

ENGLISH at Parkside

Curriculum Overview – English

Principles and Purpose of the English Curriculum

The purpose of the English curriculum is to equip students with the skills and knowledge to become confident thinkers, speakers, and writers. We want to ensure that students are prepared for each stage of their academic journey and the world beyond the classroom. Through the study of a range of texts written by diverse voices, students are encouraged to discuss, debate, and explore universal ideas.

The following principles have informed the planning of the United Learning curriculum across all subjects:

- **Entitlement:** All pupils have the right to learn what is in the United Learning curriculum, and schools have a duty to ensure that all pupils are taught the whole of it.
- **Coherence:** Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects.
- **Mastery:** We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts.
- **Adaptability:** The core content – the 'what' – of the curriculum is stable, but schools will bring it to life in their local context, and teachers will adapt lessons – the 'how' – to meet the needs of their own classes.
- **Representation:** All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience.
- **Education with character:** Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, our co-curricular provision, and the ethos and 'hidden curriculum' of the school – is intended to spark curiosity and to nourish both the head and the heart.

[Here we explore these principles in the context of the English curriculum:](#)

- **Entitlement:** All will study a wide range of high-quality texts and writing forms.
- **Coherence:** The curriculum is carefully sequenced according to themes, ideas, and concepts whilst introducing a variety of literary genres and forms, including different writing forms.
- **Mastery:** We want our students to be able to link new knowledge to previously taught content and understand the different ways they connect.
- **Adaptability:** Each lesson addresses a key question, leaving room for teachers to adapt lessons without losing sight of the core purpose.
- **Representation:** All will encounter texts which offer both a mirror and a window to the rich and multi-layered experiences of the world we live in.
- **Education with character:** Through the curriculum, students are given many opportunities to share, reflect and learn about each other's experiences whilst recognising our common shared experiences.

English at Parkside Community College

English is an inclusive, fun, and caring department that encourages critical thinking, rigorous debate, and empathetic understanding of a range of viewpoints within real-world contexts. Through high expectations, exposure to an extensive range of texts, and a supportive, non-judgemental atmosphere, students are motivated to succeed and are guided to become capable of clearly articulating themselves through spoken and written language, as well as being perceptive readers.

In English lessons, as well as through wider reading, students are encouraged to see literature as not just something to be analysed, but also as a way to understand the wider world and the global issues that affect all of our lives. In the written form, students are encouraged to carefully consider how they craft a range of texts to meet the needs of specific audiences and purposes, valuing sophisticated vocabulary and originality.

Our choice of texts provide our students with challenge and a clear progression to further study, whether that be to our International Baccalaureate courses in Language & Literature or Literature only, or whether that is onwards to studying A Levels at another institution. We have chosen texts that have particular meaning to our students, such as teaching Jessica Swale's play *Blue Stockings* in Year 8 to enrich student understanding of the history of Cambridge, as well as embedding their understanding of women's rights into their local context. Through the study of this play, we are building a connection with Girton College that helps to raise aspirations for all of our students. Likewise, we open Year 7 with the study of Raina Telgemeier's autobiographical graphic novel *Smile* to provide an accessible starting point to the study of English at Parkside, whilst also introducing students to terminology relating to graphic novels that paves the way for their study of Marjane Satrapi's *Persepolis* within the IB courses in Parkside Sixth.

Text choices are regularly reflected upon and any changes made are with deliberate consideration. For 2022-2023 a planned change was to move away from *The Boy in the Striped Pyjamas* in the Year 7 curriculum to make room for a more authentic voice in an alternative novel about the Holocaust. Teachers within the English department spent 2021-2022 reading a wide range of different possibilities to ensure a consensus on an appropriate yet challenging text for our Year 7 students which resulted in the decision of adding Liz Kessler's 2021 novel *When the World Was Ours*.

The curriculum in English is supported by the whole school tutor reading programme, which ensures through the 'Core Four' read in tutor time each year, that all students have access to high levels of vocabulary and wider cultural capital.



Roadmap of the English Curriculum

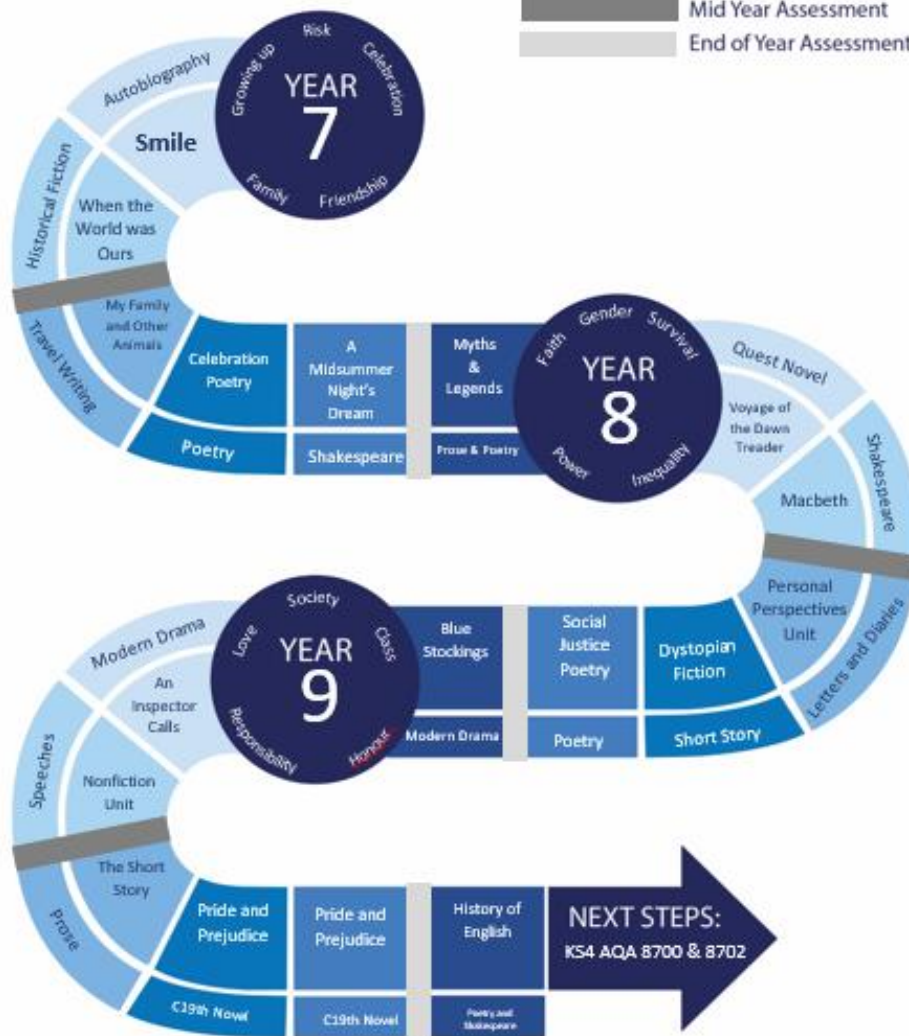
The roadmap diagram on the following page sets out the route that we expect pupils to take through our curriculum. The centre of the roadmap contains the title of each unit, including the titles of texts where appropriate. Besides each of these unit titles, we have indicated the genre(s) and/or form(s) explored in each unit, and the themes explored are listed around the circle for each year. This roadmap is supplemented with a more detailed table that provides information on the key features covered/revisited in each unit.

Parkside English





Key Stage 3



KEY:

-  Mid Year Assessment
-  End of Year Assessment



Y7 Units Studied

7	Text	Genre	Key Themes	Key Features	Why This?	Why Now?
	<p><i>Smile</i> – Raina Telgemeier</p> 	Graphic novel and autobiography	Growing up Friendship Family Celebration Risk	Audience, purpose, form, pathetic fallacy, authorial intention, panel, caption, speech balloon, colour palette	Introduction to analysing a graphic novel in preparation for IB English. Students can relate to it as it is set in a school and features issues that will be familiar to them, such as worries about fitting in.	Reassuringly accessible first text. It introduces ways in which techniques can be used to add meaning to words, including the way those words are presented visually. Relevant themes. New text type for challenge. It promotes well-being and aids transition from secondary school as it covers issues such as bullying and friendships in an accessible way.
	<p><i>When the World was Ours</i> – Liz Kessler</p> 	Prose novel Historical fiction	Friendship Risk Family	Novel structure, perspective, characterisation, context, symbolism, motif, methods, effects	Introduces students to the Holocaust in an age-appropriate but historically accurate way. Introduces students to the use of symbolism.	Builds on challenge from the graphic novel into full prose novel. Gives a foundational knowledge about the Holocaust to build on in Year 8 with the Personal Perspectives Unit, which includes extracts from the Diary of Anne Frank. Through the study of the novel's structure and use of symbolism, students begin to be able to formally analyse language and structure, foundational skills for English.
	<p><i>My Family and Other Animals</i> – Gerald Durrell</p> 	Prose non-fiction Travel writing	Family Growing up	Objective, subjective, perspective, audience, purpose, form, tone	High quality, engaging writing with a wide range of Tier 2 vocabulary. Stimulates students' own writing.	Change in tone to something more light-hearted after <i>When the World was Ours</i> . Language is more complex than previous novel. Returns to some of the skills and ideas introduced with <i>Smile</i> but deepens them further as they consider a wider range of purposes.
	<p>Celebration Poetry</p> 	Poetry	Celebration Family Growing up	Mood, atmosphere, rhythm, form, structure, imagery	To increase diversity within the curriculum and to ensure that students see themselves reflected in the texts they encounter, students study poems about celebration across a wide range of religions and cultures.	This unit gives students a strong foundational base of knowledge about how to explore and write about poetry, revising and consolidating aspects of poetry taught at KS2 and developing this with understanding of further techniques, which they will write about critically.
	<p><i>A Midsummer Night's Dream</i> – William Shakespeare</p>	Drama Shakespearean comedy	Risk Family Growing up Love	Conflict, character, audience, iambic pentameter, stage	One of the lighter plays to introduce the students to the original Shakespearean language. The themes fit alongside others	As the Shakespearean text is the most challenging to understand in the Y7 curriculum it is placed towards the end of the year, so they build up to it in challenge. There is also a lot of

		Order & chaos Appearance / reality	directions, dramatic irony, negotiation	explored this year. A lot of students have some familiarity with the plot and characters from primary school. It provides opportunities for performance.	overlap with poetic language and these skills are fresh for the students. Being the penultimate unit means that the end of year assessment can feature their most challenging text. Working together to produce a performance of an Act develops students group work skills and introduces them to the concept of negotiation.
Myths and Legends 	Prose fiction Poetry	Risk Family Heroism Transformation Competition	Propp's character theory, Homeric, characteristics, protagonist, antagonist, pathos	This unit provides a lot of cultural capital for the students as it ensures a base knowledge of Greek mythology to build on for future units, including the first one of Year 8: <i>The Voyage of the Dawn Treader</i> . It also provides further diversity within the curriculum as students explore myths and legends from an increasing range of cultures.	This unit comes at the end of the year as it makes links back to several of the texts studied previously to explore how familiarity with myths and legends can help deepen our understanding of other texts through intertextuality and / or allusion, such as linking Theseus and the minotaur back to <i>A Midsummer Night's Dream</i> .

Y7 Tutor Reading Time Books




Core Four




- ★ ***The Girl of Ink and Stars*, Kiran Millwood Hargrave** (supports *The Voyage of the Dawn Treader* and dystopian short stories in Year 8 and *Lord of the Flies* at GCSE)
- ★ ***The Lion, the Witch and the Wardrobe*, C. S. Lewis** (supports *The Voyage of the Dawn Treader* and dystopian short stories in Year 8)
- ★ ***Percy Jackson and the Lightning Thief*, Rick Riordan** (supports myths and legends unit at the end of Year 7. This was a book recommended for inclusion in the tutor reading time programme by Parkside students.)
- ★ ***The Wolves of Willoughby Chase*, Joan Aiken** (supports *The Voyage of the Dawn Treader* and dystopian short stories in Year 8)

Bonus Books

- ◆ *Alice's Adventures in Wonderland*, Lewis Carroll
- ◆ *Boy*, Roald Dahl
- ◆ *Clockwork*, Philip Pullman
- ◆ *The Other Side of Truth*, Beverley Naidoo

Y8 Units Studied

8	Text	Genre	Key Themes	Key Features	Why This?	Why Now?
	<p><i>The Voyage of the Dawn Treader</i> – C.S. Lewis</p> 	Quest novel	Survival Faith Heroism Redemption Camaraderie	Mythology, quest narrative, religious symbolism, adventure writing	This is a text with a rich Tier 2 and archaic vocabulary, introducing students to more challenging concepts, such as representations of colonialism and the British Empire, which students return to in <i>Lord of the Flies</i> at GCSE. This also provides many opportunities to explore representations of mythology and religion.	This forms a bridge with the myths and legends unit at the end of Year 7 to consolidate their knowledge of mythology, whilst building and extending it further with ideas about the quest narrative in mythology and religion. Students will have read <i>The Lion, The Witch, and the Wardrobe</i> in Year 7 through the tutor reading programme, so all will have the foundation knowledge of Narnia.
	<p><i>Macbeth</i> – William Shakespeare</p> 	Shakespeare: Tragedy	Power Gender Betrayal Ambition Honour Supernatural	Shakespearean tragedy, dramatic irony, hamartia, foreshadowing, symbolism, motif	<i>Macbeth</i> is one of Shakespeare's tragedies, so it is a different genre of play than <i>A Midsummer Night's Dream</i> . This is one of the more accessible Shakespearean tragedies, with clear themes. Through studying this play, students gain a greater understanding of historical context and how that links with the text.	This is a more challenging Shakespearean play than <i>A Midsummer Night's Dream</i> . It has only been 6 months since the students last studied Shakespeare to promote further recall of the strategies needed to read Shakespeare and to increase confidence. It then becomes their mid-year assessment text to provide a clear point of comparison of the progress of the students since their end of Year 7 assessment.
	<p>Personal Perspectives: Letters and Diaries</p> 	Personal nonfiction: Diaries, letters	Faith Survival Fear Hope Human nature	Viewpoint, perspective, sentence fragments, modal verbs	Engaging with extracts from <i>The Diary of a Young Girl</i> is important in terms of educating them about the Holocaust and developing their empathy. Letters are a key form for English Language.	This builds on students' knowledge of WW2 and the Holocaust from their novel study in Year 7. This moves them on from historical fiction, to personal experience in preparation for their study of WW2 and the Holocaust within History in Year 9. The timing of this unit means that it is taught during the time of year that Holocaust Memorial Day takes place, enabling students to make further links. Students focus on diaries and letters as forms of nonfiction, building on KS2 and feeding into KS4.
	Dystopian Short Stories	Dystopian prose fiction	Power Survival Violence	Propaganda, dehumanisation, atmosphere, narrative	Through studying extracts from classic dystopian texts, students gain cultural capital and are	After studying <i>The Diary of a Young Girl</i> students now look at how writers use dystopian fiction as a warning to the reader

		Deception Inequality	perspective, symbolism, iconography	encouraged to read the whole text for independent pleasure reading. They will return to some of these texts within the tutor reading programme. Studying short stories alongside this enables students to understand narrative structure.	against dangerous political ideologies and totalitarianism. This helps students to see the connection between real-world events and how these can provide inspiration within fiction. This builds on the introduction to the use of fiction to commemorate and provide social commentary from <i>When the World was Ours</i> in Year 7. The themes explored in this unit are ones that are returned to again within texts further up the school, such as with <i>Lord of the Flies</i> in Year 10.
Social Justice Poetry 	Poetry	Inequality Power Rebellion Identity	Theme, mood and atmosphere, enjambment, rhythm, syntax	Students explore a diverse range of poems and understand an important function that poetry has within society: to protest. Students are also encouraged to produce and perform their own poems. We consider the difference between reading meaning in an unseen poem with that of knowing the context in which it was produced.	This unit consolidates and builds on the poetry unit in Year 7 through reinforcing understanding of poetic structure and analysis of techniques. The poems explored are more challenging in content, theme, and style to those studied in Year 7. Themes explored have links back to earlier units in Year 8.
<i>Blue Stockings</i> – Jessica Swale 	Modern drama	Inequality Gender Power Resistance Change Love Knowledge	Conflict, explicit characterisation, implicit characterisation, setting	This play complements ‘An Inspector Calls’, the first text of Year 9, by providing a modern drama text written by a woman. It provides students with a much deeper knowledge and understanding of their local context as it is set in Cambridge, specifically within Girton College. It also brings home to students the struggles women have had to gain equal rights and recognition for their achievements.	This unit ties together a lot of the themes explored over the year. It forms one side of a bridge to the Year 9 curriculum as it focuses on the ways that social issues are depicted through modern drama. Additionally, students learn about the leaflet as a form of nonfiction writing, comparing it to poetry as a means of communicating a social justice message.

Y8 Tutor Reading Time Books

Black Beauty, Anna Sewell (supports understanding of characterisation and narrative voice, as well as exposure to accessible nineteenth-century writing)

Dracula, Bram Stoker (supports understanding of the Gothic in *A Christmas Carol* and *Jane Eyre*)

Pygmalion, George Bernard Shaw (supports understanding of comic plays and drama techniques, such as *Blue Stockings*, and *Much Ado About Nothing*. Dramatic representations of class struggle are returned to with the teaching of *An Inspector Calls* in Year 9)

The Promise, Eva Schloss (builds on understanding of the Holocaust that current Year 8 will have learnt about when they studied *The Boy in the Striped Pyjamas* in Year 7, which has now been replaced with *When The World Was Ours* for current Year 7. It also is a non-fiction account that supports understanding of their study of Anne Frank in Year 8. Later on in the curriculum, this knowledge will be built on further in History in Year 9 and at GCSE, as well as for the study of the eva.stories project in Y12 within the IB Language & Literature course)




Bonus Books


I Am Malala, Malala Yousafzai

Goodnight Mister Tom, Michelle Magorian

Northern Lights, Philip Pullman

Y9 Units Studied

9	Text	Genre	Key Themes	Key Features	Why This?	Why Now?
	<p><i>An Inspector Calls</i> - J.B. Priestley</p> 	Modern Drama	Gender Class Conflict Responsibility Society	Characterisation, tension, relationships, stagecraft, articles, speeches, letters, register	Exposure to GCSE level text, themes, and ideas to provide challenge. Builds on themes of social justice and prior knowledge of analysing the modern play. Through this, students also write in a range of text types and develop their own performance skills.	This unit forms a bridge with Blue Stockings at the end of Year 8, both looking at modern drama and the ways in which it depicts social issues, seeking to shape the audience's understanding / views. Encouraging students to consider wider contextual issues of a text, an essential skill for GCSE study. This unit also focuses on non-fiction writing which students explored with Anne Frank in Year 8.
	<p>Nonfiction Unit: Speeches</p> 	Speech	Identity Power Relationships Social Change	Speech writing	Speech writing is a key skill for both Language Paper 2 and Speaking and Listening at GCSE. It is also a key medium for students to master for life.	Builds nicely on social justice themes of Year 8 curriculum and 'An Inspector Calls'. From letters, poetry, drama and leaflets as mediums of communicating a message, students turn to speeches.
	<p>The Short Story</p>	Prose	Varied across a range of short stories	Speculative fiction, shot types	Studying the short story, and comparing it to other forms, will avoid confusion about different forms as students progress towards GCSE, and give them an appreciation of the possibilities of the form.	A bridging unit between dystopian short stories in Year 8 and GCSE level creative writing.
	<p><i>Pride and Prejudice</i> – Jane Austen</p> 	C19th Novel	Love and Marriage Social Class Reputation Gender roles Family Integrity and Honour	Satire, comedy, dialogue, characterisation, juxtaposition, caricature, omniscient narrator	<i>Pride and Prejudice</i> is a challenging novel in terms of theme, tone and genre. It was chosen unanimously over <i>Frankenstein</i> and <i>Jane Eyre</i> by a diverse panel of Year 8 students in 2022.	We now take the time to study a longer text in full, building on knowledge of the short story compared to other forms from the previous unit. A thread of women's rights links 'Bluestockings' at the end of Year 8, this unit and 'Much Ado

					Studying a 19 th century novel paves the way to <i>A Christmas Carol</i> at GCSE.	About Nothing' at GCSE. Feeds into the Language Change Unit as students encounter the English Language in its 19 th century form.
History of English, Poetry and Shakespeare 	Poetry Shakespeare	History Chivalry Love Faith	Etymology, root, prefix, suffix, caesura, kennings	This strengthens student understanding of how language develops, enabling them to have increased confidence when encountering unknown words. It provides a high level of challenge with the Old English and Middle English texts, as well as developing wider cultural capital and expanding familiarity and comfort with Shakespearean language and themes.	Now that students have studied a range of drama, poetry and prose texts, this unit will contextualise the English language, poetry and Shakespeare's use of speeches making connections between texts over time. The study of poetry and speeches in Old, Middle, Early Modern, Victorian and Romantic Era English paves the way to studying a GCSE-level nineteenth century novel in full. Students also explore Romantic poetry as they move through the timeline, which links back to their study of protest poetry in Year 8 and introduces them to the concept of Romanticism ready for GCSE. The Shakespeare and Oracy Key Learning Question supports students to become familiar with many examples of Shakespeare's craft, paving the way to GCSE Shakespeare study in Year 10. They will also develop their confidence and skills in oracy in preparation for the spoken language elements of GCSE study as well as the persuasive writing features which are needed for Paper 2 of the English Language GCSE.	

Y9 Tutor Reading Time Books

Core Four

***Noughts and Crosses*, Malorie Blackman** (supports ideas / themes about social injustice and rebellion)

***The Hound of the Baskervilles*, Sir Arthur Conan Doyle** (supports teaching of 19th century literature and provides further cultural capital by developing understanding of the Gothic genre. Also ties to the theme of the supernatural)

***The Crucible*, Arthur Miller** (supports the teaching of modern drama and how these plays comment on wider social issues. Also ties to the theme of the supernatural.)

***Wonder*, R. J. Palacio** (supports ideas / themes about inclusion, disability awareness and representation. This was a book recommended for inclusion in the tutor reading time programme by Parkside students.)

Bonus Books

Frankenstein, Mary Shelley

Of Mice and Men, John Steinbeck

Curriculum Map for ENGLISH: 2023-2024

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Y7	<i>Smile</i> by Raina Telgemeier Autobiography and <i>When the World Was Ours</i> by Liz Kessler Modern novel	<i>When the World Was Ours</i> by Liz Kessler Modern novel	<i>My Family and Other Animals</i> by Gerald Durrell Travel writing	Celebration Poetry	<i>A Midsummer Night's Dream</i> by William Shakespeare	Myths and Legends: texts based around Greek mythology
Y8	<i>The Voyage of the Dawn Treader</i> by C.S. Lewis Modern novel	<i>Macbeth</i> by William Shakespeare	Personal Perspectives Unit Letters and Diaries	Dystopian Short Stories	Social Justice Poetry	<i>Blue Stockings</i> by Jessica Swale Modern drama
Y9	<i>An Inspector Calls</i> by J.B. Priestley Modern drama	Nonfiction Unit Speeches	The Short Story Prose and <i>Pride and Prejudice</i> by Jane Austen	<i>Pride and Prejudice</i> by Jane Austen	<i>Pride and Prejudice</i> by Jane Austen & film review writing	History of English: Poetry, etymology, Shakespeare & Oracy
Y10	Fiction Reading and Writing Skills & Love & Relationships Poetry	<i>Lord of the Flies</i> by William Golding Modern novel	<i>Much Ado About Nothing</i> Shakespeare	Nonfiction Reading and Writing Skills	<i>A Christmas Carol</i> C19th novel	Spoken Language Anthology & Unseen Poetry
Y11	Language Paper 2 & <i>Lord of the Flies</i> & Love and Relationships poetry & unseen poetry		Language Paper 1 & 19th Century Novel & Shakespeare		Final revision	Exams
Y12 Lang / Lit	Political cartoons eva.stories - Instagram	<i>Persepolis</i> - Satrapi <i>A Doll's House</i> - Ibsen	<i>Persepolis</i> - Satrapi Music videos - Hiro Murai	<i>Othello</i> - Shakespeare <i>The World's Wife</i> - Duffy	<i>Othello</i> - Shakespeare <i>The World's Wife</i> - Duffy	Advertising TV dramas: <i>Mad Men</i> and <i>Call the Midwife</i>
Y12 Lit only	<i>The Elephant Vanishes</i> - Haruki Murakami	<i>Perfume</i> - Suskind <i>Othello</i> - Shakespeare	<i>Perfume</i> - Suskind <i>Othello</i> - Shakespeare <i>Persepolis</i> - Satrapi	<i>Persepolis</i> - Satrapi <i>Their Eyes Were Watching God</i> - Hurston	<i>The Thing Around Your Neck</i> - Adichie	<i>The World's Wife</i> - Duffy <i>Shooting an Elephant</i> - Orwell
Y13 Lang / Lit	<i>Woman at Point Zero</i> - Saadawi <i>Invisible Women</i> - Perez	<i>The Crucible</i> - Miller Higher Level Essay	The Individual Oral <i>Tarzan & Brother Bear</i> - Disney	Final Revision	Exams	
Y13 Lit only	<i>A Doll's House</i> - Ibsen <i>The Handmaid's Tale</i> - Atwood	<i>A Streetcar Named Desire</i> - Williams <i>The Handmaid's Tale</i>	<i>Woman at Point Zero</i> - Saadawi	<i>The Crucible</i> - Miller	Exams	

Some 6th form texts are for [higher level students](#) only. The rest are studied by both standard and higher level students.

	Prose fiction	Poetry	Drama	Prose nonfiction	Writing	Spoken Lang.	Computing & Media
Year 7	<ul style="list-style-type: none"> • <i>Smile</i> • <i>When the World Was Ours</i> • <i>Myths and Legends</i> 	Poetry about celebrations in different faiths and cultures	<i>A Midsummer Night's Dream</i>	<i>My Family and Other Animals</i>	<ul style="list-style-type: none"> • Fiction writing • Poetry • Travel writing • Persuasive • Expository 	<ul style="list-style-type: none"> • Performance • Negotiation 	<ul style="list-style-type: none"> • Font • Layout • Adverts • E-safety (blogs / vlogs)
Year 8	<ul style="list-style-type: none"> • <i>The Voyage of the Dawn Treader</i> • Dystopian Short Stories 	Social justice poetry, incl. performance poetry	<ul style="list-style-type: none"> • <i>Macbeth</i> • <i>Blue Stockings</i> 	<ul style="list-style-type: none"> • Extracts from <i>A Diary of a Young Girl</i> • Famous Letters 	<ul style="list-style-type: none"> • Fiction writing • Poetry • Letters, diaries, speeches, leaflets 	<ul style="list-style-type: none"> • Performance poetry 	<ul style="list-style-type: none"> • Film poster • Media bias • Email
Year 9	<ul style="list-style-type: none"> • The Short Story • <i>Pride and Prejudice</i> 	Poetry over time	<p>∓ <i>An Inspector Calls</i></p> <p>∓ Shakespearean speeches</p>	Famous speeches	<p>∓ Fiction writing</p> <p>∓ Literary nonfiction</p> <p>∓ Writing with a viewpoint</p> <p>∓ Short stories</p>	<p>∓ Speeches unit</p> <p>∓ Shakespearean speeches</p>	<p>∓ Film review</p> <p>∓ Short film</p>
KS4 (AQA) GCSE English Language GCSE English Literature	<ul style="list-style-type: none"> • <i>Lord of the Flies</i> • <i>A Christmas Carol</i> • <i>Extracts and short stories for Language Paper One</i> 	Love and Relationships Unseen poems from diverse poets	<i>Much Ado About Nothing</i>	Extracts for Language Paper Two	<p>∓ Fiction writing</p> <p>∓ Letter, speech, article, essay, leaflet</p>	Individual speeches and presentations	
KS5 IB Literature IB Language & Literature IB Film	<ul style="list-style-type: none"> • <i>The Handmaid's Tale</i> • <i>The Road</i> • <i>The Thing Around Your Neck</i> • <i>Their Eyes Were Watching God</i> • <i>Woman at Point Zero</i> • <i>Perfume</i> • <i>The Elephant Vanishes</i> • <i>Persepolis</i> 	Carol Ann Duffy's <i>The World's Wife</i> poetry collection	<p>∓ <i>Othello</i></p> <p>∓ <i>A Doll's House</i></p> <p>∓ <i>A Streetcar Named Desire</i></p> <p>∓ <i>The Crucible</i></p>	George Orwell's essay collection <i>Shooting an Elephant</i>	<p>∓ Creative responses</p> <p>∓ Essay writing</p>	<p>∓ Individual oral</p> <p>∓ Group presentation</p> <p>∓ Literature circles</p>	<p>∓ Film production</p> <p>∓ Film analysis</p> <p>∓ Advertisements</p> <p>∓ TV dramas</p> <p>∓ Music videos</p>

ENGLISH

Teaching the English Curriculum

Every unit has a knowledge organiser that supports the teaching of key vocabulary and terminology. In every unit, key vocabulary and terminology are displayed, defined, and continually revisited. Students are routinely tested on new vocabulary and terminology in 'Do Now' tasks and Learning Checks. Students are required to apply new vocabulary and terminology in extended written tasks which are supported by high-quality models.

Extended tasks demonstrate whether students are accurately embedding the key knowledge into developed responses. The sequence of the curriculum provides opportunities for students to develop and deepen their understanding of key ideas, forms, and conventions.

Lessons are structured to support the I-We-You cycle, and students have regular independent practice. High-quality modelled examples are an integral part of lessons. Extended tasks are followed by a fully developed model to exemplify the standards students should demonstrate.

So, when you walk into an English lesson, what should we expect to see?

- ✓ 'Do Now'/starters which **test core knowledge**
- ✓ Any **subject terminology** and **vocabulary** used should be defined and applied by students in the lesson
- ✓ Success is exemplified using **high-quality models** which are dissected in detail
- ✓ Opportunities for **independent writing**
- ✓ Use of **inclusive visuals**

We do not expect to see fill in the grid/box style sheets, heavily scaffolded templates to support essay writing, copying notes from the board, generic revision quizzes

In **Key Stage 4 English lessons** we particularly expect to see:

- ✓ When guided through how to plan/complete an exam response, students are questioned at each step of the process
- ✓ Students reading out their responses/ parts of their responses in lessons
- ✓ Full responses to key exam questions (Language and Literature)
- ✓ Students' Literature essays begin with **students establishing their central ideas/arguments as a thesis statement** in their opening paragraph
- ✓ Students employ a similar strategy for the Language questions

In **Key Stage 5 English lessons** we particularly expect to see:

- ✓ Lessons are inquiry-led with a key learning question
- ✓ Starter tasks that recap and revise key knowledge and terminology – particularly those relating to text types
- ✓ Clear Theory of Knowledge discussion points
- ✓ Frequent opportunities for independent student responses to texts, questions, and discussion points
- ✓ High academic expectations alongside effective support for students at different levels
- ✓ Opportunities for a challenging, high-quality discussion between students.
- ✓ Students referring to well-organised materials, notes, and work from previous lessons to support their learning.
- ✓ Strong subject knowledge: what is being taught and learned should be both accurate and valuable to the study of that text or discipline.
- ✓ Links between the texts studied and wider global issues considered
- ✓ Frequent use of the IB Learner Portfolios by the students to record and reflect on their learning, as well as to showcase the development of their knowledge and skills

Assessing the English Curriculum

Formative Assessment in English

Our curriculum emphasises secure knowledge as the foundation before progressing to the application of the skill (e.g., evaluation). Lessons begin with 'Do Now' which test on new and prior knowledge and lessons end with a review quiz that also checks new and prior knowledge. There is also an end-of-unit Knowledge Test which tests on knowledge from the unit and previously studied units.

The schemes of work offer guidance on the questions that should be asked in a lesson to check for understanding and provides teachers with the responses they should expect to elicit from students.

Regular extended tasks contained with the scheme of work demonstrate whether students are accurately embedding the key knowledge and applying the key skill into developed responses. By reviewing these tasks as part of whole-class feedback, teachers can identify the things that students can and cannot do. This enables teachers to adapt their teaching to ensure that they only move on when students are secure.

Summative Assessment in English

Below are the end-of-year assessment requirements for all United Learning academies. Academies have the freedom to choose the texts they wish to assess students on.

Year 7

Exam 1 (45 minutes)

Reading: School choice of a text
Accompanied by an extract.

(One question)

Exam 2 (45 minutes)

Writing: Description or Narrative

(One question from a choice of two)

Year 8

Exam 1 (45 minutes)

Reading: School choice of a Shakespeare play
Accompanied by an extract.

(One question)

Exam 2 (45 minutes)

Writing: Description or Narrative

(One question from a choice of two)

Year 9

Exam 1 (45 minutes)

Reading: School choice of a text
A closed book question.

(One question from a choice of two)

Exam 2 (45 minutes)

Writing: Non-fiction writing

(One question from a choice of two)

Progression in the English Curriculum

As a core subject, we view the curriculum as a 5-year key stage, with each year drawing on the last and building towards the next. Our curriculum provides a solid grounding for the IB curriculum as well as for A-Levels in English Literature and English Language.

Pupils wishing to study IB Literature, or to take English Literature A-Level will particularly benefit from the following Key Stage 3 units:

Year 7: *A Midsummer Night's Dream*

Year 7: Myths and Legends

Year 8: *Macbeth*

Year 8: *Dystopian Short Stories*

Year 8: *Blue Stockings*

Year 9: *An Inspector Calls*

Year 9: *Pride and Prejudice*

Pupils wishing to study IB Language & Literature or to take the English Language A-Level will particularly benefit from the following Key Stage 3 units:

Year 7: *Smile*

Year 7: *My Family and Other Animals*

Year 7: Myths and Legends

Year 8: *Social Justice Anthology (Non-fiction)*

Year 8: *Diary of a Young Girl*

Year 9: *We Should All Be Feminists*

Year 9: Language Change & Etymology

Progression to University and Careers

The curriculum celebrates the power of the subject of English and the vital role it plays in preparing students for the different pathways they may take. Through the curriculum, pupils develop a range of vital skills, for example, the ability to analyse sophisticated ideas, how to synthesise complex information, how to construct a convincing argument, and how to be an effective speaker and writer.

IB Literature, IB Language & Literature, and English Literature A-Level are facilitating subjects for Russell Group Universities, which means that pupils who choose to continue to progress to Key Stage 5 will have a wide range of options for degree study.

It is widely recognised that the skills developed through the study of English are among the most transferable and highly sought after by employers. English graduates go on to a wide range of careers including broadcasting, publishing, law, journalism, and PR and marketing.

More information on English degrees can be found here: <https://www.ucas.com/explore/subjects/english>

'image: Flaticon.com'. The images chosen to represent the KS3 units have been designed using resources from Flaticon.com