

# Curriculum Progression Map

## English



English		
Year 7	Topic	Programme of Study
Autumn 1	Transition poetry Faster Read (Skellig +1)	<p><b>Why This?</b></p> <p>Our first unit, Transition Poetry, builds on the skills students have acquired at KS2. It aids transition from the primary experience and helps to build a sense of self in a new setting. The Faster Read content and themes centre around a teenage protagonist to help them see their own place in the world and appreciate the diversity of experiences others may have. The Mastery work sits alongside the Transition Poetry, as it enables the students to craft better sentences and become more effective communicators. The Brave writing project allows them to demonstrate a confidence in writing about themselves.</p>
Autumn 2	Brave Writing  Mastery	<p><b>Why Now?</b></p> <p>Starting with this ensures that staff are able to effectively build strong relationships with the students from the outset. At KS3, students are required to be reflective and recognise their developing self before progressing to further study. The Faster Read emphasises the importance of reading and helps to develop this key skill. It also broadens both horizons and vocabulary. It lays the foundation for more complex reading in the spring term. The mastery work extends the grammatical knowledge acquired at KS2 and begins to help them structure their writing in a more academic register. The Brave writing project gives them the opportunity to showcase their skills.</p> <p><b>Key Knowledge</b></p> <p>Reading skills -inference, analysis, fluency and prosody. Writing skills – creativity, purpose and audience driven, accuracy. Mastery - Sentence crafting, nomenclature, morphology, etymology, expanded noun phrases, spelling.</p> <p><b>Key Vocabulary</b></p> <p>Character, impression, narrative, writer, text</p> <p><b>Sources</b></p> <p>‘Skellig’ by David Almond, Greek Myths – Icarus and Persephone, ‘The School Boy’ by William Blake. Second Faster Read – teacher’s choice</p> <p><b>Curriculum Assessment tasks</b></p> <p>Reading: What impression does the writer create of the main character in the novel?</p> <p>Writing: Brave – poem/story</p> <p><b>Personal Development links</b></p> <p>SMSC links – identity, belonging, bravery, resilience, adversity, illness, death, friendship, courageous, love.</p>

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<p>Spring 1</p>	<p>Narrative writing</p> <p>Mastery</p>	<p><b>Why This?</b> By introducing the seven plots of narrative writing early in their secondary school journey, they learn to hone their craft as writers of fiction. Reading is used to inspire writing and a clear link is established between the two processes.</p> <p><b>Why Now?</b> Previously, students have learnt how to write a narrative. Now, they are able to construct a variety of plots and narrative arcs. This work acts as a springboard for further narrative skill development. It also allows them to recognise and develop the subtleties of the writer’s craft.</p> <p><b>Key Knowledge</b> Writing skills – creativity, purpose and audience driven, accuracy. Mastery – Common grammatical errors, dictation, spelling.</p> <p><b>Key Vocabulary</b> Quest, voyage, tragedy, rebirth, redemption</p> <p><b>Sources</b> Extracts from ‘The Chronicles of Narnia’ by C.S Lewis</p> <p><b>Curriculum Assessment tasks</b> Writing: Creating one of the seven plots of narrative</p> <p><b>Personal Development links</b> SMSC – resilience, bravery, redemption, adversity</p>
<p>Spring 2</p>	<p>19<sup>th</sup> Century fiction</p> <p>Mastery</p>	<p><b>Why This?</b> It is important for the students to increase the complexity of the texts they access incrementally. These texts have been chosen because they can cover a range of historical, social and cultural contexts. Students are introduced to the notion of the writer’s viewpoint and its intrinsic influence on a text. They open the door to the literary canon for students. It enables them to access a whole new literary experience.</p> <p><b>Why Now?</b> This builds on their existing reading skills, increasing the complexity, in preparation to tackle their first KS3 Shakespeare study, where they will need to be able to influence of context and societal values on the characters’ actions.</p> <p><b>Key Knowledge</b> Further development of reading skills -inference, analysis, fluency and prosody. Mastery – Comma usage, dictation, spelling</p> <p><b>Key Vocabulary</b> Implies, infers, context, deduce, conditions.</p> <p><b>Sources</b> Extracts from ‘Oliver’ by Charles Dickens, ‘The Norwood Builder’ by Arthur Conan Doyle, ‘Great Expectations’ by Charles Dickens.</p> <p><b>Curriculum Assessment tasks</b> Reading: What impression does the writer create of the workhouse in the Oliver Twist extract?</p> <p><b>Personal Development links</b> SMSC – poverty, neglect, social and historical contextual knowledge, adversity, resilience</p>

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Summer 1	Shakespeare  Mastery	<p><b>Why This?</b> Shakespeare, his plays and written works, are essential knowledge for students of both English Language and English Literature. Our students will explore key themes like love, death, honour, family expectations and how they fit into society today. They have universal appeal; the themes are inextricably linked to our lives in a modern world whilst also being the influence of so many other celebrated writers. Here we introduce them to 'Romeo and Juliet' which furthers depth of reading skills and we can delve into exploration of character and inspire their opinion based writing. We also tackle some of Shakespeare's key soliloquys - 'All the World's a Stage' from 'As You Like It', 'To Be or Not To Be' from Hamlet and Prospero's farewell speech in 'The Tempest'. These texts seek to broaden and deepen the students' knowledge of the master of English playmaking and explores Shakespeare's relevance in the modern world.</p> <p><b>Why Now?</b> The students have, by the summer term, read and studied a range of modern texts, Victorian fiction and some poetry. We revisit their script work skills from 'Skellig' in Term 1. The historic play script introduces a different form of theatre, with a more complex language and vocabulary and the challenge and our expectations increase.</p> <p><b>Key Knowledge</b> Further development of reading and analytical skills. A deeper exploration of the social and historical context of English Literature is enabled here. Mastery – Punctuation – colons, apostrophes, semi-colons and speech marks. Year 7 Mastery certification.</p> <p><b>Key Vocabulary</b> Patriarchal, authority, obedience, expectation, relevance, significance, historical, canon</p> <p><b>Sources</b> 'Romeo and Juliet' by William Shakespeare. Excerpts from 'As You Like It', 'Hamlet', 'The Tempest' by William Shakespeare.</p> <p><b>Curriculum Assessment tasks</b> How is Capulet presented in Act Three Scene Five? Informal letter writing task between Juliet and the Nurse. Opinion piece – Is Shakespeare still relevant today?</p> <p><b>Personal Development links</b> Love, relationships, societal expectation, bravery, resilience, tragedy, death.</p>
Summer 2		
<b>Year 8</b>	<b>Topic</b>	<b>Programme of Study</b>
Autumn 1	Gothic fiction  Mastery	<p><b>Why This?</b> Gothic fiction offers students the chance to see, very specifically how mood, atmosphere and tone are created but to also become 'experts' in a genre. For readers, genres help them to organize information and make sense of the text. It also provides the writer with general organizational patterns and structures that can help them enrich their own written work.</p> <p><b>Why Now?</b> We revisit the skills from the 19<sup>th</sup> century component in Year 7. Our students are ready to tackle more complex extracts and, at the end of the unit, when</p>

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<p>Autumn 2</p>		<p>they start on the Penny Dreadfuls, their work can be both creative and personal but also use the gothic structures they have explored to enrich their writing.</p> <p><b>Key Knowledge</b> At each step of the journey, reading skills are developed further. This unit provides a high level of challenge both as a reader and a writer. There is lots of opportunity to explore work on their craft as writers here. Mastery – Vivid verbs, Roman rhetoric, spelling.</p> <p><b>Key Vocabulary</b> Mood, atmosphere, setting, personification, sensory language, Victorian, setting, character, suspense, protagonist</p> <p><b>Sources</b> Extracts from ‘A Monster Calls’ by Patrick Ness, ‘The Haunting of Hill House’ by Shirley Jackson, ‘The Silent Companions’ by Laura Purcell, ‘Frankenstein’ by Mary Shelley, ‘Dracula’ by Bram Stoker, ‘The Woman in White’ by Wilkie Collins, ‘Breathe’ by Cliff McNish and ‘The Attic’ by T.S. Rue.</p> <p><b>Curriculum Assessment tasks</b> Reading: How does the writer create a sinister mood and atmosphere at Hill House? Writing: Create your own Penny Dreadful</p> <p><b>Personal Development links</b> Fears, relationships, social and historical links, science and technology.</p>
<p>Spring 1</p>	<p>Poetry</p>	<p><b>Why This?</b> Poetry is the backbone of the English curriculum. It is where deep thoughts and ideas are expressed about the world we live in. Our termly theme here is identity. In this programme of study, students are able to inhabit a range of worlds and identities and explore how they construct their own identities and make connections with others. Authorial voice is explored in depth here through the use of accents and dialects. Students begin to see the importance of the writer’s sense of self.</p> <p><b>Why Now?</b> Term 1 requires students to read a variety of short pieces of text. The poetry of the Spring term introduces the next key skill - comparison. It is important that our students can blend, synthesise and compare short texts. This becomes more important in their educational setting but also in the world outside of school; we want to encourage our students to see be able to link together a range of ideas whilst also be able to integrate evidence into their own responses.</p> <p><b>Key Knowledge</b> Blending, synthesising and comparing skills are developed here. Not only can our students grapple with important ideas, they are now supported to compare the perspectives of others to shape their own viewpoints. Mastery – Comparative language, rhetoric techniques, spelling</p> <p><b>Key Vocabulary</b> Viewpoint, perspective, similarly, however, whereas</p> <p><b>Sources</b> ‘Follower’ by Seamus Heaney, ‘The JCB Song’ by Luke Concannon, ‘Remember’ by Ben Taylor, ‘Half Caste’ by John Agard, ‘Unrelated Incidents’ by Tom Leonard, ‘Blessing’ by Imtiaz Dharker, ‘Search for my tongue’ by Sujata Bhatt.</p> <p><b>Curriculum Assessment tasks</b></p>

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		<p>Reading: Compare the writer's viewpoints in the poems The JCB Song and Follower?</p> <p><b>Personal Development links</b> Identity, resilience, bravery, respect, tolerance, racism, unconscious bias.</p>
Spring 2	<p>Non-fiction</p> <p>Mastery</p>	<p><b>Why This?</b> The theme of Identity - and sense of self – explored in the poetry last half term is now built on with non-fiction texts and opinion-based writing. Students explore the way newspapers position the reader to think in a particular way. As they get older, it is important students learn to question things that they read. We explore the validity of articles. We introduce the art of persuasion and explore social and political rhetoric.</p> <p><b>Why Now?</b> A practical approach is taken here that students can now apply, not only to the study of English, but to their wider reading. This topic builds on the blending, synthesis and comparison skills of Spring 1. As students move towards their gateway year, they will encounter a rich and diverse variety of reading material across the school. The transferrable skills they learn here will help them to become more critical readers in all curriculum areas and the wider world.</p> <p><b>Key Knowledge</b> Critical reading is introduced here. The blending, synthesis and comparison skills are developed further. As writers, students learn to create persuasive and passionate texts. Mastery – rhetoric techniques, paragraphing, punctuation and spelling</p> <p><b>Key Vocabulary</b> Rhetoric, paralinguistics, anaphora, anadiplosis</p> <p><b>Sources</b> Nick Selby's 'Georgia Tech' speech, Martin Luther King's 'I have a dream' speech, Barack Obama's 2008 election night speech, various articles from The Daily Mirror, The Daily Mail, The Daily Express and The Sun, Erika Andersen's article 'Want to be Smarter? Play Computer Games'</p> <p><b>Curriculum Assessment tasks</b> Writing: Persuade the school to take your class on a school trip to your ideal destination</p> <p><b>Personal Development links</b> Identity, sense of self, empathy, curiosity, questioning the world, critical thinking</p>
Summer 1	<p>Shakespeare</p>	<p><b>Why This?</b> Our journey through Shakespeare's world means that our play this summer, 'A Midsummer Night's Dream', means a focused approach on the presentation of characters and relationships. This play sees characters' sense of being self-thwarted and manipulated by others. This work revisits the foundational knowledge developed in Year 7. In the latter part of the term, Year 8 students will study a selection of Shakespeare's heroes and villains. This will be a theme that recurs and will enable them to identify the features of a villain. Their writing stresses this and students will look at evaluation and opinion-based writing and oracy skills.</p> <p><b>Why Now?</b></p>
Summer 2		

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		<p>As students move into their Gateway year, we aim to have prepared them in steps for the variety and challenges that include character study, a range of different forms of writing and to build on their confidence to communicate through reading, the written word and oracy. They need also to be prepared for the rigours of the GCSEs, not just in their English lessons, but whole school and in the outside world.</p> <p><b>Key Knowledge</b> Advanced reading skills are required here as we move towards Year 9. Students have the opportunity to hone their Shakespearean performance skills. There is a real focus on oracy and being able to form and coherently articulate an opinion. Mastery – parenthesis, spelling. Year 8 Mastery Certification.</p> <p><b>Key Vocabulary</b> Comedy, discord, dramatic, patriarchy, consent, villain, tyranny, Machiavellian, morality, soliloquy</p> <p><b>Sources</b> 'A Midsummer Night's Dream' by William Shakespeare. Extracts from 'Richard III' and 'Macbeth' by William Shakespeare</p> <p><b>Curriculum Assessment tasks</b> Reading: A Midsummer Night's Dream. Oberon is a villain Writing: Shakespeare's Heroes and Villains Pitch an idea for a modern play featuring a hero or a villain</p> <p><b>Personal Development links</b> Love, relationships, bravery, resilience, darkness, fantasy, death</p>
<b>Year 9</b>	<b>Topic</b>	<b>Programme Study</b>
Autumn 1	The Novel	<p><b>Why This?</b> Our novels have been chosen for many reasons, but good quality written texts are essential now to build on the material we have used. We use the theme of Society's Outcasts. The aim is also to introduce theme, context and blend these in with the skills needed to offer a rounded approach to our study.</p> <p><b>Why Now?</b> Having studied a range of extracts spanning different genres, our students are now ready to apply their skills to the study of a whole novel. These extended reading skills need to be secure to ensure students are ready for the rigours of Year 9 and further study.</p> <p><b>Key Knowledge</b> Reading skills are deepened and strengthened here with the reading of a whole text. Social and historical context is key here, as students begin to explore their text choice and its place within the English canon.</p> <p><b>Key Vocabulary</b> Characterisation, protagonist, societal outcast, norms</p> <p><b>Sources</b> The text is selected by the class teacher from a wide range of challenging texts.</p> <p><b>Curriculum Assessment tasks</b> Reading: How does the writer portray .... as an outcast in this extract?</p> <p><b>Personal Development links</b> Love, relationships, racism, resilience, tolerance, empathy</p>
Autumn 2		

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<p>Spring 1</p>	<p><b>Protest and Resilience Poetry Anthology</b></p>	<p><b>Why This?</b> Our students must be exposed to texts across a wide spectrum and this anthology means we can delve deeper into a range of poetry they might, because of the restrictions of the GCSE anthology, not perhaps be exposed to. The themes and chosen poetry allow us to explore SMSC topics and link them to our own experiences. The anthology is also not a fixed series of texts but rather a bespoke collection that can be flexible in the short term (by class even) but also allows the department to react to relevant social issues in our rapidly changing world.</p> <p><b>Why Now?</b> The skills from the novel (reading) and context allow students to make a more nuanced response but also improve their confidence. This work also reactivates the poetry skills from Year 8 and helps shape students as more reflective scholars of poetry.</p> <p><b>Key Knowledge</b> Analytical skills come to the fore here. Not only are students expected to grapple with complex ideas about the world around them, they are now also able to use a range of key literary terminology to support their responses.</p> <p><b>Key Vocabulary</b> <b>Protest, resilience, diversity, courage, adversity</b></p> <p><b>Sources</b> Students will study a range of poetry including: 'The Eagle' by Alfred Lord Tennyson, 'Checking Out Me History' by John Agard, 'I took power in my hand' by Emily Dickinson, 'Havisham' by Carol Ann Duffy, 'Rejection' by Jenny Sullivan, 'Rewrite the Stars' from The Greatest Showman, 'Song of the Worms' by Margaret Atwood, 'Hitcher' by Simon Armitage, 'Stealing' by Carol Ann Duffy, 'First they came' by Pastor Martin Niemoller, 'About his Person' by Simon Armitage, 'Still I Rise' by Maya Angelou and 'Invictus' by William Ernest Henley.</p> <p><b>Curriculum Assessment tasks</b> <b>Reading: How does the poet present the theme of adversity in either 'Still I Rise' or 'Invictus'?</b></p> <p><b>Personal Development links</b> Bravery, resilience, power, oppression, strength of character, power of words</p>
<p>Spring 2</p>	<p><b>Seminal World Texts:</b> <b>The Bible in Literature and Greek Mythology</b></p>	<p><b>Why This?</b> To enable our students to have a deeper understanding of the literary texts we study, we have introduced a unit to look at the social, historical and cultural texts, which have influenced our writers in this country. We study Shakespeare, Blake, Dickens, and the Romantic poets, to name but a few and these writers were heavily influenced by the social and historical context in which they were writing but also those text which were crucial and well- known the writers and readers of the time.</p> <p><b>Why Now?</b> So many of the GCSE texts have references to The Bible, whether explicit or implicit, that we felt that students needed some support here before moving on to the rigors of GCSE study. The stories also allow us to open up discussion on messages of kindness, mercy and forgiveness. Similarly, many texts also reference seminal world literature, such as the stories of Greek Mythology. A</p>

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		<p>wider world awareness will enable our students to make cogent links with other trains of thought that run through the study of literature.</p> <p><b>Key Knowledge</b> Previously, students have explored blending and synthesising texts. Here, our students now are supported to blend and synthesis social, historical and cultural beliefs and themes. The complex skill requires them to make thoughtful links with their previous study. This unit acts as a springboard for further study.</p> <p><b>Key Vocabulary</b> Archetypal, symbolism, connections, connotations, religious</p> <p><b>Sources</b> Bible Stories – The Garden of Eden, The Flood, The Crucifixion and the Resurrection. Greek Mythology.</p> <p><b>Curriculum Assessment tasks</b> Reading: Explore the theme of responsibility for The Fall?</p> <p><b>Personal Development links</b> Religion, cultural beliefs, truth, deception, empathy, tolerance</p>
Summer 1	The Brontes	<p><b>Why This?</b> We feel passionately that students at Scalby School should have knowledge and understanding of their local writers and literary heritage. You don't have far to look before you see the connections that this town and areas has to The Brontes and their works. Their works are also renowned for their academic value and we can use them to help students access a wider vocabulary, explore writers' styles and how they might structure a text.</p> <p><b>Why Now?</b> We have the opportunity here for a study of gender, social and historical context and also link to the religious ideas that they have now a greater understanding of following last term's topic. The Brontes' written style and background are also an important introduction to the pre-1914 poems, novels and non-fiction texts they will study at GCSE.</p> <p><b>Key Knowledge</b> Reading skills are furthered here as we delve into the world of the Brontes and the paracosm they inhabited. We base our study on Jane Eyre, a text which provides complexity and challenge for our students. Creatively, we explore the fictional world that the Bronte's created for themselves and use the idea to develop our own paracosms to inspire narrative writing. There is a real opportunity to develop their fictional character writing skills here.</p> <p><b>Key Vocabulary</b> Experience, affect, enrich, paracosm, narrative hook</p> <p><b>Sources</b> 'Jane Eyre' by Charlotte Bronte</p> <p><b>Curriculum Assessment tasks</b> Reading: Connecting context with fiction. Writing: Having developed a paracosm, choose a title from one of these four options: The race, The disaster, The day after or Life was never the same again.</p> <p><b>Personal Development links</b> Love, relationships, family, gender, religion, resilience</p>
Summer 2		<p><b>Why This?</b></p>



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		<p>Students will begin to grasp with the reading strategies needed for GCSE study. This builds on the solid foundation we've created at KS3. The poetry work builds on the Year 9 anthology work. These foundations in Lang and Lit are strengthened in this important first term.</p> <p><b>Key Vocabulary</b> Locate Retrieve Comment and Evidence Interpret Evaluate Context Propaganda Brutality Fragility Structure</p> <p><b>Sources</b> The Eduqas Anthology – war poetry. A wide range of 21<sup>st</sup> century extracts including excerpts from popular writers such as Margaret Atwood, Kate Atkinson and Alexander McCall Smith.</p> <p><b>Curriculum Assessment tasks</b> Literature – Single poem question</p> <p><b>Personal Development links</b> Love, relationships, war, bravery, resilience, tolerance, empathy</p>
Autumn 2	<p>Reading Fiction</p> <p>A Christmas Carol</p> <p>Poetry of Place</p>	<p><b>Why This?</b> Our study of fiction continues this half term, as students begin to really hone their skills as analysts.</p> <p>A Christmas Carol is our choice of 19<sup>th</sup> Century novel (from a list of seven) and we teach the entire cohort the same text. We do this because, not only have students already experienced Dickens (and some of the context) at KS3, but this allegorical tale has an important message, which links directly the vision and values of our school. Kindness, respect and empathy are at the heart of our ethos.</p> <p><b>Why Now?</b> There is no greater time to teach this than Christmas. The students now need to bring together all of those analytical skills, build resilience with the whole novel and being able to link the work to its context and purpose.</p> <p>The poems, Living Space and London, need to be taught together, as a pair, to encourage those comparisons but also because A Christmas Carol takes us on a journey through Victorian London and a tale of redemption in the same way as Blake uses his poetry to protest about the living conditions of the people in his city in the late 18<sup>th</sup> Century.</p> <p><b>Key Knowledge</b> The contextual knowledge our students have developed will be revisited and build upon. Students' reading stamina is developed here with the teaching of a whole text. The literature based we've developed are able to bloom and strengthen here.</p> <p><b>Key Vocabulary</b> Context Redemption Poverty Allegory Antithesis</p> <p><b>Sources</b> 'A Christmas Carol' by Charles Dickens, The Eduqas anthology – place poems, various articles and images about Victorian London.</p> <p><b>Curriculum Assessment tasks</b> Lang C1 Reading Paper</p>

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		<p><b>Personal Development links</b> Love, relationships, poverty, death, redemption, change</p>
Spring 1	<p>A Christmas Carol (Cont)</p> <p>Narrative writing</p>	<p><b>Why This?</b> As part of our dedication to ensuring the students are effective communicators, we teach them to be writers. In this first KS4 project, the focus is on fiction; they will be taught to create believable characters, plan an effective plot and, most importantly write with accuracy and for impact.</p> <p><b>Why Now?</b> It is no coincidence that narrative writing comes immediately after reading a novel from one of the most renowned storytellers in our history. Here we can see how the structure of a story can be utilised, characters are made real, and techniques can be employed to give shape and direction. Reawakening the Bronte paracosm work on creating a fictional world from Year 9 will be useful here, as will the Seven Narrative structures work in Year 7. Our KS3 mastery curriculum also supports our students in becoming better writers. Students will start to reap the benefits of their challenging mastery work here.</p> <p><b>Key Knowledge</b> Students are given the opportunity to hone their craft as writers here. Students are taught more complex narrative and sentence structures and are given ample time to practise and develop their skills.</p> <p><b>Key Vocabulary</b> Epiphany, empathy, transformation, Cyclical narrative, Non-linear</p> <p><b>Sources</b> 'A Christmas Carol' by Charles Dickens. A selection of short stories as inspiration for writing.</p> <p><b>Curriculum Assessment tasks</b> C2 English Literature: Character or Theme question C1 English Language – Second paper</p> <p><b>Personal Development links</b> Love, relationships, bravery, resilience, redemption, tolerance, empathy</p>
Spring 2	<p>Poetry of love and childhood</p>	<p><b>Why This?</b> By now, our students have studied a wide range of text types, but these have also been from across a number of different time periods and centuries. They have been exposed to a number of perspectives and writing styles and the anthology poems will now become more familiar and the methods of studying them are a more learned behaviour.</p> <p><b>Why Now?</b> The theme of love and relationships, in the anthology, is a more challenging concept and so has been carefully linked to the poems on childhood. The reading section of the C1 English Language paper very often has characters who face challenges in their relationships and the poems here cover a complex range where we can see romantic, platonic, passionate and even intimate relationships explored in those poems.</p> <p><b>Key Knowledge</b> By this point in their journey, students are started to become real scholars of poetry. The poetry analysis skills they have been crafting in their KS3 years are able to be fine tuned here.</p>

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		<p><b>Key Vocabulary</b>                      Pathetic fallacy Symbolic Personification Simile Metaphor</p> <p><b>Sources</b>                      Eduqas Poetry Anthology – love and childhood</p> <p><b>Curriculum Assessment tasks</b>                      C1 English Literature – Poetry comparison question</p> <p><b>Personal Development links</b>                      Love, relationships, identity, belonging, coming of age</p>
Summer 1 and 2	<p>Macbeth</p> <p>The Poetry of Power</p>	<p><b>Why This?</b>                      Macbeth is our Year 10 Shakespeare play and will be the examination text. We have chosen this play as the themes (good versus evil, ambition and power, the influence of supernatural forces, the contrast between appearance and reality, loyalty and guilt) are rich and engaging and more suited now to a maturing cohort. The themes have also been covered, sometimes explicitly and sometime implicitly, but also bookend our study of the poetry theme of power.</p> <p><b>Why Now?</b>                      Students have some familiarity with Shakespeare already and have studied a number of plays at Key Stage Three. They have also been given the opportunity to explore the play theatrically in their Drama lessons and so Macbeth now has a ‘no fear’ culture. The study of Macbeth is the final English Literature text for Year 10 and brings together their reading skills.</p> <p>The poetry themes of power, hubris and ambition have specific links to our Shakespeare text and work well together for comparison and context.</p> <p><b>Key Knowledge</b>                      This study reawakens their Shakespearean analysis skills. It gives them opportunity to learn the strategies for understanding, appreciating and engaging with Shakespeare. Their reading skills are really put to the test here.</p> <p><b>Key Vocabulary</b>                      Ambition Manipulation Regicide Motif Dramatic irony</p> <p><b>Sources</b>                      Eduqas Poetry Anthology – power. ‘Macbeth’ by William Shakespeare.</p> <p><b>Curriculum Assessment tasks</b>                      TE C1 English Literature – Macbeth and Poetry                      TE C1 English Language – Reading and writing paper</p> <p><b>Personal Development links</b>                      Power, greed, guilt, love, friendship, loyalty</p>
<b>Year 11</b>	<b>Topic</b>	<b>Programme Study</b>
Autumn 1 and Autumn 2	Reading and Writing Non-fiction	<p><b>Why This?</b>                      Much of the study of English Language and Literature can focus heavily on fiction but now we continue with an in-depth study of a range of non-fiction texts. It is expected that students will study texts from across three centuries, and this does exactly that. Texts can be as varied as Dickens and Orwell to Bryson and a modern-day blog and the students can see how in many ways, society has made little changes but we can build on our comparison skills. Many of the topics, such as education, social issues and the environment are engaging</p>



## English

	<p><b>Blood Brothers</b></p>	<p>and even encourage opinion and this leads us into our own transactional writing.</p> <p>Students can now apply their knowledge and understanding of the written word to their own pieces of transactional writing. We begin with the formal letter. Being able to apply for work, college and other courses is a life skill they can apply later but so to is learning the different forms of writing so that they make the right choices for their audience and purpose.</p> <p>Once secure in the non-fiction language skills, in week 10, Year 11 begin their final Literature text: the post 1914 play – Blood Brothers.</p> <p><b>Why Now?</b> It has been a deliberate journey for our students, and they have built the basic skills in Year 10 when they studied the fictional extracts and learned key strategies. This time they can apply them with confidence and the 19<sup>th</sup> Century and 21<sup>st</sup> Century focus has a familiarity because of their previous studies and as this paper is worth 60% of their final grade for English Language. The opportunity to use current affairs and offer a bespoke and ever changing range of texts mean we can address a number of social and emotional issues where appropriate.</p> <p>Students have been taught various writing skills over their time, but the focus now is on audience, purpose and form. They must now be able to use their time well to produce an accurate and well-judged piece that is concise and focused. As with the C2 Reading section, this paper is heavily weighted and much of the written skills are more developed because of the wider exposure to a variety of other writers’ styles. Students also have been developing their own opinions and viewpoints as they grow and experience more in the outside world.</p> <p>We begin to deliver the post 1914 play ‘Blood Brothers’ in this term as the mature themes can now be tackled with sensitivity and thought. By this stage in their journey, they have effectively prepared for all the skills needed to be able to approach the text from all angles.</p> <p><b>Key Knowledge</b> This term accesses all the skills our students have built up over their time with us. It is a term full of reading and writing opportunities and the development of these key skills. This is one of our favourite terms to teach as students are really able to see the fruits of their hard work.</p> <p><b>Key Vocabulary</b> Formal, Informal, Purpose, Audience, Format, Comparatively Synthesis Persuasive Strategy Technique</p> <p><b>Sources</b> Various extracts from highly renowned writers such as Orwell, Bryson, Atwood. The final literature text is ‘Blood Brothers’ by Willy Russell.</p> <p><b>Curriculum Assessment tasks</b> C2 Language assessment <b>READING</b> only <b>Trial exam – C2 English Language paper</b></p>
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# Curriculum Progression Map



## English

		<p><b>Personal Development links</b> Love, relationships, greed, poverty, racism, environmental issues.</p>
Spring 1	<p><b>Blood Brothers</b></p> <p><b>Retrieve Reading Fiction skills</b></p> <p><b>The Poetry of Nature</b></p>	<p><b>Why This?</b> Students began to familiarise themselves with the plot and character of ‘Blood Brothers’ before Christmas. In this important term, students learn how to consolidate their ideas and express themselves in an essay format.</p> <p>We also begin our retrieval of our fiction reading skills in earnest, this term. Having developed our non-fiction skills, it is important that we reactivate our fiction skills too, as we work towards the summer.</p> <p>The anthology study comes to an end with the nature poems. These are possibly the more challenging for our students. We explore To Autumn and As Imperceptibly as Grief.</p> <p><b>Why Now?</b> In Literature, students are now able to utilise all the skills they have been developing throughout their journey with us to construct meaningful explorations of their post 1914 text, ‘Blood Brothers’. Students relish the opportunity to really delve into the thorny themes of the modern play, drawing from a wealth of knowledge built up over time – from the plays they have studied in Years 7, 8 and 10 and the prose in Years 7, 9 and 10 to the seminal world texts, they encountered in Year 9. The opportunity to blend and synthesise the steps of their journey here always marks a turning point; students feel mature and confident as they approach the summer examination series.</p> <p>The final poems are a very personal reflection on nature and one’s relationship with it. The concept of time here can be challenging but also thought-provoking and can lead to some discussion and reflection on students and their own growth and maturity over time.</p> <p>In language, we recall our reading fiction skills here. Students are able to apply the knowledge from the non-fiction work in the previous term and use it to reactivate their important fiction reading skills. The reactivation at this point builds confidence.</p> <p><b>Key Knowledge</b> This key term draws together all the skills and knowledge acquired during their Scalby School careers. Here, students should be able to confidently articulate character’s intentions, whilst exploring their motivations and relationships. In the language course, students will be able to explore a new, unseen extracts of fiction with skill and confidence in applying the strategies they have learnt to help them write effective analytical answers and construct thoughtful texts of their own.</p> <p><b>Key Vocabulary</b> Audience, Characterisation, Connotations, Ostensibly, Subtext</p> <p><b>Sources</b></p>

# Curriculum Progression Map



## English

		<p>Eduqas Poetry Anthology – Nature</p> <p>Various short text types used as inspiration for transactional writing.</p> <p><b>Curriculum Assessment tasks</b></p> <p><b>TE C1 English Language</b></p> <p><b>Personal Development links</b></p> <p>Time, coming of age, love, relationships, poverty, environmental issues</p>
Spring 2	<p>Unseen Poetry</p> <p>Revise and recall</p>	<p><b>Why This?</b></p> <p>Students need to now use their skills and the methods we have taught them, particularly with the Eduqas Poetry anthology, the year nine Power and Protest poetry and their Year 8 study, to approach a range of modern poems. Teachers can choose resources and poems that address so many social and emotional issues, topics and themes to engage the class they have taught for perhaps two years.</p> <p><b>Why Now?</b></p> <p>This is a chance to really address current affairs, social issues and events to enable to students to make sense of them in a manageable way.</p> <p><b>Key Knowledge</b></p> <p>Students have been learning to analyse poetry for years with us. Now, their skills are really put to the test to tackle unseen poems. Their analytical and synthesis and comparison skills are finely honed here.</p> <p><b>Key Vocabulary</b></p> <p>Intention Authorial voice Imagery Comparison Perspective</p> <p><b>Sources</b></p> <p>The poems vary from 20<sup>th</sup> Century classic poets, such as Atwood, Zephaniah and Duffy to the latest work from our new and upcoming poets.</p> <p><b>Curriculum Assessment tasks</b></p> <p>C2 English Literature Section c – Unseen poetry paper</p> <p><b>Personal Development links</b></p> <p>Love, relationships, friendship, empathy, tolerance, resilience</p>
Summer 1		<p><b>Why This?</b></p> <p>This term, we revise and recall all the elements of the GCSE English Language and Literature course in preparation for the exams in May.</p> <p><b>Why Now?</b></p> <p>By now, our two-year course is complete and we are able to spend time fine tuning our skills in preparation for the summer exams.</p> <p><b>Key Knowledge</b></p> <p>This is where it all comes together – reading, writing, analysis, blending, synthesising, comparison, contextual and literary knowledge.</p>