English Curriculum Overview, 2021-2022	
Why do we teach English at Ark BDA?	English is central to any curriculum, both in introducing students to the best literature of the past and present, and in providing space for the exploration of their own identities and experiences and the wider world through language. The ability to read with understanding and pleasure through skills in decoding, comprehension and interpretation, as well as to deploy concise, accurate and appropriate English in speech and writing, are essential, empowering skills for life, but more importantly an essential part of every student's moral and spiritual development. Ark Burlington Danes students study English to embark on a journey of discovery. As learners, they will develop skills that will empower them to contribute to society with confidence, critical analysis skills and clarity of expression. We structure our curriculum around five key questions: • What is culture? • Who holds power in society? • Who am I and where do I fit into the world? • What is right and wrong? • What is love? Using these key questions, students will establish informed opinions and communicate these through fluent speech and writing, using Standard English where appropriate. They will explore the links and gateways between literary texts and the wider curriculum, revealing how learning and knowledge are interconnected. In this way, students will develop a love of literature and become engaged and active citizens of the world.
How do we deliver our Christian values in English?	In all English lessons, students, regardless of their ability, are encouraged to feel that their imagination and use of vocabulary are two very powerful tools that enable them to communicate and inspire others. Alongside encouraging reading at home, all English teachers expose students to a wide variety of stories, genres and authors to foster a love of reading and enable the students to gain a deeper appreciation of differences between people and the centrality of love of others and oneself. It aims to challenge students to think deeply about moral and spiritual questions and to develop an appreciation of the transcendent and sublime. All teachers ensure students understand the difference between right and wrong and the consequences of their actions for themselves and others. Students are encouraged to be tolerant, caring and respectful towards others, their community and the world around them. An appreciation of the miracle of creation and creativity and inspiration lie at the heart of our English lessons as a love of English is promoted in all our classes.
How do we build core skills and knowledge over time?	**Reading** In **EYFS**, students learn the independence, resilience and confidence that allows them to become successful readers. They begin the journey towards reading by starting early phonics and developing speaking and listening skills. At **Key Stage 1**, students continue their phonics and work towards blending confidently and early comprehension skills. By the end of Key Stage 1, student will be comprehending confidently. They will have a genuine pleasure in reading, stemming from their confidence and fluency. At **Key Stage 2**, students develop the reading a range of challenging texts, developing inference skills and exposure to vocabulary. By the end of the Key Stage, students will be moving from comprehension to interpretation. Students will also be reading widely for pleasure. They begin to link their reading to their own contexts. At **Key Stage 3**, students build on the inference skills developing in Key Stage 2 and begin to link texts to their historical contexts. They begin to analyse the texts they are reading. They will also read for pleasure in class time. At **Key Stage 4,** students are moving their inference into analysis and evaluation. Students also engage with unseen texts and comparative reading across fiction, non-fiction and poetry. At **Key Stage 5**, interdisciplinary reading allows students to make links between texts, social, historical and political contexts, demonstrating understanding of the canon and different interpretations of texts. Students develop thematic interpretations of texts and continue to compare across texts. **Writing** In **EYFS**, students develop the independence, resilience and confidence to be successful writers through child and adult led activities. They learn early phonics, speaking and listening skills and letter formation. In **Key Stage 1**, the focus is on talk for writing; developing confident speakers leading to creative, imaginative writers. In **Key Stage 2,** students continue to use Talk for Writing to write for multiple purposes, learning to use a range of genres, grammatical features and vocabulary. In **Key Stage 3**, students build on grammatical accuracy using Mastery Writing, which uses an interleaved, mastery approach to students' writing. Students begin to write analytical arguments in response to texts. **At Key Stage 4**, students write a range of perceptive and conceptual texts across a range of genres, including analytical texts and non-fiction writing. By the end of the Key Stage, students will be able to use a range of structural and rhetorical devices, as well as building on their high level of grammatical accuracy at Key Stage 3. At Key Stage 5, students write to develop a perceptive, personal response to texts that moves beyond comprehension to high-level and well-justified creative interpretation of texts.
How does the study of English prepare students for life beyond Ark BDA?	We know that there is more to success than academic achievement. A great education isn't simply about passing exams, it's about enabling students to develop the qualities and skills that they need to be successful at school and beyond. Our mission is that every student in an Ark school can access the university or career of their choice. Alongside maximising academic achievement, we also ensure that students develop the habits and skills most desired by universities and businesses, have access to the experiences and role models that will raise their aspirations and are guided in their decisions about what happens after school. English

	classrooms are rich with opportunities to develop curious, independent, empathetic and critically literate young adults. These characteristics and skills are part of our school culture, ethos and values, and we recognise and celebrate their development on a regular basis.
How is the curriculum implemented at Burlington Danes?	In Early Years, our students are given daily opportunities to expand oral communication and develop fine motor control which are the essential building blocks to put ideas onto paper and control a pencil. In Reception, daily, one hour RWInc phonics lessons teach students the essential blending and segmenting skills so that they can write at both word and sentence levels. In addition, the daily writing lessons teach students skills with which they can access child-initiated opportunities to be a writer and reader across the school day; students move from thinking phrases, to saying phrases and expressing them on paper. A Talk for Writing approach builds foundations of sentence structure, expression and vocabulary in the students' toolkit. Students at BDPA are taken on a journey to becoming independent and skilled readers and writers. Through Key Stage 1, our students develop a genuine pleasure for reading, and an embedded home-reading habit. Students have daily phonics or reading lessons as well as daily writing lessons. Through a planned series of high-quality texts and the rigour of the Read, Write Inc. programme, pupils are taught reading fluency as well as comprehension through different genres. The Talk for Writing approach enables students to become confident speakers and creative, imaginative writers whose fluent story telling allows the development of rich vocabulary. Vocabulary is also taught explicitly in all curriculum lessons. Oracy is further developed through class discussions, assembly performances, Nativity plays and the outdoor learning programme. In addition, students practise their handwriting to form a legible cursive script and work through spelling patterns and common exception words. Grammar is taught through writing lessons and discrete grammar lessons. In Key Stage 2, students are expected to read for pleasure; the home reading records are used to develop preference and review skills as well as monitoring genre, range and frequency of reading. Teachers guide students in book choices from the school library. Students write for multiple purposes using a range of genres, sentence structures, vocabulary and grammatical features from their toolkit in both their daily reading and writing lessons. Vocabulary is taught explicitly in all curriculum lessons. Students work from range of high quality books, with some texts linking to the humanities topic so that students are reading and writing content that embeds cross-curricular knowledge. Students will gain a pen license once their cursive script is secure enough to be used across the curriculum. Students learn new spelling patterns, common exception words and grammar structures in both writing lessons and discrete spelling and grammar sessions. Oracy is developed through a Talk for writing approach in writing lessons, habits for discussion across the curriculum, outdoor learning and performance opportunities. At Key Stage 3, all students have 5 lessons of English a week. This is divided into 4 lessons of Literary Heritage, 1 lesson of Mastery Grammar. Each year, students' study one 19th Century text and one Shakespeare text, revisiting and building on last year's study, as well as preparing them for the most challenging parts of the GCSE curriculum. Students also study a range of poetry in Year 7 which is returned to in Year 9. When studying grammar students use an interleaved, mastery approach to ensure a high level of technical accuracy before reaching Key Stage 4. The core knowledge expected of students is made explicit in the knowledge organisers for each unit. Key academic vocabulary for each unit is made explicit in the unit plan. Homework at Key Stage 3 focuses on committing key knowledge to memory to give students a secure schema of learning that they can use to form their own opinions about texts. At Key Stage 4, students have 6 lessons a week. This is divided between Language and Literature study on a termly basis. Each text is studied for one half term but skills are embedded across all texts for overall study. The content has all been taught by January of Year 11, allowing students to sit full mocks at this point and allowing time for revision and refinement of their knowledge and skills once all the content has been covered. The core knowledge expected of students is made explicit in the Knowledge Organisers for each unit. Key academic vocabulary for each unit is made explicit in the unit plan. Homework at Key Stage 4 focuses on committing key knowledge to memory to give students a secure schema of learning that they can use to form their own opinions about texts. It also develops independent working skills necessary for effective revision and success at KS5. At Key Stage 5, students have 6 lessons a week, divided between two teachers. Each teacher focuses on one paper to ensure that the links between texts within genres are explicit which is especially important in the comparative papers. Homework is extensive and comprises pre-reading, annotation and essay writing. Students are expected to complete at least 5 hours of independent work every week. The content of the course is completed by January of Year 13 allowing time for revision, making links between texts and examination practice.

Year Group	Key curriculum end point: Knowledge and skills	How does it link to future progression?
Nursery	Children are exposed to high-quality modelled language and are introduced to characters and stories daily.	Children are educated in a word-rich environment and encouraged to express themselves, preparing them for the discussions and lessons around words, writing and language to come in Reception.
Reception	Children experience stories in different ways, including the Dialogic Reading Approach. By the end of Reception, students are equipped with the language to retell and discuss characters and events from stories and can begin linking letters to sounds.	Children encounter fairy-tales and folk tales as well as well-loved contemporary texts, developing a language and awareness of how stories work and the relationship between letters and sounds.
1	Children experience phonics-based learning, with a view to completing the RWI programme so as to be able to read independently. Pupils continue to learn new grapheme-phoneme correspondences and consolidate those learnt earlier. The understanding that the letters on the page represent the sounds in spoken words underpins pupils' reading and spelling of all words. Pupils begin to encode the sounds they hear in words (spelling skills), develop the physical skill needed for handwriting, and learn how to organise their ideas in writing. Pupils will write sentences by saying out loud what they are going to write about, composing a sentence orally before writing it down. They will begin sequencing sentences to form short narratives.	All students progress through the RWI SSP programme until they reach a point of independence, building towards independently, fluent reading. By the beginning of year 2, pupils should be able to read all common graphemes. They should be able to read unfamiliar words containing these graphemes, accurately and without undue hesitation, by sounding them out. In writing, pupils at the beginning of year 2 should be able to compose individual sentences orally and then write them down. They should be able to spell correctly many of the words covered in year 1. They should also be able to make phonically plausible attempts to spell words they have not yet learnt.
2	Children are taught to read fluently, understand extended prose (both fiction and non-fiction) and are encouraged to read for pleasure. During year 2, teachers focus on establishing pupils' accurate and speedy word reading skills. They also make sure that pupils listen to and discuss a wide range of stories, poems, plays and information books. Pupils should develop the stamina and skills to write at length, with accurate spelling and punctuation	All students progress through the RWI SSP programme until they reach a point of independence. Students who complete the phonics programme are redistributed into a mixed ability Y2/3 set to prepare them for the rigours of whole-class reading lessons, using stage-appropriate texts. By the beginning of year 3, pupils should be able to read books written at an age-appropriate interest level. They should be able to read them accurately and at a speed that is sufficient for them to focus on understanding what they read rather than on decoding individual words. They should be able to decode most new words outside their spoken vocabulary, making a good approximation to the word's pronunciation.
3	Whole-class reading model, based on reading whole novels and embedding the key skills involved in reading for comprehension – Choice of language, Retrieval, Inference, Summary and sequencing, Prediction, Explanation of emotions and events, Decoding of words and idioms. Students begin to answer more complex questions at length, independently justifying their conclusions with questions inspired by (but not limited to) the key questions outlined earlier. Children build on what they have been taught to expand the range of their writing and the variety of the grammar they use. Teachers ensure pupils regularly use discussion in order to learn; they should be able to elaborate and explain clearly their understanding and ideas Pupils learn to write down their ideas with a reasonable degree of accuracy and with good sentence punctuation. Teachers consolidate pupils' writing skills, their vocabulary, their grasp of sentence structure and their knowledge of linguistic terminology.	Whole-class based lessons prepare students for the question types anticipated at the end of KS2 SATS. Children are taught to think about and answer a range of question types using specific strategies which are revisited and developed throughout KS2. The national curriculum bands year 3 and 4 reading and writing skills together, so as a school we ensure progression through the challenge of questioning and text-type that children encounter as they move through KS2.
4	Skills are further embedded with greater challenge and depth, in line with age-related expectations. Text types progress to include more mature, challenging themes. Children continue to apply their growing knowledge of root words, prefixes and suffixes, both to read aloud and to understand the meaning of new words they meet. The writing children produce includes narratives, explanations, descriptions, comparisons, and summaries: such writing supports them in rehearsing, understanding and consolidating what they have heard or read. Pupils develop positive attitudes to reading and understanding of what they read by listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or	By the beginning of year 5, pupils should be able to read aloud a wider range of poetry and books written at an age-appropriate interest level with accuracy and at a reasonable speaking pace. They should be able to read most words effortlessly and to work out how to pronounce unfamiliar written words with increasing automaticity. Pupils should be able to write down their ideas quickly. Their grammar and punctuation should be broadly accurate. Pupils' spelling of most words taught so far should be accurate and they

	textbooks, while increasing their familiarity with a wide range of books, including fairy stories, myths and legends. Through reading and writing lessons they work on retelling some of these orally and continue identifying themes and conventions in a wide range of books	should be able to spell words that they have not yet been taught by using what they have learnt about how spelling works in English.
5	Children continue to work on a range of reading skills, with a greater focus on unseen text practise – fortnightly, students will read portions of the text independently and answer exam-style questions, presented in different ways as they may expect to see them in SATs papers. Teachers continue to emphasise pupils' enjoyment and understanding of language, especially vocabulary, to support their reading and writing. Pupils' knowledge of language, gained from stories, plays, poetry, non-fiction and textbooks, supports their increasing fluency as readers, their facility as writers, and their comprehension.	Introducing classical texts and poetry, including Shakespeare, in preparation for the rigours of Secondary. Students encounter age-appropriate versions of texts to embed themes, tropes and archetypes from classical texts.
6	• Children encounter more challenging texts with more mature themes and language, including texts on war, loss and religious allegory. • Children continue to work on a range of reading skills, with a greater focus on unseen text practise – fortnightly, students will read portions of the text independently and answer exam-style questions, presented in different ways as they may expect to see them in SATs papers. Throughout a child's BDA career, teachers promote high standards of language and literacy by equipping pupils with a strong command of the spoken and written word, and to develop their love of literature through widespread reading for enjoyment. Upon leaving for secondary, they can expect to be able to write clearly, accurately and coherently, adapting their language and style in and for a range of contexts, purposes and audiences. They will be competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate.	By the end of year 6, pupils' reading and writing should be sufficiently fluent and effortless for them to manage the general demands of the curriculum in year 7, across all subjects and not just in English Teachers prepare pupils for secondary education by ensuring that they can consciously control sentence structure in their writing and understand why sentences are constructed as they are. Pupils understand nuances in vocabulary choice and age-appropriate, academic vocabulary. In years 5 and 6, pupils' confidence, enjoyment and mastery of language are extended through public speaking, performance and debate.
7	• Analysing simple, one-dimensional characters. • Link texts simply to their historical contexts. • Select relevant evidence to support points. • Punctuate sentences accurately 95% of the time (Mastery writing 2)	• Analysis is a core skill in GCSE and A Level, taught at a foundational level in Y7. • Students begin to understand the social and historical context or texts, a core skill at GCSE and A Level. • Writing accuracy with simple punctuation sets students up for academic and professional success.
8	• Analysing nuanced characters. • Understand texts as a product of their context. • Explain evidence clearly • Use complex punctuation with confidence (Mastery writing 3)	• Nuanced characters and situations are a core part of success at both GCSE and A Level • Explaining evidence clearly is a foundational skill for success at GCSE • Students understand the social and historical context or texts, a core skill at GCSE and A Level • Writing with complex punctuation is important for students' academic and professional success.
9	• Analysing the author's presentation of themes. • Evaluating the author's purpose as a product of their context. • Comparing texts written across different time periods. • Structure writing with confidence (Mastery writing 4)	• Nuanced thematic analysis sets students up for success at GCSE and A Level. • Introducing comparison in Y9 sets students up for success at GCSE. • Structuring writing is a part of the GCSE curriculum.
10	• Approaching unseen texts with confidence (Lit/Lang: AO1a) • Analysing the nuanced presentation of themes across text (Lit/Lang: AO1a) • Analysing the author's purpose and how it influences their language choices (Lit/Lang: AO2a) • Identifying a range of techniques (Lit/Lang: AO2b) • Identifying a writer's purpose (Lang: AO3) • Comparing writers' purpose (Lang: AO4) • Writing creatively with a range of ideas (Lang: AO5) • Writing with accuracy (Lang:AO6/Lit: AO4)	• Arguing with confidence and fluency is a vital part of GCSE and A Level success. • Reading unseen texts is a life skill as well as an academic one. • Writing with a range of ideas prepares students to be able to structure them well at GCSE. • Comparing texts builds critical thinking skills, allowing students to be successful at A Level.

11	• Approaching unseen texts with confidence (Lit/Lang: AO1a) • Evaluating the nuanced presentation of themes across text (Lit/Lang: AO1a) • Evaluating the author's purpose and how it influences their language choices (Lit/Lang: AO2a) • Analysing a range of techniques (Lit/Lang: AO2b) • Evaluating a writer's purpose (Lang: AO3) • Comparing writers' purpose (Lang: AO4) • Writing creatively with control (Lang: AO5) • Writing with accuracy using a range of advanced sentence structures and techniques (Lang:AO6/Lit: AO4)	• Evaluating texts and contexts builds confidence ahead of A Level study. • Writing with fluency and a high level of accuracy will help students be successful in a range of subjects at A Level and beyond • Developing criticality in argument allows students to evaluate critical perspectives at A Level.
12	• Constructing a controlled argument with fluently embedded examples (AO1) • Analysing the nuances and subtleties of the writer's craft (AO2) • Discriminating understanding of the significance and influence of contextual factors. (AO3) • Analysing connections between texts and developing sophisticated connective approach with sophisticated use of examples. (AO4)	• Students need to develop their own opions on texts before writing about the opinions of others in Y13. • Being able to see nuanced analyses is a crucial part of being successful in analysing language.
13	• Arguing critically, with sustained textual examples and reference to the effect of language (AO1) • Critically evaluating the ways meanings are shaped in texts. (AO2) • Evaluating and appreciating the significance and influence of contextual factors. (AO3) • Evaluating connections between texts and developing sophisticated connective approach with sophisticated use of examples. (AO4) • Critically evaluating texts in relation to critical perspectives (AO5)	• Prepares students for university level study, engaging with critical perspectives on texts. • Applying contextual knowledge will serve students in a range of higher level courses, such as History, Philosophy, History of Art. • Critical thinking skills are a vital part of university study.

		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	Topic	**I am unique**	**People who help us**	**Space**	**Fairy Tales**	**New life**	**Animals (Habitats)**
	Texts	Nursery children are read books daily. Some link with topic and others are for pleasure, vocabulary and comprehension.					
		EYFS offers continuous child-initiated and specific adult-led provision for motor development, communication and language and literacy that all combine to prepare children to excel in Literacy					
Reception	Topic	**Marvellous Me**	**Out and About**	**Out of this World** (Space)	**Traditional Tales**	**Growth and New Life**	**Dinosaurs & Superheroes**
	Texts	Can you walk on tiptoe? Mr Big The Tiger Who Came To Tea	Shopping Basket Little Red Riding Hood The Nativity	Where The wild Things Are Man On The Moon Toys In Space	The Three Little Pigs Goldilocks Jack And The Beanstalk	The Very Hungry CaterpillarThe Odd EggPenny The Hen	Harry And The Bucketful Of Dinosaurs Dinosaurs Love Underpants A Dinosaur Poem Sea, Sand Me!
	Reading skill	Differentiated teaching within RWINc programme across all terms teaching sounds, blending, segmenting and sentence reading and comprehension.					
		EYFS offers continuous child-initiated and specific adult-led provision for motor development, communication and language and literacy that all combine to prepare children to excel in Literacy					
	Assessment	EExAET portal RWINc	EExAET portal RWINc	RWINc	EExAET portal RWINc	RWINc	EExAET portal RWINc
Year 1	Topic	**Our Local Area**	**Toys in time**	**A Ticket to Ride**	**A Ticket to Ride**	**The UK**	**Seaside Now and Then**
	Genre	The Three Little Pigs / Non-Chronological Report	Narrative: A Toy Comes Alive Poetry: Can You Walk On Tiptoe?	Narrative: Mr Grumpy's Motorcar Poetry – Naughty Bits (Simple Rhymes)	Narrative – Journey with an animal	Instructions: How to Make Mrs Armitage's Bike Narrative: The Queen's Handbag	Narrative: The Mousehole Cat Instructions: How To Play A Game

	Reading skill	Differentiated teaching within RWINc programme Aim: purple Retelling	Differentiated group teaching within RWINc programme Aim: pink (set 2) Non-chronological, non-fiction comprehension (what, when)	Differentiated group teaching within RWINc programme Aim: Orange Preference and linked texts	Differentiated group teaching within RWINc programme Aim: yellow Non-chronological, non-fiction comprehension (where, what, when)	Differentiated group teaching within RWINc programme Aim: yellow/blue Preference, prediction, basic inference (what can we assume?)	Differentiated group teaching within RWINc programme Aim: blue Fluency, full comprehension of setting, character, events
	Word level	Word level : Plural noun suffixes; suffixes with no change, prefix un-					
	Sentence level	Sentence level: joining words; words within sentences					
	Text level	Text level : sequencing sentences into narratives					
	Punctuation	Punctuation: use of word spaces; CLs, FS, !?Capital letters for names and 'I'					
	Assessment	RWINc	Pira, RWINc TA Writing	RWINc	TA Writing, RWINc	RWINc	Phonics screening check; Pira; TA writing, RWINc
Year 2	**Text**	Five-day model: The Illustrated Tales Of King Arthur	Five-day model: Fantastic Mr Fox	Five-day model: Just So Poems / Dr Seuss	Five-day model: Just So Poems / Dr Seuss	Five-day model: The Hodgeheg	Five-day model: The Akimbo Adventures
	Genre	The Sword In The Stone / Newspaper Entry	George's Marvellous Medicine Narrative – A Potion Goes Wrong! Non-fiction – Recipe Writing	Narrative – Choose An Animal Poetry – Animal poetry	Descriptive writing – Continents and Countries	Narrative – First-person recount of a journey as an animal. Non-fiction – How to cross the road as an animal	Narrative – Exotic adventure tale Non-fiction – Travel Pamphlet
	Word level	**Word level:** Formation of **nouns** using **suffixes** such as –*ness*, –*er* and by compounding; Formation of **adjectives** using **suffixes** such as –*ful*, –*less;* Use of the **suffixes** –*er*, –*est* in **adjectives** and the use of –ly in Standard English to turn adjectives into **adverbs**					
	Sentence level	**Sentence level: Subordination** (using *when*, *if*, *that*, *because)* and **co-ordination** (using *or*, *and*, *but*); Expanded **noun phrases** for description and specification [for example, *the blue butterfly*, *plain flour*, *the man in the moon*] **How the grammatical patterns in a sentence indicate its function as a** statement, question, exclamation or command					
	Text level	**Text level:** Correct choice and consistent use of **present tense** and **past tense** throughout writing; Use of the **progressive** form of **verbs** in the **present** and **past tense** to mark actions in progress [for example, *she is drumming*, *he was shouting*]					
	Punctuation	**Punctuation:** Use of capital letters, full stops, question marks and exclamation marks to demarcate **sentences**; Commas to separate items in a list; **Apostrophes** to mark where letters are missing in spelling and to mark singular possession in nouns [for example, *the girl's name*]					
	Assessment	Reading Age RWINc	Pira, RWINc TA Writing	TA Writing RWINc (some pupils)	TA Writing RWINc (some pupils)	SATs tests Reading, maths, SPAG RWINc (some pupils)	Phonics screening check (Y2s not passed in Y1) TA writing,
Year 3	**Text**	Five-day model: The Iron Man	Five-day model: The Road To Stone Henge / Brothers Grimm	Five-day model: The BFG	Five-day model: The BFG	Five-day model: The Lost Words	Five-day model: Percy Jackson
	Genre	Invent and Invader / Environmental Writing	Narrative – Resetting Little Red Riding Hood Poetry – Tell A Traditional Story In Rhyme	Narrative – Journey With A Monster (giant, Gruffalo, etc) Newspaper Reports	Poetry – Dirty Beasts	Non-fiction – Encyclopaedia boat writing (Biesty/Shackleton style) Narrative – Captain's Log (look at kensuke's kingdom)	Narrative – Retelling a myth from the monster's perspective Non-Fiction – Horrible Histories on a Greek monster
	Word level	**Word level:** Formation of **nouns** using a range of **prefixes** [for example *super*–, *anti*–, *auto*–]*;* Use of the **forms** *a* or *an* according to whether the next **word** begins with a **consonant** or a **vowel** [for example, *a rock*, *an open box*]; **Word families** based on common **words**, showing how words are related in form and meaning [for example, *solve, solution, solver, dissolve, insoluble*]					

	Sentence level	**Sentence level:** Expressing time, place and cause using : **conjunctions** [for example, *when, before, after, while, so, because*]; **adverbs** [for example, *then, next, soon, therefore*], or **prepositions** [for example, *before, after, during, in, because of*]					
	Text level	**Text level:** Introduction to paragraphs as a way to group related material; Headings and sub-headings to aid presentation; Use of the **present perfect** form of **verbs** instead of the simple past [for example, *He has gone out to play* contrasted with *He went out to play*]					
	Punctuation	**Punctuation:** Introduction to inverted commas to **punctuate** direct speech					
	Assessment	Reading Age	Pira TA Writing	TA Writing	TA Writing		Pira TA writing
Year 4	**Topic**	**Invaders: The Romans**	**Roman Britain**	**The Amazon**	**The Amazon**	**Mayans**	**The US**
	Text	Five-day model: The London Eye Mystery	Five-day model: Who Let The Gods Out	Five-day model: The Explorer	Five-day model: The Explorer	Five-day model: The Philosopher's Stone	Five-day model: The Firework-Maker's Daughter
	Genre	Entering A Magical Place / Country Factfile	Narrative – A God Saves The Day Non-fiction – Persuasive Writing On Who Should Be King Of The Gods	Narrative – Environmental Storytelling (A Moral Tale) Non-Fiction – A Journey Down The Amazon	Newspaper Entry -Diary Entry	Narrative – Script Writing Poetry – Magic and Nonsense Verse	Narrative – Portal Stories Poetry – Christian Allegory
	Word level	**Word level:** The grammatical difference between **plural** and **possessive** –s; Standard English forms for **verb inflections** instead of local spoken forms [for example, *we were* instead of *we was*, or *I did* instead of *I done*]					
	Sentence level	**Sentence level:** Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. *the teacher* expanded to: *the strict maths teacher with curly hair*); **Fronted adverbials** [for example, *Later that day*, I heard the bad news.]					
	Text level	**Text level:** Use of paragraphs to organise ideas around a theme; Appropriate choice of **pronoun** or **noun** within and across **sentences** to aid **cohesion** and avoid repetition					
	Punctuation	**Punctuation:** Use of inverted commas and other **punctuation** to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: *The conductor shouted, "Sit down!"*]; **Apostrophes** to mark **plural** possession [for example, *the girl's name, the girls' names*]; Use of commas after **fronted adverbials**					
	Assessment	Reading Age	Pira TA Writing	TA Writing	TA Writing		Pira TA writing
Year 5	**Topic**	**Beowulf/Riddle of the Runes**	**Wolf Brother**	**21 Balloons**	**21 Balloons**	**The Highwayman/HenryV/Romeo and Juliet**	**Cogheart**
	Writing Text Type Genre	**Monster Slayer (Beowulf)/ Anglo-Saxon Settlements**	**Narrative – Atmospheric Nature Writing / Anglo-Saxon ritual Non-fiction – Animal Encyclopaedia**	**Narrative – Second-Person Adventure Story Non-fiction – Travel writing**	**Narrative – Journeys with Villains (Treasure Island)**	**Narrative – Henry V** **Poetry – Highwayman Retelling**	**Cloud Tea Monkeys Model Text Narrative – Mystery writing Non – fiction – Engineering / Architectural Writing (How It Works)**
	Key question	What Makes A Good Person?	What Makes A Choice Good Or Bed?	What Makes A Good Story?	What Makes A Good Role Model?	What Makes A Hero Or A Villain?	Where Do We Get Our Values?
	Content	Vocabulary Expanded Noun Phrases Relative Clauses Passive Voice Modal Verbs Brackets, Dashes Parenthesis Colons	Apostrophes for omission Apostrophes for possession Direct Speech Implied Relative Clauses Onomatopoeia Formal Language	Show Not Tell, Simile, Personification, Metaphor Dialogue Sentence Structures Sentence Types	Vocabulary Expanded Noun Phrases Relative Clauses Passive Voice Modal Verbs Brackets, Dashes Parenthesis Colons Semi-Colons	Show Not Tell, Simile, Personification, Metaphor Dialogue Foreshadowing	Apostrophes for omission Apostrophes for possession Direct Speech Implied Relative Clauses Formal Language Dialogue

		Semi-Colons					
	Assessment	W: Teacher assessed writing piece assessed by Ark TAF R: PIRA/NGRT	W: Teacher assessed writing piece R: PIRA/NGRT	W: Teacher assessed writing piece R: PIRA/NGRT	W: Teacher assessed writing piece R: PIRA/NGRT	W: Teacher assessed writing piece R: PIRA/NGRT	W: Teacher assessed writing piece R: PIRA/NGRT
Year 6	**Topic**	**Clockwork – Pullman**	Wonder	**Goodnight Mr Tom**	**Welcome to Nowhere**	**The Lady Of Shalott / Macbeth**	**Skellig**
	Writing Text Type / Genre	**Mixed outcomes based on Pullman including Narrative – Leaving home Non-fiction – Newspaper reports**	**Mixed outcomes based on Wonder including Narrative – Meeting A Stranger Poetry – Friendships And Cloud-Busting**	**Mixed outcomes based on Goodnight Mr Tom including Narrative – A strange, new place Non-fiction – Encyclopaedia Entry About A WW2 Warplane**	**Mixed outcomes based on Welcome To Nowhere including Narrative – A strange, new place Non-fiction – Encyclopaedia Entry About A Famous Refugee**	**Mixed outcomes based on Macbeth Narrative – A Fantasy Quest Epic poetry – A Story Told In Iambic Pentameter**	**Mixed outcomes based on Skellig including Narrative – Magical Realism And Expanded Metaphor Non-fiction - Exploring Faith And Prayer**
	Key question	Who holds power in society?	Who am I and how do I fit in?	What Is Right And Wrong?	What Is Love?	Are People, Or Actions, Bad?	What Is Faith?
	Assessment	W: Teacher assessed writing piece assessed by Ark TAF R: PIRA/NGRT	W: Teacher assessed writing piece assessed by Ark TAF R: PIRA/NGRT	W: Teacher assessed writing piece assessed by Ark TAF R: PIRA/NGRT	W: Teacher assessed writing piece assessed by Ark TAF R: PIRA/NGRT	W: Teacher assessed writing piece assessed by Ark TAF R: PIRA/NGRT	W: Teacher assessed writing piece assessed by Ark TAF R: PIRA/NGRT

N.B. There are some variations to courses in response to COVID-19. The version of the course is referenced in the Year column with the academic year it will be taught in to avoid confusion.

		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	**Topic**	**Oliver Twist**		**A Midsummer Night's Dream**		**Poetry**	**Narrative Writing**
	Key question	How do authors create characters?		How does Shakespeare create an intricate plot?		How can a poet change your perspective on things?	**How can I craft my writing?**
	Content	• Character • The Victorian Era • Analytical writing • The Novel • Grammar		• Shakespearean Language • The Elizabethan Era • Analytical writing • The play form • Grammar		• Metaphor • Unseen poetry • Analytical writing • Grammar	• Structuring a narrative • Planning and idea generation • Description • Editing
	Assessment	Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Unseen Poem	
Year 8	**Topic**	**Sherlock Holmes**		**The Tempest**		**Animal Farm**	**Monster Poetry**
	Key question	How do authors develop characters which are multi-faceted?		How do texts reflect the era in which they are written?		How can readers identify the author's intentions?	How do poets tell stories?
	Content	• Character • The Victorian Era • Analytical writing • Structural elements (Structure of a story; Foreshadowing; Dramatic irony) • Detective fiction • Grammar • Reading for Pleasure		• Shakespearean Language • The Elizabethan Era • Colonialism • Structure: 3 different plots • Analytical writing • The play form • Grammar • Reading for Pleasure		• Allegory and metaphor • Author's purpose • Analytical writing • Cyclical structure • Grammar	• Metaphor • Personification • Repetition • Rhyme
	Assessment	Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question	

Year 9

		Jane Eyre	Small Island (play)	Comparative Poetry	GCSE Transition Course
Year 9	**Topic**	Jane Eyre	Small Island (play)	Comparative Poetry	GCSE Transition Course
	Key question	How do authors use texts to criticise society? Character?	How do playwrights comment on their society?	How and why do poets portray similar topics differently?	How can I prepare for GCSE
	Content	• Character • The Victorian Era • Texts as criticisms of society • Exposition • Analytical writing • The novel • Grammar • Reading for Pleasure	• Post-War Britain context • Analytical writing • The modern play form • Grammar • Reading for Pleasure	• Poetic form • Language techniques • Poetic structure • Comparing contexts Comparison • Grammar • Reading for Pleasure	• Approaching unseen extracts • Language and structure analysis •
	Assessment	Network Diagnostic Assessment (EEDI) Written exam question	Network Diagnostic Assessment (EEDI) Written exam question	Network Diagnostic Assessment (EEDI) Written exam questions.	

Year 10

		An Inspector Calls	Language Paper 1 (Unseen Literary fiction)	Macbeth	Language Paper 2 (unseen literary non-fiction)	Persuasive Writing and Spoken Language exams
Year 10	**Topic**	An Inspector Calls	Language Paper 1 (Unseen Literary fiction)	Macbeth	Language Paper 2 (unseen literary non-fiction)	Persuasive Writing and Spoken Language exams
	Key question	How can texts be used to criticise society?	How do authors shape meaning within texts and how can I do the same?	How does Shakespeare use the tragic genre to comment on contemporary concerns?	How do writers shape meaning in texts to express different viewpoints?	How can I use spoken language to persuade others?
	Content	• The Edwardian Era • Class and criticism of class • The play genre • Analytical writing	• Understanding an unseen text • Analysing language and structure • Understanding how a writer constructs a viewpoint • Writing creative texts	• Shakespearean Language • The Jacobean Era • The tragic genre • Analytical writing • the play form	• Understanding an unseen text • Summarising differences • Analysing language and structure • Comparing how a writer constructs a viewpoint • Writing to express a viewpoint	• Boxing to argue approach to persuasive writing • Presentation skills • Speaking in front of others
	Assessment	**November termly diagnostic**: Literature Paper 2: Section A (June 2018)	**November termly diagnostic:** Language Paper 1 (June 2018)	**Spring Diagnostic:** Literature Paper 1 Section A (June 2018)	**End of Year Assessment:** Language Paper 1 & 2 and Literature Paper 1 (all June 2019 series)	Spoken Language exam

Year 11

		Language Paper 2 (unseen literary non-fiction)	Love and Relationships Poetry	Language and Literature revision	Language and Literature revision	Language and Literature revision	
Year 11	**Topic**	Language Paper 2 (unseen literary non-fiction)	Love and Relationships Poetry	Language and Literature revision	Language and Literature revision	Language and Literature revision	
	Key question	How do writers shape meaning in texts to express different viewpoints?	How do writers compare across different time periods?	How do students best retain information? How can students show off their knowledge in their exam?	How do students best retain information? How can students show off their knowledge in their exam?	How do students best retain information? How can students show off their knowledge in their exam?	
	Content	• Understanding an unseen text • Summarising differences • Analysing language and structure • Comparing how a writer	• Poetic form • Comparing use of language techniques • Comparing contexts • Comparison	• Review content covered so far • Use retrieval practice and exam practice to develop skills for the exam.	• Review content covered so far • Use retrieval practice and exam practice to develop skills for the exam.	• Review content covered so far • Use retrieval practice and exam practice to develop skills for the exam.	

		- constructs a viewpoint - Writing to express a viewpoint				
	Assessment	**November Mock Exams:** Language Paper 2 and 2 Literature Options (AIC and Jekyll and Hyde) (June 2018 Series)	Literature Paper 2 Section B and C	**Spring Mock Exams:** Language Paper 2 and Literature Options (Macbeth and Love and Relationships) (June 2020 series)	Public examinations	Public examinations
Year 11 (2022-2023)	**Topic**	**Jekyll and Hyde**	**Love and Relationships Poetry**	**Language and Literature revision**	**Language and Literature revision**	**Language and Literature revision**
	Key question	How does Stevenson use Jekyll and Hyde to comment on society?	How do writers compare across different time periods?	How do students best retain information? How can students show off their knowledge in their exam?	How do students best retain information? How can students show off their knowledge in their exam?	How do students best retain information? How can students show off their knowledge in their exam?
	Content	- Character - The Victorian Era - Texts as criticisms of society - Analytical writing - The novel - Analytical writing	- Poetic form - Comparing use of language techniques - Comparing contexts - Comparison	- Review content covered so far - Use retrieval practice and exam practice to develop skills for the exam.	- Review content covered so far - Use retrieval practice and exam practice to develop skills for the exam.	- Review content covered so far - Use retrieval practice and exam practice to develop skills for the exam.
	Assessment	**November Mock Exams:** Language Paper 1 and 2 and 2 Literature Options (AIC and Jekyll and Hyde)	Literature Paper 2 Section B and C	**Spring Mock Exams:** Language Paper 2 and Literature Options (Macbeth and Love and Relationships)	Public examinations	Public examinations

		A Streetcar Named Desire		**Poems of the Decade and Unseen Poetry**		**Revision**	**Non Examined Assessment**
Year 12 Teacher A	**Key question**	How does A Streetcar Named Desire reflect the anxieties of America in the 1940's ?		How do poets use texts to express their ideas about modern society?		How do students best retain information? How can students show off their knowledge in their exam?	How can I draw independent links between texts?
	Content	- Literary context of American Drama - Biographical context of Tennessee Williams - Historical and social context of the Old South, American immigration, mental illness and women's rights. - The genre of tragedy - Developing strong argument and language analysis. Essay writing skills		- Literary context of Modern poetry - Biographical context of the individual poets - Historical and social contexts of the individual poems studied - Study of the poetic form - Unseen poetry skills Comparative skills		- Revise literary and social context - Revise genre of tragedy - Revise performance history - Revise critical reception - Revise literary analysis - Exam skills	- Study social, historical and literary context of texts (Small Island, The Barbershop Chronicles) - The critical reception of texts - The literary analysis of texts. - Comparison - Independent research skills - Conventions of academic writing

	Assessment	• Network Diagnostic Assessment (EEDI) • Paper 1 Section B (Streetcar)	• Network Diagnostic Assessment (EEDI) • Paper 3 Section A (POTD and Unseen Poetry)	**End of Year Assessment:** Combined Paper of Streetcar and Poetry (ACA)	**Non Examined Assessment**
Year 12 Teacher B	**Topic**	**A Handmaid's Tale**	**Frankenstein**	**Prose revision**	**Non Examined Assessment**
	Key question	How do texts reflect the era they are written in?	How do texts continue to develop after they are written?	How do students best retain information? How can students show off their knowledge in their exam?	How can I draw independent links between texts?
	Content	• Literary context of dystopian novels • Biographical context of Margaret Atwood • Historical and social context of 1980s USA and Europe. • Analysis of the novel form • Developing strong argument and language analysis. • Essay writing skills	• Literary context of Romanticism and Science Fiction • Biographical context of Mary Shelley • Historical and social context of the Enlightenment, women's rights and advancing technology • Analysis of the novel form • Comparative skills • Developing strong argument and language analysis.	• Revise literary and social context • Revise genre of prose • Revise literary analysis • Exam skills	• Study social, historical and literary context of texts (Small Island, The Barbershop Chronicles) • The critical reception of texts • The literary analysis of texts. • Comparison • Independent research skills • Conventions of academic writing
	Assessment	• Network Diagnostic (EEDI) • A question on Handmaid's Tale	• Network Diagnostic (EEDI) • Past Paper (Paper 2)	Mock Exam: Paper 2 (ACA)	**Non Examined Assessment**
Year 13 Teacher A (2021-2022)	**Topic**	**Romantic Poetry**	**Revision (Poetry and Streetcar)**		
	Key question	Can Romantic poetry been seen as a rebellion?	How do students best retain information? How can students show off their knowledge in their exam?		
	Content	• Literary context of Romanticism • Biographical context of the individual poets • Historical and social contexts of the individual poems studied • Study of the poetic form	• Literary and social context • Revise genre of tragedy and of poetry • Revise performance history • Revise critical reception • Revise literary analysis • Revise • Exam skills		
	Assessment	**November Mocks:** Paper 3 (POTD and Romantics) **Coursework 1st draft Deadline:** October Half Term	**Spring Mocks:** Full Mock Exams (all papers) **Coursework Deadline:** February Half Term		Public Examinations
Year 13 Teacher B (2021-2022)	**Topic**	**Othello**	**Revision (Prose and Othello)**		
	Key question	How does Othello fulfil and subvert expectations of a tragedy?	How do students best retain information? How can students show off their knowledge in their exam?		
	Content	• Literary context of Renaissance Drama • Biographical context of • Historical and social context of racial tensions, the status of women, religion and • The genre of tragedy • Performance history Critical reception	• Revise literary and social context • Revise genre of prose and poetry • Revise literary analysis • Revise comparative skills • Exam skills		
	Assessment	**November Mocks**: Paper 1 (Othello and Streetcar) **Coursework 1st draft Deadline:** October Half Term	**Spring Mocks:** Full Mock Exams (all papers) **Coursework Deadline:** February Half Term		Public Examinations