

Subject: ENGLISH	Components			Composite	KS3 Mission Statement
	What new knowledge/content do we introduce?			What do students do with this knowledge?	<i>By the end of year 9, a WVC English student will...</i>
	Year 7	Year 8	Year 9		
<b>Autumn</b>	<p><b>HT1: Autobiography</b> <i>Students study a range of biographical and autobiographical texts, distinguishing the stylistic differences between the two. They consolidate grammatical functions of simple, compound and complex sentences, crafting and analysing this for maximum impact.</i></p>	<p><b>HT1: Shakespearean Comedy</b> Students ground their understanding of comedy through a study of the form in contemporary setting, including slapstick, pun, parody (utilising comedy greats such as Mr Bean, The Two Ronnies and The Simpsons). Students anchor their understanding of these forms into the society of the 16th century, developing their knowledge of class and education. Students study extracts from Shakespearean comedies, including The Taming of the Shrew, Twelfth Night and The Tempest, before then studying Much Ado About Nothing in depth, with a focus on the comedic pairing of Benedick and Beatrice. Students learn</p>	<p><b>HT1: Literature of the 1920s</b> <i>Students study a breadth of literature from the 1920s, including American and British writers such as Fitzgerald, Woolf, Wodehouse, Hughes and Parker. Students learn how life changed in the 1920s as the repercussions of WWI unfolded on society; in particular, they consider generational, gendered, racial, and class conflicts. The 1920s is heralded as the dawn of the modern age and students are able to trace movements in women's rights, music and consumerism to the literature studied, bridging the gap between their Victorian studies and present day. Students</i></p>	<p>Students apply their knowledge in multiple applications across literary analytical responses or essays, academic dialogue, and creative or functional writing.</p> <p>Literary analysis sees students select, use and interpret evidence; analyse language, form and structure; and relate texts to their social, cultural and historical contexts.</p> <p>Creative and functional writing sees students create varied forms of text; select and utilise vocabulary and stylistic devices; structure sentences for impact; use accurate punctuation</p>	<ol style="list-style-type: none"> <li>1) Speak and write fluently so that they can communicate their ideas and emotions to others, and through reading and listening others can communicate with them.</li> <li>2) Have a sound understanding of the English Literary Canon.</li> <li>3) Possess knowledge and understanding of how communication is at the heart of a successful society; how it plays a key role in the development of civilisation, and how language and literature</li> </ol>

	<p><i>poetry from Blake and Barrett Browning; the non-fiction extracts of Mayhew and Horne; and literary heritage texts, including Dickens, Bronte and Barrie. Students develop their analysis of language and tone, articulating their thoughts both orally and in writing.</i></p> <p><b>T1 Technicals</b>  <i>Students study prevalent idioms in the English language, learning about the eccentricities of speech. Students become familiar with the historical, cultural and biblical origins of such idioms as ‘to hold out an olive branch’, ‘to shed crocodile tears’ and ‘to send to Coventry’. Students consolidate their grammatical knowledge including adjective nouns phrases, compounding, and prepositional phrases.</i></p>	<p>theatrical terms, such as repartee, dramatic irony and line allocation. Students have the opportunity to visit the Globe Theatre, participating in an actor-led workshop around a studied scene. Students track character development and contrast, analysing both language and structure to illustrate Shakespeare’s intentions.</p> <p><b>HT2: War Poetry</b>  <i>Students delve into the poetry of the First World War, ascertaining what life was like as a soldier, as well as unpacking the influence of propaganda. They draw on their knowledge of poetry terminology and explore how poets such as Owen, Brooke, Sassoon, and Aldington, utilise them to convey the horror, monotony and reality of trench life. Students continue to apply their knowledge in analytical writing, driving their readings</i></p>	<p><i>continue to grow increasingly confident in framing literature as an expression of time, and learn to drive an analytical essay with a context-led overview, proving their stance through evidence and analysis.</i></p> <p><b>HT2: The Gothic – Villains</b>  <i>Students recall their prior understanding of the Gothic genre, scrutinising this counter-culture movement through its villain. Having considered concepts of colonialism, science and religion through setting, students now scrutinise these through the figures of fear and power in integral novels, e.g. the vampire, the doctor, the mad woman, the ghost. Students develop their understanding of Victorian life further; notably, they understand Gothic tropes such as the</i></p>	<p>innovatively; and spell with accuracy.</p> <p>Students use their knowledge to engage in debate and discussion within English, and across multiple disciplines. Indeed, their knowledge base from English incorporates a cross-section of other disciplines (i.e. history, RE, science, art) enabling students to forge connections and re-examine their learning in varied contexts.</p>	<p>has the power to unite us emotionally, intellectually, socially and spiritually, whilst celebrating our differences culturally.</p>
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<p><b>Spring</b></p>	<p><b>HT1: Dystopia and Utopia</b>  <i>Students understand the differences between dystopian and utopian worlds, garnering knowledge on the dystopian as a form of</i></p>	<p><b>HT1: Heroism</b>  <i>Students bring forward their prior study of The Odyssey and combine this with their reading of War Poetry to explore the concept of heroism over time. Students</i></p>	<p><b>HT 1: Narrative Writing</b>  <i>Students understand theories of plot, including the 6-point narration. Students learn varied means of constructing paragraphs when driving action,</i></p>		

	<p><i>literature. Students advance their contextual understanding of the Victorian era, building on notions of class and science through their study of HG Wells’The Time Machine. Students study a range of texts from authors spanning centuries such as Butler, Wyndham, Orwell and Bradbury.</i></p> <p><b>HT2: The Gothic – Setting</b>  <i>Students begin this introduction of the Gothic form through the lens of setting, ascertaining conventional sites for the Gothic in both popular and literary heritage texts, including, Dracula, Frankenstein, Great Expectations and The Ruby in the Smoke. Students articulate the role setting plays in establishing mood and atmosphere, developing their understanding of both</i></p>	<p><i>study a range of fiction and non-fiction texts, examining media bias and reporting, and exploring concepts of good and evil. Students develop their written voice, producing detailed content to express a particular viewpoint.</i></p> <p><b>HT2: Descriptive Writing</b>  <i>Students build on their creative writing, delving into the nuances of diction, with a focus on developing verb choice (e.g. laugh – snigger, cackle, guffaw). They learn a range of key figurative devices for descriptive writing, such as pathetic fallacy, metaphor, zoomorphism, and personification. Students develop their eye for detail and exercise their originality in phrasing.</i></p> <p><b>T2 Technicals</b>  <i>Students are exposed to a selection of monumental classical figures that are</i></p>	<p><i>including contrasting and sustaining focus, as well as paralleled structures and varying length for impact. Students develop their complex sentence construction, manipulating pace and delaying revelation through multi-clausal sentences.</i></p> <p><b>HT2: Marginalised Voices</b>  <i>Students re-examine their understanding of society, questioning the ‘invisible bias’ in literature they have interacted with. Indeed, students now study the voices that have been silenced, or marginalised, throughout history, with a focus on gender, insanity, sexuality, difference cultures, race and religion, through a range of poetry, short stories, novels and non-fiction texts. Students encounter varied writers such as Angelou, Selvon, Agard, Winterson and</i></p>		
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	<p><i>language and structural choices. Students handle concepts of exoticism, the profane and sacred, and colonialism, demonstrating an awareness of how the political is exhibited in landscape.</i></p> <p><b>T2 Technicals</b>  <i>Students master the language of poetry (i.e. enjambment, caesura, stanza, rhyme) through a study of each technique in depth, evaluating its impact and the poetic intent behind it. Students hone their own writing of poetry by experimenting with techniques, culminating in a poetry competition.</i></p>	<p><i>alluded to in literature and are of wider cultural value, such as Midas, Narcissus, and Daedalus. Students continue to master ‘the basics’ of literacy and reframe them for impact, for example the active/passive voice and mono/polysyllabic diction.</i></p>	<p><b>McNish.</b> <i>Students hone their critical thinking and consider multiple perspectives, placing themselves in an inclusive and global sphere that has traditionally been neglected by the conventional Western canon. Students produce monologues within a field of study, furthering their use of intonation and pace to convey ideas.</i></p>		
<p><b>Summer</b></p>	<p><b>HT1: Influencing Others</b>  <i>Having witnessed, last term, how literature can express governing and societal aims and feelings, students now study the persuasive techniques, such</i></p>	<p><b>HT1 + HT2: Of Mice and Men / To Kill a Mockingbird</b>  <i>Students study either OMaM or TKaM, developing their understanding of narrative voice, foreshadowing and pace. Students learn about</i></p>	<p><b>HT 1: Viewpoint Writing</b>  <i>Students revisit their previous study of persuasive techniques, arguments and rhetoric, combining this with their developing critical</i></p>		

	<p><i>as inclusive and exclusive address, tricolon, and anecdote, that manipulate readers and listeners on a mass scale. Students become masters of persuasion through their own writing, anchoring this in concepts such as political addresses, and military and royal speeches.</i></p> <p><b>HT2: Travel Writing</b>  <i>Students tour various writings of globetrotters through the ages, learning the characteristics of travel units over time and across disciplines including journals, articles, guides and adverts. They continue to improve their constructions of complex sentences for impact, including methods such as fronted verbs and adverbials, initial adjectives and similes, and comparative openers, whilst beginning to</i></p>	<p><i>daily life in post-war America, with a focus on the prejudiced and discrimination of central characters. Students apply their knowledge of tracking characters to develop an holistic reading of authorial intent, selecting appropriate evidence to analyse and justify their thoughts.</i></p> <p><b>T3 Technicals</b>  <i>To close the Technical year, students focus on the heroes and villains of Greek mythology, as well as the notion of the afterlife in Ancient Greece and the Christian faith, reading a selection of texts including Dante's Inferno. Students continue to revisit the staples of grammar and investigate its use in classical writing.</i></p>	<p><i>voice to generate further detail and adopt tone and content for varied audiences and purposes.</i></p> <p><b>HT1 + 2: Macbeth</b>  <i>Students recall contextual details from Elizabethan England and use this as a foundation for understanding the changing Jacobean world and its shift in theories on kingship. Students receive a strong historical grounding, providing a lens to study the play considering James I's reign, using extracts from the King James Holy Bible and The True Law of Free Monarchies. Students study Macbeth with an onus on its tragic conventions, drawing on their knowledge of comedic conventions previously studied, analysing the characters as conduits for the play's era and genre.</i></p>		
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	<p><i>familiarise themselves with whole text structural features, such as extended metaphor and parallelism, trailing these in their own writing. Students study the original journey in an epic poem: Homer's The Odyssey, imparting integral cultural capital and unlocking the imagination.</i></p> <p><b>T3 Technicals</b>  <i>Enriching their Influencing Others unit, students study Greek oratory, becoming familiar with techniques such as hyperbole, diasymus, and epizeuxis. They will examine their use in modern politics ranging from Winston Churchill to Tony Blair. They will orally defend and argue stances in debate. This culminates in heats of in-class debates and a final whole year contest where a winning team is crowned chief orators.</i></p>		<p><b>HT2: Poetry – Life and Death</b></p> <p><i>Students recall their prior leaning of poetic techniques and study an anthology on life and deal, dealing with big ideas such as the meaning of life, grief and memory. Students become experts at encountering unfamiliar poetry and voice from across time.</i></p> <p><b>Yearly Technicals</b></p> <p><i>Students are exposed to a range of fiction and non-fiction extracts, increasing their stamina in comprehending unseen texts. Students master strategies such as skim reading, margin thought annotation, and decoding unfamiliar vocabulary through its location in the text. Students are exposed to varied genres and time zones, enabling them to</i></p>		
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			<i>draw and transfer their expertise in new fashions.</i>		
<b><i>Rationale for these specific components and composite outcomes:</i></b>	<p>Providing the tools of a sophisticated meta-language, the curriculum in year 7 enables students to unpick and articulate literature, their own writing, and the words they encounter in the world around them. Students are exposed to a range of high quality canonical and popular literature, and a diverse selection of text types, providing a solid springboard for further study into later years. The curriculum instils scholarly values, uncovering the enjoyment of interrogating language, whilst also delving into the eccentricities of the English language and the playfulness of creativity.</p>	<p>Continuing to provide essential cultural capital, the year 8 curriculum enables students to enter a sphere of references and allusions common in literature and the wider world, empowering them to enter academic discourses. Students become increasingly empathetic and emotionally intelligent readers, able to examine multiple perspectives and to voice issues sensitively.</p>	<p>Extending student's critical eye and independent thought, the year 9 curriculum compels students to question the status quo as they encounter diverse voices and themes. Students become progressively assured in articulating their readings of literature and in examining texts as an expression of society. Students continue to refine their own craft creatively, incorporating their knowledge of the world.</p>	<p>All units studied at KS3 equip students with the knowledge to participate in further literary or creative study at KS4, KS5, and, importantly, in wider cultural dialogues outside of school. Students become critical and eloquent individuals, able to interrogate the language they consume, and sensitively examine perspectives divergent from their own.</p>	

<p><b>How is challenge embedded into the KS3 curriculum?</b></p> <ul style="list-style-type: none"> <li>• Students study a range of high-quality texts, including canonical works and authors of ‘highbrow’ literature</li> <li>• Students engage in conceptual, big idea, thinking, becoming critical thinkers towards the world around them</li> <li>• Students are exposed to a range of high-quality written models, of both creative writing and analytical essays: teachers engage in a staggered approach of modelling including worked examples; whole class modelling, including live models and combined thinking; and tailored scaffolding, enabling students to write with sophistication and guidance</li> <li>• Student articulation is consistently challenged throughout lessons, whilst vocabulary is explicitly taught, both in class and through homework, to ensure students write and speak with erudition and precision.</li> </ul>			<p><b>How does the KS3 curriculum above build on previous learning in KS2?</b></p> <ul style="list-style-type: none"> <li>- Students continue to learn vocabulary explicitly (with methods adopted as part of the Powerful Words Project, 2018, in feeder schools)</li> <li>- Students draw on their drafting and editing skills, continuing to evaluate creative choices</li> <li>- Students utilise and increase their meta-language of grammar to pinpoint and enhance their analysis of texts and unpack their own writing</li> <li>- Students draw on their historical and literary knowledge learnt at primary</li> </ul> <p><i>Evidence based on the National Curriculum and discussions with feeder schools</i></p>		