



CURRICULUM INTENT

ENGLISH



The foundation of English is in the stories we read: through story we encounter challenging situations and lives and we explore ideas that they may not have thought about before. We aim to produce articulate students who are confident at expressing an opinion through speaking and writing, where they can shape their own thinking about the world around them and the texts they read, and can be analytical about language. We create shared experiences: the shock of a plot twist, the collective feeling of injustice or joy. We encourage thinking, understanding and empathy. We need stories to tell the truths about ourselves.



CURRICULUM INTENT OVERVIEW



HEAD KNOWLEDGE-RICH

Students will:

- learn and use the language and concepts associated with the subject. They will build on the extensive learning in primary school of the elements of language, revisit and revise these, in order to have a vocabulary that is capable of thinking and writing about language.
- read a selection of poetry, plays, non-fiction writing, and novels in each year group; work will arise from the study of these texts. Texts are diverse and often challenging.
- study whole texts from Year 7 onwards. Wider reading is encouraged through library lessons, independent reading and the Bookworm Award.
- experience writing in different genres and situations: creative, practical and analytical. At the heart of writing is the need to be understood, so being accurate and articulate is at the core of teaching. Extended writing, whereby students practise thinking and exploring in detail, is important.
- Talk is valued! We share discussions, talk in pairs to prepare answers and think things through, and sometimes speak in more formal situations, such as presenting a talk.
- We aim to encourage an understanding of context in relation to our texts: how do the stories, poems or articles reflect peoples' lives?



HEART FAITH, LOVE AND RESPECT

Students will:


- naturally encounter different and unique lives through the texts studied, thus encouraging them to develop empathy and to explore moral judgements. Many characters find themselves in challenging circumstances which helps students to encounter real issues in a safe environment.
- read texts that feature situations where faith, love and respect are tested and affirmed. Relationships are the foundation of the stories we share. Through discussion, moral dilemmas can be examined and students can explore wrong and right choices. Through discussion also, students can learn what is acceptable in society, and begin to take their place as citizens.
- Students are encouraged to take responsibility for themselves and their work; extended writing carries with it the need for concentration, organisation and diligence. Reading independently requires time and no distractions. Learning is not a form of entertainment: we aim to teach that work has its own benefits.

Students will:

- endeavour to have the practical skills of reading and writing that will be essential for the world of work, as well as inspiring a love of the stories and ideas around them.
- be given the chance to think, organise this thinking and write their ideas out in some detail. This might be a creative response, or more transactional writing – students will be prepared to be adaptable to the writing situation.
- constantly practise the ability to draft, edit, rephrase, rewrite and craft writing.
- read a whole text, be able to summarise its message and have an opinion about the content.
- be given the opportunity to write academically, in formal standard English, using subject-specific language.
- Be given constant opportunities to analyse language and how it is used; to be aware of its subtle power, and to learn to read ‘between the lines’.
- Learn to listen – to texts read aloud, to the views of their peers or teachers. They will also learn how to respond appropriately and politely, using language constructively.



CURRICULUM TO CLASSROOM

 HEAD KNOWLEDGE-RICH	KNOWLEDGE FOCUSED	<p>The teacher is the expert: the teacher reads aloud most of a new text, asks focused questions about character, theme and language use, and prompts connections with prior reading.</p> <p>Using the language of the subject, the teacher encourages the students to think critically.</p>
	EXPERT TEACHERS (EXPLANATIONS)	<p>The teacher models thinking, creating ideas and content, annotating, organising these ideas, drafting and writing.</p> <p>The visualiser in each English classroom enables the control of this delivery. Teachers can model in different ways, however, and are free to do so.</p>
	TAUGHT TO BE REMEMBERED	<p>A variety of strategies will be used in an English classroom to encourage the building of knowledge and the strengthening of skills:</p> <p>Do Now tasks, cold call, quick low-stakes testing, think-pair-share talking, drafting/editing/redrafting, everybody writes.</p>
HEART FAITH, LOVE AND RESPECT	ENCOURAGING CLASSROOMS BASED ON FAITH, LOVE & RESPECT	<p>Most students study the same texts: texts are not read for the 'ability' level. Thus, high expectations are built into the curriculum.</p> <p>Students can make mistakes; students learn that editing and redrafting is an important aspect of improving.</p> <p>We teach students for at least 3 hours a week, and so have the opportunity to build strong relationships through knowing them well.</p> <p>There is a culture of discussion which also allows students to explore their views in a safe environment.</p> <p>There is a strong culture of fairness and support within the department and students know that we work towards the same goals on the corridor. There are strong expectations for respectful behaviour: routines, good habits, being accountable, working silently.</p>
HANDS APPLICATION OF KNOWLEDGE	EXPERT TEACHERS (MODELLING)	<p>The department wholly supports modelling what the students are expected to produce. Tasks and writing are scaffolded; students' work is used under the visualiser to demonstrate drafting, improving and marking. Thinking is part of this modelling – teachers make explicit their language choices, how they organise their ideas and how they build their sentences, paragraphs and arguments.</p>
	DELIBERATE PRACTICE	<p>Students practice lots of writing!</p> <p>Students are expected to move to being more independent writers.</p> <p>Teachers circulate to support and identify misconceptions.</p>



LEARNING SEQUENCE – YEAR 7

OUTCOMES	Identity			
	<ul style="list-style-type: none"> Students will have read novels, poetry and a play by the end of the year. They will have been encouraged to read books independently through their library lessons and Bookbuzz book. They will read for layers of understanding and meaning. Students will have written for different purposes, practising extended writing especially. They will present ideas and opinions, and explore creative ideas. Students will revise parts of speech and some spelling and grammar rules. Technical vocabulary for reading and analysis will be introduced. 			
TOPICS	'Boy Overboard' and related texts	'Oliver Twist' and extracts from other Victorian texts	Twelve Minutes to Midnight	Voices Poetry
DESCRIPTION	<p>Concepts of immigration/emigration Afghanistan/Australia: contextual knowledge – political situation.</p> <p>Understanding conventions of a novel – narrative, tension, characterisation, tracking characters, themes, ideas and empathy.</p> <p>Making connections between texts.</p> <p><i>Tier 2 Word Focus: Tolerance</i></p>	<p>Learn the features of a playscript and language associated with plays.</p> <p>Victorian contextual knowledge – schools, class system, workhouses etc</p> <p>Learn about Dickens and how his life influenced his writing.</p> <p>Making connections between texts.</p> <p><i>Tier 2 Word Focus: Motive</i></p>	<p>Reviewing the conventions of narrative writing: characterisation, themes, setting etc.</p> <p>Recognising the features of a mystery or gothic story.</p> <p>Researching some of the historical events behind the predictions – historical knowledge especially Victorian.</p> <p>Making connections between texts.</p> <p><i>Tier 2 Word Focus: Narrative</i></p>	<p>Themes of identity, culture and diversity.</p> <p>Becoming confident with the language of poetry and the forms of poems.</p> <p>Learning to write within a specific form.</p> <p><i>Tier 2 Word Focus: Imply</i></p>

**Tier 2 Word Focus in Non-Fiction - Subtle*



LEARNING SEQUENCE – YEAR 8

OUTCOMES	Conflict			
	<ul style="list-style-type: none"> Students will have read novels, poetry and a play by the end of the year. They will have read more challenging texts. They will read more independently for layers of understanding and meaning. Students will have written for different purposes, practising extended writing especially. They will present ideas and opinions, and explore creative ideas. Greater independence and accuracy is expected. Students will again revise parts of speech and some spelling and grammar rules. Technical vocabulary for reading and analysis will be revisited and expected within a student's writing. 			
TOPICS	Chinese Cinderella and related texts	Twelfth Night	Uncle Montague's Tales of Terror	World War I Poetry
DESCRIPTION	<p>Concepts of culture, cultural diversity and difference, trauma and gender.</p> <p>Understanding conventions of autobiographical writing, first and third person, narrative tension, chronology, character.</p> <p>Making connections between texts.</p>	<p>Understanding context: Shakespeare's theatre – layout, behaviour and conventions within the theatre, genre of comedy, dramatic conventions. Tracking characters and themes across a play.</p> <p>The context of the Elizabethan times; Shakespeare's language; also the concept of language changing.</p> <p>Consider the language associated with Shakespeare and drama.</p> <p>Analysing language – asking: why did Shakespeare write this like this?</p>	<p>Reviewing the conventions of narrative writing: characterisation, themes, setting.</p> <p>Reading for meaning and inference.</p> <p>Revising the concept of gothic literature.</p> <p>Introduce other Gothic writers – Bram Stoker, Jane Eyre, Hillaire Belloc.</p> <p>Making connections between texts.</p>	<p>Historical understanding of WW1 (context), and concepts of patriotism and dissent.</p> <p>Conventions within poetry – the voice, poetic form; the technical language of poetry; purpose, audience and form.</p> <p>Research skills.</p> <p>Making connections between texts.</p>



LEARNING SEQUENCE – YEAR 9

OUTCOMES	Relationships			
	<ul style="list-style-type: none"> Students will have read novels, poetry and a play by the end of the year. They will have read increasingly more challenging texts. They will read more independently for layers of understanding and meaning. Students will have written for different purposes, practising extended writing especially. They will present ideas and opinions, and explore creative ideas. Greater independence and accuracy is expected. Students will again revise parts of speech and some spelling and grammar rules. Technical vocabulary for reading and analysis will be revisited and expected within a student's writing. Students should be ready for the demands of the GCSE English Language and English Literature GCSEs. 			
TOPICS	Heroes	Romeo and Juliet	Hound of the Baskervilles	Voices Poetry
DESCRIPTION	<p>Concepts of heroism and masculinity, disability, abuse, love, courtly love, sacrifice.</p> <p>Historical context: WW2, cultural context – the movies; Catholic backdrop – St Jude's.</p> <p>Reviewing and embedding the conventions within writing – narrative perspective, character, setting, chronology, how tension is created, using historical fact for fiction.</p> <p>Research skills.</p> <p>Reading a novel: tracking characters, themes, ideas, symbolism, motifs.</p> <p>Reading independently.</p> <p>Offering opinions.</p> <p>Reading for inference – explaining language choices.</p>	<p>Revising context: Shakespeare's theatre – layout, behaviour and conventions within the theatre, genres of tragedy and comedy, dramatic conventions.</p> <p>Elizabethan times (context) – courtly love, gender expectations.</p> <p>Tracking characters and themes across a play.</p> <p>Shakespeare's language; the concept of language changing.</p> <p>Revising the sonnet form.</p> <p>Reading Shakespeare's language.</p> <p>Analysing language – asking: why did Shakespeare write this like this?</p> <p>Reading skills: analysis, inference, connotation.</p>	<p>Revising the concepts of gothic fiction, Victorian fiction, the thriller/mystery convention.</p> <p>Reviewing the conventions of narrative writing: characterisation, themes, setting, red herrings, authorial control, how tension is created.</p> <p>Research skills.</p> <p>Reading a novel: tracking characters, themes, ideas, symbolism, motifs.</p> <p>Comparing Victorian texts.</p>	<p>Revisiting the themes of identity, culture and diversity.</p> <p>Demonstrating confidence with the language of poetry and the forms of poems.</p> <p>Learning to write within a specific form.</p> <p>Making connections between texts.</p>



LEARNING SEQUENCE – YEAR 10

OUTCOMES	<u>GCSE English Language and GCSE English Literature</u> <ul style="list-style-type: none"> Students will have continued to use the skills of reading and writing embedded in Key Stage 3, to enable them to complete their GCSE studies. They will have read the novel, the poetry and modern play for the GCSE course, and become accustomed to the requirements of papers 1 and 2 in the GCSE Language. In June, students will take mock exams: Paper 1 Language (complete paper) and a hybrid Literature mock – Paper 2 Section A, the Novel, and Paper 1 Section B, the modern play. 			
TOPICS	The Novel (Silas Marner, Or Jekyll and Hyde, or A Christmas Carol)	The Modern Play (An Inspector Calls, or Hobson's Choice, or Journey's End)	Poetry	Spoken Endorsement
DESCRIPTION	<p>We begin Year 10 with Paper 1 GCSE Language, so it makes sense to study the Literature most closely alike in genre. Both the extracts for Paper 1 Language and the Literature novels are Victorian, so there are cross-over benefits in both the reading and writing that arises from the study of the novel first.</p> <p>The Modern Play is positioned next, as the Lent term is generally uninterrupted, which allows for a continuous reading of the play. The Lent term is when students become familiar with Paper 2 Language, a more demanding paper.</p> <p>The Poetry module and spoke endorsement fit into the Pentecost term</p>			



LEARNING SEQUENCE – YEAR 11

OUTCOMES	<u>GCSE English Language and GCSE English Literature</u> <ul style="list-style-type: none">• Students will have studied most of their GCSE courses by the time they begin Year 11. After studying the Shakespeare play in the Advent term, the remaining time is for revision of all components of the courses.• In November, students sit further mock exams: Paper 2 Language (complete paper) and Paper 1 Section A, Shakespeare. Students will sit the poetry component of the Literature exam in timed conditions in class, in February of Year 11.	
TOPICS	Shakespeare (Macbeth, Merchant of Venice, Much Ado About Nothing)	Revision
DESCRIPTION	<p>Over the remaining time from January until study leave in May, students re-visit the poetry module, and are introduced to the unseen poetry question. Comparing is critical to both questions on the poetry, and is the focus of this revision.</p> <p>Students re-read the modern play and much of the novel. They revise the necessary context, and then practice exam answers.</p> <p>The Shakespeare is also revised.</p> <p>Students have a sharp focus on the writing skills for both Paper 1 and 2 Language in this time period. Students experience lots of past papers for Paper 1 and 2 Language reading.</p>	



LEARNING SEQUENCE – YEAR 12

OUTCOMES	<u>A Level Literature</u>		
	Students have 5 hours of English teaching per week, split between a 3 hours teacher and a 2 hours teacher. Students begin their A Level studies with the novel, a module taught by both teachers. In the Lent term, teachers then teach for separate aspects of the exam – the play and the modern poetry. In the Pentecost term, the coursework module is introduced, again shared by both teachers.		
	Students have an assessment week in January of Year 12 – the novel unit is assessed. In June of Year 12, mock exams cover The Duchess of Malfi and the modern poetry.		
	Students should have a firm grounding in the context of each time period taught, an understanding of how their text fits in with the time period, and a deep appreciation of the writer's craft. By the end of each module, a student should be exam-ready, and be prepared for the essay questions.		
TOPIC	Hard Times Atonement Unit 2	The Duchess of Malfi Unit 1 Poetry of the Decade Unit 3	Coursework The Outsider
EXPLANATION	One novel is taught per teacher according to their expertise but there is a shared focus of the essay question, a comparative question about both texts. Both teachers practice the comparative essay.	These texts need a little less teaching time hence the separation of teaching units here. Both focus on the poetic form.	Both teachers have their own Outsider text (Catcher in the Rye, Oranges are Not the Only Fruit, 1984, Ethan Frome, Amadeus, The Great Gatsby etc). Students choose their independent text and read it. Tasks are set on both taught and independent texts in readiness for writing the coursework in the Advent term of Y13.



LEARNING SEQUENCE – YEAR 13

OUTCOMES	<u>A Level Literature</u> Students will have covered much of the A Level Literature course by the time they begin Year 13. They consolidate the Pentecost term's learning by writing their coursework, and they begin their final studies of Othello and Chaucer's The Wife of Bath. From the Lent term onwards, the focus is on revising for all units of the exam. Students sit a mock exam in the January of Y13, covering the Othello, poetry and Chaucer sections of the exam. Again, students should have a firm grounding in the context of each time period taught, an understanding of how their text fits in with the time period, and a deep appreciation of the writer's craft. How other critics have responded to the texts is also introduced. By the end of each module, and certainly by study leave a student should be exam-ready, and be prepared for the essay questions.		
	TOPIC	Othello Unit 1 The Wife of Bath Unit 3 Coursework Unit 4	Unseen Poetry Unit 3 Revision All units
	EXPLANATION	Each teacher teaches a separate module. Both teachers work towards the mock exam. The coursework is drafted and a final draft worked towards.	The 3 hour teacher introduces the final element of the exam – the unseen poetry compared with the anthology poem. The 2 hour teacher begins revision of the novels.
			Both teachers cover revision/ exam preparation for all examined units. All students have practised exam essays.



ENRICHMENT, SUPPORT, EXTRA-CURRICULAR

- The department shares the responsibility of supervising the Kingsbury Meeting Room, so that students have a space to study every lunch. Support for KS4 English is constantly available.
- Reading clubs, and reading initiatives take place in the Beechdale Library.
- KS3 Students are regularly tested on their reading ages, using the Literacy Assessment Online, and encouraged to focus on the improvement of their reading through termly visits to the library (Y7 visit every fortnight).
- Year 12 students are reading mentors to Year 7 students. This is a weekly session that lasts for the whole year.
- Each Year 7 is given a 'free' book via the Bookbuzz charity. Initially funded by the PTA, the department now funds this.