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| **English Five-Year Curriculum Map 2021-2022 V3** | | | |
| **Year 7**  **(2 Reading Lessons, 2 Writing Lessons, 1 Literacy Skills Workshop/Independent Learning Feedback)** | | | |
| **Knowledge, Skills and Understanding** | **Summative Assessment** | **Independent Learning** | **Social and Cultural Capital**  (inc. safeguarding and Mental Health and Emotional Wellbeing) |
| **Writing from Life – Autumn** | | | |
| **Key Reading and Writing Skills**   * Reading literary non-fiction and analysis - **AO1, AO2** * Comprehension and inference of writer’s perspective * Personal response with evidence to support and underpin   Interpretation and analysis of language including use of methods **(AO2)**   * Writing to imagine and entertain **AO5, AO6** * Figurative methods including be able to use within a piece of writing * Planning and proofreading   Technical accuracy including accurate use of: full stops, capital letters, exclamation marks and question marks **AO6**  *Skills assessed through ‘check points’ during lessons.* | **PROGRESS POINT 1 SEPTEMBER**  Edexcel Baseline ***on entry*** reading: Heidi **(AO1 – 2)** | * Bedrock Learning to improve and interleave literacy skills through curriculum content and whole school intervention * Knowledge skills building through weekly knowledge organiser linked to ‘Writing from Life’ | *Diversity and inclusion in prose and extract texts relating to personal history and locality, e.g. rural life in Wales, boarding school, Africa, East End of London or a trailer park in USA. Students will be enriched by the life of a writer and explore how diverse backgrounds can underpin personal perspective.*  *The Bone Sparrow*  *The Unforgotten Coat*  *Extracts from My Father is a Polar bear*  *Anne Frank’s Diary*  *Portrait of the artist as a young dog*  *Wonder*  *Extracts from ‘Boy’ by Roald Dahl – The Great Mouse Plot, The Headmaster*  ***Discussions around safeguarding and MHEW –*** *historical context of corporal punishment; parental separation and divorce, prejudice, family relationships and platonic friendships; anger management; stereotyping and predjudice.*  *Staff may choose to use extracts or whole class readers depending on the ability/teaching split of the class* |
| **PROGRESS POINT 1** **SEPTEMBER**  Edexcel Baseline ***on entry*** Imaginative Writing paper **(AO5/6)**   * SLE opportunities during class time teaching **(AO8 AO9)** |
| **Natural Wonder - Spring** | | | |
| **Key Reading and Writing Skills**   * Reading 20C and 21C nature poetry **AO1, AO2** (to include origins of poetry) * Poetic terminology **(AO2)** * Poet’s purpose - interpretation of meaning * Analysis of form, structure and poetic methods **(AO2)** * Writing to argue and persuade **AO5, AO6** * Persuasive terminology * Writer’s purpose - importance of audience * Analysis of persuasive methods – **AO2** rhetorical devices, form and structure * Technical accuracy including **mastery** of: full stops, capital letters, exclamation marks and question marks **AO6** * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about'   *Skills assessed through ‘check points’ during lessons.* | **PROGRESS POINT 2 MARCH**  **Post teaching** Pre-release poem: The Sea **(AO1/2) *Before Easter*** | * Bedrock Learning to improve and interleave literacy skills through curriculum content and whole school intervention * Knowledge skills building through weekly knowledge organiser linked to ‘Natural Wonder’ | *Poetic texts relating natural history, wildlife, ecology, rural issues, climate change, e.g. John Clare, Seamus Heaney, Wordsworth, Blake and other poets representing variety of context.*  *Online live book webinars to support Children’s Mental Health Week and World Book Day with The Reading Agency and / or Authors Aloud.*  *My Family and other animals*  *Skellig*  *Goodnight Mr Tom*  *Private Peaceful*  *Poems including The Badger, The Vixen etc (these may include non-fiction extracts to support contextually*  *Non-fiction collections on climate change and environmental issues*  ***Discussions around safeguarding and MHEW*** *– animal cruelty, mental wellbeing and the restorative power of the natural world; mindfulness*  *Staff may choose to use extracts or whole class readers depending on the ability/teaching split of the class* |
| **PROGRESS POINT 2** **MARCH**  Post teaching Persuasive Letter: environmental issue **(AO1/2) *Before Easter***   * SLE opportunities during class time teaching **(AO8 AO9)** |
| **Shakespeare’s Magic – Summer** | | | |
| **Key Reading and Writing Skills**   * Reading Early Modern English **AO1, AO2** * Dramatic terminology and methods – students should be achieving mastery at this stage * Text in performance and context * Interpretation and analysis of language * Writing to inform and explain **AO5, AO6** * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' * Structure and cohesion * Register / formality / mixed register for effect * Technical accuracy **AO6**   *Skills assessed through ‘check points’ during lessons.* | **PROGRESS POINT 3 JULY**  Post teaching analysis of scene/extract from a Shakespeare play **(AO1/2)** ***Before Summer*** | * Bedrock Learning to improve and interleave literacy skills through curriculum content * Knowledge skills building through weekly knowledge organiser linked to ‘Shakespeare’s Magic’ | *Dramatic texts and their conventions; stage craft, performance and the Elizabethan context.*  *Newspaper Day.*  *Class reader*  E*xtracts or whole text ‘Midsummer Night’s Dream*  *Extract or Whole text of ‘Macbeth’ bridged – The Witches*  *Extract or Whole text of ‘Hamlet’ bridged*  *A Collection of Sonnets*  ***Discussions around safeguarding and MHEW*** *– as appropriate to text choice, e.g loss, grief and bereavement, negative feelings, revenge, ambition, power and influence, positive feelings such as hope, redemption, restorative power of friendship, laughter and comedy.*  *Staff may choose to use extracts or whole class readers* |
| **PROGRESS POINT 3 JULY**  Post teaching Newspaper Article concerning Shakespeare play **(AO5/6)** ***Before Summer***   * SLE opportunities during class time |
| **Year 8**  **(2 Reading Lessons, 2 Writing Lessons, 1 Literacy Skills Workshop/Independent Learning Feedback)** | | | |
| **Knowledge, Skills and Understanding** | **Summative Assessment** | **Independent Learning** | **Cultural Capital** |
| **Tales of Terror - Autumn** | | | |
| * Reading 19c fiction **AO1, AO2** * Victorian society and stereotypes * Critical style * Gothic setting, tropes, and symbolism * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' * Writing to imagine and entertain **AO5 AO6** * Language features for effect * Sentence style for effect * Technical accuracy   *Skills assessed through ‘check points’ during lessons.* | **PROGRESS POINT 1 DECEMBER**  **Post-teaching**: pre-release extract from a 19c gothic fiction text (Frankenstein) AO1/2 | * Independent learning programme includes take away homework * Teacher allocated homework related to unit – uploaded to Class Charts | *Class reader* *or short stories Diversity and inclusion in prose and extract texts relating to personal history and the gothic in during 19C.*  *Exploration of the theme of horror as a genre and its underpinning effect on culture within 19C Britain.*  *Theatre production visit.*  *A Monster Calls*  *Tell Tale Heart*  *A Christmas Carol*  *Coraline*  ***Discussions around safeguarding and MHEW – as appropriate to text choice – e.g.*** *loss, grief and bereavement, negative feelings, positive feelings such as hope, redemption, restorative power of nature, charity.* |
| **PROGRESS POINT 1**  **Post teaching**: Gothic Writing - Creating setting, atmosphere and mood in a narrative AO5/6   * SLE opportunities during class time teaching **(AO8 AO9)** |
| **Fantastic Adventures - Spring** | | | |
| * Reading 19-21c travel writing * **AO1, AO2, AO3** * Texts in context and genre features * Comparing and evaluating texts (extracts /or whole) **AO3** * Development and exploration of style and nuance. How does the tone of a writer affect and impact our understanding? * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' * Writing to inform and explain **AO5 AO6** * Creating authority in writing * Sentence patterns for effect * Technical accuracy   *Skills assessed through ‘check points’ during lessons.* | **PROGRESS POINT 2 APRIL**  **Post teaching:** Pre-release extract(s) AO1 – 3 (Livingstone/Palin texts) | * Independent learning programme includes take away homework * Knowledge skills building through weekly knowledge organiser linked to ‘Fantastic Adventures’ | *Fiction or non-fiction whole texts*  *Promoting curiosity, tolerance and celebration of different places, cultures, rituals, traditions; non-fiction* ***-***  *Livingstone – Extracts; Michael Palin; Christina Dodwell Journey along River to Papua New Guinea. Department staff to introduce the students to works and craft of Bill Bryson – exploration of style and nuance etc*  *Transactional Writing extracts from Non Fiction Sources. Department Staff to prioritise non-fiction texts during the teaching of this unit of learning.*  *Online live book webinars to support Children’s Mental Health Week and World Book Day with The Reading Agency and / or Authors Aloud.*  ***Discussions around safeguarding and MHEW – as appropriate to text choice – e.g.*** *the power of belonging, benefits of curiosity, exploration, new experiences, dignity, honour, acceptance and tolerance.* |
| **PROGRESS POINT 2 APRIL**  **Post teaching**:  Write a magazine article on a travel experience (AO5/AO6)   * SLE opportunities during class time teaching **(AO8 AO9)** |
| **Playing with Words - Summer** | | | |
| * Reading and performing a modern drama text – plot, theme, character and stagecraft. * Drama terminology * Engaging with poetry from the literary canon and a variety of contemporary poetry thematically linked to the modern drama text studied * Grammar Play: Poetry **AO1, AO2** * Poetic terminology * Writing to convey attitude and voice **AO5, AO6** * Engagement with social, moral and cultural issues * Manipulating form, structure and methods for effect * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' | **PROGRESS POINT 3 JULY**  Post teaching: Pre-release dramatic extract  Post teaching: From Text to Performance – translating a text into performance with justification (AO1/AO2)   * SLE: SLE opportunities during class time teaching **(AO8 AO9)** | * Independent learning programme includes take away homework * Teacher allocated homework related to unit – uploaded to Class Charts | *Visit or online viewing of performance poets promoting difference, diversity, equality and inclusion.*  *Poetry:*  *Limbo; Blessing; Presents from My Aunt in Pakistan; Checking Out Me History*  *Drama:*  *FREE!*  *Face*  *The Terrible Fate of Humpty Dumpty Brainstorm*  *Black Harvest,*  *Boy Overboard,*  *The Boy in the Striped Pyjamas,*  *Burning Everest/ Mariza’s Story*  ***Discussions around safeguarding and MHEW – as appropriate to text choice – e.g.*** *bullying, intimidation, peer pressure, isolation, freedom, rules, responsibility – personal and collective – deprivation and survival, change.* |
| Post teaching: Shape, craft, edit and evaluate own poetry   * SLE opportunities during class time teaching **(AO8 AO9)** |
| **Year 9**  **(2 Reading Lessons, 3 Writing Lessons, 1 Independent Learning Feedback)** | | | |
| **Knowledge, Skills and Understanding** | **Summative Assessment** | **Independent Learning** | **Cultural Capital** |
| **Writing Narrative - Autumn** | | | |
| * Language to influence **AO5** * Whole text narrative structure for purpose * Sentence structure for effect (HAP pre-closural sentences ‘Embracing Challenge’ enrichment) * Punctuation for meaning and effect **AO6** * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' * Language and structure to engage **AO5/AO6** * Sentence structure for clarity and effect * Tenses for effect. * Sentence openers * Discourse markers * Sophisticated language | **PROGRESS POINT 1 SEPTEMBER**  Baseline 1: Edexcel Language Paper One   * Imaginative writing SAMs question | * Independent learning programme includes independent learning programme includes take away homework and narrative revision tasks * Teacher allocated homework related to unit – uploaded to Class Charts | *Class Teachers to teach a range of exemplars from Edexcel KS3 materials for Narrative Writing.*  *Students may also be shown short extracts from 19/20/21stC Fiction extracts to explore ‘how’ a writer crafts a narrative.*  *Class Reader should be utilised during the Struggle and Survival Unit.*  ***Discussions around safeguarding and MHEW*** *– as appropriate to text choice.* |
| **Post teaching**: assessment – staff members to assess improvement on narrative through informal check point within class |
| **Struggle and Survival - Autumn** | | | |
| * Fiction / fact / literary non-fiction / the ‘novel’ * Reader expectations * Narrative structure tropes * Conversational voice and poetic description * Language and structure for influence **AO2** * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' | **PROGRESS POINT 2 JANUARY**  Edexcel Language style Paper One on a pre-released extract  – Jane Eyre (with Invisible Man Walkthrough) | * Independent learning programme includes take away homework, and class reader tasks appropriate to the class * Teacher allocated homework related to unit – uploaded to Class Charts | *Class Reader is utilised during the Struggle and Survival Unit exploring themes such as cultural and religious difference, human rights and the UDHR, migration, displacement, resilience of the human spirit, tolerance, emotional journeys of the bildungsroman / coming of age genre:*  *In the Sea there are Crocodiles*  *Refugee Boy*  *Coram Boy*  *Pigeon English*  *Heroes*  *Of Mice and Men*  *Heroes*  *Lord of the Flies*  ***Discussions around safeguarding and MHEW – as appropriate to text choice – e.g.*** *deprivation and survival, emotional and physical change, trust and betrayal, leaving home, transitions, danger, influence, grooming, consent and sexual violence, exploitation and harm; the power of positive friendship and team work.* |
| **Reading 19th Century Narratives / Conflict Poetry Introduction - Spring** | | | |
| * Form, narrative viewpoint, voice, structure, imagery **AO2** in unseen and selected cluster poems * Analytical terminology * Context including relationships between texts **AO3, This will include the introduction of AO4** * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' | **PROGRESS POINT 3 MAY**  Post Teaching: Edexcel Literature Paper Two style question on Conflict poetry. TBC | * Independent learning programme includes take away homework to include:  study of genre, character, AO2 structural and language focus tasks etc. | * *Class reader or short stories / extracts enriching student knowledge of British nineteenth century historical, social, and cultural contexts including imperialism and colonialism in a balanced, non-partisan way.*   *Poetry Live annual trip.*  *The Superstitious Man*  *Dombey and Son*  *Story of an Hour*  *The Invisible Man*  *see Edexcel / AQA GCSE Texts Anthologies*  *Poetry to be taught to Y9 focusing on Conflict – some of the cluster may begin to be taught at this stage. Department staff to only teach at this point: Exposure, Poppies, Catrin, The Man he Killed, A Poison Tree, Half-Caste*  ***Discussions around safeguarding and MHEW*** *– pregnancy, childbirth, parenting, friendship, destructive feelings, duty, honour; loss, grief and bereavement*  *Online live book webinars to support Children’s Mental Health Week and World Book Day with The Reading Agency and / or Authors Aloud.* |
| **Edexcel Language Introduction - Summer** | | | |
| * Writer’s purpose, formalities and layout, audience… * Language and structure to engage * Sentence openers * Discourse markers * Study of successful models | **PROGRESS POINT 3 MAY**  Edexcel Language style question Q4. Data to be collated at the end of the academic year for Paper 1 | * Independent learning programme includes take away homework and transactional writing practice for various purposes | *Unseen poetry from a variety of cultures, traditions and times.*  *Poetry Station: poems to view online* |
| **Romeo and Juliet ‘Rapid Read’ – Summer** | | | |
| * Rapid read - plot, setting, characters, theme * **AO1, AO2, AO3, AO4** * Context, performance and stagecraft in key scenes * Build AO2 subject and analytical terminology | Pre Teaching: staff members to assess improvement on narrative through informal check point within class | * Independent learning programme includes take away homework on character, themes, acts, stagecraft, poetic form, language | * *Trip to the theatre for live performance or RSC / Globe live streaming event.*   *TeachShakespearesglobe.com, film, blogs, articles and podcasts, eg. exploring OP – original pronunciation*   * ***Discussions around safeguarding and MHEW*** *- love vs infatuation and lust, relationships, marriage, familial relationships, friendship, power and coercion, mental wellbeing including stress, suicidal thoughts; completing suicide* |
| **Year 10** | | | |
| **Knowledge, Skills and Understanding** | **Summative Assessment** | **Independent Learning** | **Cultural Capital** |
| **Language Paper 1 (2-3 lessons per week) - Autumn** | | | |
| * Edexcel walkthrough – June 2019 Dickens (Dombey and Sons - Florence) * Co-teaching inference, identification, interpretation analysis, evaluation * Language to influence and manipulate the reader * Whole text structure and sentence structure in fiction and non-fiction for purpose and effect * Revisit narrative writing whole text planning AO5 * **Learning decay intervention** **21-22** – literary non-fiction narrative writing preparation Q5/6: The Damage Done – slow write. | **PROGRESS POINT 1**  **OCTOBER**   * Edexcel English Language P1 SAMS 2018 – Thackeray (Vanity Fair – George and Emmy) * Timed conditions Edexcel Language P1 SAMS SET 1 2015 Q 5/6 narrative baseline or recent alternative from Year 9 * SAMS P1 SET 1 2015 practice paper (Alcott)   Q1-4 | * Term 1: ‘Growing your Vocabulary Part 1’ Language Builder   Paper 1   * Term 2: ‘Revising Language’ task * SPaG intervention | * *Language over time: nineteenth century English vocabulary and grammar in descriptive fiction.*   *Wider reading of whole short stories and extracts from the nineteenth century / early twentieth century*  *The Damage Done by Warren Fellows – 20C literary non-fiction genre building on KS3 knowledge. Cautionary tale.*  ***Discussions around safeguarding and MHEW*** *- thematic context of drugs trafficking crime and punishment, addiction, moral and personal responsibility, mental wellbeing, relationships, guilt, self-respect and redemption.* |
| **Romeo and Juliet (2 lessons per week) - Autumn** | | | |
| * Romeo and Juliet analysis building on from rapid read in Y9 * Context AO3 * Language and structure in key scenes AO2 * Build subject terminology and analytical skills AO2 * Develop knowledge of themes across whole text AO1 * Examination approaches | **PROGRESS POINT 1**  **OCTOBER - DECEMBER**   * Edexcel Lit P2 May 2018 – Q3a &3b (Lord Capulet / Power) * Edexcel Lit P1 May 2017 – practice paper (Tybalt / Mercutio / Honour) | * Term 1: Romeo and Juliet Knowledge Organiser * Term 2: ‘Romeo and Juliet revision’ task booklet | *TeachShakespearesglobe.com: adopt an actor; film, blogs, articles and podcasts, e.g. exploring OP – original (Early Modern English) pronunciation and historical context*  ***Discussions around safeguarding and MHEW*** *- love vs infatuation and lust, relationships, marriage, familial relationships, friendship, power and coercion, mental wellbeing including stress, suicidal thoughts; completing suicide.*  *RSC productions / live streaming.*  *Globe theatre – revisit historical and cultural significance and stage design.* |
| **Poetry (1-2 lessons per week) - Autumn** | | | |
| * Thematic exploration – conflict * Unseen / seen poetry approaches * Poetic terminology AO2 * Form and structure AO2 * Language and ideas AO2 * Context AO3 * Whole text interpretation AO1 | **PROGRESS POINT 2**  **JAN – MAR**   * Edexcel Lit P2 May 2018 – Q9 (A Poison Tree) * Edexcel Lit P2 May 2018 – Q11 (May / Weather) * Edexcel Lit P2 May 2017 – Q9 practice paper (Belfast Confetti) * Edexcel Lit P2 May 2017 – Q11 practice paper (Cats) | * Poetry booklets - independent writing tasks | *Unseen poetry from a variety of cultures, traditions, and times.*  ***Discussions around safeguarding and MHEW*** *– conflict in identity inc. LGBTQ+*  *Edexcel anthologies, Poetry Station and YouTube: performance of poems, including vibrant contemporary poets, discussions and model analyses online* |
| **Language Paper 1 (3 lessons per week) - Spring** | | | |
| * **Learning decay intervention** **21-22** - AO1 and AO2 – The Diaries of Nella Last / Diary of a Young Girl :   Evidence skills – quotations: accuracy and presentation, use of ellipsis and integration. Comprehension, understanding, synthesis and summary, interpretation of challenging texts and word level analysis.   * **Learning decay intervention** **21-22** – AO1, AO2, AO5 and AO6 – **Talking Heads** – the monologue / monodrama form for Q5/6 or **The Damage Done.**   Coteaching writing skills: Language to influence and manipulate the reader;  whole text structure and sentence  structure in fiction for  purpose and effect. Includes co-teaching  dramatic conventions in preparation for  An Inspector Calls.   * Edexcel walkthrough – **SAMS SET 2 Shelley (Mortal Immortal)** * Practice and consolidation of reading skills and question approach required for Lang P1 (extracts) coteaching of inference, identification, interpretation analysis, evaluation in preparation for Paper 2 summer term. | **PROGRESS POINT 3 APRIL**   * Mock 1 25/4-6/5 examination Edexcel Lang P1 Q1-4, 5/6 Nov 2019 (25/4-6/5) (Gaskell) * Edexcel Lang P1 Nov 2018 (HG Wells)   The Damage Done / Talking Heads narrative writing AO5 & AO6 | * Term 3: Paper 1 Mastery. SENECA Learning lessons. Focus on Narrative Writing * Term 4: Narrative Writing – adopting the monologue form * SPaG intervention | *Changing Attitudes – female focus - context of the Second World War and the impact of civilians; the role of women in war*  *Context of the importance of Mary Shelley in the British literary canon.*  *Anne Frank – the Holocaust, the Final Solution; the role of writers in changing attitudes*  *Context and theme of stereotyping, prejudice, discrimination, resilience, and endurance, loneliness.*  *Talking Heads – ‘A Cream Cracker Under the Settee’ – challenging stereotypes about the elderly and women.*  ***Discussions around safeguarding and MHEW*** *– infertility, miscarriage, stillbirth, loss, grief and bereavement.prejudice.*  *Consolidation of dramatic devices, performance, stage craft in preparation for AIC in Y11 and monologue form in Conflict Poetry.*  *Language over place and time – accent and dialectal variations; typical features of 20C usage*  *Poetry Live annual trip.* |
| **Literature Paper 2 19th Century Novel (3 lessons per week) - Spring** | | | |
| * T4 only: Dr Jekyll and Mr Hyde 19th century novel AO1, AO2 * Rapid read for plot, setting, genre, mood and atmosphere, characters, theme, context * Revisit close analysis and evidence skills for selected extract(s). * Introduction to the generic question style in the Literature exam and the different approach to each question – extract and essay. | **PROGRESS POINT 3 MAR - APRIL**   * Edexcel Lit P2 May 2018 –   Q3a (Ch 8 experience / terror)   * Edexcel Lit P2 May 2017 – Q3a & 3b (Lanyon’s narrative / help) | * Term 3: Conflict Poetry mind-mapping. Integrated flipped learning comparing two poems. * Term 4: Poetic Methods and Skills knowledge organiser | *Exploration of the nature of fear and terror within the context of the nineteenth century Gothic genre.*  *Revisit and consolidation of Victorian society and stereotypes such as the Victorian gentlemen, representation of women, Gothic setting, tropes, and symbolism*  ***Discussions around safeguarding and MHEW*** *- healthy lifestyles, addiction, the importance of sleep, sexuality, the dangers of repression, indulgence and excess.*  *Critical style*  *Language over time and typical features of 19C writing.* |
| **Mock Feedback; Language Paper 2 (3 lessons per week) - Summer** | | | |
| * Practice of reading skills required for Lang P1 (extracts) & P2 (whole texts); mock Lang P1 feedback; co-teaching of inference, synthesis identification, interpretation analysis, evaluation * Coteaching writing skills: Language to influence and manipulate the reader;   whole text structure and sentence structure in non-fiction for purpose and effect | **PROGRESS POINT 4 MAY-JULY**   * Lang P2 Assessment tbc * Edexcel Lang SAMS P2 SET 2 2015 practice paper (WW1 letter / Jack Monroe) Q1-7a, 8/9 | * Term 5: Writing for purpose. Continuation of Transactional Writing Knowledge Organiser * Term 6: ‘Growing your Vocabulary Part 2’ Language Builder Paper 2 * SPaG intervention | *Context of reading: WW1; issues within modern British society such as deprivation and poverty.*  ***Discussions around safeguarding and MHEW*** *including the importance of resourcefulness, personal responsibility, personal networks, parenting and resilience in relation to the texts studied.* |
| **Spoken Language Endorsement (1 lesson per week) - Summer** | | | |
| * Overview, preparation and practice of speaking and listening skills required for SLE grade. * Tattoos unit as a consolidation of skills | **PROGRESS POINT 3 MAY-JULY**   * Audio visual recording of 5-10 minute individual presentation and response to questions | * Open choice writing for SLE preparation | * *Audio, print and film experiences of historical, important speeches from eighteenth century to modern day.* * ***Discussions around safeguarding and MHEW*** *- subjects promote diversity, equality, inclusion, e.g. Sojourner Truth,* |
| **Literature Paper 2 Poetry (3 lessons per week) - Summer** | | | |
| * Flipped learning for conflict poetry and unseen poetry building on independent study tasks * Structuring a comparison: connecting with theme and methods * Comparing the ways poets use of language, form, structure, attitude and voice. | **PROGRESS POINT 3 MAY-JULY**   * Edexcel Lit P2 May 20 Q9 (Poppies) * Edexcel Lit P2 May 20 Q11 (storm / wind) | * Term 5: Poetic Methods and Skills knowledge Organiser * Term 6: An Inspector Calls Knowledge Organiser and ‘Perfect 50’ Quiz | * *Poetry Station and YouTube: performance of poems, discussions and model analyses online.* * ***Discussions around safeguarding and MHEW*** *- ‘message / protest’ to promote diversity, equality and inclusion, through established poets e.g. Kae Tempest, Benjamin Zephaniah, John Agard and new voices, e.g. Sarah Olowotoyekeu* |
| **Year 11** | | | |
| **Knowledge Skills, and Understanding** | **Summative Assessment** | **Independent Learning** | **Cultural Capital** |
| **Language Paper 2 (2 lessons per week) - Autumn** | | | |
| * Overview and practice of reading skills required for GCSE English Language Paper Two. * Paper 2 Walkthrough (June 2018 paper – Milton and Bessie) * Transactional Writing AO5 AO6 – articles * Vocabulary and punctuation for effect * Intervention narrative writing: The Damage Done | * Timed conditions P1 Q3 SAMS 15 – Poe * Timed conditions P1 Q4 SAMS 15 – Poe * Mock 1 examination Edexcel English Language P2 June 2019 – Bryson and Jacobs (1-12 Nov 21) | * Term 1: ‘Growing your Vocabulary Part 1’ GCSE Revision Language Builder Paper 1&2 * Term 2: ‘Revising Writing’ task Paper 1&2 * Narrative writing /   SPaG intervention | * *Language over time: nineteenth century English vocabulary and grammar in descriptive fiction.*   *Enriching understanding of genre, form, purpose and audience.*  *Reading newspaper articles and having the opportunity to openly discuss and debate topical issues.* |
| **20th Century Play (2 lessons per week) - Autumn** | | | |
| * An Inspector Calls * AO1, AO3, AO4 * Rapid read for plot, setting, genre, characters, theme, context * Essay writing skills | * Timed conditions P1 Q7 May 2019 – Mr Birling | * Term 1: An Inspector Calls Knowledge Organiser * Term 2: ‘An Inspector Calls’ task booklet * End of Term Quiz | *Edwardian social, historical, political, moral and cultural contexts Balanced, non-partisan, discussions of socialism and capitalism*  ***Discussions around safeguarding and MHEW –*** *consent; sexual violence and exploitation; economic poverty and vulnerabilities.*  *Revisit and consolidate dramatic devices such as stage directions, importance of props, upstage / downstage stagecraft visual symbolism, Aristotle’s Three Unities*  *Audio performance by professional actors*  *Trip to the theatre for live performance, or streaming or film* |
| **Poetry (2 lessons per week) - Autumn** | | | |
| * Form and structure AO2 * Language and ideas AO2 * Context AO3 * Whole text interpretation AO1 and comparison | * Timed conditions conflict poetry P2 May Q9 2020 (Poppies) * Timed conditions unseen poetry P2 June Q11 2019 (Childhood memories / shopping in 1940s) | * Term 3: Paper 1 Mastery.SENECA Learning lessons. Focus on revisiting narrative writing * Term 4: Revision of Lang Paper 1 & 2 mind mapping | *Unseen poetry from a variety of cultures, traditions, and times.*  ***Discussions around safeguarding and MHEW*** *– from chosen poems.*  *Exploration of the theme of conflict – inner conflict; mental wellbeing, power of nature, relationships and war*  *Revisit Romantic poetry*  *Poetry Station and YouTube: performance of poems, discussions and model analyses online* |
| **Language Paper 1 and 2 (3 lessons per week) - Spring** | | | |
| * Walkthrough Nov 2018 – E.B.White & Dept of Health * Revisiting and co-teaching Q3 (analysis) P1 and P2 * Revisiting and co-teaching Q4 (evaluation) P1 & P2 * AO1 Synthesis skills for Q7a * AO3 Comparison skills for Q7b * Focus on quotations use including: word level prescription, accuracy and presentation, use of ellipsis and integration. Challenge the following: quotations copied wrongly, no inverted commas, and introduced with 'in this quote', 'in the quotation', 'the writer says', 'the writer talks about' | * Mock 2 examination Edexcel English Language P1 Nov 2020 – (01-11 Mar 22) * Timed conditions Nov 2019 – Shetterley and Frank | * Term 3: Dr Jekyll and Mr Hyde Bedrock. Integrated flipped learning for Spring term * Term 4: Revision of Paper 1 & 2 Literature mind mapping | *Diversity, equality and inclusion – further reading of non-fiction and fiction relating to African American women working for NASA and persecution of the Jews in Europe*  *Language over time: nineteenth century English compared to contemporary usage in fiction.*  *Language over time: early twentieth century English compared to contemporary usage in non-fiction.* |
| **Literature Paper 2 – 19th Century Novel \*– (3 lessons per week) Spring** | | | |
| * Rapid read / re-read of ‘The Strange Case of Dr Jekyll and Mr Hyde’ *(\*if not a removal option from exam board for summer exams 2022)* * Revisit ‘Romeo and Juliet’ and Poetry | * Timed conditions P2 2019 Q3(a) and (b) 2019 - Fear (Ch.8) / Mr Utterson * Timed conditions P2 2020 (Dr Lanyon / reputation) | * Term 4: Revision of Paper 1 & 2 Literature mind mapping | *Revisiting and enriching* *knowledge of Elizabethan context*  *Atmosphere of Victorian London*  ***Discussions around safeguarding and MHEW*** *– revisit.* |
| **Examination Practice - Summer** | | | |
| * Edexcel English Language Paper One and Paper Two – past papers; high-level control assessments if teacher assessed grades in progress | * Timed conditions Edexcel Lang P1 Nov 20. * Timed conditions Edexcel Lang P2 Nov 20. | * Term 5: Revision at the discretion of class teacher in preparation for examinations / teacher assessed assessments * Term 6: Revision at the discretion of class teacher in preparation for examinations / teacher assessed assessments | *Reflective of previous tasks – consolidation and enrichment*  ***Discussions around safeguarding and MHEW*** *– exam stress and success; support available* |
| **Examination Practice - Summer** | | | |
| * Edexcel English Literature Paper One and Paper Two – past papers; high level control assessments if teacher assessed grades in progress | * Timed conditions Edexcel Lit P1 (papers tbc) * Timed conditions Edexcel Lit P2 (papers tbc) | * Term 6: Revision at the discretion of class teacher in preparation for examinations / teacher assessed assessments | *Reflective of previous tasks – consolidation and enrichment* |
| **English Department Assessment** | | | |
| Baseline assessments indicated are mandatory assessments, for benchmarking and diagnostic purposes. Staff are expected to undertake a baseline at the beginning of a unit of work if there is no prior data for assessment objectives. This will direct staff in their planning. | | | |
| **Summative** assessments, post teaching the unit, are to be stored in student portfolios (red folders – to be retained securely in school) as evidence of **achievement** at a set moment in time. The exception to this may be towards the end of year 11, whereby students have a need to access this work/take home for revision purposes or it may be stored securely by the HoD in a central location if being used for teacher assessed grades.  Summative assessments, wherever possible, are team marked and moderated to ensure judgements are fair and robust. Summative assessments, in both key stages, will use Pearson Edexcel examination papers. We use Pearson Edexcel Key Stage 3 assessment papers and adapt them if necessary.  All KS4 summative assessments use secure materials: students have no access to the paper or mark scheme online in advance. The mark schemes should only be shared with students on screen during whole-class formative feedback and are not to be printed or distributed. Summative assessments cannot be repeated for teacher assessed grades if the student has seen the mark scheme (see JCQ and Ofqual guidance). All data from summative assessments is collected, collated, and analysed across the cohort to inform curriculum planning and intervention strategies. Set dates for data collection must be adhered to. | | | |
| **Formative** assessment feeds learning forwards. Progress in knowledge, skills and understanding, lesson by lesson, builds towards summative assessment. Exam papers listed in the ‘Assessment’ column that are not underlined, are available for use in the classroom in non-examination conditions for additional walkthroughs and practice. Students may take these older papers home. No other examination papers should be used by the teacher without permission from the HoD. Students are responsible for filing and storing classwork, homework, and independent learning in a black folder (a blue folder will also be issued to Years 10 and 11 for Literature work). **Formative** assessment will be stored in this black / blue folder and may take the form of knowledge recall tasks or tests, spelling practice, practice pieces of writing etc. This evidence of formative assessment will demonstrate a range of assessment methods – self, peer, group and teacher in both written and verbal mode. Not everything will be teacher marked and not everything will be kept; students may take home some work to share with parents / carers to celebrate success or they it may need to be stored at home for memory recall practice. Please refer to the English Department Feedback / Feedforward Policy 2021 for further information. | | | |

**Year 7 PPs SEPTEMBER – MARCH – JULY**

**Year 8 PPs DECEMBER – APRIL – JULY**

**YEAR 9 PPs SEPTEMBER – DECEMBER - MAY**

**Year 7 Progress Points: September – March – July (AO1, AO2, AO5, AO6)**

**‘Check Point’ Assessments will be completed during class time and will be assessed through whole class feedback, student self and peer assessment, post learning reflections and where appropriate, teacher marked feedback. This will underpin the end of unit tasks**

***READING: Throughout the course of Year 7, students are expected to build and develop their knowledge and understanding of a writer’s use of language and structure for effect. Students should be able to select and retrieve key pieces of information from a text and carefully analyse its******effect.***

***WRITING: Throughout the course of Year 7, students are expected to begin developing their writing skills ensuring they are able to write for purpose and with meaning. Students should be able to use punctuation carefully including full stops, exclamation marks and question marks accurately. Some students will be able to develop their skills of using commas within complex sentences to create meaning and effect.***