



# English Curriculum Map

Key knowledge & skills to be mastered by students				
	Learning Period 1: Autumn Term	Learning Period 2: Spring Term	Learning Period 3: Summer Term	
Year 7				
Topic title	Oliver Twist	A Midsummer Night's Dream	Poetry Unit	Modern Novel
<b>Key questions</b>	What was it like to be a child in Victorian London? How does this differ from the rich to the poor? Do we feel sorry for Oliver? Why do we dislike Bill? Is Nancy a villain or victim? <b>Spoken word: Which character is more of a villain: Nancy or Dodger?</b>	What is true love? Is Demetrius really in love with Helena at the end of the play? Is Egeus right to behave in the way he does towards his daughter? Was Oberon wrong to use the love potion? <b>Spoken word: Which character is more of a villain: Egeus, Oberon or Puck?</b>	What ideas does the writer want me to connect to? What was the writer trying to show me with the use of the metaphorical language?	What connections can we make to previous texts? What do we think or feel about certain characters?
<b>Vocabulary instruction:</b>	Villains and victims; manipulate and corrupt; vulnerable; corrupt; naive; orphan; moral.	Soliloquy, severe, conflict, unrequited love, to mock, chaos.	Metaphor, literal language, metaphorical language, tenor, vehicle and ground.	
<b>Key knowledge and concepts</b>	Life in Victorian London; Victorian crime, the form of a novel; Bill Sikes, Fagin, the Artful Dodger, Oliver; Morality.	Life in Elizabethan England; life in ancient Athens; Shakespeare's life; the four lovers; the love potion; Elizabethan family relationships, the form of a play.	Structure and the use of metaphor; poetic forms; 'The Tyger', 'The Eagle'; the lives of Blake and Tennyson.	Use of imagery and metaphor. Evaluating concepts i.e. the choice of education.
<b>Skills</b>	Writing analytical paragraphs- <b>composing topic sentences</b> , accurate quotes and starting to infer. Linking Social historical context to our understanding of the text.	Writing analytical paragraphs- composing topic sentences, <b>accurate quotes and evidence</b> and building on inference skills. Linking Social historical context to our understanding of the text and character motivations.	Writing analytical paragraphs- composing topic sentences, accurate quotes <b>building on inference skills</b> . <b>Writing about unseen texts.</b>	Writing analytical paragraphs- composing topic sentences, accurate quotes <b>building on inference skills</b> . Writing creatively. Spoken word.
<b>Grammar:</b>	The subject; subject/verb agreement' the past simple tense.	Pronouns ambiguity; prepositional phrases; run on sentences; punctuating speech.	Temporal clauses; paragraphing; avoiding fragments; extended narrative writing.	
<b>Assessment &amp; Educational Visit Opportunities</b>	How is Bill Sikes presented in OT?	Is the love potion good or bad?	How does the poet describe the tom cat?	

Year 8				
<u>Topic title</u>	Sherlock Holmes	The Tempest	Animal Farm	Descriptive writing
<u>Key questions</u>	What makes a villain? To what extent is Sherlock Holmes a hero? What was it like to be a detective in Victorian London? Spoken word: Is Sherlock Holmes a good character?	How does the nature/nurture debate alter our perception of Caliban? How does Shakespeare explore colonialism? To what extent does Prospero change throughout the play? Spoken word: Did Prospero deserve his exile?	How and why does Orwell employ allegory? How is foreshadowing used throughout the text? Where do our sympathies lie throughout the text? What are Orwell's opinions on rebellion and authority?	How do authors create and use imagery? How can we use imagery to make our writing more interesting?
<u>Vocabulary instruction</u>	to enlighten, deduction, scandal, periodical, introspective, dual nature, observation	colonialism, to usurp, tempest, treason, callous, pathos, nurture, tragicomedy	allegory, tyrant, rebellion, harvest, propaganda, cult of personality, treacherous; authorial intent	Emotive; utilising previously taught vocab.
<u>Key knowledge and concepts</u>	Scientific developments in the Victorian era; class and society in Victorian England; the detective genre; duality; periodicals	The Elizabethan age of exploration; colonialism; nature / nurture; the form of a comedy; subplots; soliloquy and monologue; Italian city-states	colonialism; nature / nurture; the form of a comedy; subplots; soliloquy and monologue; Italian city-states Allegory; Orwell's life and times; the Russian Revolution; recurring imagery; irony and corruption.	Metaphor; simile; ground; tenor; vehicle, imagery.
<u>Skills</u>	Writing introductions and conclusions, referring to socio-historical context, balanced arguments	Using secondary reading (post-colonial theory) to support an answer, embedding socio-historical context into an essay, referring specific to authorial intention.	A critical reading of a text, understanding how and why an author uses allegory, relating theory and context to an allegory, embedding authorial intention throughout a sustained response.	Creating imagery, analysing imagery (similes/metaphors), redrafting and editing creative work
<u>Grammar</u>	Discourse markers; linking paragraphs; complex sentences; correcting fragments; independent clause	Closed book analysis; composing a balanced argument; subordinate clauses; correcting comma splices	Creative writing; extended metaphor; writing character; describing settings; Chekhov's Gun; horror, romance, adventure, fantasy and poetic justice	
<u>Assessment &amp; Educational Visit Opportunities</u>	How is Sherlock Holmes presented?	How is Caliban presented in the extract and in the rest of the play?	How and why does the farm fail in Animal Farm?	

Year 9			
<u>Topic title</u>	Jane Eyre	Romeo and Juliet	Poetry anthology
<u>Key questions</u>	What did the Victorians think about childhood and rationality? What did the Victorians think about innocence and purity? What did they think would corrupt a child? Why did the Victorians believe a child must be controlled and punished?	To what extent are Romeo and Juliet responsible for their own fate? What external influences lead to Romeo and Juliet's death? Why does Shakespeare include a prologue? How does social hierarchy contribute to the events in Romeo and Juliet?	How do poets use language to create meaning? How do I compare two poems? What is the significance of social economical influences? How does the poet sustain and incorporate extended metaphor?
<u>Vocabulary instruction</u>	Dependent, to oppress, juxtaposition, thesis, to humiliate, hypocrite, comeuppance	tragic, prologue, sonnet, feud, status quo, obstacle, hyperbole, tragic flaw, exile, foreshadow, catastrophe, hamartia	extended metaphor, epic poetry, procrastinate
<u>Key knowledge and concepts</u>	Victorian Attitudes to children and childhood; rural isolation; Christianity; Victoria sickness; juxtaposition in Jane Eyre	The Prologue; foreshadowing in <i>Romeo and Juliet</i> ; the form of a tragedy; AC Bradley's lectures on Shakespearean character; the sonnet form	Extended metaphors; 'Paradise Lost', 'The Road Not Taken', 'Night Mail', 'The Canterbury Tales' poets studied include John Milton, Geoffrey Chaucer, W.H. Auden, Grace Nichols, Wallace Willis. The Romantics: Shelley; Wordsworth; Blake; Browning.
<u>Skills</u>	Creating thesis statements, structuring an essay, embedding Social historical context, multiple connotations and symbols. Exploration of wealth disparity in Victorian society.	Attitudes to Fate, looking at the form of a Shakespearean play, looking at the stages of the typical tragic flaw, exploring the structure of the play. Sustaining a thesis; structuring a thesis. Speaking and listening skills.	Comparing texts; thesis and antithesis; chronological and non-chronological composition. Speaking and listening skills.
<u>Grammar</u>	apostrophe of omission; the apostrophe; past perfect continuous; countable and uncountable nouns; future perfect simple	future perfect continuous; defining relative clauses; non-defining relative clauses	2nd conditional; 3rd conditional
<u>Assessment &amp; Educational Visit Opportunities</u>	Explore the way Brontë presents Jane's childhood experiences.	How does Shakespeare present Juliet as a tragic hero?	Compare the ways poets present a theme in two poems.

Year 10					
Topic title	Macbeth Language Paper One Writing		Jekyll and Hyde Language Paper Two Writing; Paper One Reading		An Inspector Calls Language Paper Two; bespoke PPE prep
<b>Key questions</b>	<p>How does Macbeth change from the beginning of the play to the end?</p> <p>How is Lady Macbeth a Machiavellian character?</p> <p>How does Lady Macbeth manipulate Macbeth?</p> <p>How is ambition presented in the play?</p> <p>How does King James I's fear of witches influence the play and Shakespeare's writing?</p>	<p>What makes a great piece of creative writing? Why use a specific word? How can a writer control the information given to a reader at any one point? How much impact can a single word have? How much impact can the structuring have? What is START? Why is it an effective way to write a creative piece?</p> <p>Description vs narrative?</p>	<p>What was Victorian London like? What did Victorians believe? How is Utterson presented as the stereotypical Victorian gentleman? How is Hyde presented in Chapter Two? How does Stevenson show Jekyll's duality in Chapter Three? How is Chapter Four horrific? How does Jekyll deceive Utterson in Chapter Five? How does Lanyon's appearance change in Chapter Six? Where is there mystery in Chapter Six? Where is there mystery and horror in Chapter Seven? How is pathetic fallacy used in Chapter Eight? How is mystery, horror and tension created in Chapter Eight? How is horror created in Chapter Nine? What do we learn about Jekyll from Chapter Ten? How is the theme of duality and Victorian repression linked in Chapter Ten? How is science presented in Chapter Ten? What is horrifying or shocking about Jekyll's account of events? What comment is Stevenson making about Victorian society?</p>	<p>How can I write persuasively?</p> <p>How can I vary rhetorical devices? How can I captivate an audience?</p> <p>What skills are needed for English Language paper one?</p> <p>What is retrieval? What is analysis and how do you analyse? What is the difference between language and structure? How do you evaluate effects? What is reading for meaning? How do I apply the versatile vocabulary in a measured way? What is the writer trying to achieve?</p>	<p>What is a capitalist? What is a socialist?</p> <p>How are Priestley's socialist views evident in An Inspector Calls?</p> <p>How were the working classes treated by the upper classes? Who is to be held accountable for Eva Smith's death?</p> <p>How is there a generational gap between the younger and older generation in the play?</p> <p>How do the characters change throughout the play? Do they show genuine remorse?</p> <p>How is the play a political construct and commentary?</p>
<b>Vocabulary instruction</b>	<p>Order, Virtuous, Dissemble, Turmoil, Dominant, Tyranny, Manifestation, Submissive, Fiendish, Remorse, Equivocation, Subconscious, Manipulate, Duplicitous, Purgatory, Redemption, Honourable, Futile, Damnation, Delusion, Legacy, Valorous, Treacherous and Vengeance;</p>	<p>Malevolent/Benevolent; Reinforce/Transgress; Credulous/Duplicitous; Innocent/Corrupt; Liberated/Imprisoned;</p>	<p>Malevolent/Benevolent; Dogmatic/Malleable; Misanthropic/Philanthropic ; Innocent/Corrupt; Malevolent/Benevolent;</p>	<p>Unsettling / comforting; Paucity / excess; Normal / abnormal; Liberation / imprisonment; Order / chaos;</p>	<p>Dogmatic/Malleable; Inferior/Superior; Credulous/Duplicitous; Innocent/Corrupt; Liberated/Imprisoned; Secure/Vulnerable; Unsettling / comforting; Paucity / excess; Normal / abnormal; Liberation / imprisonment; Order / chaos; Secure / vulnerable; Tangible / intangible; Innocent / corrupt</p>

	Malevolent/Benevolent; Reinforce/Transgress; Credulous/Duplicitous; Innocent/Corrupt; Liberated/Imprisoned; Order/Chaos; Secure/vulnerable; Tangible/Intangible	Order/Chaos; Secure/vulnerable; Tangible/Intangible	Active/Static; Secure/vulnerable; Paucity/Excess	Secure / vulnerable; Tangible / intangible; Innocent / corrupt	
<b><u>Key knowledge and concepts</u></b>	Feudal systems, renaissance, the supernatural, anagnorisis, Machiavellian, morality, juxtaposition, nemesis	START- how to plan, and how to use the acronym START to make an outstanding piece of creative writing.	Literature: Victorian, hypocritical, horror, gothic, non-chronological narrative, epistolary form, anxiety, ambition, addiction, ID, Ego, Superego, Darwinism.	Language: Reading for meaning; Persuasive writing.	Post-War; drama, dramatic device; stage direction; socialist; capitalist; morality tale; cliché; stock character. Language: Word classes, structural features and literary devices- effect of.
<b><u>Skills</u></b>	Writing a literature essay: introductions (thesis statements) and body of an essay. Understanding, breaking down and analysing Shakespearean language Writing analytical paragraphs Linking social-historical context to writing Using subject specific language such as 'soliloquy', 'juxtaposition' and 'monologue' in writing Considering authorial intention. Developing spoken word.	Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	Reading: Inference, comprehension, analysis, retrieval, synthesis, recall. Writing a literature essay: introductions (thesis statements) and body of an essay.	Developing grammatical structures; writing to persuade or argue. Reading for meaning, reading analysis: using the sentence stems; one word analysis; multiple connotations; symbolic meaning. Analysing structure, evaluation of writers' methods.	Discussing multiple Connotations. Text-Level; Word Level; Authorial Intent, effect vs feature spotting, perceptive comments- what do these look like?
<b><u>Assessment &amp; Educational Visits Opportunities</u></b>	<b>Assessment period 1: Macbeth essay question</b>		<b>Assessment period 2: Jekyll and Hyde essay question</b>		<b>Assessment period 3: Language paper one PPE; Literature Paper One PPE. Spoken word endorsement.</b>

Year 11					
	Topic 1: Autumn 1	Topic 2: Autumn 2	Topic 3: Spring 1	Topic 4: Spring 2	Topic 5: Summer 1
<b>Topic title</b>	<b>Anthology Poetry</b> <u>Language paper 2 reading</u>	<b>Unseen Poetry/Anthology Poetry</b> <u>Language paper 2 writing</u>	<b>Literature Paper One Writing Enhancement</b> <u>Language paper 1 reading and writing</u>	<b>Literature Paper Two Writing Enhancement</b> <u>Language paper 2 reading and writing</u>	<b>Literature Revision</b> <u>Language Revision</u>
<b>Key questions</b>	How much can a poet's life influence their writing? Why can poems be influential? What is the literary canon? What is patriotism? What is nostalgia? What was happening in England at the time the poet was writing? What message is the poet trying to convey and are they successful? Does the poet speak through a particular voice or character and why might they do that? What is a Romantic poet? How much did religion play its part in the poems in Power and Conflict? Which wars influenced the writer?  What skills are needed for English Language paper two? What is retrieval? What is inference? What is analysis and how do you analyse? How do you compare texts?	How much can a poet's life influence their writing? Why can poems be influential? What is the literary canon? What is patriotism? What is nostalgia? What was happening in England at the time the poet was writing? What message is the poet trying to convey and are they successful? Does the poet speak through a particular voice or character and why might they do that? What is a Romantic poet? How much did religion play its part in the poems in Power and Conflict? Which wars influenced the writer?  How to use EPIIIC as a tool for effective rhetoric.	How does Macbeth change from the beginning of the play to the end? How is Lady Macbeth a Machiavellian character? How does Lady Macbeth manipulate Macbeth? How is ambition presented in the play? How does King James I's fear of witches influence the play and Shakespeare's writing?  Why did Stevenson present Hyde as primitive? How to science and religion function in the text? What is Stevenson's commentary on Victorian society? How do I write a clear thesis statement? How do I comment on context? How do I develop analytical writing? How do I clearly compare poems? How do I develop the skill of comparison?	How do I write a clear thesis statement? How do I comment on context? How do I develop analytical writing? How do I approach an unseen poem? How can I comment on structural techniques? How can I develop multiple connotations? How do I compare methods?  Language: How do I connect with my audience? How do I show them my perspective without sounding forceful? How do I persuade? How do I argue? How do I advise? What form does a letter take? What form does a speech take? What form does an article take? What form does a leaflet take? What form does an essay take?	Language: How do I develop my analysis of a writer's methods? How do you evaluate effects? What is reading for meaning? How do I apply the versatile vocabulary in a measured way? What is the writer trying to achieve?
<b>Vocabulary instruction</b>	Consumed, Heritage, Poignant, Decay, Submissive, Patriotic, Belittle, Intangible, Traumatic, Glorify, Ephemeral, Visceral, Egotist, Minutiae, Colloquial, Nostalgia, Precarious, Bushido, Yearning, Glorification, Ostracised, Subject, Empire, Ritual, Subjugate, Sacrifice, Transient, Subvert and Martyr.	Consumed, Heritage, Poignant, Decay, Submissive, Patriotic, Belittle, Intangible, Traumatic, Glorify, Ephemeral, Visceral, Egotist, Minutiae, Colloquial, Nostalgia, Precarious, Bushido, Yearning, Glorification, Ostracised, Subject, Empire, Ritual, Subjugate, Sacrifice, Transient, Subvert and Martyr.	Order, Virtuous, Dissemble, Turmoil, Dominant, Tyranny, Manifestation, Submissive, Fiendish, Remorse, Equivocation, Subconscious, Manipulate, Duplicious, Purgatory, Redemption, Honourable, Futile, Damnation, Delusion, Legacy, Valorous, Treacherous and Vengeance	Consumed, Heritage, Poignant, Decay, Submissive, Patriotic, Belittle, Intangible, Traumatic, Glorify, Ephemeral, Egotist, Colloquial, Nostalgia, Precarious, Bushido, Yearning, Glorification, Ostracised, Subject, Empire, Transient, Subvert and Martyr. Contrast (Verb) Contrast (noun) juxtapose (verb) juxtaposition (noun) moral/immoral; rational/emotional; banal/idiosyncratic	Order, Virtuous, Dissemble, Turmoil, Dominant, Tyranny, Manifestation, Submissive, Fiendish, Remorse, Equivocation, Subconscious, Manipulate, Duplicious, Purgatory, Redemption, Honourable, Futile, Damnation, Delusion, Legacy, Valorous, Treacherous and Vengeance.
<b>Key knowledge and concepts</b>	Volta, enjambment, caesura, sonnet, Romanticism, named conflicts and wars withing the years the poems were written, knowledge of the socio-economic backgrounds of the poets. Pathos, logos, ethos; Text type, Audience and purpose. EPIIIC structuring of a non-fiction text. Writing to a set format. Writing with a purpose in mind.	Volta, enjambment, caesura, sonnet, Romanticism, named conflicts and wars withing the years the poems were written, knowledge of the socio-economic backgrounds of the poets. Pathos, logos, ethos; Text type, Audience and purpose. EPIIIC structuring of a non-fiction text. Writing to a set format. Writing with a purpose in mind.	Feudal systems; the Divine Right of Kings; the Great Chain of Being; atypical medieval woman; the supernatural; Machiavellian, morality; juxtaposition; character foils. Literature: Victorian, the Victorian gentleman, hypocritical, horror, gothic, non-chronological narrative, anxiety, transgressing societal expectations, ID, Ego, Superego, Darwinism.	Volta, enjambment, caesura, sonnet, Romanticism, named conflicts and wars withing the years the poems were written, knowledge of the socio-economic backgrounds of the poets. Pathos, logos, ethos; Text type, Audience and purpose. EPIIIC structuring of a non-fiction text. Writing to a set format. Writing with a purpose in mind.	Feudal systems; the Divine Right of Kings; the Great Chain of Being; atypical medieval woman; the supernatural; Machiavellian, morality; juxtaposition; character foils. Volta, enjambment, caesura.
<b>Skills</b>	Language: Reading for meaning Writing analytical paragraphs Linking in social-historical context to writing Looking at how the play is structured as a whole How An Inspector Calls as a literary construct and commentary Considering authorial intention	Writing EPIIIC structure introduction. Writing: applying rhetorical devices, conventions of transactional and non-fiction writing. Reading: Inference, comprehension, analysis, retrieval, synthesis, recall. Writing a literature essay: thesis, solid planning and multiple connotations.	Discussing multiple Connotations. Text-Level; Word Level; Authorial Intent, effect vs feature spotting, perceptive comments- what do these look like? Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	Developing thesis statements and contextual links. Understanding that the text is a construct. Discussing multiple Connotations. Text-Level; Word Level; Authorial Intent, effect vs feature spotting, perceptive comments- what do these look like? Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences	Developing thesis statements and contextual links. Understanding that the text is a construct. Discussing multiple Connotations. Text-Level; Word Level; Authorial Intent, effect vs feature spotting, perceptive comments- what do these look like? Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
<b>Assessment &amp; Educational Visit Opportunities</b>	<b>Mocks:</b> Language Paper Two; Literature Paper One (Macbeth and Jekyll and Hyde)		<b>Mocks: Language Paper One and Paper Two.</b> Literature Paper Two (AIC and Anthology/Unseen Poetry)		

## **Curriculum Intent: English**

'We live in a Kingdom of Words' - Chomsky.

## **Powerful Knowledge**

English is a powerful tool: it opens hearts, minds and significantly for our young learners, doors. Being able to communicate meaning and feeling with pin-point accuracy is an essential life skill. At Oasis Academy Sholing, we want our pupils to have a strong command of the English Language, being able to call upon a rich bank of knowledge to make informed and educational opinions. Pupils will be equipped with powerful knowledge to become both critical and empathetic thinkers, using not just accurate information to help inform their ideas, but precise vocabulary to help express themselves.

## **Our Curriculum:**

We have designed our curriculum with established and verified psychology of young learner's cognitive abilities in mind. Using studies from Rosenshine and Ebbinghaus, we have created a 5-year curriculum journey that allows pupils to revisit and keep fresh the powerful knowledge and make connections not just between their own learning in English, but their learning across other subjects, too. Our curriculum is enriched with texts from the literary canon that allow pupils to add to their bank of cultural understanding of writers and their ideas. Right from the start of their journeys, the pupils are encouraged to engage in the 'difficult' texts, exploring and navigating their way through the likes of Dickens, Shakespeare and Orwell. All of our curriculum lessons have been co-planned, calling upon the expertise of specialists in given texts to ensure the knowledge acquisition is of the highest quality. We embrace challenge here at Oasis Academy Sholing and revel in the opportunity to provide EVERY pupil with access to these difficult texts, no matter what their background or ambition.

Pillars of Excellence

