**ENGLISH CURRICULUM MAP – Year 7**

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|  | **Family, Friction and Fate in *A Monster Calls* by Patrick Ness and other stories** | ***Oliver Twist* by Charles Dickens** | **Heroes and Villains of Shakespeare** |
| **RATIONALE** | Challenging modern text; explores notion of loss and trauma; mental ramifications of young carer responsibilities and dysfunction within the family; school bullying and repression and attendant suppression of fears and anxieties growing up in difficult circumstances. | Seminal 19C literary text; explores anti-Semitism and poverty through eyes of child; negative impact of power structures in society and their discriminatory effect on the poor; understanding local historical links to Liverpool through Industrial Revolution | Key speech and scene analysis from a selection of Shakespeare plays including Tragedies, Comedies and Histories; exploration of social, historical and political contexts and their influence on attitudes; evaluation of purposes and impact on audiences. |
| **CURRICULUM LINKS** | *BACKWARD* – KS2 textual analysis; exploration of narrative voice and perspectives in all works of fiction  *FORWARD –* Dysfunction and viewpoint of young protagonists in *Noughts and Crosses* (Y8) and treatment of others in *Animal Farm* (Y9) *A Christmas Carol* (Y10) | *BACKWARD* – KS2 topic work on Victorian Era; language analysis and decoding of text  *FORWARD –* Shakespeare’s *The Tempest* (Y8) and discriminatory ideas about the ‘other’ (e.g. Caliban) and social justice in *An Inspector Calls* (Y11) | *BACKWARD* – Links to prior knowledge on Shakespeare, perhaps studied in primary; the ‘blur’ between a hero and a villain as seen in *A Monster Calls*; different genres of texts.  *FORWARD –* Shakespeare texts in later years: *The Tempest*, *Romeo and Juliet* and *Macbeth*; the comedy genre in *Our Day Out*; war heroes in poetry; ideas of self and identity as seen in ‘Songs of the Self’. |
| **READING FOCUS** | Characterisation; viewpoint (Conor and monster); structure (nightmare/monster visits). | Characterisation; viewpoint; relationship between text and context. | Characterisation theme, evaluating characters and events, play structure and form, verse |
| **SPOKEN LANGUAGE** | Hot-seating of Conor, Grandmother, Conor’s father and Harry (school bully | Monologue from POV of Oliver; debate on moral dilemma; hot-seating of Fagan; speech on research undertaken on the topic of Anti-Semitism. | performance of speeches and poetry; class debate of character motivations and emotional states. |
| **CREATIVE & VIEWPOINT WRITING** | Diary entry from POV of Conor OR Harry (school bully); letter from Headteacher to Conor’s grandmother about Harry’s bullying of Conor. | Diary entries from three different points of view; writing a poem about your local area (e.g. Blake’s London) | Description of a place; news article on modern day slavery |
| **POETRY** | *Medusa* (Carol Ann Duffy) | *London* by William Blake | Sonnet 29 |
| **WIDER READING** | Martin Luther King I Have a Dream speech; cancer awareness material (re. Conor’s mum) | The Uncommercial Traveller; fact file on Judaism | Ancient Greek tragedy research; instructional manual on how to survive based on *The Tempest* |
| **THEMES** | Loss and bereavement; friendships; dysfunctional family; carers (young carer responsibilities); trauma | Poverty and injustice; anti-Semitism and other forms of prejudice; trauma; family | Love and loss; ambition; loyalty; kingship; pride |
| **ASSESSMENT** | **AP1: READING –** How does the writer use language to create sympathy for Conor in the extract?  **AP1: WRITING –** Write a speech about the impact of bullying and how to stop it | **AP2: READING –** How does the writer present attitudes to Judaism in the Victorian era?  **AP2: WRITING** – Write a character-based description based on a stimulus linked to the text. | **AP3: READING –** How successful is the prologue of Romeo and Juliet at introducing the tragic element of the play?  **AP3:** **WRITING** – Describe Hamlet’s castle. |

**ENGLISH CURRICULUM MAP – Year 8**

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|  | **Monochromatic Worlds in *Noughts and Crosses* by Malorie Blackman and other tales of inequality** | **Rites of Passage in *Our Day Out* by Willy Russell and other new beginnings** | **The Will to Survive in *The Tempest* by William Shakespeare and other travails** |
| **RATIONALE** | Challenging modern text; explores notion of identity and inequality; mental ramifications of societal inequality on the younger generation; issues around justice. | Engaging play based in the local community; explores the impact of poverty on life chances; causes of poverty; class issues; stereotypes of Liverpool; pride in their local area. | Seminal Shakespearean play; exploration of social, historical and political contexts; consideration of the ‘outsider’ in literature; the importance of forgiveness and freedom; surviving against the odds; modern day enslavement and the damaging impact of colonisation. |
| **CURRICULUM LINKS** | *BACKWARD* – Dysfunction and unjust experiences in *A Monster Calls*; discriminatory ideas about the ‘other’ as seen in *Oliver Twist*.  *FORWARD –* Division and societal inequality in *Animal Farm*; social justice in *An Inspector Calls* and *A Christmas Carol*; racial divisions in John Agard’s poetry; class divides in *Our Day Out*. | *BACKWARD* – Stereotypes and inequality in ‘Noughts and Crosses’; poverty and impact on life chances in ‘Oliver Twist’.  *FORWARD –* Local pride in Tony Walsh’s ‘Up ‘Ere’ as studied in the Identity scheme in Y9;financial inequality, disempowerment and disenfranchisement revisited in *An Inspector Calls* and *A Christmas Carol*. | *BACKWARD* – Shakespearean context and language in Heroes and Villains (Y7); discriminatory ideas about the ‘other’ in *Oliver Twist*.  *FORWARD –* Shakespearean language and context in *Romeo and Juliet* and *Macbeth*; justice and equality in *An Inspector Calls.* |
| **READING FOCUS** | Characterisation, theme, relationship between text and context, narrative viewpoint (Sephy and Calum 1st person POV) | Characterisation theme, relationship between text and context, evaluating characters and events, play structure and form | Characterisation theme, evaluating characters and events, play structure and form, verse |
| **SPOKEN LANGUAGE** | Hot-seating of Sephy; presenting devised speeches. | Regular opportunities to read the play aloud; debate on ‘Has Liverpool changed for the better?’; discussion on the perception and stereotypes of particular accents; hot-seat activity of different characters | Performance of speeches and poetry; class debate of character motivations and emotional states. |
| **CREATIVE & VIEWPOINT WRITING** | Writing a speech on diversification in universities; a leaflet on radicalisation; a letter on homelessness in our local community. Creative writing on the protests outside Heathcroft High School (from *Noughts and Crosses*); writing from another character’s POV. | Write a description looking out from a window; describing one of the characters’ mannerisms and behaviour; arguing against harmful treatment of animals in a zoo; writing a description of a journey from Liverpool to Wales. | Write an opening to a survival story; describing the setting of *The Tempest*. |
| **POETRY** | ‘Half-Caste’ by John Agard; optional challenge – ‘Liberty Needs Glasses’ poem by Tupac. | ‘Up ‘Ere’ by Tony Walsh | Maya Angelou’s ‘I Know Why the Caged Bird Sings’ |
| **WIDER READING** | Barack Obama’s ‘Inaugural Speech’; article on homelessness in Liverpool; article from The Guardian ‘Bias in Britain’ | Research of Liverpool’s history from 1940 to present; Advantages and Disadvantages of ‘Labelling Theory’ | Shoichi Yoki news article; David Livingstone’s ‘The Long Walk’; a compilation of survival stories. |
| **THEMES** | Equality; diversity; identity; race; friendship; family; isolation. | Poverty; class; pride; community; identity. | Survival; power; exploitation; power of language; magic; reconciliation. |
| **ASSESSMENT** | **AP1:** **READING** – close textual analysis of extract from text focusing on character, theme or atmosphere.  **AP1:** **WRITING** – a speech based on stimulus, e.g. *“Racism is still an issue today. We need to do as much as we can to stop it.”* | **AP2: READING –** evaluative style question on Mr Briggs and his change in the play.  **AP2: WRITING** – description using a scenario or image related to the text, e.g. a bus journey. | **AP3: READING –** How Shakespeare contrasts the characters of Caliban and Trinculo?  **AP3:** **WRITING** – a description as suggested by an image of a beach hut on an island or write a narrative which begins: ‘From here on in, I was completely alone’. |

**ENGLISH CURRICULUM MAP – Year 9**

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|  | **Songs of the Self – poems of power, pride and paranoia** | **Raging Against the Machinein *Animal Farm* by George Orwell and other dystopian futures** | **The Killing Flawin *Romeo and Juliet* by William Shakespeare and other anthems for doomed youth** |
| **RATIONALE** | Considering aspects of identity from Victorian murderers, the LGBTQ community, experiencing a dual heritage, a poet’s pride for the North-West to contemplating the necessity of faith; students will gain emotional and social understanding; considering the concept of morality and ethics. | Studying the impact of communism on Russia and the Bolshevik Revolution through the allegory of “fairy tale” genre fable. Rise of power and use of propaganda examined through lens of text with applications analysed through close analysis of text and related texts and genres – fiction and non-fiction prose. | A look at how feuding families and hatred fuelled violence between powerful families effects all including the eponymously names lovers, Romeo and Juliet. Discussion of arranged marriage in context with Elizabethan drama and the modern day alongside other issues including love across the divide, gender and partriarchy |
| **CURRICULUM LINKS** | *BACKWARD* – writing creatively in *Our Day Out*; identity in *Noughts and Crosses*; family in *A Monster Calls*; being an ‘outsider’ in *The Tempest.*  *FORWARD –* identity in poetry in the GCSE Poetry Anthology; the role of the outsider in *A Christmas Carol*; family in *An Inspector Calls*, *A Christmas Carol* and the poetry anthology; morality in all texts. | *BACKWARD* – *Noughts and Crosses* and analysis of difference and impact of prejudicial views on characters and modern reader  *FORWARD –* totalitarian/power hungry families/leaders in *Romeo and Juliet* and *Macbeth* as well as anthology poetry | *BACKWARD* – abuse of power and volatile systems in A Monster Calls and Noughts and Crosses  *FORWARD –* Parental influence for good/bad according to context and viewpoint in Animal Farm, A Christmas Carol and An Inspector Calls |
| **READING FOCUS** | Characterisation; viewpoint; relationship between text and context; structure and form, verse, intent/purpose. | Characterisation; viewpoint; relationship between text and context; structure, allegory, propaganda and bias. | Characterisation; viewpoint; relationship between text and context; structure. |
| **SPOKEN LANGUAGE** | Speeches on individual identity, as inspired by the texts; debate on the topic of morality. | Speeches on individual identity, as inspired by the texts; debate on the topic of freedom and choice (democracy). | Reading play and performance of key passages; discussion of ideas and messages emerging from play. |
| **CREATIVE & VIEWPOINT WRITING** | Variety of descriptive/narrative tasks ranging from the Arctic to a street in Liverpool; writing own poems/speeches on personal identity. | Spring-boarding from discussion points/close reading activities to practise speech writing, article writing, diary entries and monologues through the eyes of various characters. | Development of additional scenes and monologues to authenticate character knowledge and progression; text transformational activities from poetry into prose, e.g. civil brawl as a newspaper report |
| **POETRY** | Modern poems such as ‘Up’ Ere’ by Tony Walsh and ‘Glitter in my Wounds’ by C A Conrad (a social media poet), songs analysed as poetry: ‘The Colour Purple’, challenging poems like Roger Robinson’s ‘Sleep’ and seminal poems such as Maya Angelou’s ‘Still I Rise’. | Examination of propagandist poetry of the day from inside/outside of Russia compared to oppositional poetry from Auden. | Love poetry and use of sonnet form in soliloquies and a selection of other modern examples to understand the mind sets and behaviours of the key characters, e.g. Tybalt, Lord and Lady Capulet. Mercutio; ‘Anthem for Doomed Youth’ |
| **WIDER READING** | Articles on the Hillsborough Disaster and the MEN arena bombing; article on the concept behind Gay Pride events; introduction to philosophers such as Aristotle, Kant and Nietzsche’s ideas of morality and ethics. | News reports and footage of Stalin’s ‘The Terror’ in context wit events from the novel; extracts from *1984* and *Down and Out in Paris and London* as well as Huxley’s *Brave New World* and Thomas More’s *Utopia* | Reading an expose on tribalism in football in particular Latin America and River Place v Boca Juniors to understand the level of violence and hatred often targeted without knowing the cause. |
| **THEMES** | Identity, family, community, religion, faith, sexuality, race. | Identity, freedom of the individual, democracy, power, ambition, violence | Parental-child relationships, power, responsibility, love and hate, teenage life and pressures, death and religion |
| **ASSESSMENT** | **AP1: READING –** In ‘To a Daughter Leaving Home’, how does the poet present the speaker’s feelings about her daughter?  **AP1: WRITING – d**escribe a market place (as inspired by an image) or write a narrative with the title ‘Abandoned’. | **AP2**: **READING** – Analyse an extract from the text looking at writer’s methods and using context to establish meaning.  **AP2**: **WRITING** – write an article on the battle of the cowshed using facts from the text. | **AP3: WRITING –** write an article on the 3rd civil brawl between the Capulet’s and Montague’s.  **AP3:** **READING** – Analyse an extract from the text looking at writer’s methods and using context to establish meaning, e.g. Lord Capulet as a parent. |

**ENGLISH CURRICULUM MAP – Year 10**

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|  | ***A Christmas Carol* by Charles Dickens and Anthology Poetry Cluster 1: Pride and Power** | **Anthology Poetry Cluster 2: Effects of War and Language Paper 1 & 2 Section A (Reading)** | ***Macbeth* by William Shakespeare and Spoken Language** |
| **RATIONALE** | Full read through and textual analysis of *A Christmas Carol* focusing on Victorian context and attitudes towards poverty, social society, family, morality and ideas about Christmas including the possibility of change. Interwoven study of five poems from the anthology which speak thematically to the novella. | Study of five poems from the anthology grouped thematically on war and its effects: Exposure, Charge of the Light Brigade, Remains, Bayonet Charge and Poppies. Use of Methods, structure and evaluation skills to be applied systematically in ‘walk through’ of GCSE Language Paper 1 and 2 Section A (reading). | Seminal Shakespearean play; exploration of social, historical and political contexts; consideration of the theme of dreams and ambitions in literature; the concept of subverting the natural order; the mystery of the supernatural; the expectations of gender; inner journeys. |
| **CURRICULUM LINKS** | *BACKWARD* – Gothic literature, class in *Our Day Out* and other worldly intervention/the supernatural in *A Monster Calls*  *FORWARD –* notion of transformation and redemption in *An Inspector Calls* and abuses of power in *Macbeth* | *BACKWARD* – inference through methods, structural features and their effects plus evaluation approaches revisited from study of ALL literature texts to date.  *FORWARD –* reinforcement ofthemes of war in *An Inspector Calls* as well as development of reading skills common to ALL papers. | *BACKWARD* – inference through methods, structural features and their effects plus evaluation approaches revisited from study of ALL literature texts to date; Shakespeare context and language as explored in previous Shakespeare texts.  *FORWARD – D*evelopment of reading skills common to ALL papers; links to themes common when revisiting literature topics, such as: gender, war, ambition, greed. |
| **READING FOCUS** | characterisation; viewpoint; relationship between text and context; structure and their effects in ALL texts | Characterisation; viewpoint; relationship between text and context; structure and their effects. | Reading play and performance of key passages; discussion of ideas and messages emerging from play. |
| **SPOKEN LANGUAGE** | Hot-seating of Scrooge & Bob Cratchit; speech on causes and effect of poverty in the modern world | Guided discussion and debate on war as shown in the poems with encouragement of linkage backward and forward between literature texts (themes) and Language (skills, question type). | Completion of GCSE speaking and listening component as well as reading in parts extracts from the play. |
| **CREATIVE & VIEWPOINT WRITING** | Describe an image of an old man mimicking Dickens’ style; text transformation of poems into news articles and monologues. | Variety of descriptive/narrative tasks covering text transformation of poetry. | Variety of descriptive/narrative tasks to better understand the events of the play and the emotions of the characters. |
| **POETRY** | London, Ozymandias, My Last Duchess, The Prelude and Storm on the Island | Exposure, Charge of the Light Brigade, Remains, Bayonet Charge and Poppies. | Acquainted with the Night- Robert Frost; Tell all the truth but tell it slant- Emily Dickinson; Harlem- Langston Hughes |
| **NON-FICTION** | Thomas Malthus article; Dickens’ speeches/lectures; stages of grief | Various articles and text types underpinning context behind poems as well as critical responses to them. | Articles on guilt and Machiavelli; concept of the ‘Great Chain of Being’ |
| **THEMES** | Family, poverty, greed, Christmas, redemption, morality, transformation, supernatural | Identity, family, community, religion, faith, sexuality, race. | Ambition; power; cruelty; masculinity and gender; kingship; tyranny. |
| **ASSESSMENT** | **AP1: READING** – GCSE question targeting character, theme and mood and atmosphere allowing for planning and writing of well organised essays  **AP1: WRITING** – | **AP2: READING –** GCSE question targeting poetry analysis skills including comparison AND Language Paper 1 & 2 question types  **AP2: WRITING –** transactional writing task based on a poem from the anthology cluster | **AP3: READING –** GCSE question targeting poetry character or theme  **AP3: WRITING –** descriptive or narrative writing task based on a poem from the anthology cluster |

**ENGLISH CURRICULUM MAP – Year 11**

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|  | ***An Inspector Calls* by J B Priestley and Anthology Poetry Cluster 3: Identity PLUS Language Paper 1 & 2 Section B (creative and transactional writing)** | **REVISION of all GCSE English Literature texts and GCSE English Language examination techniques by paper** |
| **RATIONALE** | Full read through and textual analysis of *A Christmas Carol* focusing on Victorian context and attitudes towards poverty, social society, family, morality and ideas about Christmas including the possibility of change. Interwoven study of five poems from the anthology which speak thematically to the novella. | **PHASE 1: English Literature**  Students will complete regular, timed assessment on the following GCSE English Literature texts:   * *Macbeth* * *An Inspector Calls* * *A Christmas Carol* * Anthology Poetry: Power and Conflict   They will be expected to know the context behind each work, including the individual poems, and the themes and messages each author is concerned to promote, e.g. J B Priestley and responsibility in *An Inspector Calls*.  Students will also learn a variety of revision techniques and methodologies especially regarding quotation retention for recall in examination situations. They will also be shown model answers at various grade boundaries to help students adjust to the demands of the examination according to their own aspirations.  **PHASE 2: English Language**  Students will then move onto Language Paper 1 and 2 with the focus on reading skills and question types (Section A) before looking at narrative and descriptive writing (Paper 1 Section B) and transactional writing (Paper 2 Section B).  Students will learn drills to help prepare for each question type with efficiency and speed key ingredients for success. Particular attention will be paid to the evaluation question on Paper 1 and the comparison question on Paper 2 – both high value questions which the students will need to master.  Approaches to both the writing tasks – creative (Paper 1) and transactional (Paper 2) – will be revisited with opportunities to practise each discipline crucial to establish the importance of planning and the form this might take. As with Literature, students will be shown model answers at various grades to help them gauge what is required of them according to their individual targets. |
| **CURRICULUM LINKS** | *BACKWARD* – Gothic literature, class in *Our Day Out* and other worldly intervention/the supernatural in *A Monster Calls*  *FORWARD –* notion of transformation and redemption in *An Inspector Calls* and abuses of power in *Macbeth* |
| **READING FOCUS** | characterisation; viewpoint; relationship between text and context; structure and their effects in ALL texts |
| **SPOKEN LANGUAGE** | Hot-seating of Scrooge & Bob Cratchit; speech on causes and effect of poverty in the modern world |
| **CREATIVE & VIEWPOINT WRITING** | Describe an image of an old man mimicking Dickens’ style; text transformation of poems into news articles and monologues. |
| **POETRY** | London, Ozymandias, My Last Duchess, The Prelude and Storm on the Island |
| **NON-FICTION** | Thomas Malthus article; Dickens’ speeches/lectures; stages of grief |
| **THEMES** | Family, poverty, greed, Christmas, redemption, morality, transformation, supernatural |
| **ASSESSMENT** | **AP1: READING** – GCSE question targeting character, theme and mood and atmosphere allowing for planning and writing of well organised essays  **AP1: WRITING** – GCSE question targeting creative and/ or transactional writing |