



KS3 English Curriculum Map

		AUTUMN		SPRING		SUMMER
Year 7		CLASS NOVEL (READING)	NON-FICTION (WRITING)	POETRY (READING)	VOICES AND CHOICES (WRITING)	SHAKESPEARE (READING & WRITING)
	Unit	Refugee Boy How is war felt beyond the frontline?	Refugee Crisis Who are we responsible for?	Identity and the self What makes us who we are?	Genre studies What do different types of fiction look like?	Much Ado about nothing What does 'true love' look like?
	Key Knowledge	The novel form, character arc of Alem; life as a child refugee; media portrayal of refugees; language used by authors; the context of the refugee crisis.	Approaching and comprehending articles and letters; linguistic structures and devices used by writers of non-fiction texts; subjective writing vs. objective writing.	Poetic form and poetic devices; approaching a poem independently; diversity of experience; trace the development of tone over the course of a poem	To manipulate punctuation, genre conventions, manipulate linguistic devices to suit a genre, use extracts to inspire writing, planning, writing, editing	The conventions of Shakespearean comedy, gender norms in the Elizabethan age, power dynamics in the relationships between men and women, stagecraft, the two couples in the play, the role of an antagonist.
	Rationale	<p>This unit aims to introduce students to the study of a novel. In autumn 1, students will read the text in full, focusing on comprehension of the text, the novel's prominent themes and main character, Alem. This text will also introduce pupils to ideas relating to conflict – specifically, who conflict affects and how conflict has a long-lasting impact.</p> <p>In Autumn 2, there will be a specific focus on crafting a clear argument along with focusing on analysis of language. Following this, students will begin a supplementary non-fiction writing unit on the refugee crisis. They will begin to understand the concept of form, audience and purpose and write their own transactional texts e.g. an open letter to the Home Secretary to help refugees.</p>		<p>This will be students' first exposure to poetry at secondary school; we have chosen poems from both the literary canon and contemporary poetry. The texts are diverse – reflecting the diversity of the English language. In Y8, students will read 'Run Rebel' – a full verse novel that uses verse as a medium of self-expression. This unit aims to introduce students to poetry and the language of discussing poetry.</p>	<p>When students join us from primary school they have a considerable amount of experience in creative writing. This unit will focus on building upon pupils existing experience in creative writing through the study of three fiction genres – fantasy, coming of age and Dystopian – and explores the methods writers use to structure these narratives. Students will obtain the fundamentals of organising a narrative so as to fit its form and</p>	<p>This unit will introduce students to Shakespeare and the form of a play; specifically, a Shakespearean comedy. They will consider the context of Elizabethan England and how this impacted Shakespeare's writing and plots. Students will focus on the portrayal of romantic love, predominantly through the play's two couples, as well as analysing the character arcs of Beatrice & Benedick.</p> <p>In Summer 2, pupils will then build on their understanding of love and relationships through an introduction to the Shakespearean sonnet form and different Shakespearean sonnets, before eventually writing their own.</p>



				purpose, so that they can better refine the content they write going forward.	
Vocabulary	<p>Technical: novel, writer, narrator, narrative voice, theme, connotation, tone</p> <p>Critical: suggests, implies, portrays, conveys, highlights, emphasises</p> <p>Academic: Refugee, displacement, prejudice, discrimination, stereotype, just/unjust, xenophobia, assimilation</p>	<p>Technical: Form, audience, purpose, inform, argue, rhetoric, broadsheet, tabloid, head line, by-line, counterargument</p> <p>Critical: Portrayal, depiction</p> <p>Academic: empathy, vulnerability, diatribe, bigoted, perception</p>	<p>Technical: stanza, rhyme (scheme), figurative language: simile, metaphor, personification, imagery, repetition</p> <p>Academic: culture, identity, Alienated, emancipated, disempowered, assertive, restricted, assured</p>	<p>Technical: sensory language, epistolary, monologue, structure, flashback, bildungsroman, atmosphere</p> <p>Academic: empathy, traumatic, angst, oppression, totalitarian, dictatorship, utopia/dystopia</p>	<p>Technical: prose, blank verse, iambic pentameter, antagonist, sonnet, rhyming couplet, volta, rhyme scheme, imagery, antithesis, quatrain, aside</p> <p>Academic: Patriarchy, submissive, defiance, undermine, honour, status, ego, deception, fickle, impulsive, masculinity, femininity, chastity, cliché</p>
Output	<p>Grammar: accurate spelling; capital letters; full stops and commas; (in)dependent clauses/full sentences; embedding evidence using quotation marks.</p>	<p>Grammar: connectives and conjunctions to link ideas, discourse markers to strengthen argument, modal verbs,</p> <p>Writing: building a strong argument, formal vs. informal tone,</p>	<p>Grammar: 'Because' to create compound sentences, Relative clauses, contrasting connectives, paragraphs to separate ideas, simple discourse markers: 'firstly', 'then', 'next'</p>	<p>Grammar: colons for emphasis, third person vs. first person voice, past tense vs present tense, fronted adverbials, direct speech, minor sentences, semi colons</p>	<p>Grammar: contrasting connectives, connectives to build a point, apostrophes (ownership, contraction); Fronted clauses (prepositional; additional info); discourse markers to summarise</p> <p>Writing: a detailed analytical argument referencing multiple points of a text, beginning to explore writer's purpose using intentional verbs, analysing</p>



	<p>Writing: planning a simple analysis argument; writing a simple analytical introduction; understanding and completing a successful 'what, how, why' paragraph;</p>	<p>addressing counterargument, summarise succinctly</p>	<p>Writing: Construct concise, clear topic sentences for paragraphs about character/speaker, Identify and use relevant quotations to support ideas, make clear inferences from evidence</p>	<p>Writing: uses a range of sentence forms, range of vocabulary chosen with imaginative detail, common spellings are correct, clearly linked paragraphs, attempts to use figurative language techniques</p>	<p>language at word level. Demonstrate the conventions of a Shakespearean sonnet.</p>
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		AUTUMN		SPRING		SUMMER
		CLASS NOVEL/POETRY (READING)	NON-FICTION (WRITING)	VOICES & CHOICES (READING & WRITING)		SHAKESPEARE (READING & WRITING)
Year 8	Unit	<p>Run Rebel When is it right to rebel?</p>	<p>Marginalised Voices Should we all be feminists?</p>	<p>The Gothic How do writers create a sense of fear?</p>	<p>Re-creative writing What does it mean to be a writer?</p>	<p>Romeo & Juliet Can love conquer all?</p>
	Key Knowledge	<p>The verse novel form, the character arc of the protagonist, the context of cultural norms and expectations, power dynamics/imbalance, how writer's convey a sense of emotional catharsis.</p>	<p>Approaching and comprehending a speech; linguistic devices and structures used by writers; a diverse array of Women's voices and empowerment through time</p>	<p>The gothic genre; features of the gothic period and gothic writing; modern day gothic; sequencing a piece of descriptive writing;</p>	<p>Narrative structure; sentence types and forms; types of narrative voice/narrator; the writing process – plan, draft, revise, edit, publish.</p>	<p>The form of tragedy, patriarchal society, the role of women, families and loyalty in Elizabethan society, dramatic irony, destiny/fate</p>
	Rationale	<p>This unit will further pupils' understanding of how writers present relationships (<i>Much Ado</i>) and power dynamics (<i>Refugee Boy</i>, <i>Much Ado</i>) within the both the domestic sphere and the protagonist's cultural frame of reference. Pupils will focus their analysis on how the writer uses poetry to convey the protagonist's sense of self (Identity and the self), inner conflict and the novel's core themes. Students</p>		<p>This unit will build upon students' understanding of literary genre (genre studies) through exposing them to a key movement in literature – the gothic. Students will spend Autumn 1 understanding the conventions of gothic writing and analysing a range of gothic settings, characters and themes from classics such as 'The Castle of Otranto' and 'Dracula'</p>		<p>This unit will develop students' existing knowledge of Shakespeare and Elizabethan England (Much Ado). They will be challenged to consider literary criticism and evaluate other people's opinions of characters. Students will focus primarily on Romeo and Juliet's relationship; firstly, as 'young lovers' (Genre studies: coming of age, Much Ado) and the societal pressures they feel (run rebel).</p>



	<p>will also be exposed to a variety of non-fiction texts to help access 'big ideas' via real world issues.</p> <p>In Autumn 2, students will explore how language is used to propel social change (Refugee Crisis); focusing specifically on letters and speeches written by women across time that have driven change across the globe. Students will then focus on the construction of their own speeches.</p>	<p>through to modern day iterations of the gothic by Lamar Giles and Tiffany D. Jackson.</p> <p>After thinking about <i>why</i> gothic writers use certain methods, students will then spend Autumn 2 closely studying the writer's craft through a series of carefully selected texts to understand <i>how</i> they can create their own gothic stories. Pupils will build on their creative writing skills from year 7 (Genre studies) with an increased focus on writing as a reiterative process: plan, draft, revise, edit, publish.</p>	<p>Students will also study complementary non-fiction texts (refugee crisis, she speaks) to explore the theme of 'forbidden love' in the modern era and how it is portrayed in the media (e.g. homosexual relationships, inter-racial/religious marriage).</p>		
Vocabulary	<p>Technical: enjambment, caesura, free verse, anaphora, epistrophe</p> <p>Critical: criticise, subvert, epitomise</p> <p>Academic: Misogyny, exploitation, femicide, autonomy, rebellion, inner conflict, suppression, catharsis, temperamental</p>	<p>Technical: emotive language, cyclical, repetition, anecdote, direct address, collective pronouns</p> <p>Academic: feminism, inspirational, formidable, transformational, influential, suffragette, resilience, sacrifice</p>	<p>Technical reading: Dramatic irony, reliable/unreliable narrator, tension, suspense, foreboding, atmosphere, gothic obscurity, pathetic fallacy</p> <p>Technical writing: third person omniscient, simple third person, first person, second person address, free indirect discourse, interior monologue, flashback</p> <p>Academic: uncanny, sinister, victim, villain, supernatural, archetype, claustrophobic, ominous, melancholy, vulnerable, spectre, sombre</p>	<p>Technical: prose, blank verse, iambic pentameter, antagonist, sonnet, rhyming couplet, volta, rhyme scheme, imagery, antithesis, quatrain, paradox, tragic hero, chorus, prologue, foreshadow, soliloquy, monologue, tragedy, stage directions</p> <p>Critical: Perhaps/possibly (tentative language), echoes, mirrors, exposes</p> <p>Academic: feud, enamoured, impulsive, fickle, patriarchal, exile, catharsis, domineering, pride, honour, irrationality, bigotry</p>	
Output	<p>Grammar: embedding quotations; ordering and developing connectives</p> <p>Writing: writing clear 'how' and 'why' sections; writing a simple analytical conclusion; consideration of writer's purpose</p>	<p>Grammar: developing connectives; fronted adverbials; modal verbs; colons for impact</p> <p>Writing: understanding tone, audience and purpose; choosing, creating and breaking down a clear argument into paragraphs</p>	<p>Grammar: embedding evidence; connectives to link paragraphs and develop argument/contrast; Fronted clauses for analysis (e.g. 'due to the widespread belief that...')</p> <p>Writing: writing a developed introduction;</p>	<p>Grammar: tense agreement/consistency; fronted clauses (prepositional); colons for dramatic effect; ellipses; varying sentence openers and lengths</p> <p>Writing: using a motif; using one line paragraphs; show not tell; sustaining/changing an atmosphere through</p>	<p>Grammar: colons and semicolons; connectives (nevertheless, despite, whilst, although); parenthesis for flair; avoiding fragments</p> <p>Writing: independently plan an analytical argument; clearly sequences paragraphs through the use of fronted clauses (not only x, but...); writing a more detailed/ tentative 'why' section to consider writer's purpose</p>



				building an argument; writing completely independent 'what, how, why' paragraphs	setting and imagery; effectively building tension	
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		AUTUMN		SPRING	SUMMER	
Year 9		CLASS NOVEL (READING)	POETRY (READING)	SHAKESPEARE (READING & WRITING)	NON-FICTION (WRITING)	VOICES & CHOICES (WRITING)
	Unit	Jekyll & Hyde Is everything always as it seems?	London through the ages How do writers convey a sense of place?	King Richard III Do we all possess evil tendencies?	Political Penmanship How can words change the world we live in?	Windows to the world How can you say a lot with a little?
	Key Knowledge	Victorian London; crime and morality; writer's intentions; gothic conventions; social class and the British notion of being 'proper'; biblical imagery/allusion		Conventions of Shakespeare's histories; War of the roses; Divine Right of Kings and Great Chain of Being; Machiavelli; foreshadowing; Church vs. state	Recurring imagery, political writing; irony, corruption; allegory; rhetoric conventions; Logos, Pathos & Ethos	The concept of a 'white whale'; narrative as a 'windowpane' which gives 'structure to light'; short story conventions
	Rationale	This unit will introduce students to the context of Victorian England, preparing them for the study of 19th century literature at GCSE. Students will focus on the conventions of setting, the duality of man and attitudes towards science, building on their knowledge of the gothic obtained in Year 8 (The Gothic). Students will also study a series of non-fiction texts about 19th century London/social issues the text explores to develop an understanding of the social and historical context of the novel. Following their assessment, students will be introduced to poetry (Identity and the self, Run Rebel) about London from the 19 th century through to the present day, linking the depictions of London		This unit will introduce students to many themes and contextual ideas that are required to study Macbeth at GCSE (kingship, Divine Right of Kings, evil, soliloquies etc.). Students will build upon their knowledge of Shakespeare's plays (Romeo & Juliet, Much Ado) primarily through exploring an archetypal Shakespearean villain: King Richard over the play. Secondly they will explore the portrayal of the play's key themes including: appearances vs reality, fate, sin and salvation, corruption of human power, etc.	Building upon understanding of non-fiction texts (refugee crisis, marginalised voices, Romeo & Juliet), This unit will expose students to political writing and ideas about Greek rhetoric. They will consider writer's intentions and motivations for writing a political allegory (extracts from 1984,	Our final KS3 unit connects guided reading with the creative process of writing. Having developed their creative writing skills across KS3 (genre studies, Much Ado, Re-creative writing), students are now equipped to explore important issues through crafting their own short stories. The studied texts are ambitious, diverse, challenging and



	<p>in Jekyll and Hyde to our perception of London in the 21st century. Simultaneously, this unit will expose students to ideas relating to power & authority that will prepare them for concepts taught during the GCSE unit: Power & Conflict Poetry</p>	<p>Towards the end of Spring 2 pupils will then study a selection of Shakespeare’s most famous soliloquies, using them – and their understanding of villainy – to create their own soliloquy for a fictitious villain of their own, developing the creative writing skills that have been nurtured across year 7 (genre studies, Much Ado) and year 8 (Re-creative writing)</p>	<p>Julius Caesar) whilst also analysing political pieces by Nehru, Mandela, Zola and Lenin and modern day controversial leaders, directly linking to ‘corruption’ explored through King Richard III.</p>	<p>excellently model the purpose of a ‘short narrative’ – a key component of the AQA Language syllabus.</p>
Vocabulary	<p>Technical: pathetic fallacy, semantic field, allusion, interjection, symbolism, satire, irony, temporal deixis, epistolary, novella, foil, nonlinear narrative, form, structure, dramatic monologue</p> <p>Critical: epitomise, criticise, exposes, challenges</p> <p>Academic: conjecture, epitome, dichotomy, duality, duplicitous, multifaceted, debase, suppress</p>	<p>Technical: Irony, blank verse, imagery, repetition, antithesis, Divine Right of Kings, soliloquy, tragedy, hamartia, aside, foreshadowing.</p> <p>Critical: considering Shakespeare’s preoccupation with...; due to the widespread belief that...</p> <p>Academic: despotism, corruption, Machiavellian, ambition, deception, conscience, morality, duplicity, tyranny, authority, chaos, oppression, immorality, sadomasochism</p>	<p>Technical: hyperbole, allegory, dramatic irony, cyclical, hypophora</p> <p>Academic: propaganda, corruption, (dis)empowerment, manipulation, perception, vulnerability, exploitation.</p>	<p>Technical: symbolism, extended metaphor, in media res, motif, contrast, tone, atmosphere</p> <p>Academic: social class, micro-aggression, exploitation, bigotry, poignant, nostalgia, identity, bicultural, privilege</p>
Output	<p>Grammar: fronted and embedded clauses; semicolons to develop/link ideas; apostrophes (ownership, contractions)</p> <p>Writing (Autumn 1): independently planning an argument and sequencing paragraphs to build strength of argument; consider multiple interpretations’ write a powerful introduction and conclusion.</p> <p>Writing (Autumn 2): embedding context/intentions into ‘what’ sentences; independent, developed analysis of writer’s intentions for language; providing alternative interpretations; being more tentative</p>	<p>Grammar: colons and semicolons, fronted clauses, embedded clauses; connectives for development, contrast and linking</p> <p>Analytical writing: independently planning an argument; articulating a clear viewpoint/ critical perspective; exploring alternative interpretations</p> <p>Fictional writing: using motifs; modifying one line paragraphs; cyclical structure; sustaining/shifting an atmosphere</p>	<p>Grammar: colons to elaborate on argument Modal verbs; hypophora; tricolon; anaphora</p> <p>Writing: one line paragraphs; clearly link paragraphs using the ‘describe, position, relevant, now’ framework; cyclical structure (introductions and conclusions)</p>	<p>Grammar: colons and semicolons, fronted clauses, punctuating dialogue accurately, varied sentence forms.</p> <p>Fictional writing: using motifs; modifying one line paragraphs; cyclical structure; sustaining/shifting an atmosphere; , To construct a well-rounded character and immersive setting; consistent, considered use of</p>



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					narrative voice; make use of symbolism
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