

## Curriculum Mapping: English Year 7-9

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Year 7 – Archetypal Heroes &amp; Villains</b>	<b>Creative Writing Master class</b> Descriptive & Narrative Writing		<b>Mythological Heroes &amp; Villains</b> Fiction – Extract analysis	<b>Dracula</b> Fiction – Play Analysis	<b>Oliver Twist</b> Fiction – Novel Analysis	
	<b>Concepts/Tier 3 vocabulary</b>		<b>Concepts/Tier 3 vocabulary</b>	<b>Concepts/Tier 3 vocabulary</b>	<b>Concepts/Tier 3 vocabulary</b>	
	<b>Archetype, Traits, Protagonist, Antagonist, Patriarch, Matriarch, Synonyms, Infer &amp; Deduce, Collaborative Mapping, Aristotle's Characteristics, Hamartia, Onomatopoeia, Sentence Types, Focus, Pace.</b>		<b>Mythological, Origins, Conventions, Folklore, Civilisations, Aetiological, Anthropomorphism.</b>	<b>Prologue, Infer &amp; Deduce, Aristocrat, Ancestors, Foreboding, Monologue, Sensory language.</b>	<b>Orphanage, Workhouse, Punishment, Auspicious, Magistrate, Apprenticeship, Assurance, Miserly, Contemptuous, Sympathy, Grief, Unlawfully, Poverty, Relationships.</b>	
	<p><b>Justification:</b> To ensure curriculum continuity and smooth transition from primary to secondary learning, students will build upon their existing knowledge of narrative and descriptive writing and oracy conventions. This scheme explores a range of hero and villain archetypal traits (from Odysseus to Nujeen Mustafa, and Fagin to Shelter) and author's crafting of them, providing a solid foundation of literary character studies throughout KS3, 4 &amp; 5. These characters and extracts have been chosen to promote a love of reading as students will want to read the associated books. Students create their own heroes and villains through descriptive and narrative writing tasks, alongside creating the worlds these characters belong to. They learn how to change pace and shifts in focus to create suspense and excitement for readers – skills required for KS4. Key SPAG elements from UKS2 are embedded throughout lessons to construct accurate creative writing in genres such as fantasy, spy-fiction and adventure.</p>		<p><b>Justification:</b> Students will build upon their archetypal heroes and villains understanding by exploring the Origins of Language through Greek, Norse and Saxon mythological heroes and villains; gods, demi-gods and supernatural humans. Becoming a literary critic by analysing language is structured through PETAL paragraphing. The knowledge and skills are further developed throughout KS3, 4 &amp; 5 as the context links to Macbeth, Merchant of Venice, and language origins for A Level English Language.</p>	<p><b>Justification:</b> To broaden students' understanding of hero and villain archetypes further, they will study the modern play Dracula. They will explore the conventions of play scripts through this gothic genre (studied as a creative writing topic in Year 8), which will help with understanding Shakespeare and other modern plays in KS3,4&amp;5. Both literary analysis of characters and oracy skills of performing the play are developed to build confidence.</p>	<p><b>Justification:</b> Students complete Year 7 and their learning of archetypal heroes &amp; villains with reading a 19<sup>th</sup> Century novel from the canon. Already having some knowledge of the archetypal villain Fagin, students delve deeply into the plot, setting, characterisation of hero and villain archetypes and central themes of the novel. They develop their understanding of wider moral and social issues within the 19<sup>th</sup> Century and how these are developed in the whole text. Additionally, consideration is given to how they are still relevant to today's society. Political and moral issues are revisited as an overall theme throughout Year 9. Also, students study other 19<sup>th</sup> Century extracts in Year 8, and in Year 10 – Dickens' A Christmas Carol is a GCSE text. Therefore, not only does this scheme consolidate the learning of archetypal heroes and villains acquired over the year, it is also the springboard for being able to appreciate and understand a variety of texts and literary skills for subsequent years.</p>	
<b>Assessment: S&amp;L &amp; Creative Writing</b> Hero archetypes presentation  Practice - Setting description	<b>Assessment: Creative Writing Practice</b> – Creating shifts in focus and pace  Heroes & Villains short story	<b>Assessment: Analysis Practice</b> – How does Gaiman present Thor?  How is _____ presented as an archetypal hero/villain?	<b>Assessment: Analysis Practice</b> – Jonathan Harker  How is Dracula presented as an archetypal villain?	<b>Assessment: Analysis Practice</b> – Artful Dodger  How is the character Bill Sykes presented as an archetypal villain?	<b>Assessment: Analysis Practice</b> - Nancy  How does the character Oliver develop as an archetypal hero throughout the novel?	
<p><b>Wider reading/Cultural capital</b> Throughout the year, students will study the contextual influences on the authors, poets, and playwrights across the broad literary timeline of texts covered with the focus being on archetypal heroes and villains. The classroom learning will be enhanced through Shakespeare and poetry workshops, as well as author visits celebrating World Book Day. We promote the annual Poetry by Heart competition alongside National &amp; in-house Creative Writing competitions.</p>						

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<b>Year 8 – Love &amp; Conflict</b>	<b>Romeo &amp; Juliet</b> Fiction – Play Analysis	<b>Make a Change</b> Non-Fiction Writing	<b>In the Sea there are Crocodiles</b> Fiction – Novel Analysis		<b>Love &amp; Relationships</b> Fiction – Poetry Analysis	<b>Gothic Creative Writing</b> Fiction/Descriptive Writing
	<b>Concepts/Tier 3 vocabulary</b>  <b>Prologue, Patriarchy, Unrequited, Fray, Plosives, Pacifist, Petrarchan lover, Foil, Antithesis, Monologue, Exposition.</b>	<b>Concepts/Tier 3 vocabulary</b>  <b>Emissions, Extinction, Ecology, Irreversible, Climate Change, Rebuttal, Anecdotes, Hyperbole, Imagery, Persuasion, Innovation.</b>	<b>Concepts/Tier 3 vocabulary</b>  <b>Bildungsroman, Foreshadowing, Catharsis, Allegory, Refugees, Asylum Seekers, Traffickers, Deportation, Dehumanise, Squalid, Obliterated, Empathetic, Cyclical Structure.</b>		<b>Concepts/Tier 3 vocabulary</b>  <b>Possessiveness, Colloquial, Narrative Voice, Poetic Devices, Philosophy, Innocence, Enjambment, Semantic field.</b>	<b>Concepts Tier 3 vocabulary</b>  <b>Conventions, Foreboding, Connotations, Obscurity, Pathetic Fallacy, Damsel in Distress, Figurative language, Tension, Suspense.</b>
	<b>Justification:</b> Utilising their knowledge of heroes and villain archetypes, students will begin Year 8 by exploring the theme of Love & Conflict in Romeo & Juliet. Exposure to Shakespearean language in Year 8 builds the comprehension of archaic words through dual-coded lessons using the modern film version with extracts from the play. Students will develop their understanding and knowledge of the structure of Greek tragedies; foil characters, and Elizabethan context, all of which are revisited in Year 9 with Macbeth, Year 10 with Merchant of Venice and Year 12 with Othello.	<b>Justification</b> This unit enables students to learn the various techniques for persuasive writing and speeches so that they can use their voice to 'make a change'. The theme of love and conflict is a thread throughout the learning as students develop their understanding of human impact on our local environment and the wider world. Students will learn Aristotle's rhetoric for persuasive writing, which is revisited again in Year 9 with I am Malala, and KS4 for Language Paper 2. Articulating a point of view intelligently through delivering a speech on Climate Change further builds oracy confidence.	<b>Justification:</b> Having already studied Nujeen Mustafa as a real-life archetypal hero in Year 7, students explore how this fiction novel is constructed on the facts of emigrating from Afghanistan to Italy as a child. They will understand how authors create convincing characters through the loving/conflicting relationships they encounter; analyse how an author uses both language and structural features for deliberate effects; and explore how an author uses symbolism within a novel. Through studying this novel, students are further developing their literary critic skills in analytical writing required for the following Love & Relationship poetry unit. An empathetic appreciation of a person's identity and culture is revisited throughout Year 9 and in the Power and Conflict poetry anthology studied for GCSE literature with Checking Out Me History and The Emigree poems.		<b>Justification:</b> Students develop their literary knowledge and understanding through Love & Relationship poetry. The collection of poems ranges from sonnets to free verse; canonical to modern texts. Students will explore poetry conventions of imagery; cultural references; structural devices; language and connotations; voice and perspective. Developing confidence of reading for meaning with poetry is a vital skill required for KS4&5 with the Unseen poetry elements of the GCSE and A Level courses.	<b>Justification:</b> Students complete Year 8 developing their descriptive writing skills from Year 7 through the conventions of the gothic literary genre. Extracts from the story of Frankenstein, Dracula, Wuthering Heights, The Woman in Black develop inference and analytical skills of gothic heroes, villains and damsels in distress. Students will learn creative writing within the gothic genre utilising structure for effect with flashbacks; focus shifts and change in pace. They will create imagery through sentence structure and specifically chosen vocabulary. These skills feed into Year 10 when studying Language paper 1.
	<b>Assessment: Analysis</b> <i>Practice – How is conflict presented in the opening of the play?</i> <i>How is love presented throughout the play?</i>	<b>Assessment: S&amp;L &amp; Non-Fiction Writing</b> <i>Practice – Write a persuasive letter to Mr Foster</i> <i>Deliver a speech on Climate Change.</i>	<b>Assessment: Analysis</b> <i>Practice – How are conflicting characters presented in the opening of the novel?</i> <i>How are loving relationships presented in the whole novel?</i>		<b>Assessment: Analysis</b> <i>Practice – How is love presented in the poem ____?</i> <i>How do the poets present maternal love in the poems?</i>	<b>Assessment: Creative Writing</b> <i>Practice – write a gothic setting</i> <i>Write a Gothic Short Story</i>
<b>Wider reading/Cultural capital</b> Throughout the year, students will study the contextual influences on the authors, poets, and playwrights across the broad literary timeline of texts covered with the focus being on the theme of Love & Conflict. The classroom learning will be enhanced through Shakespeare and poetry workshops, as well as author visits celebrating World Book Day. We promote the annual Poetry by Heart competition alongside National & in-house Creative Writing competitions.						

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<b>Year 9 – Politics &amp; Morals</b>	<b>Macbeth</b> Fiction – Play Analysis	<b>Media</b>	<b>I am Malala</b> Autobiography – Non-fiction writing		<b>Dystopian Fiction</b> Fiction/descriptive Writing	<b>Political &amp; Moral Poetry</b> Fiction – Poetry Analysis
	<b>Concepts/Tier 3 vocabulary</b>  Soliloquy, aside, dramatic irony, anagnorisis, catharsis, regicide, hamartia, hubris, peripeteia, chivalry, Great Chain of Being, Fate.	<b>Concepts/Tier 3 vocabulary</b>  Transmitted, Print, Broadcast & E-Media, Mise-en-scene, genre, stereotypes, institution, ideology, representation, diegetic, non-diegetic.	<b>Concepts/Tier 3 vocabulary</b>  Human Rights, Crusader, Equality, Discrimination, Autobiographical, articulate, Islamic faith, fundamentalist, blasphemy, purdah, democracy, extremist, community, curfew, terrorism, political, ideological, persuasive, consolidate, campaign, Logos, Ethos, Pathos.		<b>Concepts/Tier 3 vocabulary</b>  Utopia, dystopia, conventions, propaganda, surveillance, dehumanized, focus shift, pace, pathetic fallacy, personification.	<b>Concepts Tier 3 vocabulary</b>  Enjambment, fricatives, annotations, imagery, degradation, disintegration, extended metaphor, caesura, assonance, sibilance.
	<b>Justification:</b> Students explore the Elizabethan context of politics and morals of the Chain of Being, regicide, and James I witch trials linked to the play. Building from Romeo & Juliet in Year 8, a more developed understanding of Shakespeare's methods are explored with iambic pentameter; soliloquy, characterisation and stage craft. In preparation for KS4&5 analytical writing, the PETAL paragraph structure will build in thesis and didactic statements integrating context.	<b>Justification:</b> To promote the option of taking Media studies in Year 10 or 12, students will gain an insight and understanding of what media is. They will examine different forms and their influence on shaping moral and political beliefs. Strengthening critical thinking skills and media literacy, they will have the opportunity for student-led exploration and creativity. Students will enhance their oracy and written skills through product design, pitching and gaining an insight into industry professions – inspiring future career aspirations.	<b>Justification:</b> Students develop their knowledge and understanding of autobiographical narrative in preparation for the reading of non-fiction texts and writing persuasively in KS4 Language paper 2. Politics and morals are studied through a Human Rights lens covering Pakistan and Afghanistan under a Taliban regime, terrorism, females in society, education, racism and misogyny with an aim to instilling an understanding of the impact these issues have on people's lives. Students are inspired by the auto-biographical construct to consider how to gain empathy and compassion from an audience. This will further enhance their craft of writing articles, letters and speeches to argue or persuade a point of view. Aristotle's rhetoric is revisited in order for all forms of non-fiction writing to include elements of ethos (establish credibility), logos (logical sequencing) and pathos (creating empathy).		<b>Justification:</b> Building upon Year 7&8 creative writing conventions, students explore features of dystopian literature to be able to create exciting short stories. Totalitarian vs democracy rule within this genre is studied through extracts and short film clips to inspire students to purposefully structure their writing for effect, considering flashbacks and forwards; focus shifts, and imagery within a dystopian world (skills required for Language paper 1.)	<b>Justification:</b> Students complete Year 9 consolidating their knowledge and understanding of politics and morals through Protest Poetry - Voices from across the world. The poetry collection includes a diverse, broad spectrum of cultures including: Aboriginal land ownership; loss of identity, immigration; communism, geography of developing countries; Maori and Nigerian heritage and rituals, and the Hillsborough disaster. These poems will build a concrete foundation for both the KS4&5 poetry anthologies.

	<p><b>Assessment: Analysis</b> Practice How is Macbeth presented as troubled</p> <p>How is Lady Macbeth presented as a powerful woman?</p>	<p><b>Assessment: Analysis</b> Practice- Mise en scene in advert</p> <p>Applying media language to deconstruct poster.</p>	<p><b>Assessment: Writing Non-Fiction</b> Practice – article on education. Letter to MP about immigration.</p>	<p><b>Assessment: Writing Non-Fiction &amp; S&amp;L</b> Practice – Write a speech on a human right Present speech on human right</p>	<p><b>Assessment: Creative Writing</b> Practice Dystopian shift in focus and pace.</p> <p>Dystopian Short story.</p>	<p><b>Assessment: Analysis</b> Practice – How does the poet convey truth in 96?</p> <p>How do the poets present place and culture in Island Man and Blessing?</p>
<p><b>Wider reading/Cultural capital</b> Throughout the year, students will study the contextual influences on the authors, poets, and playwrights across the broad literary timeline of texts covered with the focus being on the theme of Politics &amp; Morals. The classroom learning will be enhanced through Shakespeare and poetry workshops, as well as the opportunity to go to the Globe/RSC London to watch a play. We promote the annual Poetry by Heart competition alongside National &amp; in-house Creative Writing competitions.</p>						