All Y7 grammar of analysis            All Y7 vocabulary            Conventions of a tragedy            Text type - play</p>	<p><b>Key new literature knowledge:</b>            Shakespeare as a significant writer in both his lifetime and after            Patriarchal society of Elizabethan England            Deeper understanding of Aristotelian tragedy            Foreshadowing            Dramatic irony            Duality            Semantic fields            Oxymorons/personification to show the mental state of a character            Writers use concrete ideas to represent bigger, more abstract ideas (symbolism)</p> <p><b>Key new grammar of analysis knowledge:</b>            +More specifically/In particular to symbolises/represents            Embedded clauses</p>	<p><b>Key Tier 2 vocabulary:</b>            contemporary            significant            inevitable            discord            feud            enmity            scorn            inescapable            melodramatic            cooperative            unrequited            subvert            cliched            resolute            turmoil            sacred            sanctity            foreshadow            futile            foresee            volatile</p>	<p>Now we start Year 8, we are confident students have the vocabulary and grammar of analysis to make the most of studying a Shakespeare text. To do this writer justice, we feel as if students must bring a certain amount of knowledge to the table to meet Shakespeare there. As many texts within this year discuss the questioning of the status quo, this theme is so prominent in Y8 that it makes sense to start the year with it. It also provides explicit and obvious examples of foreshadowing, duality and symbolism which support the first teaching of these methods before encountering them in more subtle or complex texts across the curriculum (for example, symbolism in Blake' poetry - Y8HT3- is more subtle).</p> <p>Many students, based on analysing the text choice of our common feeder schools, will have encountered this play before in KS2 in some format before Y8, allowing us to quickly get into deeper analysis with the original text. Students, having studied our Y7 curriculum, will also be familiar with tragedy, from Antigone, and child protagonists from a range of texts. This unit is also the first time we delve deeper into certain methods a writer might use to help create meaning, such as semantic fields, symbolism and oxymorons.</p>

<p>Challenges faced by child protagonists (taught throughout Y7)</p>	<p>so-called ' _____ '</p>	<p>inauspicious ally enlighten potency prophetic unavoidable fate pervasive visceral purgatory impotence free will hypocrite paramour</p> <p><i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p>	<p>Whilst recalling Y7 vocabulary and grammar of analysis, understanding that it really is the text that drives the rigour of this, we develop further vocabulary and grammatical structures to complement students' writing further. The more complex grammatical structures students can master, the more complex ideas they can form to talk about amazing texts.</p> <p>Many ideas within this text, as well as the vocabulary, will be called back to as the curriculum develops. We want our students to be used to the idea of fate vs free will before moving into KS4. We want our students to be used to talking about the effect that the treatment of a protagonist has on them as readers too. We want our students to be used to seeing adults misuse their power before we study AIC, ACC, Macbeth and the Power and Conflict poetry. All KS4 texts, and many in between, could be seen as morality texts so it makes sense to discuss these ideas from the outset. Clearly, with Shakespeare a compulsory KS4 component and something students would study at A Level and university, it is wise to ensure students are familiar with his 'greatest hits' before encountering KS4 and KS5 texts.</p>
<p><b>Spring 1</b></p>			
<p>Curriculum Content: William Blake</p>	<p>Progression in reading/literature</p>	<p>Progression in writing/vocab</p>	<p>Rationale</p>

<p><b>Knowledge needed from KS2:</b> Knowledge of poetry from KS2</p> <p><b>Knowledge needed from Y7/Y8:</b> All Y7+Y8 grammar of analysis All Y7+Y8 vocabulary Metaphor/simile (Y7) Personification (Y8) Duality (Y8) Poetry text type specific knowledge e.g. speaker from Y7</p>	<p><b>Key new literature knowledge:</b> Romantic poets background William Blake contexts Poets use symbolism to compare one thing to another to create meaning Poems studied:</p> <ul style="list-style-type: none"> <li>● The Echoing Green</li> <li>● The Chimney Sweeper</li> <li>● The Little Boy Lost</li> <li>● The Little Boy Found</li> <li>● Nurse's Song (Songs of Innocence)</li> <li>● Nurse's Song (Songs of Experience)</li> <li>● Earth's Answer</li> <li>● The Tyger</li> <li>● A Poison Tree</li> <li>● The Schoolboy</li> <li>● London</li> </ul>	<p><b>Key Tier 2 vocabulary:</b> industrial liberation rebel comply with nostalgic reverence transcend ephemeral perspective discontent contentment sublime awe repress expose</p> <p><i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p> <p><b>Key new knowledge in writing:</b> Poetry writing reflecting ideas from Blake's own work</p>	<p>Now we continue into Spring of Year 8, we are confident students have the vocabulary and grammar of analysis to talk about symbolism and metaphor; therefore, to push this knowledge further, we study a collection of William Blake's poetry, mainly from Songs of Innocence and Songs of Experience. Allowing for the complexity and rigour of the text, we teach no new grammar of analysis here, instead further embedding that which has previously been taught.</p> <p>Whilst William Blake is a poet featured in many GCSE anthologies, we feel his work provides ample opportunity to look at poems thematically and to see how metaphors, such as the one in Earth's Answer, present the poet's ideas. Whilst the symbolism in Romeo and Juliet is fairly obvious, at times Blake is more subtle, hence the progression.</p> <p>We are equipping students here with the knowledge and experience of talking and comparing poems. Whilst in Y7s, some subtle links, at a very high level, are made between poems and poets, here, in this unit, we directly compare and contrast closely linked poems in preparation for KS4.</p>
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**Spring 2**

Curriculum Content: Rhetoric	Progression in reading/literature	Progression in writing/vocab	Rationale
<p><b>Knowledge needed from KS2:</b> Speech writing First person writing</p> <p><b>Knowledge needed from Y7/Y8:</b> All Y7+Y8 grammar of analysis All Y7+Y8 vocabulary</p>	<p><b>Key new literature knowledge:</b> History of rhetoric: its roots and why it exists, including the significance of studying it today</p>	<p><b>Key Tier 2 vocabulary:</b> persona logical influence antithesis fallacy <i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p> <p><b>Key new writing knowledge:</b> Ad Herennium rhetorical structure (6 parts)</p> <p><b>Debate knowledge:</b> How to form strong arguments Common fallacies in arguments How to respond to these fallacies How to debate and counter in a whole class debate setting</p>	<p>This is the first truly non-fiction unit of our secondary curriculum. As students bring an ever growing repertoire of vocabulary and grammar of analysis, and as they have read many texts where protagonists challenge the status quo, now is the time we teach them the knowledge required to become masters of rhetoric and look at bold examples of speeches that master rhetorical figure.</p> <p>Not only do students need to master this content for KS4 (English Language non fiction units focus on forming strong arguments in creative writing), we want our students to go on and change the world and to do so, they need a mastery of language to persuade and influence others.</p> <p>Additionally, by introducing argument and debate here, allowing us to discuss strengths of arguments and the need for evidence in a conventional unit for this, we can build on this in the next unit when we discuss Single Paragraph Outlining and the need to create strong arguments in literature analysis e.g. essays. By bringing the knowledge from this rhetoric unit, we are able to show students in Y8 HT5+6 that literature responses are just attempts to convince, or persuade, the reader that your thesis is true!</p>

**Summer**

Curriculum Content: Animal Farm	Progression in reading/literature	Progression in writing/vocab	Rationale
<p><b>Knowledge needed from KS2:</b></p>	<p><b>Key new literature knowledge:</b> George Orwell context Russia context</p>	<p><b>Key Tier 2 vocabulary:</b> persona logical</p>	<p>The final unit of this year marks the moment we start to put the building blocks of grammar of analysis really together as for the first time, we start focusing on layering sentences into</p>

<p>Animals as protagonists in multiple stories</p> <p><b>Knowledge needed from Y7/Y8:</b>  All Y7+Y8 grammar of analysis  All Y7+Y8 vocabulary  Metaphor (Y7)  Personification (Y8)  Texts teaching us moral lessons (throughout the entire curriculum)  Symbolism from Y8 HT1+2  Romeo and Juliet and Y8 HT 3 Blake.</p>	<p>Allegory  Mouthpiece</p> <p><b>Key new grammar of analysis knowledge:</b>  +and, by proxy, ...  Single Paragraph Outlining (SPO)</p>	<p>influence  antithesis  fallacy  literal  parallel  wisdom  intemperate  stipulate  reductionism  burgeoning  great lengths  impact  wonder  speculate  manoeuvre  treacherous</p> <p><i>All vocab from previous units can and should be applied in lessons in this unit - it all can be applied</i></p>	<p>paragraphs. Building on ideas of strong argument formation from Y8 Spring 2, we work on Single Paragraph Outlining (SPO) and consolidate what it means to do this well with a range of complex supporting detail before we then work on turning SPOs into full responses. The gradual building up to these over time means instead of fixing issues or dealing with misconceptions, we explicitly teach this knowledge systematically from Y7 to now. In the final few lessons of the year, we move the SPO knowledge from outside of the context of a novel and apply it to a sequence of poems by Maya Angelou to show students how their knowledge transfers over.</p> <p>Animal Farm is also an allegory so we get the progression from the modern novel, Welcome to Nowhere, which is a fairly literal story, to this allegory. We teach students, through the grammar of analysis, how to talk about the different layers to an allegory, so when we encounter texts like A Christmas Carol or An Inspector Calls, we can already do this. Y8 has many units that focus on symbolism, so it makes sense that we end the year with a novel where the full text is symbolic of real world events.</p> <p>Animal Farm continues themes of corruption and tyrannical behaviour to maintain power: a common theme of many KS4 texts.</p>
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