English CURRICULUM MAP: Y7-11

Astrea Academy Trust
INSPIRING BEYOND MEASURE

Curriculum rationale & design	Our curriculum is designed to introduce our students into an ongoing conversation about the place of language and literature in the world. It provides the map of the journey that we want our students to make in their English studies, and shows how they will acquire the most important knowledge and skills, and how these connect together. In essence, it is a manifestation of the schema we want our students to develop. Our curriculum provides our students with a rich, satisfying experience of studying English and a focus on teaching the core language that we intend them to learn. The texts are chosen because they say something important about the world and context they were written in. They provide an opportunity to identify, argue and communicate about events in the stories. Not only will these texts help students to access later aspects of the curriculum, but also the approaches taken to how these texts are read, how writing is scaffolded and how discussion is placed at the heart of the curriculum, will help prepare them for later life. The curriculum is designed around the explicit teaching of powerful conceptual knowledge that we believe our students need to master in the discipline of English. We believe that teaching conceptually means that important knowledge in English will be made explicit, sequenced carefully, and taught deliberately. This will provide access to rich, abstract ideas to all of our students and provide a deeper exploration and appreciation of texts. Our key concepts are at the heart of understanding our subject and include the examination of language in a text, the context and message of a text, how meaning is formed and the idea of a text as a construct. Literary concepts (rather that a list of techniques) are tied to meaning-making, which allows writers and readers to co-construct sophisticated meanings in a text. Much of the sequencing in our curriculum is chronological with students studying different literary (not historical) eras throughout Key Stage 3. This will allow students to make better sense of the concepts that they explore and build schema for future study. Our intention is to prepare all of our students, regardless of their starting points, to appreciate the depth and richness of the English language and its literature. Using ideas about 'powerful knowledge' we have determined that this must include a grounding in the conventions of poetry, novels and plays along with their development through the ages. We want our students to understand the reception of the texts in their literary context and realise that modern readers will interpret things differently. By combining a carefully sequenced curriculum with regular and thorough instruction about how to read, write and speak, our students will acquire the knowledge to build and define arguments and to communicate clearly and precisely. Literature is placed at the centre of all of our units and all Astrea students will be introduced to some of the major figures of the canon of English literature. In addition to reading a 'focus text' we have included carefully curated additional extracts to introduce connection and breadth. These extracts include a diverse repertoire of writers who have been affected or influenced by the canonical writings and are made up of a collaborative effort to include work based on the purposes of our common curriculum. The nature of the repertoire means that the texts can be reviewed and although they are prescribed, they are adaptive so that our students have common reference points.

Year	Autumn 1	Spring 1	Summer 1
Year 7 Foundational (Inside)	**Foundations of Literature** (World Myths; The Odyssey) Poetry & descriptive writing (personification / opposition) Intro to rhetoric (speaking assessment / speech writing)	**Evolution of Literature** (Sir Gwain and the Green Knight & extract booklet) Narrative writing (character change)	**Shakespearean Comedy & Rhetoric** (A Midsummer Night's Dream) Letter writing - informal
Year 8 Constructional (Outside)	**Gothic Literature** (Gothic Anthology) Descriptive writing	**The 19th Century Novel** (Great Expectations) Narrative writing (perspective) Letter writing - formal	**Poetry** (Poetry Anthology) Rhetoric – writing to protest (speaking assessment) authentic voice
Year 9 Thoughtful (Beyond)	**Post 20th Century Playscript** (Small Island) Script writing – a missing scene / personal voice	**Post 20th Century Novel** Foster by Claire Keegan Narrative writing (tension)	**Shakespearean History** (Richard III) Rhetoric – writing to persuade
Year 10 Critical	Poetry & 19th Century Text Power & Conflict; A Christmas Carol Language: Creative Writing; 19th century non-fiction	Poetry & 20th Century Text Power & Conflict; An Inspector Calls Language: Anthology of short stories; comparing non-fiction	Poetry and Shakespeare Power & Conflict; Macbeth Language: Voices of Change (Rhetoric and prep for SLE)
Year 11 Conceptional	Sprint Cycle 1	Sprint Cycle 2	Sprint Cycle 3

Year 7	**Subject: English**	**Unit title: Myths and Origins**	**Term: Autumn**
Text(s): Myth Anthology; Odysseus	**End of Unit Assessment: Is Odysseus a hero?**		**Closed book with planning sheet**

Knowledge (Learn that):
Lifted from knowledge overview document.

- Myths are traditional stories containing gods and supernatural events that explain events and ideas
- Convention is a key word in English; we can classify texts using conventions.
- English Literature has been deeply influenced by Greek mythology; understanding core Greek myths helps set the foundation for literary analysis.
- A Greek hero had to be favoured by the gods, mortal, physically impressive, and skilled at warfare.
- A flawed hero is a hero who has some admirable qualities but also has a 'flaw', an imperfection or a weakness that leads them to make mistakes.
- Hubris originally meant believing you were better or equal to the gods; now hubris means excessive pride or arrogance.
- We use a three part explanation to write about the things we notice in literary texts.
- Traditionally, Persephone is portrayed as a vulnerable and powerless young woman, kidnapped by the King of the Underworld. In English, we are often interested in how is seen as powerful (and who isn't) and explore why this might be.
- Modern writers often use Greek myths to create meaning and to question the stories. Carol Ann Duffy uses the Persephone myth to describe a mother's love for her child.
- Traditionally, Medusa is portrayed as a monstrous female creature, who is finally defeated by the brave mythic hero Perseus.

Vocabulary to consolidate:
Vocabulary that children are to know and understand.
Myth
Metaphor
Flaw
Hubris
Literary analysis
Archetype
Juxtaposition
Opposition
Monstrous
Subvert
stereotypical
Epic poetry
Wrathful
Epithet
Thesis statement
Topic sentence
Evidence
Comma splice
Appositive

Vocabulary to retrieve:
KS2 Spag terms:
Sentence
Subject
Verb
Fragment
Noun phrase
Conjunction
Word classes (adjective, verb, adverb)
Comma
Rhetoric
Pathos

Teaching Sequence:

- Core Knowledge Takeaway
- Unit booklets

Writing Progression:

- What is a sentence?
- Subject and Verb
- Fragments
- Run On Sentences
- Because, but, so – conjunctions
- Comma splices
- Word classes
- Noun phrases
- Appositives
- Thesis statement
- Topic sentence

• Carol Ann Duffy subverts the traditional presentation of Medusa in her poem, by emphasising Medusa's anger and power. • In descriptive writing, we use personification. • Writers play with language; we can use opposition to make interesting choices in our descriptive writing. • In poetry, we can use opposition and personification to express feelings of loss and grief, as well as joy and happiness. • Epic poetry introduced several new conventions to Classical literature, taking the idea of a hero but adding much longer narratives. • Homer, an ancient epic poet, created two heroes: Achilles the warrior and Odysseus the schemer. • Achilles is an epic hero, who is physically impressive, mortal, favoured by the gods and (highly) skilled in warfare. However, he is also flawed and his dearest friend dies because of Achilles' mistakes. • Achilles is described using epithets. Epithets were repeated noun phrases that helped the epic bards in composing, performing and remembering the oral tales. • Odysseus is a very different kind of hero, even though he too meets the criteria for an epic hero. • Like Achilles, Odysseus is also flawed; for him, it is hubris that leads to the deaths of his men and his own 20 year exile from his home, wife and son. • To express our opinion about a character, we find evidence, consider patterns and alternative points of view, and then support our opinion with evidence.	Ethos Logos	

• An essay skeleton uses thesis statements and topic sentences.		
Disciplinary aims: What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past. Through a range of mythological stories, scholars will develop a mental model of English as a discipline and literary analysis as an approach. They will be introduced to key terms, approaches and methods that form the foundations of the subject, alongside foundational knowledge that will develop throughout the rest of the KS3, KS4 and KS5 curriculum. Having set our foundation via mythological stories, we will then focus on epic poetry, particularly the presentation of Achilles in the Iliad and Odysseus in the Odyssey. Scholars will know what they did and evaluate their flaws.		

Links to other units:
Why this and why now? How does this speak to what came before it and what will come after it?

- Ancient civilizations is part of the KS2 History curriculum, and many primaries focus on either Ancient Greece or Ancient Rome. Greek myths are part of both cultural capital and literary background knowledge which enables scholars to participate in the great conversation of English Literature.
- This unit provides the foundations – both substantive and disciplinary – which scholars will use throughout their study of English, including key terms (archetype, analysis, metaphor etc) and key ideas (knowledge = fire/light, the flawed hero, narrative structure).
- Foundational grammar knowledge focused on accurate sentence construction.

Links to the national curriculum:
Outline of how this unit links or moves beyond the national curriculum.

1) reading a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. The range will include high-quality works from: • English literature, both pre-1914 and contemporary, including prose, poetry and drama • Shakespeare (two plays) • seminal world literature

2) making inferences and referring to evidence in the text knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension
3) knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning
4) making critical comparisons across texts
5) applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form
6) drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing
7) extending and applying the grammatical knowledge set out in English Appendix 2 to the key stage 1 and 2 programmes of study to analyse more challenging texts studying the effectiveness and impact of the grammatical features of the texts they read drawing on new vocabulary and grammatical constructions from their reading and listening, and using these consciously in their writing and speech to achieve particular effects

<table>
<tr><th>Year 7</th><th>Subject: English</th><th>Unit title: Origins of English</th><th>Term: Spring</th></tr>
<tr><th>Text(s): Middle English Anthology; Sir Gwain and the Green Knight</th><th colspan="2">End of Unit Assessment: How does Armitage present Sir Gawain in Sir Gwain and the Green Knight?</th><th>Extract and closed book</th></tr>
<tr><td>Knowledge (Learn that):
Lifted from knowledge overview document.
• The English Language has changed over time; this is called diachronic change. We can track some of the similarities and differences from the first written English stories to today.
• English is a particularly flexible language, borrowing words, phrases and even grammar from other languages through time and history. Understanding how the language has changed helps understand history and how English Literature has developed over time.
• There are three main forms of the English language: Old English, spoken by the Anglo Saxons between 500 and 1100AD, Middle English spoken by the Anglo-Normans between 1100-1500 AD and Modern English from 1500 to the current day.
• The vernacular refers to the language spoken by everyday people. For a long time in English history, there were three official languages: Latin, French and English. English was considered ‘the vernacular’ and much more vulgar than Latin and French.</td><td>Vocabulary to consolidate:
Vocabulary that children are to know and understand.

Diachronic
Old English
Anglo Saxon
Middle English
Anglo Norman
Modern English
Vernacular
Beowulf
Grendel
Gawain
Arthurian legend
Dialect
Code of chivalry
Chivalric</td><td colspan="2">Teaching Sequence:
• Core Knowledge Takeaway
• Unit booklets

Writing Progression:
• Nominalization (review)
• Subordinating conjunctions (Although, Despite, While)
• Participle phrases
• Varying sentence starts</td></tr>
</table>

• The English language has continued to change and does so even now; technology in particularly has had a significant impact on modern English language. • Beowulf was the first English epic poem that we know of and tells of the adventures of a hero called Beowulf. Like the Classical epic heroes, Beowulf is brave, physically impressive and skilled at warfare. He also makes a final, fatal mistake and pays for it with his life. Unlike the Homeric epic, the Beowulf poet also included Christian ideas, the first time this had happened in English. • Following the Norman Conquest, Old English gradually changed into Middle English, heavily influenced by French vocabulary. • By the 14th century, Middle English had developed into regional dialects, with distinct vocabulary and expressions. • Sir Gawain and the Green Knight is a Middle English narrative poem written somewhere in the north west of England by an anonymous poet. • Sir Gawain and the Green Knight uses alliteration to structure lilnes and verses. Alliteration is the repetition of initial sounds e.g. 'a bold race bred there, battle happy men'. • The Gawain poet uses a bob and wheel structure; this refers to five shorter lines at the end of each stanza. The bob is the first line, the wheel the following quatrain. • Arthurian legend was a very popular genre of stories, which developed during the Middle English period, perhaps based on earlier oral tales. Arthurian legend has continued to be an important source of images and ideas in English Literature. • The poem is set in the court of King Arthur when a strange, gigantic Green Knight appears to challenge Arthur to a duel. • Wishing to protect his king, Sir Gawain offers to fight the Green Knight in Arthur's place. • The Green Knight survives the duel and demands that Sir Gawain journey to his hall and face the second round. Sir Gawain agrees. • Sir Gawain is a chivalric hero, who follows the code of chivalry. The code of chivalry was a code for Knights which expected a particular kind of behaviour, including respect for women and acting in an honourable and noble way.	Penitent Romance genre Alliteration Bob and wheel Quatrain Stanza Strophe **Vocabulary to retrieve:** Juxtaposition Contrast Opposition Hero Flaw Hubris Metaphor Literary analysis Archetype Juxtaposition Opposition Monstrous Subvert stereotypical Epic poetry Wrathful Epithet Subject Verb Sentence Noun Phrase Appositive Adjective Thesis statement	

• When Gawain finally faces the Green Knight, his dishonesty is revealed. Penitent and ashamed, Gawain returns to the court of King Arthur where all of the Knights adopt his piety. • The poem of Sir Gawain shows how epic poetry developed in the vernacular romances; it also shows how heroic archetypes and conventions were changed and developed to meet Christian principles. • Women are often absent from chivalric romance, or otherwise only appear as silent and obedient women. However, the Green Knight's lady is not like this and seems like a much more active role in the narrative. This shows us how later writers can play with and adapt archetypes and conventions.	Topic sentence Nominalization	
Disciplinary aims: What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past. • Historical development of English Language over time • Understanding how English is flexible as a language, with comparisons to other languages. • Understanding of middle English and the blossoming of English Literature. • Having established a mental model of English, scholars will develop this to include analysis of character and evaluation, beginning to focus on writer's methods. • Understand how to apply these methods in their own writing, showing a character who changes in two contrasting situations.		

Links to other units:
Why this and why now? How does this speak to what came before it and what will come after it?

Year 7	**Subject: English**	**Unit title: Shakespearean comedy**	**Term: Summer**
Text(s): A Midsummer Night's Dream	**End of Unit Assessment: How does Shakespeare present the theme of power in A Midsummer Night's Dream? Refer to the extract and wider play in your response.**		**Extract and closed book**

Knowledge (Learn that):

- Elizabethan England was a patriarch society, despite being ruled by a female monarch.
- Shakespeare presents a patriarchal society in A Midsummer Night's Dream.
- A Midsummer Night's Dream is a Shakespearean comedy
- The plot and sequencing of main events within the play
- The roles, presentation of and interaction between the play's characters.
- Different types of power are presented in the play(patriarchal; hierarchical; magical; romantic; individual, and chaotic power)
- Different characters use and are controlled through others' use of power
- The play's ending can be seen as problematic to a modern audience (consent and the love potion).

Writing progression:

Disciplinary aims:

- Historical context (Elizabethan and Athenian society; Shakespearean theatre).
- Conventions of Shakespearean comedy
- Themes of power, conflict, control, comedy and love

Vocabulary to consolidate:

monarch
patriarchy
hierarchy
consent
ultimatum
vow
Soliloquy
genre
mischievous
conflict
humiliate
fickle
transformation
rectify
chaos
vindictive
vulnerable
reconcile
harmony
doubtful
epilogue

Vocabulary to retrieve:

See CKTs from past units.

Teaching Sequence:

- Core Knowledge Takeaway
- Unit booklets

Links to other units:

- **Builds on:** themes of power, patriarchy, love, control and consent; consolidated vocabulary from past units;
- **Builds foundations for**: studying playscripts and further Shakespeare plays; conventions of drama; developing understanding of themes (power, love, patriarchy , control ,consent, comedy); vocabulary to retrieve;

Links to the national curriculum:

Reading

- Reading Shakespeare (1 of 2 plays)
- learning new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of context and dictionaries
- making inferences and referring to evidence in the text
- knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension
- checking their understanding to make sure that what they have read makes

Reading critically

- knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning
- studying setting, plot, and characterisation, and the effects of these
- understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play
- making critical comparisons across texts studying a range of authors, including at least two authors in depth each year

Writing

- writing well-structured formal expository and narrative essays; notes and polished scripts for talks and presentations; a range of other narrative and non-narrative texts, including argument, summarising and organising material, and supporting ideas and arguments with any necessary factual detail
- applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing
- considering how their writing reflects the audiences and purposes for which it was intended
- amending the vocabulary, grammar and structure of their writing to improve its coherence and overall effectiveness
- paying attention to accurate grammar, punctuation and spelling; applying the spelling patterns and rules set out in English Appendix 1 to the key stage 1 and 2 programmes of study for English.

Grammar and vocabulary

- extending and applying the grammatical knowledge set out in English Appendix 2 to the key stage 1 and 2 programmes of study to analyse more challenging texts
- studying the effectiveness and impact of the grammatical features of the texts they read
- drawing on new vocabulary and grammatical constructions from their reading and listening, and using these consciously in their writing and speech to achieve particular effect

Spoken English

- using Standard English confidently in a range of formal and informal contexts, including classroom discussion
- giving short speeches and presentations, expressing their own ideas and keeping to the point
- participating in formal debates and structured discussions, summarising and/or building on what has been said
- improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact

Year 8	Subject: English	Unit title: Gothic Literature	Term: Autumn
Text(s): Gothic Anthology; The Tell Tale Heart	Assessment: How does Poe create an atmosphere of fear in The Tell Tale Heart?		Closed book

Knowledge (Learn that):

- the origins and development of Gothic literature (beginning with The Castle of Otranto)
- the literary conventions of Gothic literature (supernatural; ruined settings; the double; atavism; monsters; isolation; insanity; science; vulnerable heroines; villains; forbidden knowledge; death)
- representations of distinct types of fear in gothic literature (atavism, scientific advancements; degeneration; insanity; death; the supernatural and unknown)
- influences of Romanticism and horror on the Gothic genre
- characters are constructs created as a vehicle for the writer's intentions.
- writers can use texts can be used to reflect and / or comment on contemporary society (contemporary to when the text was created)
- writers construct different narrative voices, which impact on the intent/tone of the narrative (1st person, 2nd person, 3rd person, omniscient, objective, reliable, unreliable)
- writers construct different formats to convey the narrative voice (epistolatory, journals, diaries, etc)

Disciplinary aims:

- Develop scholars understanding of the Gothic genre through a range of 18th, 19th and 20th century extracts.

Vocabulary to consolidate:

Isolation
Community
Supernatural
Despair
Clarity
Decay
Vitality
Serenity
Turmoil
Duality
Foil
Savagery
Macabre
Sublime
Symbolisme,
Fin de siècle
Dichotomy
Juxtaposition
Uncanny
Claustrophobia
Grotesque
Ominous
Pathetic fallacy
Foreshadowing
Menace
Epistolatory
Foreboding

Vocabulary to retrieve:

Teaching Sequence:

- Core Knowledge Takeaway
- Unit booklets

Gothic Booklet:

1) Rebecca
2) Jane Eyre
3) The Hound of the Baskervilles
4) Dracula
5) Frankenstein
6) The Picture of Dorian Gray
7) Dr Jekyll and Mr Hyde
8) Northanger Abbey
9) The Tell Tale Heart

• Understand how social and literary contexts and historic events shaped gothic texts. • Develop scholars' mental model of 19th century texts, in preparation for the next unit (Great Expectations) • Understand the main conventions of Gothic literature and how to apply it in their own creative writing. • Understand the different types of narrators and the impact they have on the narrative. • Understand how to construct and develop a piece of Gothic descriptive writing.		

Links to other units:

- **Builds on:** themes of power, patriarchy, love, control and consent; consolidated vocabulary from past units;
- **Builds foundations for**: studying 19th century novel; conventions of narrative writing, developing understanding of themes (power, love, patriarchy, fear, control); vocabulary to retrieve; fiction as a construct of the writer; authorial intent; use of methods (foreshadowing / pathetic fallacy) to convey tone and develop structure; understanding of narrative voice.

Links to the national curriculum:

Reading

- reading a wide range of fiction and non-fiction, including in particular whole books, short stories, poems with a wide coverage of genres, historical periods, forms and authors (English literature, both pre-1914 and contemporary, including prose & poetry)
- learning new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of context and dictionaries
- making inferences and referring to evidence in the text
- knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension
- checking their understanding to make sure that what they have read makes sense.
- knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning
- recognising a range of poetic conventions and understanding how these have been used
- studying setting, plot, and characterisation, and the effects of these
- making critical comparisons across texts
- studying a range of authors, including at least two authors in depth each year.

Writing

- writing for a wide range of purposes and audiences (formal expository, essays, stories, other imaginative writing)
- a range of other narrative and non-narrative texts, including arguments, and personal and formal letters
- summarising and organising material, and supporting ideas and arguments with any necessary factual detail
- applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing
- considering how their writing reflects the audiences and purposes for which it was intended

- amending the vocabulary, grammar and structure of their writing to improve its coherence and overall effectiveness
- paying attention to accurate grammar, punctuation and spelling; applying the spelling patterns and rules set out in English Appendix 1 to the key stage 1 and 2 programmes of study for English.

Grammar and vocabulary

- extending and applying the grammatical knowledge set out in English Appendix 2to the key stage 1 and 2 programmes of study to analyse more challenging texts
- studying the effectiveness and impact of the grammatical features of the texts they read drawing on new vocabulary and grammatical constructions from their reading and listening, and using these consciously in their writing and speech to achieve particular effects
- knowing and understanding the differences between spoken and written
- language, including differences associated with formal and informal registers, and between Standard English and other varieties of English using Standard English confidently in their own writing and speech
- discussing reading, writing and spoken language with precise and confident use of linguistic and literary terminology.

Spoken English

- using Standard English confidently in a range of formal and informal contexts, including classroom discussion
- giving short speeches and presentations, expressing their own ideas and keeping to the point
- participating in structured discussions, summarising and/or building on what has been said

Year 8	Subject: English	Unit title: The 19th century novel	Term: Spring

<table>
<tr><th>Text(s): Great Expectations</th><th colspan="2">Assessment: How does Dicken's construct the change in Pip's character in Great Expectations? Refer to the extract and wider novel in your response.</th><th>Extract and closed book</th></tr>
<tr>
<td>

Pip's journey from childhood to adulthood, including his encounters with Miss Havisham, Estella, and Magwitch.
Information about key characters: Pip, Joe, Miss Havisham, Estella, Magwitch.
Central themes: ambition and self-improvement, social class, justice and the law, crime and punishment, love and rejection.
Representations of motifs and symbols: Satis House, the stopped clocks, marshes, money/debt.
Understand rigid class divisions; importance of "gentlemanly" behaviour
in Victorian society.
Explore ideas about social, moral and legal judgement.
Explore the theme of poverty in relation to Victorian society / Pip's experiences of poverty in his childhood, Dickens' criticism of social inequality.
Exploring narrative voice: Pip as a first-person narrator reflecting back on childhood.
Analysing language and structure: metaphors, imagery, setting, foreshadowing.
Considering authorial intent: how Dickens wanted to influence Victorian readers.

</td>
<td colspan="2">
Vocabulary to consolidate:
Vocabulary that children are to know and understand.
Redemption
Condemnation
Dishonorable
Compassion
Indifference
Benefactor
Oppressor
Patronage
Neglect
Deprivation
Abundance
Convict
Parsimonious
Vindictive
Bildungsroman
Omniscient /omnipotent narrators
Foreshadowing
Motif;

Vocabulary to retrieve:
See CKTs from past units.
</td>
<td>
Teaching Sequence:

Core Knowledge Takeaway
Unit booklets

</td>
</tr>
</table>

Interpreting **multiple perspectives**: how characters represent ideas (e.g. Miss Havisham as decay of the past).		
Disciplinary aims: • Learn to read a 19th-century novel with awareness of narrative voice, structure, and perspective. • Develop critical analysis through practise close reading of Dickens' language, picking out patterns, imagery, and symbolism. • Consider how Dickens constructs characters and settings to critique Victorian society. • Explore multiple view points and how different characters and events embody competing values (e.g. justice vs injustice, wealth vs poverty). • Develop the understanding of how to form and sustain a critical line of reasoning in writing and discussion.		

Year 8	**Subject: English**	**Unit title: Poetry**	**Term: Summer**
Text(s): Poetry Anthology	**Assessment: Compare how the poet presents the theme of conflict in [anthology poem] with the poet presents this in [unseen poem].**		**Open book for both poems**
Knowledge (Learn that): • Themes of war & conflict: Who's for the Game?, Dulce et Decorum Est, A Wife in London, The Manhunt. • Themes of love & relationships: Richard, An Arundel Tomb, About His	**Vocabulary to consolidate:** Vocabulary that children are to know and understand. Propaganda truth Honor Shame	**Teaching Sequence:** • Core Knowledge Takeaway • Unit booklets **Anthology** Who's for the Game? by Jessie Pope Dulce et Decorum Est by Wilfred Owen	

Person, Handbag, Valentine, Late Love, Sonnets 18 & 130.

- Themes of identity, race & inequality: Caged Bird, Living Space, Harlem, If We Must Die.
- Poetic techniques: imagery, metaphor, simile, sonnet form, free verse, rhyme and rhythm, enjambment.
- Comparison skills: spotting similarities and differences in theme, tone, and technique between two poems.
- Explore WW1 propaganda vs anti-war poetry
- Understand societal anxieties and how these are represented through poetry.

Explore poetry through different ages and how society has shaped anthology texts.

Disciplinary aims:

- Interpret form and structure, e.g. how sonnets, free verse, or irregular structures create meaning.
- Analyse voice and perspective, such as poet's attitude, narrative stance, persona.
- Compare poems, drawing thematic and technical links (e.g. propaganda vs pity of war).
- Explore context critically, such as how poems respond to social, political, or cultural issues.
- Evaluate effects, developing interpretations of how poems might affect or challenge readers across time.

Sacrifice
Self-preservation
Patriotism. Disillusionment
Resilience
Despondency
Fortitude
Fragility
Solidarity
Discord
Harmony
Chaos
Caesura
Enjambment
Romanticism
Stanza
Volta

Vocabulary to retrieve:
Vocabulary that children will have studied in prior units that is appropriate for this unit.

A Wife in London by Thomas Hardy
The Manhunt (Laura's Poem) by Simon Armitage
Richard by Carol Ann Duffy
An Arundel Tomb by Philip Larkin
About His Person by Simon Armitage (tbc)
Handbag by Ruth Fainlight
Valentine by Carol Ann Duffy
Late Love by Jackie Kay
Sonnet 18 by William Shakespeare
Sonnet 130 by William Shakespeare
Caged Bird by Maya Angelou
Living Space by Imtiaz Dharker
Harlem by Langston Hughes
If We Must Die by Claude McKay

Year 9	Subject: English	Unit title: Post-20th century playscript	Term: Autumn
Small Island	**Assessment: How does Edmundson present the theme of injustice in Small Island?**		**Closed book**
Knowledge (Learn that): Lifted from knowledge overview document.	**Vocabulary to consolidate:** Vocabulary that children are to know and understand.	**Teaching Sequence:** • Core Knowledge Takeaway • Unit booklets	
	Vocabulary to retrieve: See CKTs from past units.		
Disciplinary aims: What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past.			
Links to other units: Why this and why now? How does this speak to what came before it and what will come after it?			
Links to the national curriculum: Outline of how this unit links or moves beyond the national curriculum.			

Year 9	Subject: English	Unit title: Post-20th century novel	Term: Spring
Text(s) Lord of the Flies	**Assessment: How does Golding use Jack to represent the darker side of human nature?** **Refer to the extract and wider play in your response.**		**Extract & closed book**
Knowledge (Learn that): Lifted from knowledge overview document.	**Vocabulary to consolidate:** Vocabulary that children are to know and understand.	**Teaching Sequence:** • Core Knowledge Takeaway • Unit booklets	
	Vocabulary to retrieve: See CKTs from past units.		
Disciplinary aims:			

What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past.		
Links to other units: Why this and why now? How does this speak to what came before it and what will come after it?		
Links to the national curriculum: Outline of how this unit links or moves beyond the national curriculum.		

Year 9	**Subject: English**	**Unit title: Shakespearean history**	**Term: Summer**
Text: Richard III	**Assessment: How does Shakespeare construct Richard's duplicity in Richard III?** Refer to the extract and wider play in your response.		
Knowledge (Learn that): Lifted from knowledge overview document.	**Vocabulary to consolidate:** Vocabulary that children are to know and understand.	**Teaching Sequence:** • Core Knowledge Takeaway • Unit booklets	
Disciplinary aims: What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past.	**Vocabulary to retrieve:** See CKTs from past units.		
Links to other units: Why this and why now? How does this speak to what came before it and what will come after it?			
Links to the national curriculum: Outline of how this unit links or moves beyond the national curriculum.			