

### English Curriculum Overview, 2021-2022

<p>Why do we teach English at Ark BDA?</p>	<p>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:</p> <ul style="list-style-type: none"> <li>• What is culture?</li> <li>• Who holds power in society?</li> <li>• Who am I and where do I fit into the world?</li> <li>• What is right and wrong?</li> <li>• What is love?</li> </ul> <p>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.</p>
<p>How do we deliver our Christian values in English?</p>	<p>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.</p>
<p>How do we build core skills and knowledge over time?</p>	<p><b>Reading</b></p> <p>In <b>EYFS</b>, 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 <b>Key Stage 1</b>, 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 <b>Key Stage 2</b>, 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.</p> <p>At <b>Key Stage 3</b>, 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 <b>Key Stage 4</b>, students are moving their inference into analysis and evaluation. Students also engage with unseen texts and comparative reading across fiction, non-fiction and poetry.</p> <p>At <b>Key Stage 5</b>, 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.</p> <p><b>Writing</b></p> <p>In <b>EYFS</b>, 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 <b>Key Stage 1</b>, the focus is on talk for writing; developing confident speakers leading to creative, imaginative writers. In <b>Key Stage 2</b>, students continue to use Talk for Writing to write for multiple purposes, learning to use a range of genres, grammatical features and vocabulary.</p> <p>In <b>Key Stage 3</b>, 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 <b>Key Stage 4</b>, students write a range of perceptive and conceptual</p>

	<p>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.</p> <p><b>At Key Stage 5</b>, students write to develop a perceptive, personal response to texts that moves beyond comprehension to high-level and well-justified creative interpretation of texts.</p>
<p>How does the study of English prepare students for life beyond Ark BDA?</p>	<p>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.</p>
<p>How is the curriculum implemented at Burlington Danes?</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>At Key Stage 3, all students have 5 lessons of English a week. This is divided into 3 lessons of Literary Heritage, 1 lesson of Mastery Grammar and 1 lesson of Reading for Pleasure. Each year, students' study one 19<sup>th</sup> 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.</p> <p>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</p>

	<p>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.</p> <p>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.</p>
--	---

		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Nursery</b>	<b>Topic</b>	<b>I am unique</b>	<b>People who help us</b>	<b>Space</b>	<b>Fairy Tales</b>	<b>New life</b>	<b>Animals (Habitats)</b>
	<b>Texts</b>	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						
<b>Reception</b>	<b>Topic</b>	<b>Marvellous Me</b>	<b>Out and About</b>	<b>Out of this World (Space)</b>	<b>Traditional Tales</b>	<b>Growth and New Life</b>	<b>Dinosaurs &amp; Superheroes</b>
	<b>Texts</b>	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 Caterpillar The Odd Egg Penny The Hen	Harry And The Bucketful Of Dinosaurs  Dinosaurs Love Underpants  A Dinosaur Poem  Sea, Sand Me!
	<b>Reading skill</b>	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						
	<b>Assessment</b>	EExAET portal RWINc	EExAET portal RWINc	RWINc	EExAET portal RWINc	RWINc	EExAET portal RWINc
<b>Year 1</b>	<b>Topic</b>	<b>Our Local Area</b>	<b>Toys in time</b>	<b>A Ticket to Ride</b>	<b>A Ticket to Ride</b>	<b>The UK</b>	<b>Seaside Now and Then</b>
	<b>Genre</b>	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
	<b>Reading skill</b>	Differentiated teaching within RWINc programme Aim: purple Retelling	Differentiated group teaching within RWINc programme Aim: pink (set 2)	Differentiated group teaching within RWINc programme Aim: Orange	Differentiated group teaching within RWINc programme Aim: yellow	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

			Non-chronological, non-fiction comprehension (what, when)	Preference and linked texts	Non-chronological, non-fiction comprehension (where, what, when)		Fluency, full comprehension of setting, character, events
	W	Word level : Plural noun suffixes; suffixes with no change, prefix un-					
	S	Sentence level: joining words; words within sentences					
	T	Text level : sequencing sentences into narratives					
	P	Punctuation: use of word spaces; CLs, FS, !?Capital letters for names and 'T'					
	Assessment	RWINc	Pira, RWINc TA Writing	RWINc	TA Writing, RWINc	RWINc	Phonics screening check; Pira; TA writing, RWINc
<b>Year 2</b>	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
	W	<b>Word level:</b> Formation of <b>nouns</b> using <b>suffixes</b> such as <i>-ness, -er</i> and by compounding; Formation of <b>adjectives</b> using <b>suffixes</b> such as <i>-ful, -less</i> ; Use of the <b>suffixes</b> <i>-er, -est</i> in <b>adjectives</b> and the use of <i>-ly</i> in Standard English to turn adjectives into <b>adverbs</b>					
	S	<b>Sentence level: Subordination</b> (using <i>when, if, that, because</i> ) and <b>co-ordination</b> (using <i>or, and, but</i> ); Expanded <b>noun phrases</b> for description and specification [for example, <i>the blue butterfly, plain flour, the man in the moon</i> ] <b>How the grammatical patterns in a sentence indicate its function as a</b> statement, question, exclamation or command					
	T	<b>Text level:</b> Correct choice and consistent use of <b>present tense</b> and <b>past tense</b> throughout writing; Use of the <b>progressive</b> form of <b>verbs</b> in the <b>present</b> and <b>past tense</b> to mark actions in progress [for example, <i>she is drumming, he was shouting</i> ]					
	P	<b>Punctuation:</b> Use of capital letters, full stops, question marks and exclamation marks to demarcate <b>sentences</b> ; Commas to separate items in a list; <b>Apostrophes</b> to mark where letters are missing in spelling and to mark singular possession in nouns [for example, <i>the girl's name</i> ]					
	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,
<b>Year 3</b>	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	Narrative – Journey With A Monster	Poetry – Dirty Beasts	Non-fiction – Encyclopaedia boat writing (Biesty/Shackleton style)	Narrative – Retelling a myth from the monster's perspective

			Poetry – Tell A Traditional Story In Rhyme	(giant, Gruffalo, etc) Newspaper Reports		Narrative – Captain’s Log (look at kensuke’s kingdom)	Non-Fiction – Horrible Histories on a Greek monster
	W	<b>Word level:</b> Formation of <b>nouns</b> using a range of <b>prefixes</b> [for example <i>super-</i> , <i>anti-</i> , <i>auto-</i> ]; Use of the <b>forms</b> <i>a</i> or <i>an</i> according to whether the next <b>word</b> begins with a <b>consonant</b> or a <b>vowel</b> [for example, <i>a rock</i> , <i>an open box</i> ]; <b>Word families</b> based on common <b>words</b> , showing how words are related in form and meaning [for example, <i>solve</i> , <i>solution</i> , <i>solver</i> , <i>dissolve</i> , <i>insoluble</i> ]					
	S	<b>Sentence level:</b> Expressing time, place and cause using : <b>conjunctions</b> [for example, <i>when</i> , <i>before</i> , <i>after</i> , <i>while</i> , <i>so</i> , <i>because</i> ]; <b>adverbs</b> [for example, <i>then</i> , <i>next</i> , <i>soon</i> , <i>therefore</i> ], or <b>prepositions</b> [for example, <i>before</i> , <i>after</i> , <i>during</i> , <i>in</i> , <i>because</i> of]					
	T	<b>Text level:</b> Introduction to paragraphs as a way to group related material; Headings and sub-headings to aid presentation; Use of the <b>present perfect</b> form of <b>verbs</b> instead of the simple past [for example, <i>He has gone out to play</i> contrasted with <i>He went out to play</i> ]					
	P	<b>Punctuation:</b> Introduction to inverted commas to <b>punctuate</b> direct speech					
	Assessment	Reading Age	Pira TA Writing	TA Writing	TA Writing		Pira TA writing
Year 4	Topic	<b>Invaders: The Romans</b>	<b>Roman Britain</b>	<b>The Amazon</b>	<b>The Amazon</b>	<b>Mayans</b>	<b>The US</b>
	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
	W	<b>Word level:</b> The grammatical difference between <b>plural</b> and <b>possessive</b> –s; Standard English forms for <b>verb inflections</b> instead of local spoken forms [for example, <i>we were</i> instead of <i>we was</i> , or <i>I did</i> instead of <i>I done</i> ]					
	S	<b>Sentence level:</b> Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i> ); <b>Fronted adverbials</b> [for example, <i>Later that day</i> , <i>I heard the bad news.</i> ]					
	T	<b>Text level:</b> Use of paragraphs to organise ideas around a theme; Appropriate choice of <b>pronoun</b> or <b>noun</b> within and across <b>sentences</b> to aid <b>cohesion</b> and avoid repetition					
P	<b>Punctuation:</b> Use of inverted commas and other <b>punctuation</b> to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: <i>The conductor shouted, “Sit down!”</i> ]; <b>Apostrophes</b> to mark <b>plural</b> possession [for example, <i>the girl’s name</i> , <i>the girls’ names</i> ]; Use of commas after <b>fronted adverbials</b>						
	Assessment	Reading Age	Pira	TA Writing	TA Writing		Pira

			TA Writing				TA writing
<b>Year 5</b>	Topic	<b>Beowulf/Riddle of the Runes</b>	<b>Wolf Brother</b>	<b>21 Balloons</b>	<b>21 Balloons</b>	<b>The Highwayman/HenryV/Romeo and Juliet</b>	<b>Cogheart</b>
	Writing Text Type Genre	<b>Monster Slayer (Beowulf)/ Anglo-Saxon Settlements</b>	<b>Narrative – Atmospheric Nature Writing / Anglo-Saxon ritual Non-fiction – Animal Encyclopaedia</b>	<b>Narrative – Second-Person Adventure Story Non-fiction – Travel writing</b>	<b>Narrative – Journeys with Villains (Treasure Island)</b>	<b>Narrative – Henry V Poetry – Highwayman Retelling</b>	<b>Cloud Tea Monkeys Model Text Narrative – Mystery writing Non – fiction – Engineering / Architectural Writing (How It Works)</b>
	Key question	What Makes A Good Person?	What Makes A Choice Good Or Bad?	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 Semi-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
	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
<b>Year 6</b>	Topic	<b>The Boy in the Striped Pyjamas</b>	Wonder	<b>Welcome to Nowhere</b>	<b>Welcome to Nowhere</b>	<b>The Hobbit/Macbeth</b>	<b>Skellig</b>
	Writing Text Type / Genre	<b>Mixed outcomes based on The Boy In The Striped Pyjamas including Narrative – Leaving home Non-fiction – Newspaper reports</b>	<b>Mixed outcomes based on Wonder including Narrative – Meeting A Stranger Poetry – Friendships And Cloud-Busting</b>	<b>Mixed outcomes based on Welcome To Nowhere including Narrative – A strange, new place Non-fiction – Encyclopaedia Entry About A Famous Refugee</b>	<b>Mixed outcomes based on Welcome To Nowhere including Narrative – A strange, new place Non-fiction – Encyclopaedia Entry About A Famous Refugee</b>	<b>Mixed outcomes based on Macbeth and The Hobbit including Narrative – A Fantasy Quest Epic poetry – A Story Told In Iambic Pentameter</b>	<b>Mixed outcomes based on Skellig including Narrative – Magical Realism And Expanded Metaphor Non-fiction - Exploring Faith And Prayer</b>
	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
<b>Year 7</b>	Topic	<b>Oliver Twist</b>		<b>A Midsummer Night's Dream</b>		<b>Poetry</b>	<b>Narrative Writing</b>
	Key question	How do authors create characters?		How does Shakespeare create an intricate plot?		How can a poet change your perspective on things?	<b>How can I craft my writing?</b>
	Content	<ul style="list-style-type: none"> <li>• Character</li> <li>• The Victorian Era</li> <li>• Analytical writing</li> <li>• The Novel</li> <li>• Grammar</li> </ul>		<ul style="list-style-type: none"> <li>• Shakespearean Language</li> <li>• The Elizabethan Era</li> <li>• Analytical writing</li> <li>• The play form</li> <li>• Grammar</li> </ul>		<ul style="list-style-type: none"> <li>• Metaphor</li> <li>• Unseen poetry</li> <li>• Analytical writing</li> <li>• Grammar</li> </ul>	<ul style="list-style-type: none"> <li>• Structuring a narrative</li> <li>• Planning and idea generation</li> <li>• Description</li> <li>• Editing</li> </ul>
	Assessment	Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Unseen Poem	
<b>Year 8</b>	Topic	<b>Sherlock Holmes</b>		<b>The Tempest</b>		<b>Animal Farm</b>	<b>Monster Poetry</b>
	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	<ul style="list-style-type: none"> <li>• Character</li> <li>• The Victorian Era</li> <li>• Analytical writing</li> <li>• Structural elements (Structure of a story; Foreshadowing; Dramatic irony)</li> <li>• Detective fiction</li> <li>• Grammar</li> <li>• Reading for Pleasure</li> </ul>		<ul style="list-style-type: none"> <li>• Shakespearean Language</li> <li>• The Elizabethan Era</li> <li>• Colonialism</li> <li>• Structure: 3 different plots</li> <li>• Analytical writing</li> <li>• The play form</li> <li>• Grammar</li> <li>• Reading for Pleasure</li> </ul>		<ul style="list-style-type: none"> <li>• Allegory and metaphor</li> <li>• Author's purpose</li> <li>• Analytical writing</li> <li>• Cyclical structure</li> <li>• Grammar</li> </ul>	<ul style="list-style-type: none"> <li>• Metaphor</li> <li>• Personification</li> <li>• Repetition</li> <li>• Rhyme</li> </ul>
	Assessment	Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question	
<b>Year 9</b>	Topic	<b>Jane Eyre</b>		<b>Small Island (play)</b>		<b>Comparative Poetry</b>	<b>GCSE Transition Course</b>

	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	<ul style="list-style-type: none"> <li>• Character</li> <li>• The Victorian Era</li> <li>• Texts as criticisms of society</li> <li>• Exposition</li> <li>• Analytical writing</li> <li>• The novel</li> <li>• Grammar</li> <li>• Reading for Pleasure</li> </ul>		<ul style="list-style-type: none"> <li>• Post-War Britain context</li> <li>• Analytical writing</li> <li>• The modern play form</li> <li>• Grammar</li> <li>• Reading for Pleasure</li> </ul>		<ul style="list-style-type: none"> <li>• Poetic form</li> <li>• Language techniques</li> <li>• Poetic structure</li> <li>• Comparing contexts</li> <li>• Comparison</li> <li>• Grammar</li> <li>• Reading for Pleasure</li> </ul>	<ul style="list-style-type: none"> <li>• Approaching unseen extracts</li> <li>• Language and structure analysis</li> </ul>
	Assessment	Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question		Network Diagnostic Assessment (EEDI) Written exam question s.	
<b>Year 10</b>	Topic	<b>An Inspector Calls</b>	<b>Language Paper 1 (Unseen Literary fiction)</b>	<b>Macbeth</b>		<b>Language Paper 2 (unseen literary non-fiction)</b>	<b>Persuasive Writing and Spoken Language exams</b>
	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	<ul style="list-style-type: none"> <li>• The Edwardian Era</li> <li>• Class and criticism of class</li> <li>• The play genre</li> <li>• Analytical writing</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding an unseen text</li> <li>• Analysing language and structure</li> <li>• Understanding how a writer constructs a viewpoint</li> <li>• Writing creative texts</li> </ul>	<ul style="list-style-type: none"> <li>• Shakespearean Language</li> <li>• The Jacobean Era</li> <li>• The tragic genre</li> <li>• Analytical writing</li> <li>• the play form</li> </ul>		<ul style="list-style-type: none"> <li>• Understanding an unseen text</li> <li>• Summarising differences</li> <li>• Analysing language and structure</li> <li>• Comparing how a writer constructs a viewpoint</li> <li>• Writing to express a viewpoint</li> </ul>	<ul style="list-style-type: none"> <li>• Boxing to argue approach to persuasive writing</li> <li>• Presentation skills</li> <li>• Speaking in front of others</li> </ul>
	Assessment	<b>November termly diagnostic:</b> Literature Paper 2: Section A (June 2018)	<b>November termly diagnostic:</b> Language Paper 1 (June 2018)	<b>Spring Diagnostic:</b> Literature Paper 1 Section A (June 2018)		<b>End of Year Assessment:</b> Language Paper 1 & 2 and Literature Paper 1 (all June 2019 series)	Spoken Language exam
<b>Year 11</b>	Topic	<b>Language Paper 2 (unseen literary non-fiction)</b>	<b>Love and Relationships Poetry</b>	<b>Language and Literature revision</b>	<b>Language and Literature revision</b>	<b>Language and Literature revision</b>	



	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	<ul style="list-style-type: none"> <li>Understanding an unseen text</li> <li>Summarising differences</li> <li>Analysing language and structure</li> <li>Comparing how a writer constructs a viewpoint</li> <li>Writing to express a viewpoint</li> </ul>	<ul style="list-style-type: none"> <li>Poetic form</li> <li>Comparing use of language techniques</li> <li>Comparing contexts</li> <li>Comparison</li> </ul>	<ul style="list-style-type: none"> <li>Review content covered so far</li> <li>Use retrieval practice and exam practice to develop skills for the exam.</li> </ul>	<ul style="list-style-type: none"> <li>Review content covered so far</li> <li>Use retrieval practice and exam practice to develop skills for the exam.</li> </ul>	<ul style="list-style-type: none"> <li>Review content covered so far</li> <li>Use retrieval practice and exam practice to develop skills for the exam.</li> </ul>	
	Assessment	<b>November Mock Exams:</b> Language Paper 2 and 2 Literature Options (AIC and Jekyll and Hyde) (June 2018 Series)	Literature Paper 2 Section B and C	<b>Spring Mock Exams:</b> Language Paper 2 and Literature Options (Macbeth and Love and Relationships) (June 2020 series)	Public examinations	Public examinations	
<b>Year 11 (2022-2023)</b>	Topic	<b>Jekyll and Hyde</b>	<b>Love and Relationships Poetry</b>	<b>Language and Literature revision</b>	<b>Language and Literature revision</b>	<b>Language and Literature revision</b>	
	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	<ul style="list-style-type: none"> <li>Character</li> <li>The Victorian Era</li> <li>Texts as criticisms of society</li> <li>Analytical writing</li> <li>The novel</li> <li>Analytical writing</li> </ul>	<ul style="list-style-type: none"> <li>Poetic form</li> <li>Comparing use of language techniques</li> <li>Comparing contexts</li> <li>Comparison</li> </ul>	<ul style="list-style-type: none"> <li>Review content covered so far</li> <li>Use retrieval practice and exam practice to develop skills for the exam.</li> </ul>	<ul style="list-style-type: none"> <li>Review content covered so far</li> <li>Use retrieval practice and exam practice to develop skills for the exam.</li> </ul>	<ul style="list-style-type: none"> <li>Review content covered so far</li> <li>Use retrieval practice and exam practice to develop skills for the exam.</li> </ul>	
	Assessment	<b>November Mock Exams:</b> Language Paper 1 and 2 and 2 Literature	Literature Paper 2 Section B and C	<b>Spring Mock Exams:</b> Language Paper 2 and Literature Options	Public examinations	Public examinations	

		Options (AIC and Jekyll and Hyde)		(Macbeth and Love and Relationships)		
<b>Year 12 Teacher A</b>		<b>A Streetcar Named Desire</b>	<b>Poems of the Decade and Unseen Poetry</b>		<b>Revision</b>	<b>Non Examined Assessment</b>
	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	<ul style="list-style-type: none"> <li>Literary context of American Drama</li> <li>Biographical context of Tennessee Williams</li> <li>Historical and social context of the Old South, American immigration, mental illness and women's rights.</li> <li>The genre of tragedy</li> <li>Developing strong argument and language analysis.</li> </ul> Essay writing skills	<ul style="list-style-type: none"> <li>Literary context of Modern poetry</li> <li>Biographical context of the individual poets</li> <li>Historical and social contexts of the individual poems studied</li> <li>Study of the poetic form</li> <li>Unseen poetry skills</li> </ul> Comparative skills		<ul style="list-style-type: none"> <li>Revise literary and social context</li> <li>Revise genre of tragedy</li> <li>Revise performance history</li> <li>Revise critical reception</li> <li>Revise literary analysis</li> <li>Exam skills</li> </ul>	<ul style="list-style-type: none"> <li>Study social, historical and literary context of texts (Small Island, The Barbershop Chronicles)</li> <li>The critical reception of texts</li> <li>The literary analysis of texts.</li> <li>Comparison</li> <li>Independent research skills</li> <li>Conventions of academic writing</li> </ul>
	Assessment	<ul style="list-style-type: none"> <li>Network Diagnostic Assessment (EEDI)</li> <li>Paper 1 Section B (Streetcar)</li> </ul>	<ul style="list-style-type: none"> <li>Network Diagnostic Assessment (EEDI)</li> <li>Paper 3 Section A (POTD and Unseen Poetry)</li> </ul>		<b>End of Year Assessment:</b> Combined Paper of Streetcar and Poetry (ACA)	<b>Non Examined Assessment</b>
<b>Year 12 Teacher B</b>	Topic	<b>A Handmaid's Tale</b>	<b>Frankenstein</b>		<b>Prose revision</b>	<b>Non Examined Assessment</b>
	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	<ul style="list-style-type: none"> <li>Literary context of dystopian novels</li> <li>Biographical context of Margaret Atwood</li> <li>Historical and social context of 1980s USA and Europe.</li> <li>Analysis of the novel form</li> <li>Developing strong argument and language analysis.</li> </ul>	<ul style="list-style-type: none"> <li>Literary context of Romanticism and Science Fiction</li> <li>Biographical context of Mary Shelley</li> <li>Historical and social context of the Enlightenment, women's rights and advancing technology</li> <li>Analysis of the novel form</li> </ul>		<ul style="list-style-type: none"> <li>Revise literary and social context</li> <li>Revise genre of prose</li> <li>Revise literary analysis</li> </ul>	<ul style="list-style-type: none"> <li>Study social, historical and literary context of texts (Small Island, The</li> </ul>

		<ul style="list-style-type: none"> <li>Essay writing skills</li> </ul>	<ul style="list-style-type: none"> <li>Comparative skills</li> <li>Developing strong argument and language analysis.</li> </ul>	<ul style="list-style-type: none"> <li>Exam skills</li> </ul>	Barbershop Chronicles) <ul style="list-style-type: none"> <li>The critical reception of texts</li> <li>The literary analysis of texts.</li> <li>Comparison</li> <li>Independent research skills</li> <li>Conventions of academic writing</li> </ul>
	Assessment	<ul style="list-style-type: none"> <li>Network Diagnostic (EEDI)</li> <li>A question on Handmaid's Tale</li> </ul>	<ul style="list-style-type: none"> <li>Network Diagnostic (EEDI)</li> <li>Past Paper (Paper 2)</li> </ul>	Mock Exam: Paper 2 (ACA)	<b>Non Examined Assessment</b>
<b>Year 13 Teacher A (2021-2022)</b>	Topic	<b>Romantic Poetry</b>	<b>Revision (Poetry and Streetcar)</b>		
	Key question	Can Romantic poetry be seen as a rebellion?	How do students best retain information? How can students show off their knowledge in their exam?		
	Content	<ul style="list-style-type: none"> <li>Literary context of Romanticism</li> <li>Biographical context of the individual poets</li> <li>Historical and social contexts of the individual poems studied</li> <li>Study of the poetic form</li> </ul>	<ul style="list-style-type: none"> <li>Literary and social context</li> <li>Revise genre of tragedy and of poetry</li> <li>Revise performance history</li> <li>Revise critical reception</li> <li>Revise literary analysis</li> <li>Revise</li> <li>Exam skills</li> </ul>		
	Assessment	<b>November Mocks:</b> Paper 3 (POTD and Romantics) <b>Coursework 1<sup>st</sup> draft Deadline:</b> October Half Term	<b>Spring Mocks:</b> Full Mock Exams (all papers) <b>Coursework Deadline:</b> February Half Term		Public Examinations
<b>Year 13 Teacher B (2021-2022)</b>	Topic	<b>Othello</b>	<b>Revision (Prose and Othello)</b>		
	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	<ul style="list-style-type: none"> <li>Literary context of Renaissance Drama</li> <li>Biographical context of</li> <li>Historical and social context of racial tensions, the status of women, religion and</li> <li>The genre of tragedy</li> <li>Performance history</li> </ul> <p>Critical reception</p>	<ul style="list-style-type: none"> <li>Revise literary and social context</li> <li>Revise genre of prose and poetry</li> <li>Revise literary analysis</li> <li>Revise comparative skills</li> <li>Exam skills</li> </ul>		
	Assessment	<b>November Mocks:</b> Paper 1 (Othello and Streetcar) <b>Coursework 1<sup>st</sup> draft Deadline:</b> October Half Term	<b>Spring Mocks:</b> Full Mock Exams (all papers) <b>Coursework Deadline:</b> February Half Term		Public Examinations