

## Subject: English

### Curriculum Principles

**By Year 11, a student of English at Dixons Newall Green will:**

- Encounter and appreciate a wide variety of high-quality literature and literary non-fiction involving the best that has been thought and said. Students will be well-versed in a range of fictional forms such as poetry, plays, novels and short stories; non-fictional forms studied will include letters, speeches, diaries, essays and articles. This enriching and challenging experience of the world of English is sequenced and arranged thematically by key moral and philosophical concepts, ensuring that students encounter a wide variety of perspectives, cultures and historical contexts.
- Know how to be able to craft their writing to match the conventions of a wide variety of forms. Students will be able to make judicious choices regarding voice, language, structure and grammar to manipulate readers in a variety of contexts.

**Our unifying 'sentence' is "the English Department inspired the students of Dixons Newall Green to be enthusiastic, insightful readers; skilful, creative writers and confident, competent orators."**

**In order to achieve a true understanding of English, topics have been intelligently sequenced based on the following rationale:**

Each academic year, students are exposed to high quality 'core texts' which build on the strong foundations of the previous year or Key Stage. Students will be gradually exposed further to the challenging world of English, ensuring mastery of the important knowledge and processes involved in their reading and writing. The sequencing of core texts involves the mastering of key concepts, time periods and writers including classical works, Shakespeare, nineteenth-century texts and twentieth-century novels.

Within each scheme of work, key knowledge is taught and re-visited on a regular basis through interleaved 'Do Now' quizzes, Morning Meeting quizzes and repetition of key skills. All schemes of work allow for key schema to be added to whereby teachers carefully select new knowledge to teach based on the changing needs of the students each time they re-visit an area of a key concept or knowledge.

**The English curriculum will address social disadvantage by addressing gaps in students' knowledge and skills:**

- By providing opportunities for all students to appreciate a very broad variety of texts written in a very broad variety of contexts with situated purposes, we intend to increase the cultural capital of all students allowing them to access concepts and moral standpoints at least as well as their more advantaged peers.
- By providing double and triple staffing for the lowest ability learners, and those who are new to English, the department aims to close gaps in the pre-requisite knowledge students require swiftly and responsively in order for students to access the wider curriculum. Fresh Start phonics and highly tailored vocabulary driven writing lessons are taught by trained, specialist teachers.

**We fully believe English can contribute to the personal development of students at Dixons Newall Green:**

- By selecting a wide variety of texts which provide contrasting viewpoints regarding a range of moral issues, the English curriculum provides a wealth of opportunities for students' moral development through understanding perspectives that differ from those shared by their own communities; thus, promoting cohesion and empathy.
- Through selecting texts from a wide variety of cultural contexts and time periods, students' understanding and empathy for a plethora of cultures, historical periods and social / moral issues is deepened.
- Through selecting a variety of non-fiction texts in all year groups, ranging from topics such as social media use and healthy eating to sustainability and environmental issues, many opportunities for personal development are provided.
- Pupils will have the opportunity to question how texts enter into the canon / think critically about the perspectives presented in texts from different time periods.

**At KS3 and KS4, our belief is that homework should be interleaved-revision of powerful knowledge that has been modelled and taught in lessons. This knowledge is recalled and applied through a range of low-stakes quizzing and practice.**

**Opportunities are built in to make links to the world of work to enhance the careers, advice and guidance that students are exposed to:**

- Each topic taught in the Secondary Phase has a 'careers spotlight', where students will explore a profession linked to that particular unit of work.
- Through taking part in several national writing competitions, students will be given the opportunity to become published authors gaining insight into this career path and the process and competition involved in becoming a published writer.



- As one of their summits, all students will take a role in the performance of a play written by Shakespeare gaining insight into the processes required to produce an effective performance.
- Through use of tutors from the Tutor Trust, targeted students work with English undergraduates who are given the opportunity to share their intended career paths with the students they tutor.

**A true love of English involves learning about various cultural domains. We teach beyond the specification requirements, but do ensure students are well prepared to be successful in GCSE examinations:**

- Students are given the opportunity to appreciate narratives from a variety of time periods and cultures ranging from Ancient Greece to modern word literature. Students gain an understanding of other cultural concepts such as early twentieth century political literature with *Animal Farm*, as well as literature set in Nigeria with *Purple Hibiscus*. Students will understand English as a 'world' full of ideas and opportunity beyond the exam specification.
- Students will be given the opportunity to probe how playwrights, poets, novelists and journalists utilise nuanced language to convey moral, spiritual and political messages with increasing sophistication each year.
- Each year, students will be given the opportunity to read the books shortlisted for the Carnegie Medal as an extra-curricular option.

## Curriculum Overview

All children are entitled to a curriculum and to the powerful knowledge that will open doors and maximise their life chances. Below is a high-level overview of the critical knowledge children will learn in this particular subject, at Key Stage 3 and 4, in order to equip students with the cultural capital they need to succeed in life. The curriculum is planned vertically and horizontally giving thought to the optimum knowledge sequence for building secure schema.

|  |         | Knowledge, skills and understanding to be gained at each stage*  |   |   |
|--|---------|--|---|---|
|  |         | Cycle 1  | Cycle 2   | Cycle 3   |
| YEAR 7<br>Revision, introduction and expansion | Domain  | This cycle will be centred around the origins of literature and <b>Greek Mythology</b> . Students will encounter a range of myths and early literary concepts that will help to establish a foundational understanding of literature through time. Students will also learn how to craft their own mythological descriptions.  | Students will explore <b><i>The Tempest</i></b> in order to develop their understanding of Shakespearean plays as well as the English literary canon. In the second half of this cycle, students will study <i>The History of Rhetoric</i> , including the art of persuasion from great historical orators. This will lead onto discursive writing. | In Cycle 3, students will study <b>Narrative Poetry Through Time</b> , starting with Norse Mythology – Beowulf, and building to a modern day understanding of themes and issues in twenty-first century poems. Students will then cover narrative writing skills. |
|  | Reading | Revision of comprehension strategies and an introduction to analysis of the writer's craft   | Introduction to decoding strategies for archaic language and deduction of writers' varied viewpoints with revision of summarising and analysis of the writer's craft  | Developing an understanding of historical contexts in relation to analysing literature. A foundation of knowledge around poetic techniques will also be built   |
|  | Writing | Revision of accurate, basic sentence construction and use of figurative language to create effective descriptions inspired by the stories studied. Grammar for writing.  | Introduction to writing in a variety of non-fiction forms from letters to speeches focusing on expansion of students' repertoire of organisational features, sentence structures and use of persuasive techniques Grammar for writing.  | A consolidation of writing and grammar from throughout Year 7, before a consideration of using structure to form narratives.  |
|  | CEAIG   | Careers Spotlight: Writer (importance of creativity)   | Careers Spotlight: Film/Theatre Director (entertainment industry)   | Careers Spotlight: Politician/MP (importance of communication, written and spoken word)   |
| YEAR 8<br>Development and expansion            | Domain  | Students will study <b>poetry linked to social justice</b> . Grouped through the concepts of social justice and injustice, the topic aims to expose students to a range of poetry from a range of contexts and poets across multiple eras. This unit begins to build poetry disciplinary knowledge of poetry, exposing students to concepts such as enjambment and volta that are later studied at GCSE. | Students will be introduced to Shakespearean Tragedy through <b><i>Romeo and Juliet</i></b> . They will explore the concept of Greek Tragedy as a precursor to Shakespeare, and make links to related literature and non-fiction such as sonnets and modern day crime issues.   | Students will explore a modern British novel with <b><i>Animal Farm</i></b> by George Orwell. Here, students will appreciate the writer's craft in a political context, and learn concepts such as allegory and diatribe.   |
|  | Reading | Analysis of the poet's craft and poetic structure and form. Development or analysis from Year 7 around how to write about literature (what, how, why).   | Development of the understanding of Shakespeare's world and craft, including Shakespearean techniques and stage craft. Students will also explore how   | Students will be able to make detailed links between texts and their historical contexts, as well as their structural features. Revision of reading knowledge taught in Year 7 and 8  |



|                                  |                  | Knowledge, skills and understanding to be gained at each stage*  |  |   |
|----------------------------------|------------------|--|--|---|
|                                  |                  | Cycle 1  | Cycle 2  | Cycle 3   |
|                                  |                  |  | poets create tone and mood through language and form   |   |
|                                  | <b>Writing</b>   | Building on the foundational writing established in Year 7 – Exposing students to further imaginative writing and transactional linked to the concepts explored. Repetition and practice of grammar for writing.   | A focus on transactional writing tied into the themes of Romeo and Juliet. Grammar for writing.  | Revision of writing knowledge taught in Year 7 and 8. Grammar for writing.  |
|                                  | <b>CEAIG</b>     | Careers Spotlight: Journalist (newspaper, magazine, online, TV – how information can be presented)   | Careers Spotlight: Advertising/the media (connection to illusions, how the world is presented, how to use creativity for good)   | Careers Spotlight: Lawyer (how an understanding of the world, ability to write and ability to communicate can help foster a fair and safe society for all)  |
| YEAR 9<br>Consolidation          | <b>Domain</b>    | Students will study ‘ <b>The Gothic</b> ’ through a range of texts centred around this concept. Students will encounter language and contexts from the 18 <sup>th</sup> , 19 <sup>th</sup> and 20 <sup>th</sup> centuries.<br><br>Students will also study <b>identity poetry</b> through a range of 20 and 21 <sup>st</sup> century texts.              | Students will study a modern novel ‘ <b>Purple Hibiscus</b> ’ by . They will explore the modern context of Nigeria as a way into the text before analysing important themes and techniques used to structure a 20 <sup>th</sup> Century novel.       | Students will then study a challenging text linked to the idea of ‘Society and Inequality’ with <b>An Inspector Calls</b> by J.B. Priestley. There will be an appreciation of how writers’ construct plays to convey a political message and linked context including socialist and capitalist ideology and gender inequality |
|                                  | <b>Reading</b>   | Consolidation of writers’ craft including language analysis, structural analysis and theme tracking. Analysis of poetic structure and form.  | Consolidation of analysis of the writer’s craft, including the writer’s use of increasingly complex choices, such as subtle differences in narrative voice and perspective whilst providing multiple interpretations                                 | Consolidation of reading analysis skills with an introduction to analysis of stage craft and how this is used to create meaning. Poetic devices and understanding.  |
|                                  | <b>Writing</b>   | Narrative and descriptive writing incorporating gothic conventions focusing on consolidation of students’ repertoire of organisational features, sentence structures and descriptive techniques . Mastery of grammar.  | Revisiting of descriptive / narrative writing through settings linked to the novel. Mastery of grammar.  | Consolidation of knowledge of writing a range of non-fiction forms focusing on crafting compelling arguments about linked themes to ‘ <i>An Inspector Calls</i> ’   |
|                                  | <b>CEAIG</b>     | Careers Spotlight: Marketing (how English, creativity and knowledge can be used in business)   | Careers Spotlight: Actor (importance of expressing ideas in a variety of forms)  | Careers Spotlight: Social Worker (how empathy and understanding of human nature can lead to a fairer society)   |
| YEAR 10<br>Sophisticated mastery | <b>Exam Spec</b> | <a href="https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702">https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702</a><br>Mastery of knowledge required for AQA English Literature Paper 2 Section B and C  | <a href="https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702">https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702</a><br>Mastery of knowledge required for AQA English Literature Paper 1 Section B                | <a href="https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF">https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF</a><br>Mastery of knowledge required for AQA <b>English Language Paper 1</b>  |
|                                  | <b>Domain</b>    | Shakespeare text - <i>Macbeth</i>  | Poetry anthology: <b>Power and Conflict</b>  | Mastering the interpretation of a range of 20 <sup>th</sup> and 21 <sup>st</sup> century fiction with a focus on sophisticated interpretations<br>Evaluation of language and structure with a focus on applying these devices with sophistication and originality in students’ own work                                       |
| YEAR 11<br>Nuanced manipulation  | <b>Exam Spec</b> | <a href="#">Exam specification</a><br>Appreciation of 19 <sup>th</sup> century novel ( <b>Jekyll and Hyde</b> or <b>A Christmas Carol</b> ) forming conceptualised responses regarding how context and language interact to create meaning<br>Mastery of knowledge required for <b>English Language Paper 2</b> and English Literature Paper 2 Section A | <a href="#">Exam specification</a><br>Revision of all GCSE English Literature and Language knowledge with a focus on creating conceptualised, nuanced responses to texts and manipulation of linguistic and structural choices in students’ own work |   |

\*A powerful, knowledge-rich curriculum teaches both **substantive knowledge** (facts; knowing that something is the case; what we think about) and non-declarative or **procedural knowledge** (skills and processes; knowing how to do something; what we think with). There are no skills without bodies of knowledge to underpin them. In some subjects, a further distinction can be made between substantive knowledge (the domain specific knowledge accrued e.g. knowledge of the past) and disciplinary knowledge (how the knowledge is accrued e.g. historical reasoning).

Please refer to the DAT Curriculum Principles, published on our website, for further information about how we have designed our all-through curriculum.



**Year 7 Long Term Plan**

|                | Week 1   | Week 2   | Week 3  | Week 4  | Week 5  | Week 6   | Week 7  | Week 8  | Week 9   | Week 10  | Week 11   | Week 12  | Week 13   |
|----------------|--|--|---|---|---|--|---|---|--|--|---|--|---|
|                | 04.09.2023                                       | 11.09.2023   | 18.09.2023  | 25.09.2023  | 02.10.2023  | 09.10.2023   | 16.10.2023  | 06.11.2023  | 13.11.2023   | 20.11.2023   | 27.11.2023  | 4.12.2023  | 11.12.2023  |
| <b>Cycle 1</b> |  | <b>Greek Myths: Origins</b><br>The Myth of Prometheus<br>How were the gods and human kind presented? | <b>Greek Myths: Origins</b><br>The Myth of Pandora<br>How is Pandora presented as alluring? | <b>Greek Myths: Malevolent Monsters:</b><br>Myth of Medusa<br>How does the writer structure the myth? | <b>Greek Myths: Malevolent Monsters:</b><br>The Myth of the Minotaur<br>Evaluating Theseus (reading checkpoint) | <b>Greek Myths: Monsters / Mythical Heroes</b><br>(reading checkpoint)<br>DIRT on reading / evaluation | <b>Greek Myths: Mythical Heroes</b><br>What was the Odyssey?<br>The Odyssey 1: Introducing Odysseus | <b>Greek Myths: Mythical Heroes</b><br>The Odyssey 2: Poseidon<br>Describe the storm that shipwrecks Odysseus | <b>Greek Myths: Mythical Heroes</b><br>The Odyssey 3: Cyclops<br>Varying sentences | <b>Greek Myths: Mythical Heroes</b><br>The Odyssey 4: Scylla and Charybdis | <b>Greek Myths: Mythical Heroes</b><br>Describing images (writing checkpoint) | <b>Greek Myths: DIRT and redrafting</b> (writing checkpoint) | <b>Greek Myths: Closing Gaps:</b> choose a myth to focus on |
|                | 01.01.2024                                       | 08.01.2024   | 15.01.2024  | 22.01.2024  | 29.01.2024  | 05.02.2024   | 12.02.2024  | 26.02.2024  | 04.03.2024   | 11.03.2024   | 18.03.2024  | 25.03.2024   | 26.02.2024  |
| <b>Cycle 2</b> | <b>The Tempest</b><br>Context & Story            | <b>The Tempest</b><br>Act 1: Opening, Prospero and Ariel language analysis                           | <b>The Tempest</b><br>Act 2: coming ashore, Trinculo and Stephano                           | <b>The Tempest</b><br>Caliban – victim or villain evaluation  | <b>The Tempest</b><br>Ferdinand and Miranda character analysis  | <b>The Tempest</b><br>Climax and resolution – tension and drama  | <b>The Tempest</b><br>Evaluation<br>Question & DIRT   | <b>History of Rhetoric</b><br>What is Rhetoric?<br>Aristotelian Triad   | <b>History of Rhetoric</b><br>Ethos: Alexander the Great                           | <b>History of Rhetoric</b><br>Logos and Pathos; Churchill                  | <b>History of Rhetoric</b><br>Analysing viewpoints: MLK & Kopatcha            | <b>History of Rhetoric</b><br>Rhetorical Writing             | <b>History of Rhetoric</b><br>Rhetorical writing            |
|                | 15.04.2024                                       | 22.04.2024   | 29.04.2024  | 06.05.2024  | 13.05.2024  | 03.06.2024   | 10.06.2024  | 17.06.2024  | 24.06.2024   | 01.07.2024   | 08.07.2024  | 15.07.2024   | 22.07.2024  |
| <b>Cycle 3</b> | <b>History of Rhetoric</b><br>Rhetorical Writing | <b>Narrative Poetry</b>  | <b>Narrative Poetry</b>   | <b>Narrative Poetry</b>   | <b>Narrative Poetry</b>   | <b>Narrative Poetry</b>  | <b>Assessment Prep</b>  | <b>Assessment / revision</b>  | <b>Assessment / revision</b>   | <b>Narrative Poetry – closing gaps</b>                                     | <b>Narrative Poetry – Closing gaps</b>  | <b>Narrative poetry – closing gaps</b>                       | <b>Narrative poetry – closing gaps</b>                      |