



Through our English curriculum at St Matthew's, we create lifelong pupils, who value the written and spoken word. Through our broad curriculum, we ensure that pupils understand the power of the written word and the impact it can have on the people and world around them. We study a diverse range of texts and develop a range of written skills to ensure our pupils appreciate a variety of cultures, opinions and ideas. We aim to achieve excellence by ensuring our pupils are challenged through the texts we explore and encouraged to use their imagination and creativity through the work they produce.

| Year 7 Curriculum #1 Character and Voice | | | | |
|---|--|--|--|---|
| Learning Focus | 'Boy, everywhere' Reading <i>Modern Literature – fiction</i> | Myths, Legends and Monsters Reading <i>Mythic Fiction</i> | Storytelling Writing <i>Narrative writing with a focus on character development</i> | Frankenstein by Phillip Pullman Reading <i>Contemporary Play</i> |
| Learning Hours Associated | Weeks 1 -6 18 hours Approx. | Weeks 5-9 12 hours Approx. | Weeks 10-15 15 hours Approx. | 16-20 15 hours Approx. |
| What pupils will know, understand and be able to do. | <ul style="list-style-type: none"> ✓ Know the context of Syria and Manchester ✓ Know how to select quotations from the text ✓ Know how to correctly use quotation marks ✓ Know how to explore a quotation ✓ Know how to identify word classes ✓ Know how to identify linguistic ✓ Understand and know how to explain the effect on a reader | <ul style="list-style-type: none"> ✓ Know the origins of storytelling in English literature/history ✓ Know key mythical stories: Beowulf, Medusa, Odyssey ✓ Understand the timeline and different eras of literature ✓ Know that an analogy is a comparison between one thing and another to help explain something ✓ Be able to identify an analogy in a short story and comment on the effect | <ul style="list-style-type: none"> ✓ Understand how to apply storytelling concepts from 'Boy, everywhere' and 'Myths, legends. Monsters' to their own writing ✓ Create their own story of a myth/journey ✓ Be able to use capital letters, full stops, apostrophes, colon ✓ Be able to use simple, compound and complex sentences in their writing ✓ Know how to use fronted adverbials | <ul style="list-style-type: none"> ✓ Know the context of Frankenstein ✓ Know that the industrial revolution impacted society's attitudes at the time ✓ Know the constructs of a play ✓ Understand what a gothic convention is ✓ Understand the importance of stage directions ✓ Understand that plays are created to be delivered and performed |

| | | | | |
|-----------------------------------|--|---|--|--|
| | <ul style="list-style-type: none"> ✓ Know how to explore extracts ✓ Be able to write analytical paragraphs exploring language ✓ Be able to discuss character development throughout the text | <ul style="list-style-type: none"> ✓ Know that writers use figurative language to create imagery in the reader's imagination ✓ Be able to identify figurative language techniques in the short stories ✓ Understand how 'myths, legends and monsters' formulate our stories now ✓ Know the context of the key stories: Beowulf, Odyssey, Medusa ✓ Understand the way in which these short stories have impacted literature today | <ul style="list-style-type: none"> ✓ Know the difference between an antagonist and protagonist ✓ Be able to create a protagonist and antagonist for their writing ✓ Know that 'show don't tell' creates images in their reader's mind ✓ Use ambitious adjectives to describe characters and setting ✓ Use creative verbs to describe their characters movements | <ul style="list-style-type: none"> ✓ Be able to read aloud assigned character parts in the play ✓ Be able to comment on character traits and flaws ✓ Be able to identify relevant quotations from the novel to support ideas ✓ Understand that the writer wants the reader to feel a particular way ✓ Be able to comment on the effect on the reader ✓ Expand their ability to write analytical paragraphs |
| Subject Vocabulary | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Refugee 2. Precarious 3. Dilemma 4. Eerie 5. Disastrous <p>Tier Three</p> <ol style="list-style-type: none"> 6. Protagonist 7. Antagonist 8. Context 9. First person narrative 10. Imagery | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Morality 2. Perception 3. Devious 4. Legendary 5. Honourable <p>Tier Three</p> <ol style="list-style-type: none"> 6. Figurative language 7. Simile 8. Metaphor 9. Personification 10. Analogy | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Defeated 2. Magnificent 3. Bewildered 4. Precious 5. Weary <p>Tier Three</p> <ol style="list-style-type: none"> 6. Figurative language 7. Simile 8. Metaphor 9. Personification 10. Analogy | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Industrial revolution 2. Tragedy 3. Grotesque 4. Benevolence 5. Creator <p>Tier Three</p> <ol style="list-style-type: none"> 6. Genre 7. Tone 8. Prologue 9. Monologue 10. Epilogue |
| Subject Texts Used | 'Boy, everywhere' by A.M. Dassau | 'Odyssey' Simon Armitage 'Beowulf' Seamus Heaney 'Medusa' Carol Ann Duffy | Model short stories | Frankenstein – Play Adaptation by Phillip Pullman Frankenstein – Mary Shelley |
| Cultural Enrichment Opportunities | Tour by A.M Dassua October 2023 | Manchester Museum TED talks Wider research opportunities | Creative writing workshops | Frankenstein Play / A gothic play Drama workshop |

| | | | | |
|---------------------|--|--|--|---|
| | | Reading | | |
| Learning Behaviours | Resilience Reflection Responsibility Collaboration Problem solving Motivation | Resilience Reflection Responsibility Collaboration Problem solving Motivation | Creativity Reflection Responsibility Motivation Resilience | Active participation Responsibility Reflection Creativity Collaboration |

Year 7 Curriculum #2 Character and Voice

| Learning Focus | Non-fiction – Writing <i>Newspapers and articles</i> | Character & Voice poetry Reading <i>Poetry</i> | The Ruby in the Smoke By Phillip Pullman Reading <i>Set in the 19th Century Strong female protagonist</i> |
|--|--|---|---|
| Learning Hours Associated | Weeks 21-26 18 hours Approx. | Weeks 27-32 18 hours Approx. | Weeks 32-39 12 hours Approx. |
| What pupils will know, understand and be able to do. | <ul style="list-style-type: none"> ✓ Understand what transactional writing is ✓ Know what rhetoric is ✓ Know that Aristotle was the founding father of rhetoric ✓ Understand the three points to the Aristotelian triad ✓ Be able to apply these points (ethos, pathos, logos) of rhetoric to their writing ✓ Understand what a rhetorical device is ✓ Know that DAFOREST is an acronym to remember rhetorical devices ✓ Know that there are different types of articles and each have their own key features ✓ Be able to identify rhetorical devices in writing and comment on their impact | <ul style="list-style-type: none"> ✓ Know that poetry can take many forms ✓ Understand that poetic devices help create an effect in the reader ✓ Understand what is meant by a theme ✓ Be able to identify themes in a poem ✓ Understand that poets write poetry as a form of expression to share their attitudes ✓ Be able to identify a poet's attitude and comment on it ✓ Know how to complete a what, how, why paragraph based on a poem ✓ Be able to comment on what a poem makes them think, feel and understand | <ul style="list-style-type: none"> ✓ Know the context of the Victorian Era ✓ Know the key features of a mystery novel ✓ Understand what makes a heroic character ✓ Know that a red herring is used in mystery fiction to create suspense in the reader ✓ Understand that a narrative hook is a structural feature which is used to instantly engage the reader ✓ Be able to identify the narrative hook and comment on its effect ✓ Know that foreshadowing is used to create suspense and tension ✓ Be able to identify and comment on the effect of foreshadowing ✓ Know that pathetic fallacy is a technique in which writers use the |

| | | | |
|-----------------------------------|--|--|---|
| | | | <p>weather to create a tone or reflect the emotions of the character</p> <p>✓ Be able to identify pathetic fallacy and comment on the effect of it</p> |
| Subject Vocabulary | <p>Tier Two</p> <ol style="list-style-type: none"> Opinion Persuasion Illustrate Advocate Highlights <p>Tier Three</p> <ol style="list-style-type: none"> Form Article Rhetoric Transactional writing Aristotelian Triad | <p>Tier Two</p> <ol style="list-style-type: none"> Evokes Demonstrates Implies Portrays Emotive <p>Tier Three</p> <ol style="list-style-type: none"> Stanza Verse Rhyme scheme Alliteration Rhythm | <p>Tier Two</p> <ol style="list-style-type: none"> Intelligent Tension Investigator Mystery Suspense <p>Tier Three</p> <ol style="list-style-type: none"> Pathetic fallacy Structure Narrative hook Foreshadowing Red Herring |
| Subject Texts Used | <p>Spellbound – Emile Bronte</p> <p>I Want to be a Pink Flamingo – Dean Atta</p> <p>Sonnet to Science - Edgar Allan Poe</p> <p>Invictus – William Ernest Henley</p> <p>Clown Punk – Simon Armitage</p> | <p>The Ruby in the Smoke by Phillip Pullman</p> | <p>Spellbound – Emile Bronte</p> <p>I Want to be a Pink Flamingo – Dean Atta</p> <p>Sonnet to Science - Edgar Allan Poe</p> <p>Invictus – William Ernest Henley</p> <p>Clown Punk – Simon Armitage</p> |
| Cultural Enrichment Opportunities | <p>Poetry museum</p> <p>Poetry workshop</p> <p>Tatton Park poetry writing</p> <p>Guest poet</p> | <p>Science and Industry Museum</p> <p>Walking history tour of Victorian Manchester</p> | <p>Poetry museum</p> <p>Poetry workshop</p> <p>Tatton Park poetry writing</p> <p>Guest poet</p> |
| Learning Behaviours | <p>Resilience</p> <p>Reflection</p> <p>Responsibility</p> <p>Collaboration</p> <p>Problem solving</p> <p>Motivation</p> <p>Creativity</p> | <p>Resilience</p> <p>Reflection</p> <p>Responsibility</p> <p>Collaboration</p> <p>Problem solving</p> <p>Motivation</p> | <p>Resilience</p> <p>Reflection</p> <p>Responsibility</p> <p>Collaboration</p> <p>Problem solving</p> <p>Motivation</p> <p>Creativity</p> |

| Learning Focus | Life in the 19th Century Reading <i>Non-fiction reading – analytical and comparative</i> | A Christmas Carol Reading <i>19th Century Literature</i> | Creative writing – Writing <i>Focus on setting and description</i> | Poetry: The Power of Love Reading <i>Poetry</i> |
|--|--|---|---|---|
| Learning Hours Associated | Weeks 1-4 12 hours Approx. | Weeks 5-10 18 hours Approx. | Weeks 10-15 15 hours Approx. | Weeks 16-20 15 hours Approx. |
| What pupils will know, understand and be able to do. | <ul style="list-style-type: none"> ✓ Understand the context of the 19th Century ✓ Understand the differences between 19th Century and 21st Century ✓ Be able to explore non-fiction writing ✓ Know that when exploring a non fiction text we look for rhetorical devices ✓ Know what a viewpoint is ✓ Be able to identify writer's viewpoints and compare ✓ Know that during this time there were huge issues with employment, poverty, workhouses, child labour ✓ Be able to explore and annotate articles, letters, and diaries from the time ✓ Analyse the effect of rhetorical devices ✓ Write an analytical paragraph exploring writer's attitudes and use of rhetorical devices | <ul style="list-style-type: none"> ✓ Know the context of Charles Dickens ✓ Be able to refer to context of gothic and 19th Century and societal attitudes at the time ✓ Be able to recall gothic conventions and identify these in the novella ✓ Know the key themes of the novella are greed, ignorance and want and redemption ✓ Be able to select appropriate quotations to analyse ✓ Know how to explode key quotations ✓ Understand that the novella is a bildungsroman because it is a novel of education ✓ Be able to explore the evolution of Scrooge's character ✓ Be able to clearly state the effect of language techniques on the reader | <ul style="list-style-type: none"> ✓ Know the difference between narrative and descriptive writing ✓ Know the impact of different sentence types and include them successfully in writing ✓ Know that sensory language helps bring a descriptive piece of writing to life ✓ Be able to apply sensory language in their writing ✓ Be able to use paragraphs for effect – including a one line paragraph to build tension and suspense ✓ Be able to use an image as a stimulus for writing descriptively ✓ Know how to use colour imagery to help create a particular atmosphere ✓ Be able to craft and create a reoccurring symbol in a piece of descriptive writing ✓ Understand that a range of punctuation helps writing become more meaningful and engaging | <ul style="list-style-type: none"> ✓ Know the context of a range of poets ✓ Know what is meant by the Romantics ✓ Know that SMILE is an method used to analyse a poem ✓ Understand how context impacts a poet's message ✓ Know what is meant by the speaker in a poem ✓ Understand what is meant by love ✓ Be able to identify the theme of love in different poems ✓ Be able to independently select relevant quotations to support key questions ✓ Be able to identify some structural features in a poem and comment on their effect ✓ Understand the difference between explicit and implicit and apply these in their analytical paragraphs ✓ Be able to identify a range of poetic devices in a poem |

| | | | | |
|-----------------------------------|---|---|---|---|
| | | <ul style="list-style-type: none"> ✓ Be able to successfully include Dickens' intent in a what, how, why paragraph ✓ Know that Dickens uses symbolism and colour imagery to create meaning ✓ Be able to identify the use of symbolism ✓ Be able to identify and comment on the use of colour imagery ✓ Know that Dickens named the chapters in the novella after staves of music to highlight the joyous time that Christmas should be | <ul style="list-style-type: none"> ✓ Be able to include varied punctuation in descriptions ✓ Understand what a shift in focus is ✓ Be able to zoom in and zoom out on details in the image and structure these point to create a cohesive description ✓ Know how to use discourse markers | <ul style="list-style-type: none"> ✓ Understand that poetic devices are deliberately selected to evoke an emotional response in the reader ✓ Be able to compare themes and ideas between two poems |
| Subject Vocabulary | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Proclaims 2. Establishes 3. Manipulates 4. Denotes 5. Connotes <p>Tier Three</p> <ol style="list-style-type: none"> 6. Viewpoint 7. Attitude 8. Bias 9. Discourse 10. Parity 11. Disparity | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Redemption 2. Malevolent 3. Benevolent 4. Transformation 5. Greed <p>Tier Three</p> <ol style="list-style-type: none"> 6. Stave 7. Symbolism 8. Colour imagery 9. Bildungsroman 10. Authorial Intent | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Myriad 2. Sinister 3. Astounding 4. Mesmerising 5. Dishevelled <p>Tier Three</p> <ol style="list-style-type: none"> 6. Sensory language 7. Onomatopoeia 8. Zoomorphism 9. Shift in focus 10. Symbol | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Romantic era 2. Appreciation 3. Devotion 4. Alludes 5. Validates <p>Tier Three</p> <ol style="list-style-type: none"> 6. Sonnet 7. Repetition 8. Quatrain 9. Emotive language 10. Volta |
| Subject Texts Used | 19 th Century non-fiction articles | A Christmas Carol by Charles Dickens | Short stories focusing on redemption | A range of poems from key poets through time (Shakespeare, Blake, Browning, CAD, SA etc) |
| Cultural Enrichment Opportunities | Manchester walk | Manchester museum | Creative writing workshop | Poetry museum Poetry workshop Tatton park poetry writing |

| | | | | |
|---------------------|--|--|--|--|
| | | | | Guest poet |
| Learning Behaviours | Resilience Reflection Responsibility Collaboration Problem solving Motivation | Resilience Reflection Responsibility Collaboration Problem solving Motivation | Creativity Reflection Responsibility Motivation Resilience | Resilience Reflection Responsibility Collaboration Problem solving Motivation Creativity |

Year 8 Curriculum #2 Love

| Learning Focus | Romeo & Juliet Reading <i>Shakespeare Play</i> | Emotive Persuasion Writing <i>Certificate of Communication – read a speech aloud, answer two questions</i> <i>Non-fiction writing</i> | Chinese Cinderella Reading <i>Seminal World Literature Text</i> <i>Autobiography / memoir</i> <i>Strong female voice</i> |
|--|--|---|---|
| Learning Hours Associated | Weeks 21-26 18 hours Approx. | Weeks 27-32 18 hours Approx. | Weeks 33-40 21 hours |
| What pupils will know, understand and be able to do. | <ul style="list-style-type: none"> ✓ Understand Romeo and Juliet is a Shakespeare play that was created to be performed ✓ Know that Romeo and Juliet was set in Renaissance Italy ✓ Know that the play was written and performed during a time of political and religious unrest ✓ Know that an allusion is an expression designed to call something to mind without mentioning it explicitly ✓ Be able to identify allusions in the play ✓ Understand what patriarchal means ✓ Understand that the play is a tragedy and be able to identify tragedy conventions in the play | <ul style="list-style-type: none"> ✓ Know the key features of a speech ✓ Know what makes an effective speech ✓ Be able to apply Aristotelian Triad in their speeches ✓ Understand the Ciceronian structure and apply it to their speeches ✓ Be able to read impactful emotive speeches and identify rhetorical devices ✓ Be able to annotate impactful speeches and identify Aristotle and Cicero influences ✓ Be able to write an effective opening ✓ Be able to write an effective conclusion | <ul style="list-style-type: none"> ✓ Know that the text is a memoir of Adeline's life ✓ Understand what an memoir is ✓ Know that the book has a strong narrative voice and what this means ✓ Understand that this book is promoting cultural awareness and allows us to view the world from a different cultural perspective ✓ Understand the context of the novel and the importance of its setting in Hong Kong ✓ Know that the writer uses a lot of juxtaposition to show the difference between Eastern and Western Culture |

| | | | |
|--------------------|--|--|---|
| | <ul style="list-style-type: none"> ✓ Understand key characters and Shakespeare's intent in their creation ✓ Understand central themes and how these share Shakespeare's ideas ✓ Be able to read and interpret Shakespearean language ✓ Be able to make inferences ✓ Know a soliloquy is a dramatic technique where a character shares their inner thoughts aloud ✓ Be able to analyse key soliloquys in the play, identifying key quotations and techniques within ✓ Be able to analyse Shakespeare's use of imagery in the play ✓ Be able to successfully construct an analytical paragraph independently | <ul style="list-style-type: none"> ✓ Know that hyperbole is over exaggeration and understand how to apply it to their speeches ✓ Understand the impact of including an alternative viewpoint and develop skills on how to make this emotive ✓ Know what an anecdote is and apply it their writing ✓ Understand what is meant by oracy and how to be confident speakers | <ul style="list-style-type: none"> ✓ Understand what is meant by feminism and why this issue has been explored in the book ✓ Be able to identify key quotations from the text and explore them in detail in relation to key questions ✓ Be able to analyse key quotations and comment on how the use of the writer's method creates an effect ✓ Understand the writer uses rhetorical questions to replicate the confusion felt at key points in her life ✓ Know what is meant by dark humour and the effect this has on the reader ✓ Understand that the writer uses dark humour to make light of extremely dark and traumatic events ✓ |
| Subject Vocabulary | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Renaissance 2. Unrequited love 3. Patriarchal 4. Subservient 5. Fate <p>Tier Three</p> <ol style="list-style-type: none"> 6. Soliloquy 7. Dramatic irony 8. Imagery 9. Tragedy 10. Allusion | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Credibility 2. Statement 3. Conclusion 4. Proof 5. Oracy <p>Tier Three</p> <ol style="list-style-type: none"> 6. Ciceronian structure 7. Tricolon 8. Anecdote 9. Hyperbole 10. Counter argument | <p>Tier Two</p> <ol style="list-style-type: none"> 1. Culture 2. Conflict 3. Scepticism 4. Feminism 5. Inspiration <p>Tier Three</p> <ol style="list-style-type: none"> 6. Narrative voice 7. Memoir 8. Rhetorical questions 9. Dialogue 10. Dark humour |
| Subject Texts Used | Romeo & Juliet – play Non-fiction articles on Renaissance Italy | Non-fiction articles Speeches I am Malala Greta Thunberg Model speeches | Chinese Cinderella by Adeline Yen Mah Non-fiction texts exploring Asian culture |

| | | | |
|-----------------------------------|---|---|--|
| Cultural Enrichment Opportunities | A trip to Stratford upon Avon – The Globe Theatre visit | TED Talks Nesta McGregor (BBC Correspondent) | Trip to museum with Asian culture exhibition Talk from an Asian author |
| Learning Behaviours | Active participation Responsibility Reflection Creativity Collaboration | Resilience Reflection Collaboration Motivation Responsibility Active participation | Resilience Reflection Responsibility Collaboration Problem solving Motivation |

Year 9 Curriculum #1 Empowerment

| Learning Focus | Blood Brothers Reading <i>Contemporary play</i> | Don't get me started on... non fiction writing Writing <i>Non-fiction writing – speeches, articles, letters, blogs, journals</i> | Protest poetry Reading <i>Poetry throughout history</i> | Animal Farm Reading <i>Dystopian fiction – satirical allegorical novella</i> |
|--|--|--|---|---|
| Learning Hours Associated | Weeks 1 -6 18 hours Approx. | Weeks 7-10 12 hours Approx. | Weeks 11-15 15 hours Approx. | Weeks 16-22 21 hours Approx. |
| What pupils will know, understand and be able to do. | <ul style="list-style-type: none"> ✓ Know that Blood Brothers is a play created to be performed ✓ Know the context of Britain 1960s – 1980s and why Willy Russel has chosen to set his play during this period ✓ Understand the political system – Labour and Conservative ✓ Be able to state the impact of Margaret Thatcher on working class society ✓ Understand class divisions | <ul style="list-style-type: none"> ✓ Understand that Aristotle and Cicero are founding fathers of rhetoric ✓ Know the different forms of transactional writing ✓ Understand how writers use linguistic, rhetorical and structural devices to create meaning ✓ Be able to use linguistic, rhetorical and structural devices to create meaning in their written work ✓ Be able to use a range of sentence types for a specific effect | <ul style="list-style-type: none"> ✓ Know the different literary periods over time (romanticism, renaissance, modern, post-modern) ✓ Be able to explore poems of: protest, empowerment, resistance ✓ Understand the different poetry forms ✓ Know what a stanza is ✓ Be able to identify the message, imagery, structure, tone of poems ✓ Know the different rhyme schemes ✓ Know the different types of metrical feet | <ul style="list-style-type: none"> ✓ Understand context of the novel inc. Russian Revolution ✓ Understand key characters in the novel ✓ Understand that the novel is an allegory and what impact this has ✓ Be able to understand how characters develop and how Orwell is using irony ✓ Construct GCSE style analytical paragraphs ✓ Be able to independently analyse language and structure |

| | | | | |
|--------------------|---|---|--|--|
| | <ul style="list-style-type: none"> ✓ Understand the grammar school system ✓ Understand the university system ✓ Know the key themes within the play and how these share the writer's intentions ✓ Know that colloquial language is the use of slang and accents ✓ Understand the impact of using colloquial language ✓ Be able to explore key characters in the play and create character profiles including their traits and flaws ✓ Be able to comment on the cyclical structure of the play and its impact ✓ Know that Willy Russel uses parallel scenes to show the inequalities in treatment between the characters ✓ Be able to analyse the use of language in the play ✓ Be able to explore Russell's authorial intent ✓ Independently respond to key questions ✓ Be able to write analytical essays ✓ Be able to explore the effect on the audience | <ul style="list-style-type: none"> ✓ Be able to vary tone, register and style in their written work ✓ Be able to vary punctuation in their written work | <ul style="list-style-type: none"> ✓ Understand the context surrounding poems ✓ Be able to write analytical essays comparing poems | <ul style="list-style-type: none"> ✓ Understand key themes/attitudes/ideas throughout the novel ✓ Know how to apply context to an analytical reading |
| Subject Vocabulary | Tier Two 1. Superstition | Tier Two 1. Unjust | Tier Two 1. Protest | Tier Two 1. Russian Revolution |

| | | | | |
|-----------------------------------|---|--|--|--|
| | <ol style="list-style-type: none"> 2. Prejudice 3. Class system 4. Social deprivation 5. Dysfunctional <p>Tier Three</p> <ol style="list-style-type: none"> 6. Colloquial language 7. Montage 8. Omniscient narrator 9. Cyclical structure 1. Parallel scenes | <ol style="list-style-type: none"> 2. Diabolical 3. Humour 4. Moral 5. Marginalise <p>Tier Three</p> <ol style="list-style-type: none"> 6. Analogy 7. Epistrophe 8. Anaphora 9. Pun 10. Intonation | <ol style="list-style-type: none"> 2. Demonstration 3. Activist 4. Empowering 5. Resistance <p>Tier Three</p> <ol style="list-style-type: none"> 1. Extended metaphor 2. Juxtaposition 3. Enjambment 4. Narrative poems 5. Ballads | <ol style="list-style-type: none"> 2. Communism 3. Propaganda 4. Corruption 5. Tyranny <p>Tier Three</p> <ol style="list-style-type: none"> 6. Allegory 7. Dystopian 8. Totalitarianism 9. Anthropomorphism 10. Satire |
| Subject Texts Used | Blood Brother by Willy Russell Contextual information | Newspaper articles, speeches, letters | Blake Percy Bysshe Shelley Charlotte Perkins Gilman Wilfred Owen Maya Angelou Simon Armitage Caleb Femi Warson Shire Rupi Kaur | Animal Farm novel Non-fiction texts for context |
| Cultural Enrichment Opportunities | Theatre trip Blood Brothers creative drop down day | TED talks, Nesta McGregor (BBC correspondent) visit | Trip to the poetry museum Poetry workshop Local poet talk | TED talks Historian talk |
| Learning Behaviours | Resilience Reflection Responsibility Collaboration Problem solving Motivation | Resilience Reflection Collaboration Motivation Responsibility Active participation | Resilience Reflection Responsibility Collaboration Problem solving Motivation | Resilience Reflection Responsibility Collaboration Problem solving Motivation |

Year 9 Curriculum #2

| | | | |
|----------------|---------------------------------|--|--|
| Learning Focus | Creative Writing Writing | Othello by William Shakespeare Reading <i>Shakespeare Play</i> | Reading <i>Seminal world literature memoir</i> |
|----------------|---------------------------------|--|--|

| | | | |
|--|---|---|--|
| | <i>Focus on structure – change of focus, linear transition, cyclical narrative, omniscient narrator and other narrative perspectives.</i> | | |
| Learning Hours Associated | Weeks 23-26 12 hours Approx. | Weeks 27-32 21 hours Approx. | Weeks 33-39 21 hours Approx. |
| What pupils will know, understand and be able to do. | <ul style="list-style-type: none"> ✓ Understand the impact structure has on a narrative ✓ Know the effects structuring a narrative has on the outcome ✓ Know what a linear transition is and how to write an effective narrative from day to night ✓ Know the different narrative perspectives and the reasons why a writer might choose to write from that viewpoint ✓ Know that an analepsis is a flashback ✓ Know that prolepsis is a flashforward ✓ Be able to apply analepsis and prolepsis in narrative writing ✓ Write using a cyclical narrative with their story beginning and ending in the same setting ✓ Be able to write using an omniscient narrator ✓ Be able to use a sophisticated grammatical style ✓ Be able to varied sentences for varied effects ✓ Be able to use varied punctuation to a sophisticated and secure standard | <ul style="list-style-type: none"> ✓ Know the context of Shakespeare ✓ Know the impact of religion during the last 16th Century ✓ Understand that the play explores the theme of morality and revenge ✓ Understand the belief systems at the time and how society was ruled through fear of chaos of the natural order through the Divine Right of Kings and the Great Chain of Being ✓ Be able to apply the conventions of Aristotle's tragic hero to the character of Othello ✓ Be able to identify methods used by Shakespeare ✓ Be able to analyse language in detail ✓ Be able to successfully construct an analytical essay ✓ Know how to write a thesis statement ✓ Know how to conclude an essay ✓ Be able to independently analyse key scenes ✓ Understand dramatic devices used by Shakespeare ✓ Be able to comment on the effect of Shakespeare's choices ✓ Know and understand authorial intent and apply it to the text | <ul style="list-style-type: none"> ✓ Know the book is an autobiography and what this means ✓ Know the context of the Holocaust ✓ Know the context of WW2 ✓ Understand that this book enables a clear insight into another culture ✓ Be able to make links between this book and other areas of study ✓ Explore the emotive language in the novel and how this impacts the reader ✓ Be able to write a developed reader response ✓ Be able to successfully construct an analytical essay ✓ Be able to select judicious quotations in response to a question based on the text ✓ Be able to use sophisticated vocabulary in responses ✓ Be able to analyse advanced language techniques and comment on the impact |

| | | | |
|-----------------------------------|--|--|---|
| | | ✓ To understand a Machiavellian character and be able to recognise how Iago fits this | |
| Subject Vocabulary | Tier Two 1. Perpetual 2. Ominous 3. Winsome 4. Trepidation 5. Aquiline Tier Three 6. Analepsis 7. Prolepsis 8. Narrative perspective 9. Linear transition 10. Omniscient narrator | Tier Two 1. Cuckold 2. Malcontent 3. Duplicitous 4. Subservient 5. Obedient Tier Three 6. Archetypal 7. Great Chain of being 8. Machiavellian 9. Façade 10. Motif | Tier Two 1. Holocaust 2. Humanity 3. Harrowing 4. Concentration camps 5. Menacing Tier Three 6. Autobiography 7. Judicious 8. Irony 9. Contrast 10. Foreshadow |
| Subject Texts Used | | Othello by William Shakespeare | Night by Elie Wiesel Non-fiction history texts |
| Cultural Enrichment Opportunities | TED Talks Nesta McGregor (BBC Correspondent) | Theatre trip Shakespeare's globe workshop | TED talks Historian talk |
| Learning Behaviours | Creativity Reflection Responsibility Motivation Resilience | Resilience Reflection Responsibility Collaboration Problem solving Motivation | Resilience Reflection Responsibility Collaboration Problem solving Motivation |

For Information:

Autumn Term – 15 Weeks (Week 1 – 15)

Spring Term – 11 Weeks (Week 16 – 26)

Summer Term – 13 Weeks (Week 27-39)

English Curriculum Time – 6 hours per fortnight (2 Week Timetable)