

ENGLISH CURRICULUM MAP PLAN

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| <p>Vision</p> | <p><u>Year 7</u> Introduces students to a variety of forms including the novella, plays and poetry. Students learn about plot, genre, narrative and characterisation including the way in which characters are developed and change throughout texts as well as the influences on their creation. Students are also taught writing skills that allow them to communicate their ideas in a clear and thoughtful manner.</p> <p>More detail can be found on MTPs.</p> | <p><u>Year 8</u> Builds on previous learning by exposing students to a whole Shakespeare play as well as further forms of poetry. Students build on their introduction to tyranny by exploring key features of the Gothic genre. They also study a whole Shakespeare play in depth and explore the common features of love poetry. Students develop their writing skills through explicit teaching of essay skills allowing them to produce extended and analytical responses on literary texts as well as understanding how to craft their writing for different purposes within fiction and non-fiction pieces.</p> <p>More detail can be found on MTPs.</p> | <p><u>Year 9</u> Building on the Year 7 and 8 curriculum, Year 9 English exposes students to new plays, poetry and novels with an increasing level of challenge. Students start the year by exploring a range of diverse authors and text types in the 'Personal Experiences' non-fiction and poetry unit. Through this, they are exposed to engaging, challenging 'big ideas' that are further developed when they study the text 'Lord of the Flies'. Students hone their analytical skills through essay writing, based on thematic concepts. In the Spring term, students practise their performance skills through their study of the modern war drama, 'Pink Mist', in which they also develop detailed exploration of the dramatic and linguistic choices made by the writer. In the Sumer term, students build their understanding of the features of a Shakespearean tragedy through reading 'Romeo and Juliet'. Pupils will be introduced to close reading skills based on extracts from the play and focus on Shakespeare's characterisation across the entire text. Finally, Year 9 culminates in the reading and exploration of the modern verse novel, 'Punching the Air', exposing students to a new form of literature, and encouraging creative responses to this engaging text.</p> <p>More detail can be found on MTPs.</p> |
| <p>Autumn 1:</p> | <p><u>People and Places (Freedom (1783))</u></p> <p>Key text: Freedom (1783)</p> <ul style="list-style-type: none"> - Plot - Character development - Themes: belonging, relationships, childhood, power, freedom, morality. | <p><u>'Gothic Literature'</u></p> <p>Satellite texts include: 'The Red Room,' 'The Raven', 'The Woman in Black', 'Dracula', 'Frankenstein'.</p> <ul style="list-style-type: none"> - Introduction to the Gothic genre - Setting - Gothic conventions | <p><u>Personal Experiences</u></p> <p>Texts include: 'Between a rock and a hard place'; 'In the Sea there are crocodiles'; 'The Hate U Give'; 'Everything I never told you'; 'I Come From'; 'Hollow'; 'You clap for me now'; 'Your World'; 'On Nurses'; 'Daughters'; 'The Unwritten Letter from My Immigrant Parent'.</p> |

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| | <ul style="list-style-type: none"> - Britain during transatlantic slave trade. - Perspectives - Structure of a text | <ul style="list-style-type: none"> - Genre specific creative writing. - Planning and editing writing - Creation of monsters and villains | <ul style="list-style-type: none"> - Diverse authors and topical subjects explored through narrative non-fiction and poetry (ie: LGBT+ issues, the Harlem Renaissance, key workers) - Close reading used to inform personal writing choices - Using literary devices in writing - Analysing non-fiction writing for tone - The writer's perspective - Writer's methods |
| Swanlea Reads | No Ballet Shoes in Syria | Frankenstein | Touching the Void (non-fiction) |
| Autumn 2 | <p>Voices in poetry (Renaissance to contemporary)</p> <p>Renaissance to contemporary poetry: 'My Mother's Kitchen'; 'Aunties are Boss'; 'A Glass of Tea'; 'Solid Lines'; 'Home Thoughts'; 'The Colour of Race'; 'This Sceptered Isle'; 'Buffalo Bill'; 'Island Man'; 'Blessing'; 'Shrinking Woman'</p> <ul style="list-style-type: none"> - Poetic form - Diverse voices from around the world - Analysis of poetic devices used for effect. - Comparative analysis of authorial methods. | <p>'Gothic Literature'</p> <p>Key text: The Graveyard Book</p> <ul style="list-style-type: none"> - Tracking themes (death, friendship, family, growing up, the supernatural). - Structure of a whole text - The Gothic genre - The novel form - Understanding and interpreting the writer's intention. | <p>Leadership and Conflict</p> <p>Key text: Lord of the Flies</p> <ul style="list-style-type: none"> - Reading, understanding, and making links across the whole text. - Genre – allegory, dystopia, drama. - Analysing key thematic ideas and concepts (ie: leadership, barbarianism, conflicts). - Social and historical context |

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| Swanlea Reads | No Ballet Shoes in Syria/ Malala – we are displaced (non-fiction) | Frankenstein/ | Touching the Void/ Things Fall Apart |
| Spring 1 | <p><u>'Shakespeare's Tyrants'</u></p> <p>Key texts: 'Othello', 'Richard III', 'Merchant of Venice' and 'The Tempest'.</p> <ul style="list-style-type: none"> - Script and play form. - Shakespeare's English - Linking themes and ideas surrounding tyranny across different plays. - Characterisation and complexity of villains. - Authorial intention | <p><u>'Love and Relationships': Love poetry</u></p> <p>Poems include: 'Sonnet 116'; 'Sonnet 130'; 'Mother Any Distance'; 'Nettles'; 'Havisham'; 'Praise Song for my Mother'.</p> <ul style="list-style-type: none"> - Exploration of features of love poetry - Developing understanding of a range of poetic forms (e.g. sonnets). - Contextual influences on the creation of poetry. - Choosing appropriate poetic devices for effect. | <p><u>War Drama</u></p> <p>Key text: Pink Mist by Owen Sheers</p> <ul style="list-style-type: none"> - Analysing a modern play as a 'whole text'. - Students look at stagecraft (ie: stage directions, dialogue, props, etc.) - Exploring larger thematic concepts (ie: war, friendship/family, duty) - Analysing writer's intentions. - Practising performance. - Use of narratives and timelines. |
| Swanlea Reads | Iliad and Odyssey | Noughts and Crosses | Things Fall Apart/ All Quiet on the Western Front |
| Spring 2 | <p><u>Creative writing: 'The short story form'</u></p> <p>Extracts from a range of texts, including: 'The Hobbit'; 'The BFG'; short stories: 'The Dead Man's Path'; 'Mademoiselle Cocotte'</p> <ul style="list-style-type: none"> - Creative short stories - Form - Diverse voices - Thematic links between texts - Structure (sentence and of a whole text). | <p><u>'Love and Relationships'</u></p> <p>Key text: Much Ado About Nothing</p> <ul style="list-style-type: none"> - Form of the whole play - Comedy genre - Characterisation - Feminist theory - Finding links throughout a text. - Analytical skills. | <p><u>Tales of Mystery: Creative writing, 19th Century Inspiration</u></p> <p>Extracts from: 'The Picture of Dorian Gray'; 'The Sign of Four'; 'Heart of Darkness'; 'Turn of the Screw'; 'The Count of Monte Cristo'</p> <ul style="list-style-type: none"> - Using tone and theme of text to influence narrative/ descriptive writing - Writing with technical accuracy - Writing to use language techniques |

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| Swanlea Reads | Iliad and Odyssey/ A Kestrel for a Knave | Noughts and Crosses | All Quiet on the Western Front |
| Summer 1 | <p><u>'Tales from the city'</u></p> <p>Key text: Oliver Twist</p> <ul style="list-style-type: none"> - Victorian literature - Novel form - Plot - Characterisation - Structure - Analytical writing skills - Concepts: Victorian society, poverty, morality, cruelty. | <p><u>'Memory'</u></p> <p>Key text: Kindertransport</p> <ul style="list-style-type: none"> - Stagecraft - Dramatic devices - Time structures (foreshadowing, flashbacks etc). - Jewish culture and tradition - WWII context - Symbolism | <p><u>'Shakespeare's Tragedy'</u></p> <p>Key text: Romeo and Juliet</p> <ul style="list-style-type: none"> - Analysing key language and structure for effect (ie: sonnet form). - Close reading of the entire play based on key extracts - Social/Historical context: Elizabethan England, The role of women in Shakespeare, etc. - Effect of language on audience. |
| Swanlea Reads | A Kestrel for a Knave/ Coram Boy | The Book Thief | The Great Gatsby |
| Summer 2 | <p><u>'Tales from the city': London/river writing</u></p> <p>Satellite texts: poems and extracts based on the river Thames including 'Impression du Matin', 'Bleak House', 'Westminster Bridge', 'The Wind in the Willows'.</p> <ul style="list-style-type: none"> - Grammar and creative writing skills. - Perspectives on London - Use of imagery - Use of simile and metaphor - Stimulus writing | <p><u>'Voice' - Opinion writing</u></p> <ul style="list-style-type: none"> - Opinion formation on topical and current affairs - Development of an argument - Structuring opinion - Using effective rhetorical devices for persuasion. - Consideration of audience. - Confident presentation. | <p><u>Power</u></p> <p>Key Text: Punching the Air</p> <ul style="list-style-type: none"> - Form of a verse novel - Writer's craft (symbolism, motifs) - Connection to wider issues – discrimination, American society - Personal response to texts - Creative interpretations |
| Swanlea Reads | Coram Boy | The Book Thief | The Great Gatsby |

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