



English department curriculum intent

Department curriculum intent:

We are a small rural school in Yorkshire living at a time of social media and 'fake news'. We aim in our lessons to encourage and empower students to be confident in expressing themselves imaginatively and to demonstrate their knowledge through careful selection of language which they can manipulate and use to learn about the world around them, relating experiences in the classroom to those in their peer groups and the world at large.

We strive to enable students to make sense of the world they live in through the study of literature and language, to be aware how language is manipulated for effect and for the writer or speaker's purpose. To empower students to realise where language is manipulated and how to form their own conclusions, sifting through rhetoric or other devices and being aware of bias. To empower students to use their own language for purpose, for example to secure careers at interview.

In addition, we desire students to be able to make sense and develop their own identities through the study of literature and others' experiences. To enable them to engage with the emotions and experiences of others to learn more about themselves and the world we live in. We are a rural school and we aim for our students to experience the world and its diverse richness through our lessons, as their environment may mean that they do not gain these experiences in life. We believe that great literature has something to teach all of us – to educate and raise questions about the human condition and allow us to live many lives. We believe that it is the job of the writer to reflect society and humanity back at us in their writing and allow us to see ourselves (or others) as they truly are. We believe that writers can change individuals and societies and it is the job of the educator to open the student's mind to infinite possibilities.

In planning the curriculum, we began by considering the reason that human beings read and write texts – in their purest form they seek to communicate: to know and be known. Language and literature allows us to explore who we are, make sense of our lives, understand, empathise and grow from awareness of the lives of others and seek to make the world a better place. With this in mind, we have focused on the key concepts of: exploring the individual experience, exploring the lives of others and making a change in the world.



Curriculum mapping

| Overall curriculum intent for year 7: Key question: What does it mean to be heroic? In year 7, we focus on the individual to begin our journey to decode texts, being inspired by others in order to become the best that we can be. We are developing as readers and writers from our KS2 learning. All schemes have a SPAG focus and incorporate explicit tier 2 and 3 vocabulary. | | | | | | | |
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| | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 | |
| Year 7 | Intent for the topic | <p>Ancient Heroes: what makes a hero?</p> <p>Exposure to Classical literature and storytelling conventions. Introduction to the genres of tragedy and allegory. Exploring myths through different perspectives.</p> | <p>What makes a hero? Fantasy fiction genre.</p> <p>Pupils are introduced to the fantasy fiction genre. They explore themes surrounding being displaced or 'other' and develop empathetic skills through the experience of others.</p> | <p>What makes a hero? Shakespearean women.</p> <p>Exposure to Classical literature and early modern English. Introduction to the concept of patriarchy and characters who challenge the status quo.</p> | <p>What makes a hero? Victorian heroes.</p> <p>Exposure to nineteenth-century non-fiction writing. Cultural capital: exploration of nineteenth-century gender and racial attitudes.</p> | <p>What makes a hero? Literary detectives.</p> <p>Exposure to the detective/crime genre. Exploration of how key texts have shaped our perceptions of detectives and how these stereotypes are reinforced through other mediums.</p> | <p>What makes a hero? Modern heroes in today's society.</p> <p>Pupils draw their learning from the year together. Contemporary relevance, for example, the NHS during the pandemic. Fictional versus real heroes.</p> |
| | Content mapping | Greek myths. | <i>C. S. Lewis: The Lion, Witch and Wardrobe</i> | Shakespeare: extracts from <i>Much Ado about Nothing</i> . | Extracts from non-fiction texts e.g. articles about Mary Seacole, Elizabeth Fry, Florence Nightingale, Barnardo's letter about ragged schools. | Detective heroes: Sherlock Holmes. | Non-fiction text study of modern real-life heroes. |
| | Key skills developed | How to craft a piece of creative writing. | Close reading skills. How to structure a piece of analytical writing. | Close reading skills. How to structure a piece of analytical writing, making links to the wider text and linking in relevant context. | Rhetorical devices. How to structure a formal letter. | Close reading skills. How to structure a piece of analytical writing, considering how the writer has structured the text and making wider contextual links. | How to research and structure the content for a biography. |



| Overall curriculum intent for year 8: Key question – How do the lives of others differ from our own? In year 8, we seek to develop and challenge pupils' ability to empathise with others' experiences in our choice of texts. We have a greater focus on transactional writing for purpose and audience and seek to help pupils develop and advocate their own perspectives. SPAG 'Do now' activities and tier 2 and 3 vocabulary is taught explicitly through all units. | | | | | | | |
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| | | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 |
| Year 8 | Intent for the topic | Conflict within society. Introduction to the dystopian fiction genre. | | Internal conflict and conflict with society – <i>Great Expectations</i> . Introduction to Gothic genre/nineteenth-century prose. | | Conflict – internal conflict. Introduction to the genre of tragedy and war poetry. | |
| | Content mapping | Suzanne Collins: <i>The Hunger Games</i> . | | Charles Dickens: <i>Great Expectations</i> . | | Shakespeare: <i>Macbeth</i> . | |
| | Key skills developed | Close reading skills. How to structure a piece of analytical writing making links to the genre. | How to create 'a moment in time' in a piece of creative writing using <i>drop, shift, zoom, leave</i> . | Close reading skills. How to structure a piece of analytical writing, linking in relevant context. | How to select and organise material from a text. How to format a newspaper article. | Close reading skills – comparison of two characters, linking in relevant social and historical context. | Transactional writing: How to plan and structure an informal letter. |



| Overall curriculum intent for year 9: Key question: How and why can our interpretation of what is moral differ between individuals and societies? Year 9 aims to continue to broaden pupils' experiences of the world through the study of literature, as they encounter the hypocrisies and inconsistencies within cultures they thought may have been familiar. We then move on to a greater examination of the wider world and the different experiences and perspectives it offers. We also begin to think about skills of recall and application of knowledge for GCSE. Lessons have a SPAG focus and incorporate tier 2 and 3 explicit vocabulary. | | | | | | | |
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| | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 | |
| Year 9 | Intent for the topic | <p>Morality within fiction: <i>Long Way Down</i>.</p> <p>Introduction to the context of urban, black USA and gang culture. Pupils explore key themes of responsibility, privilege, culture, revenge and moral codes.</p> | <p>How do journalists shape morality?</p> <p>Non-fiction study looking at representation and bias in modern and historical media. Examination of mainstream media and political affiliations and how the media has been utilised to create and uphold power structures.</p> | <p>Challenging stereotypes and exploring morality.</p> <p>Contemporary play. Malorie Blackman: <i>Noughts and Crosses</i>.</p> <p>Exploring racism through an alternative lens. Challenging the historical status quo to promote discussion and debate and encourage critical thinking.</p> | <p>Morality through history.</p> <p>Revolution and individuality: An introduction to Romanticism.</p> <p>How the Romantic poets used their platform to challenge authorities and give the oppressed a voice, as well as to act as proponents of freedoms and nature.</p> | <p>Morality and the individual.</p> <p>Revolution and individuality: Persuasive speeches.</p> <p>Transactional writing/speaking and listening unit. Pupils must complete their GCSE speaking and listening assessment, with marks recorded. Speeches must be on a persuasive/moral issue.</p> | <p>The experience of those from other cultures. Exploring identity and morality within society.</p> <p>Identity Poems: <i>Power and Conflict</i> cluster.</p> |
| | Content mapping | Jason Reynolds: <i>Long Way Down</i> . | Selection of non-fiction media texts. | Malorie Blackman: <i>Noughts and Crosses</i> | <p>Poems:</p> <p>Blake: The Chimney Sweeper Shelley: I met murder on the way Charlotte Smith: To a nightingale Wordsworth: I wandered lonely as a cloud Wordsworth: Excerpt from the Prelude</p> | Pupils to research content, draft and edit their individual speeches. | <p>Poems:</p> <ul style="list-style-type: none"> - Checking out me history - The Emigree - Tissue |
| | Key skills developed | <p>How to select and organise material from a text.</p> <p>How to format a newspaper article.</p> | <p>Close reading skills – comparison of two articles, linked by theme, tying in relevant political context.</p> | <p>How to research, draft and edit an opinion piece for a magazine article.</p> | <p>How to analyse and compare poems, linking in relevant social and historical context.</p> | <p>How to select, research and organise the content for a speech.</p> | <p>How to craft a piece of creative writing from an alternative viewpoint using <i>drop, shift, zoom, leave</i> and embedded a motif.</p> |



| <p>Overall curriculum intent for year 10: Year 10 sees the commencement of the GCSE courses in Literature and Language. Whilst adhering to the syllabus of each qualification, we also aim to continue to foster that desire for wider reading, seeking new experiences and presenting own perspectives. This last one becomes increasingly important as we become closer to the world of employment – interviews, personal statements for university, etc. We seek to explore deeper themes and encourage independent thought whilst also preparing pupils for life in the real world – how to spot fake news, how to recognise bias etc. We continue to use the punctuation and writing prompts from KS3 and place emphasis on Tier 2 and 3 vocabulary. Half terms 1 and 2 run concurrently as study of <i>A Christmas Carol</i> begins once poems are completed.</p> | | | | | | |
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| | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 |
| Intent for the topic | <p>LIT: Poetry anthology: Romantic poets.</p> <p>LIT Key text: <i>A Christmas Carol</i>.</p> <p>LANG: Transactional writing task.</p> | <p>LIT Key text: <i>A Christmas Carol</i>.</p> <p>LANG: unseen non-fiction. Reading: Paper 1, Section A.</p> | <p>LIT: Poetry anthology.</p> <p>LIT Key text: <i>Romeo and Juliet</i>.</p> | <p>LIT key text: <i>Romeo and Juliet</i>.</p> <p>LANG: Creative writing task.</p> | <p>LIT: Poetry anthology: war poems.</p> <p>LANG: Full English language Paper 1.</p> | <p>LIT: Poetry anthology: war poems.</p> <p>LANG: Paper 2, Section A.</p> |
| Year 10 Content mapping | <p>Poems:</p> <ul style="list-style-type: none"> - Ozymandias - Extract from The Prelude - London <p>Charles Dickens: <i>A Christmas Carol</i>.</p> <p>Transactional writing.</p> | <p>Completion of <i>A Christmas Carol</i> and related context.</p> <p>English language: Paper 1, Section A.</p> | <p>Poem:</p> <p>My Last Duchess</p> <p>William Shakespeare: <i>Romeo and Juliet</i>.</p> | <p>William Shakespeare: <i>Romeo and Juliet</i>.</p> <p>English language Paper 1, Section B.</p> | <p>Poems:</p> <ul style="list-style-type: none"> - Charge of the Light Brigade - Remains - Poppies <p>English language: Paper 1.</p> | <p>Poems:</p> <ul style="list-style-type: none"> - Kamikaze - War Photographer - Storm on the Island <p>End of year exams: Consolidation of learning over the year.</p> <p>English language Paper 2, Section A.</p> |
| Key skills developed | <p>LIT: How to analyse and compare poems on a given theme, making wider contextual links. How to plan and structure an essay-style response.</p> <p>LANG: Transactional writing formats.</p> | <p>LIT: How to analyse and elicit connotations at word level, making links to the wider text and relevant context.</p> <p>LANG: How to select and retrieve information, analyse a given extract, examine how a text is structured for meaning</p> | <p>LIT: How to analyse the presentation of a character, exploring the writer's methods and purpose, linking in relevant context.</p> | <p>LIT: How to analyse the presentation of a character, exploring the writer's methods and purpose, linking in relevant context.</p> <p>LANG: How to craft a piece of creative writing from an alternative viewpoint</p> | <p>LANG: How to analyse language and structure. What? How? Why? How to craft a piece of creative writing from an alternative viewpoint using <i>drop, shift, zoom, leave</i> and embedded a motif.</p> | <p>LIT: How to analyse a character or theme using What? How? Why? and linking in relevant context.</p> <p>LANG: How to analyse language and structure. What? How? Why?</p> |



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| | | Planning and structuring context. | and comment on a writers' methods. | | using <i>drop, shift, zoom, leave</i> and embedded a motif. | | How to craft a piece of creative writing from an alternative viewpoint using <i>drop, shift, zoom, leave</i> and embedded a motif. |
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| <p>Overall curriculum intent for year 11: this is the final year of study and so predominantly geared towards the final exams. We wish to avoid a teach to the test approach to studies and so the selection of material for unseen poetry is paramount. We seek to explore deeper themes and encourage independent thought, whilst also preparing students for life in the real world – how to spot fake news and recognise bias, how to present themselves at interview etc. One unseen poem analysis per half term.</p> | | | | | | |
| Year 11 | | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 |
| | Intent for the topic | LIT: Completion of Poetry Anthology. LIT Key text: <i>An Inspector Calls</i> . LANG: Transactional writing task linked to <i>An Inspector Calls</i> . | LIT Key text: <i>An Inspector Calls</i> . LIT: Unseen poetry. | LANG: English language Paper 1, Section A. LANG: English language Paper 1, Section B. | LANG: English language Paper 2, Section A. LANG: English language Paper 2, Section B. | Revision and exam practice of all Literature texts and poetry. |
| | Content mapping | Poems: - Bayonet Charge - Exposure J. B. Priestley: <i>An Inspector Calls</i> . | J. B. Priestley: <i>An Inspector Calls</i> . Unseen poetry. | English language Paper 1. Focused preparation for final exams using unseen fiction papers and mock analysis. | English language Paper 2. Focused preparation for final exams using unseen fiction papers and mock analysis. | Literature texts. Focused revision of all key themes, key quotes and characters and exam-style questions. Focused preparation for all final exams. |



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| | <p>Key skills developed</p> | <p>LIT: How to analyse the presentation of a character, linking in key words, the writer's intent and relevant social and political context.</p> <p>LANG: Transactional writing formats. Planning and structuring context.</p> | <p>LIT: How to analyse a character or theme using What? How? Why? and linking in relevant context.</p> <p>How to analyse and compare unseen poetry using S.M.I.L.E.</p> <p>LANG: How to analyse, summarise, evaluate and make links across texts. Transactional writing formats. Planning and structuring content.</p> | <p>LANG: How to identify and interpret explicit and implicit information. Analyse how writers use language and structure to achieve effects. Use relevant subject terminology. Evaluate texts critically and support this with appropriate textual references. Creative writing: narrative arcs, narrative voice. Using language for effect. How to craft a piece of creative writing from an alternative viewpoint using <i>drop, shift, zoom, leave</i> and embedded a motif. Full range of sentence types and punctuation. Figurative language. Ambitious vocabulary. How to write with high levels of technical accuracy.</p> | <p>LANG: How to identify and interpret explicit and implicit information. Select and synthesise evidence from different texts. Explain, comment on and analyse how writers use language and structure to achieve effects. Use relevant subject terminology. Purpose, audience and form. Content: structuring a response for impact. Articulating a viewpoint. Levels of formality. How to construct sentences for effect. Full range of punctuation (inc. higher-level). Vocabulary choices (inc. ambitious). How to write with high levels of technical accuracy.</p> | <p>LIT: How to revise effectively to recall key quotes, themes and context. How to plan and structure a Literature essay.</p> |
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| English Language | | | | | | | |
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| | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 | |
| Year 12 | Intent for the topic | Bridging work. Language and representation. Grammar and syntax. Language and technology. | Modes and textual variation. Language and gender. Introduction to phonetics. | Introduction to sociolinguistics. Idiolects and sociolects. | World Englishes and generic language usage. Media representations. | Language and occupation. Accents and dialects. Phonetics and conversations. | Creative writing NEA. Opinion writing. |
| | Content mapping | Genre and text type including multimodal texts. Computer-mediated communication. | Language and gender. Spoken language theorist studies explored. Use of different levels of language analysis. | Idiolect and sociolect. Dialect. Language and ethnicity. Accent bias investigated. | Developed analysis of attitudes to variation and diversity e.g. prescriptivism versus descriptivism. Case studies on World Englishes. | Language and occupation. Communication practices and models. | Use of Paper 1 section A texts to inspire own work. Mini project work on data collection and style model analysis. |
| | Key skills developed | How to analyse varied conventions of different media types across time. Recognition of key meta language terminology Ability to apply grammatical vocabulary at a semantic, syntactic and pragmatic level. Ability to apply knowledge in a meaningful and structured argument across an essay. | How to recall and use own knowledge in own analysis of political and social expectations for different genders across time. Recognition of and identification of varied purposes and types of spoken interaction and applying this knowledge to the analysis of texts to identify meanings and representations. Application of IPA knowledge in essays. | How to apply personal identity and psychology theories within the analysis of a text. Identification of pertinent geographical features and that influences upon the English language. Creation of a synthesised essay response responding to varied social influences. | How to recall and appropriately apply within essays political historical influences on the language from across the world. Recognition of rhetorical devices and the use of media for propaganda including the analysis of meanings created using these devices. Application of graphological metalanguage as | How to recognise the different language used within varied jobs and positions. Analysis of these uses built into essays. Ability to apply relevant theories related to language and technology. Synthesis and analysis of varied theorists and studies in own writing. Ethnic group theories. Analysis of ingrained | Awareness of and effective analysis of the purposes of a range of genres texts and cultural influences across time. Effective analysis of social, political and personal opinions including a synthesised response to varied texts on these topics. |



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| | (Ability to build an argument in their own writing.) | Ability to construct analysis of studies and theorists in own essays. | | appropriate in formal essays. How to analyse varied conventions of different media types across time. | prejudice to accents and pertinent studies. | |
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| English Literature | | | | | | | |
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| | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 | |
| Year 12 | Intent for the topic | Aspects of Tragedy. | | | | Introduction of NEA Wider reading – prose and poetry. | Aspects of political and social protest writing. Begin choice of texts for NEAs. |
| | Content mapping | Introduction to genre of Tragedy. Richard II. The Great Gatsby. | Finish Richard II. The Great Gatsby. Begin King Lear. | King Lear. Finish Gatsby. | King Lear Begin Keats – poems from the Tragedy Anthology. | Understanding different critical approaches. Wider reading of prose and poetry. | Introduction to genre of protest writing. Introduction of Blake. Choosing of NEA texts. |
| | Key skills developed | How to analyse elements of tragedy. How to analyse the language and structure of a tragic text. How to apply contextual detail to support analysis of a tragic text. | | | | How to apply different literary theories to analysis of literary prose and poetry texts. The different literary theories being: - Narrative theory - Marxist theory - Feminist theory - Post-Colonial theory - Eco-Critical theory - Theories around the Canon | How to apply different literary theories to analysis of literary prose and poetry texts. How to analyse elements of political and social protest writing. How to analyse language and structure of a political and social protest text. How to apply relevant contextual detail to support analysis of a political and social protest text. |



| English Language | | | | | | |
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| | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | |
| Year 13 | Intent for the topic | Child language acquisition: reading, writing and speaking. | Language change. Investigation NEA. | Language diversity revisited. History of English. | Language discourse revisited linked to original writing NEA. English as a world language. Opinion writing. | Revision and exam questions. |
| | Content mapping | Analysis and essay style focus. Theorist studies explored e.g. innateness / interactionists. Learning to speak, read, write. | Data analysis and synthesis report writing. Explore concepts, theories and ideas around diversity, variation and attitudes: links to language change. | Analysis focus. Case studies to include: - Lexical change - Semantic change - Grammatical change - Phonological change Orthographical change | Linking opinion articles to original writing. Genre exploration. Use of representation and persuasion in own work. Key essay skills. | Focus on movement between speech and written forms. Different written genres explored. |
| | Key skills developed | How to recall and apply knowledge of the physical, mental and social influences on the language of children in analysing texts. Discussion and synthesis of EYF within the education system. Consideration of the ethical implications of varied studies and ability to comment on the validity of studies as a consequence. Ability to use the phonetical alphabet as part of the meta language of own essays when analysing a text. | Awareness of the implication of phonetic, graphological, and syntactical changes from Early Modern English to the present day. Ability to include relevant knowledge of these topics in discursive essays. In depth knowledge and application of relevant geographical and political influences and interactions with other cultures within essays for paper 2. Regular correct and precise application of grapheme metalanguage in the analysis of texts and studies in their own essays. | How to examine the role and influences of changes to English society on the English language and selecting relevant information to use for consideration and synthesis in their own essays. Clear and relevant ethical considerations and synthesis and self-summaries of cultural biases explored with investigations and consideration of theorists resulting in well-structured essays that include self-comments and summaries. | How to examine the role and influences of the English speakers across the globe and building the relevant information into well-structured essays in response to exam questions. Including social, political and personal opinions of varied theorists and synthesising that information in response to a series of texts. | Key essay skills revised including the ability to recall key studies and theorists, the synthesis and contrast of available information, the application of precise meta language, and the ability to summarise and create their own considered conclusions. |



| English Literature | | | | | | |
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| | | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 |
| Year 13 | Intent for the topic | Aspects of political and social protest writing. Planning of NEA 1. | Aspects of political and social protest writing. Drafting of NEA 1. | Aspects of political and social protest writing. Planning of NEA 2. | Revision. Drafting and writing up of NEA 1 and 2. | Revision. |
| | Content mapping | Finish study of Blake. Begin The Handmaid's Tale. | The Handmaid's Tale. | The Kite Runner. Revision of Aspects of Tragedy. | Revision. | Revision. |
| | Key skills developed | <p>How to analyse elements of political and social protest writing.</p> <p>How to analyse language and structure of a political and social protest text.</p> <p>How to apply relevant contextual detail to support analysis of a political and social protest text.</p> | | | | How to apply contextual research and a critical interpretation in the analysis of set texts for revision. |
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