

Key Stage Three Curriculum

Year Seven					
Tales Through Time		Journeys of Discovery		Growing Up	
1.1 <a href="#">Heroic Stories</a> and <i>Girl, Boy, Sea</i>	1.2 <a href="#">Storycraft</a>	2.1 <a href="#">Travel Writing</a>	2.2 <a href="#">The Tempest</a>	3.1 <a href="#">The Fire Eaters</a>	3.2 <a href="#">Writing About Childhood</a> (Transition to Year 8)
Content					
A study of narrative tropes, archetypes, setting and character focused around <i>Girl, Boy, Sea</i>	Short story focus based around the <i>Iridescent Adolescent</i> anthology and a selection of other stories.	Exploring a range of forms of travel writing, including literary non-fiction, blog and advertisement.	William Shakespeare’s <i>The Tempest</i> .	<i>The Fire Eaters</i> by David Almond	Literature that explores the theme of childhood and coming of age
Genre and Conventions					
Myths, legends and fables Epic Archetypes Protagonist and antagonist	Flash fiction Short story structures Effective dialogue Genre	Travel writing Blogs Literary nonfiction Persuasive writing	Jacobean drama Theatre review	Coming of age novel Writing to describe Empathic writing	Coming of age narratives Poetry Film narrative and moving image conventions
Form, Structure and Language					
Description, exposition and dialogue Intrusive author Narrative structure Setting Characterisation	First-person narrative Unreliable narrator Plot twist Symbolism Motifs	Journey motif Descriptive writing Listicles Headings and standfirsts	Dramatic devices Dramatic structure Imagery in dramatic form Masque	Capturing other voices Features of monologues Accent and dialect	The language of poetry Moving image language and mise-en-scene Quest narrative
Context					
Old English 6th Century Scandinavia	Contemporary literature European folk tales	Changing attitudes to travel Contemporary content marketing	Life and times of Shakespeare Empire	Cold War 1960s north-east England	20th Century coming-of-age
Critical Concepts and Themes					
Climate fiction	Narrative perspective Deeper themes and meaning Marginalised voices	Changes and viewpoints	Postcolonial approaches to literature	Social class	Jungian archetypal events of coming-of-age and initiation
Formative Task					
Exploration of the opening chapter of ‘Girl, Boy, Sea’ and the description of the sea.	A ‘typical’ ghost story.	Travel Itinerary	How is Prospero presented at the start of the play?	Descriptive account of Newcastle quayside.	Exploration of ‘When the Wasps Drowned.’
Assignment					
An extended piece of descriptive writing inspired by the sea.	Flash fiction inspired by a ghost story.	A travel blog about a camping trip.	Exam (using extract from ‘Girl, Boy, Sea.’)	A character study through a Missing Voice narrative.	Creative writing about childhood inspired by film and prose

Year Eight					
Imagining the Future		Struggle for Survival		Visionaries	
4.1 <a href="#">Robert Swindells’ Brother in the Land</a>	4.2 <a href="#">Speculative Fiction</a>	5.1 <a href="#">The Great Wilderness</a>	5.2 The Bone Sparrow	6.1 <a href="#">People With Big Ideas</a>	6 .2 <a href="#">Voices (Transition to Year 9)</a>
Content					
Robert Swindells’ <i>Brother In The Land</i>	Short stories from <i>Iridescent Adolescent</i> , <i>Sweet Tooth</i> by Jeff Lemire ‘Sound of Thunder’ by Ray Bradbury	Literary non-fiction	Zana Fraillon’s <i>The Bone Sparrow</i>	The Romantic poets Persuasive speeches about community and environment	Blogging Comic writing Review of <i>The Truman Show</i> (dir. Peter Weir)
Genre and Conventions					
Dystopian novel Film review	Speculative fiction Graphic novel Young Adult fiction	Writing to explore imagined experience Literary non-fiction Feature stories Profile and interviews	Young Adult Fiction with elements of Magical Realism Political and social commentary	Writing that argues and persuades	Infotainment Constructed experience The personal essay
Form, Structure and Language					
Narrative plot twist Narrative scenes and sequences	The language and structure of graphic novels First-person confessional narrative	Narrative structures and conventions in literary non-fiction	Prose with a mix of realism and fantasy elements Non-linear storytelling	Language of poetry Film language and composition Persuasive language	Voice in non-fiction Third-person narrative
Context					
20th Century nuclear age The Cold War	21st Century visions of the future	Representations of the natural world and our relationship with it	Australian immigration policies Global refugee crisis	Industrial Revolution Emergence of the modern era Communes and intentional communities	The social media age
Critical Concepts and Themes					
Utopia and dystopia	Environmental perspectives	Environmental issues and concerns	Social responsibility	Capitalism and communism	Authorial intent
Formative Task					
Exploration of the opening of ‘Brother in the Land.’	A dramatic retelling of Ray Bradbury’s ‘A Sound of Thunder.’	Narrative of imagined plane crash.	Newspaper article about Beaver's actions in the camp	How is nature presented in John Clare’s ‘Sonnet’?	Room 101 - writing to entertain and argue.
Assignment					
Dramatic monologue from the perspective of Kim.	A sequence from a graphic novel and exploratory commentary.	A non-fiction feature article.	A recreative response to the novel/critical analysis.	Exam (extract from ‘Speculative Fiction’ scheme)	‘The Truman Show’ Film Review

Year Nine					
The Supernatural		Outsiders		Subversion	
7.1 <a href="#">The Gothic</a>	7.2 <a href="#">The Woman In Black</a>	8.1 <a href="#">Writing from the Outside</a>	8.2 <a href="#">Arthur Miller's The Crucible</a>	9.1 <a href="#">Shakespeare's Romeo and Juliet</a>	9.2 <a href="#">Transition Unit Unfolding Stories: Texts and Adaptations</a> (Transition to Year 10)
Content					
Learning about the codes and conventions of the Gothic genre.	<i>The Woman In Black</i> by Susan Hill; the conventions of the ghost story genre and deep layers of meaning in language.	Literature from different traditions that explores life on the 'outside' of power and privilege.	Arthur Miller's play set in Salem, Massachusetts during the 17th century witch trials.	William Shakespeare's <i>Romeo and Juliet</i> .	A range of film clips and fiction extracts.
Genre and Conventions					
Gothic prose, poetry and film Postmodern interpretations of Gothic	The ghost story genre Prose and film	Poetry as protest Text transformations	Historical drama and tragedy Set design and stage directions	Traditional interpretations of Shakespeare Postmodern interpretations of Shakespeare	Horror and psychological thrillers.
Form, Structure and Language					
Pastiche	Setting as symbolism Story-within-a-story	Language of poetry Narratives perspectives Third-person limited narrative	Dramatic devices Characterisation Features of spoken language	Cinematography and symbolism	Transitions. Juxtaposition. Structural choices to build tension.
Context					
The Gothic The Romantics The Industrial Revolution	Edwardian and early 20th century England. Attitudes towards death and mourning.	20th Century history and protest	Early American settlers Puritanism	Changing context of Shakespeare	Expectations of horror film and literature
Critical Concepts and Themes					
Nature, the civilised world and the supernatural Gothic in popular culture	Liminal spaces	Context of apartheid Civil rights movement	McCarthyism Hysteria	Reinterpretation Postmodernism	Innocence vs evil. Power and chaos.
Formative Task					
Gothic inspired narrative using the 'drop, zoom...' method	How does Hill create a sinister and tense atmosphere?	Analysis of 'Belfast Confetti.'	Analysis of opening stage directions and commentary.	What is the purpose of the prologue? A response.	How has the writer structured the text 'It'?
Assignment					
Essay focused on Edward Scissorhands but which references other Gothic texts.	How does Hill use different settings to create fear?	Exam Poetry	How is the character of Abigail Williams presented? An essay response.	How does Shakespeare present different types of love in the play?	How has the writer structured the text to... 'Jaws'?

Year Ten					
People and Places		Power		The Natural World	
<i>An Inspector Calls</i>	<a href="#">Explorations in Creative Reading and Writing</a>	<a href="#">Macbeth by William Shakespeare</a>	<a href="#">Texts About Power</a>	<a href="#">The Power of Nature</a>	<a href="#">Nature Vs Man</a>
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Literature Paper 2: An Inspector Calls	Language Paper 1  Extracts to prepare students for P1 Section A  Consolidate and practise narrative and descriptive writing	Literature Paper 1: Shakespeare's Macbeth  Themes of ambition, power, guilt etcetera.  Analysis of Shakespeare's use of language, characterisation, and dramatic techniques.  The historical and cultural context of the play	Literature Paper 2 'Power and Conflict' Poetry: 'Ozymandias' by Percy Bysshe Shelley 'My Last Duchess' by Robert Browning 'Checking Out Me History' by John Agard  Revision of An Inspector Calls: The misuse of power in <i>An Inspector Calls</i>  Language Paper 2: Section B - schools	Language Paper 2 Section A (Everest and London Snow)  Revision - Language Paper 1: past paper on <i>The Silent Land</i> by Graham Joyce  Literature Paper 2 'Power and Conflict' Poetry: 'Storm on the Island' by Seamus Heaney 'Extract From The Prelude' by William Wordsworth 'Exposure' by Wilfred Owen  Revision - 'Macbeth': Revision of disruption of natural order in <i>Macbeth</i>	Language Paper 2 Section A (London and Mumbai)  Literature Paper 2 'Power and Conflict' Poetry: 'London' by William Blake Carol Rumens: 'The émigrée' Imtiaz Dharker: 'Tissue'  Language Paper 1 Section B: narrative writing  Literature - Unseen poetry 'Travelling through the dark'
Assessments (formative and summative)					
Formative Task: <i>An Inspector Calls</i> TBA  In-class Assessment: <i>An Inspector Calls</i> TBA	Year Ten Progress Exam  GCSE English Language Paper 1  GCSE English Literature Paper 2 Section A	Formative Task: Macbeth extract and whole-text response: how is the supernatural presented?  In-class assessment: How is the theme of power presented in the extract and the play as a whole?	Formative task: How does the poem 'Ozymandias' comment on the transient nature of power?  In-class assessment: How does Priestley explore the misuse of power in 'An Inspector Calls'?	Formative task: Q3 Response to GCSE English Language Paper 2 - Everest and London Snow  In -class assessment: Compare how 'Exposure' and one other poem present power.	Formative Task: 'The Slums of Mumbai and London Labour and the London Poor' Q4  In-class assessment: Narrative writing.

Year Eleven			
Society and the Individual		The Human Struggle	
<u><a href="#">A Christmas Carol</a></u>	<u><a href="#">Our Impact</a></u>	<u><a href="#">Conflict</a></u>	<u><a href="#">Reactions and Responsibility</a></u>
Autumn 1	Autumn 2	Spring 1	Spring 2
<b>Literature Paper 1: A Christmas Carol</b>  Themes of redemption, generosity, the consequences of greed, <i>et cetera</i> . Charles Dickens' portrayal of Victorian society, character development, and narrative techniques.	<b>Revision - Language Paper 2, Section A:</b> topics of boxing and prisons  Section B: Marcus Rashford  Revision 'Macbeth'  Revision 'A Christmas Carol'  (After progress exams, begin Power and Conflict poetry)	<b>Literature Paper 2 'Power and Conflict' Poetry:</b> Carol Ann Duffy: 'War Photographer' Alfred Lord Tennyson: 'The Charge of the Light Brigade' Ted Hughes: 'Bayonet Charge' Simon Armitage 'Remains' Jane Weir: 'Poppies' Beatrice Garland 'Kamikaze'  Revision: 'Telling Tales'  Revision: Language Paper One	<b>Language Paper One. Section A and Section B</b>  <b>Literature 'Telling Tales'</b>  <b>Literature Paper 2 'Power and Conflict' Poetry:</b>  <b>Literature Unseen poetry:</b>  <b>Targeted revision following progress exams.</b>
<b>Formative Task: How is Scrooge presented at the start of the novel?</b>  <b><i>A Christmas Carol</i>: extract and whole-text response. How does Dickens present the transformation of Scrooge?</b>	<b>Year Eleven Progress Exams 1</b>  <b>GCSE English Language Paper 2</b>  <b>GCSE English Literature Paper 1</b>	<b>Formative Task: Q3 How has the writer structured the text to interest you as a reader?</b>  <b>In-class assessment: Compare how [named poem TBD] and one other present conflict.</b>	<b>Year Eleven Progress Exams 2</b>  <b>GCSE English Language Paper 1</b>  <b>GCSE English Literature: Paper 2</b>