

## Year 7 English Curriculum Map

### English KS3 Curriculum Objectives

<b>Overarching Objective</b>	<b>Not limited to, but including:</b>
<b>1)</b> Know how to write clearly, accurately and coherently, adapting their language and style in and for a range of contexts, purposes and audiences	<ul style="list-style-type: none"><li>• acquire a wide vocabulary, an understanding of grammar and knowledge of linguistic conventions for reading, writing and spoken language</li></ul>
<b>2)</b> Read easily, fluently and with good understanding for both pleasure and information	<ul style="list-style-type: none"><li>• develop the habit of reading widely and often</li><li>• To read at or above their chronological reading ages</li></ul>
<b>3)</b> How words, literary devices and structure create meanings in texts.	<ul style="list-style-type: none"><li>• how media and non-fiction texts use language to achieve a purpose</li></ul>
<b>4)</b> How literature is a reflection of, a response to, and an influence on, the context in which it was written.	<ul style="list-style-type: none"><li>• the features and importance of the key literary eras of middle-English, Shakespeare, the Victorian novel &amp; poetry including the Gothic tradition and the way literature responded to the upheavals of the 20th century.</li><li>• how literature has a dialogue with bigger ideas: identity, power, class, gender, race, conflict, loss, history.</li><li>• how literary texts are shaped by and influence the contexts that produce them</li></ul>
<b>5)</b> Appreciate our rich and varied literary heritage	<ul style="list-style-type: none"><li>• that a diversity of voices that exist in English writing</li></ul>
<b>6)</b> How to speak clearly and formally, adapting their language and style for different purposes and audiences.	<ul style="list-style-type: none"><li>• how to construct an argument and to persuade and debate confidently</li><li>• are competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate, as well as accurately and confidently using domain specific vocabulary</li><li>• an appreciation of some socio-linguistic issues such as code switching, the significance of accent and dialect</li></ul>

7: Literary Foundations	Year 7 Autumn: Myths & Legends		Year 7 Spring: Persuasion & Conflict		Year 7 Summer: Storytelling & Enchantment		Voices and Choices
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
3	Grammar mastery + Creative Writing (Inc. allusions from myth study) Objective 1, 2, 5	The Odyssey Objective 1, 2, 3, 4, 5	Rhetoric in non-fiction. Power and persuasion.  Objective 1, 2, 3, 4, 5	Romeo + Juliet Shakespeare (MCA) Objective 1, 2, 3, 4, 5  Julius Caesar (MVPA) Shakespeare Objective 1, 2, 3, 4, 5	Myth and monster poetry – Beowulf + assorted other poems about monsters.  Objective 1, 2, 3, 4, 5	Fairy-tale archetypes+ retellings (inc. fairytales/ myths from different cultures) 19 <sup>th</sup> C Objective 1, 2, 3, 4, 5	Reading for Pleasure 3 texts chosen from suggested list: Coram Boy by Jamila Gavin; The Children of Willesden Lane by Mona Golabek; The London Eye Mystery by Siobhan Dowd; Refugee Boy by Benjamin Zephaniah
1	The Odyssey pre-reading	Grammar and Creative Writing	Romeo + Juliet pre-reading (Shakespeare retold + film)  Julius Caesar	Grammar and Creative Writing	Grammar/ creative writing based on fairy tales – crafting structure (archetypes)	Revision	Abridged The Tempest
Threshold Knowledge	Top 10 myth allusions. Aspects of novel form (Inc. place/ protagonist/antagonist /setting/ plot/ story structure). Connotations of words and their impact on meaning. Literary devices (simile, metaphor, personification, repetition, tone) and their effect. Appropriate and inappropriate similes.		Introduction to Shakespearian Drama and Tragedy. Aspects of the play as form (soliloquy/ aside/ monologue/ prologue). Analysis and Construction of Figurative Language (extended metaphor), foreshadowing, symbolism, Summarising Unseen Texts (Being able to decipher the gist and purpose/ constructing extended arguments/ ethos/ logos/pathos). Conventions of speeches and speechwriting.		Fairy Tale as Form/ Cultural Significance. Elements of narrative structure (setting/ dialogue/ perspective/ climax/ anti-climax/ resolution). Aspects of poetry as form (stanza/ voice/ rhyme/ words and figurative language). Middle English + its influence on our language.		
Mastery writing	Parts of Speech: verbs, nouns, articles, adjectives, prepositions, subject-verb agreement, tense. Using vocabulary to create tone/setting in creative writing. Composing Topic Sentences, illustrating ideas with evidence (inc. contextualising evidence).		Embedding Evidence, The elements of a sentence. Simple, complex and compound sentences. Listing and bracketing commas. Linking analysis of meaning to contextual factors/ writer's world.		Topic sentences, paragraphs, avoiding fragments. Developing arguments with additional evidence. Crafting coherently structured narrative writing (drop/zoom/ flash/ echo).		
What's being revisited?	KS2 grammar (see mastery writing)		Mastery writing Term 1; Composing Topic Sentences; illustrating ideas with evidence. Term 1 literary devices.		Linking to context. Analysing effects of linguistic devices. Embedding evidence. Mastery writing term 1 + 2 elements.		

8: Sources of the Self	Year 8 Autumn: Place and Personhood		Year 8 Spring: The Conflicted Psyche		Year 8 Summer: Liberation and Identity		Voices and Choices
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
4	Chronological non-fiction extracts about London Non-fiction Objective 1, 2, 3, 4, 5	Great Expectations Novel 19 <sup>th</sup> C Objective 1, 2, 3, 4, 5	Poetry about war and conflict Objective 1, 2, 3, 4, 5	Hamlet Objective 1, 2, 3, 4, 5	Novel study (novel by Black British writer TBD 1 <sup>st</sup> May) Objective 1, 2, 3, 4, 5	Autobiography (anchor texts plus extracts TBD 1 <sup>st</sup> May. Objective 1, 2, 3, 4, 5	Poetry: Emily Dickinson, Grace Nichols, Ted Hughes, Seamus Heaney  Reading for Pleasure 3 texts chosen from suggested list Selection includes: Children of Blood and Bone by Tomi Adeyemi; Northern Lights by Philip Pullman; Sawbones by Catherine Johnson; In the Sea there are Crocodiles by Fabio Geda and Enaiatollah Akbari
1	Great Expectations pre-reading	Grammar and Creative Writing (writing to argue- travel)	Hamlet	Grammar and Creative Writing	Pre-read Sum 2 text	Revision	Abridged A Midsummer Night's Dream
Threshold Knowledge	Class and society in Victorian England; Bildungsroman conventions; dialect; hyperbole; Gothic conventions; London's cultural history; pathetic fallacy; attitude vocab list (a set of attitude words). Conventions of newspapers and the different types of news article (editorial vs objective recount).		WW1/WW2 context and the commonwealth participation in the war effort. War poetry conventions; poetic form conventions (persona/ sonnet/ monologue/ elegy/ sound techniques); the Shakespearean ghost; decoding straightforward exam questions (how is x theme/ character portrayed?)		Autobiography conventions. Structural methods intermediate (narrowing of focus/ perspectives inc. third/ omniscient/ stream of consciousness/ climax/ turning point; methods for learning and selecting evidence for closed book assessment.		
Mastery writing	Constructing place in creative writing (LP1 Q5); Writing to argue (LP2 Q5); Synthesizing information and inferring (Q2 LP2). Identifying and analysing attitudes but not comparing multiple sources (Q4 LP2) Making synoptic links between extract and wider text (Lit 1). Discourse markers; linking paragraphs; complex sentences; independent clauses; correcting fragments.		Composing a balanced argument; subordinate clauses; correcting comma splices. Composing monologues (LP1 Q5 or LP2 Q5). Viewpoint writing; Using discourse markers to compare poems. making thematic connections between extract and wider text (Lit 1)/ constructing a coherent argument (thesis followed by three supporting arguments that pivot between extract and whole text)		First person narratives inc. methods of characterisation (LP1 Q5); evaluating evidence; comparing how language conveys attitude (LP2Q4); integrating context into argument.		
What's being revisited?	Writing about unseen texts; narrative structure; extended metaphor; complex sentences. Symbolism/ microcosm. Crafting coherently structured narrative writing (drop/zoom/ flash/ echo). Using vocabulary to create tone in creative writing. Y7 grammar.		Tragedy and tragic conventions/ dramatic conventions and stagecraft/ poetic conventions. Attitude vocabulary. Y7 and Y8 T1 grammar		Unseen extract skills; Bildungsroman conventions; writing character and place. Analysis of structural methods (LP1 Q3). Grammar covered Y7- now.		

9: Modernity	Year 9 Autumn: Modern National Narratives		Year 9 Spring: Gender and Power		Year 9 Summer: Postcolonial Histories		Voices and Choices
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
3	Chronological non-fiction extracts about historical events/ times. (speeches + rhetoric) Non-fiction, inc. 19 <sup>th</sup> C Objective 1, 2, 3, 4, 5	OMAM + rhetoric Novel Objective 1, 2, 3, 4, 5	Chronological fiction by women throughout time- Unseen extracts (inc. writers from diverse contexts) Objective 1, 2, 3, 4, 5	Much Ado About Nothing Shakespeare Objective 1, 2, 3, 4, 5	Poetry about culture and belonging Objective 1, 2, 3, 4, 5	Things Fall Apart Objective 1, 2, 3, 4, 5	Reading for Study: Reading and writing non-fiction. 19 <sup>th</sup> and 21 <sup>st</sup> century editorials, letters, articles, and travel writing  Reading for Pleasure 3 texts chosen from suggested list Selection includes: I am Thunder by Muhammad Khan; Orangeboy by Patrice Lawrence; Roll of Thunder Hear my Cry by Mildred D. Taylor; Noughts & Crosses by Malorie Blackman
1	Pre-reading OMAM	Grammar and creative writing-rhetoric	Pre- reading Much Ado About Nothing.	Grammar and creative writing-writing to explain point of view.	Pre-reading Things Fall Apart	Revision	
Threshold Knowledge	The American Dream/ The Great Depression/ Jim Crow Era. Advanced rhetorical conventions including anecdote/ extended metaphor/ anaphora/ amplification/ anadiplosis/ parallelism. Convention of letter form. Microcosm vs macrocosm vs symbolism.		Patriarchy; dramatic comedy and conventions; gender and sexuality; introducing critical theory (use critics' statements as LPI Q4 questions).		Approaches to unseen poetry. Aspects of poetic structure (couplet/ quatrain/ caesura and enjambment. stanza length and regularity/ rhyme/ iambic pentameter). Colonialism and postcolonialism. Allegory.		Abridged Othello
Mastery writing	Composing speeches with a persuasive agenda. Rhetoric. Modifying sentence forms to suit persuasive purpose. Synthesising links between texts and contexts. Writing introductions. Evaluating the validity of a critical reading of a text (LPI Q4) Drop/ Zoom/ Flash/ Echo narrative construction with emphasis on convincing characterisation.		Crafting conclusions. Sustaining and developing an argument through evaluating evidence. Synthesising argument and context. Writing about voice/ writer's perspective. Using discourse markers and complex sentences for sustained comparison.		Applying critics to readings of texts. Using discourse markers to compare themes and poetic methods. Synthesising links between extracts and whole narratives.		
What's being revisited?	Rhetorical devices (ethos/ logos/ pathos); unseen skills; viewpoint comparison; conventions of newspapers/ speeches; summarising the differences between two sources (LP2 Q2); comparing viewpoints (LP2 Q4). Drop/ Zoom/ Flash/ Echo. All Y7 + Y8 grammar.		Analysing the writer's use of structural methods (LPI Q3); evaluating the validity of a critical reading of a text (LPI Q4); grammar covered so far.		Tragic hero. Poetic form and conventions. Creating and analysing character. Writing conclusions. Comparison of themes in poems. Extended metaphor. Grammar covered so far.		