

Key Stage Three Curriculum Overview for English

Curriculum Intent

- 1) Have a secure understanding of the English Literary Canon.
- 2) To confidently communicate in different forms, for different audiences and to achieve different effects.
- 3) To synthesise knowledge and skills in order to respond critically and purposefully to a wide range of texts.
- 4) To foster a passion for reading that extends beyond their school years.

How does the KS3 curriculum build on that from KS2?

We consolidate and build on students' knowledge of grammar and vocabulary through our KS3 'mastery' lessons. These lessons are fortnightly and are focused on developing students' literacy. Through extending and applying the grammatical knowledge from KS1 and 2 programmes of study, students are equipped with the tools to read and analyse more challenging texts.

We continue to master a range of other skills introduced at KS2: making inferences; making predictions; summarising; identifying how language, structure and form contribute to meaning; comparing characters, setting and themes; and making reasoned justification for views and opinions of texts.

We will also provide students with more challenging opportunities of transcription and composition developing their knowledge of how to write in different forms, for different audiences and to achieve different effects.

What do students do with their acquired knowledge and skills?

Students will become increasingly confident approaching unseen texts, prose, poems, non-fiction and drama. These will include analysing language and its impact on the audience or reader; comparing historical contexts and influences; discussing how structure within a text is used for effect and how it helps to impact writers and their work. Students will also learn how to use language and structure to argue their own point of view successfully as well as write compelling narratives and descriptions.

How does the curriculum align to and go beyond the National Curriculum?

We ensure that students read a wide range of fiction and non-fiction, including whole books, short stories, poems and plays with a diverse coverage of genres, historical periods, forms and authors. In line with the National Curriculum, students are exposed to English literature, both pre-1914 and contemporary. However, we go beyond this through our offer a wider variety of texts –we offer students the opportunity to explore how people receive canonical texts, but also media texts and texts written by marginalised voices.

We also teach vocabulary explicitly, ensuring that students leave school able to read and use subject specific vocabulary.

The curriculum aligns to the National Curriculum as students write for a range of purposes in a range of contexts. Furthermore, there are regular opportunities within our curriculum for students to speak, listen and debate.

What new knowledge are students taught?

Term	Year 7	Year 8	Year 9
Autumn	IGNITING THE CANON: Students develop a sound understanding of the literary canon starting with classical literature and moving through the notable literary ages. Students are also given the opportunity to respond creatively to these movements, emulating the voice of famous writers.	SHAKESPEARE'S HISTORIES: Students grapple with another genre of Shakespearean text, which offers increasingly challenging material to that of earlier extracts explored in Year 7. Students explore the plot, setting, themes and characters of Richard III, whilst knowledge such as iambic pentameter, blank verse, soliloquys etc. are also consolidated. Students are	POETRY: BEING HUMAN = BEING HEARD Students develop their knowledge of poetic techniques (caesura; dramatic monologue; visual / aural / olfactory / gustatory / tactile imagery etc.) and broaden their knowledge of poetry as a means of expression whilst exploring Human Rights. Poems studied have a particular focus on BAME and LGBTQ+

	<p>PROSE: A MONSTER CALLS: Students read a text with a complex emotional theme, providing them with a mature basis on which to develop their inference and deduction skills. They are taught how to summarise what they have read concisely, and how to write critically.</p>	<p>also, for the first time at Witchford, introduced to expository essay writing, being familiarised with organisation methods and relevant formal discourse markers/signposts.</p> <p>PROSE: 'A CHRISTMAS CAROL - Students explore this 19th century text in order to track and analyse the development of characters over the course of the text. Students develop and progress their critical writing skills in order for them to compare extracts from the beginning and the end of the novel.</p>	<p>poets including Maya Angelou, Carol Ann Duffy, Dean Atta and Kae Tempest. This unit also equips students with the skills to be able to approach and analyse previously unseen poems.</p> <p>NOVEL 'RUN REBEL': An innovative YA verse novel, students develop their ability to read extracts from a range of YA fiction critically, making inferences and referring to evidence from the text, in order to make critical comparisons. Students are given the opportunity to see beyond their immediate context and appreciate a world beyond their own. Like 'A Monster Calls' this novel develops students' emotional literacy and encourages them to question the world around them.</p>
Spring	<p>SHAKESPEARE'S COMEDIES: By the end of this unit, student will have a clear grasp on what constitutes a Shakespearean comedy. Students will have had the opportunity to explore many elements of Shakespeare's craft within this genre including verse/prose, iambic pentameter, rhyming couplets and stage craft. Students will also develop their understanding of Elizabethan England.</p>	<p>SHORT STORIES: By the end of this unit, students will be able to structure an effective short story. The unit is deliberately sequenced to guide students through the craft of writing a story: what does a good short story do? What does a compelling opening look like? How do writers build towards an effective climax? How can an ending be satisfying? There is a balance between reading stories by experts to inspire students and model the process, and extended writing time</p>	<p>NOVA FICTION: By the end of this unit, students will have mastered how to write concisely within a given time frame. The focus is on technical accuracy and structure: sentence types, narrative perspective, cyclical structure and ambitious punctuation. In Y8 students will have learnt how to craft a short story and in Y9 we make space for students to hone those skills on a smaller scale.</p>

	<p>POETRY: Students study a number of poems, recognising a range of poetic conventions and forms, and understanding how these have been used. Many of these are consolidated from KS2 (onomatopoeia, simile, metaphor, personification) whilst some are new to students such as assonance, enjambment, cacophonous and euphonic sound. Students define and identify these in the work of others and apply these techniques in their own work.</p>	<p>for students to produce and refine their own stories.</p> <p>PROSE: 'THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME' – Students engage with the narrative, setting, themes and characters (focusing on the novel's unusual protagonist and unreliable narrator, Christopher). As the assessment takes the form of a piece of creative writing, in the form of a letter from the point of view of one of the characters in the novel, students revisit and hone their skills of utilising punctuation and vocabulary for effect, having to carefully consider how these can be used for impact and to create meaning whilst writing in role – having the audience, purpose and format already specified for them.</p>	<p>RHETORICAL COMMUNICATION: Students define, identify and apply Aristotle's three modes of persuasion: ethos, logos and pathos, including hyperbole, direct address and rhetorical questioning. Students are given the tools to analyse rhetorical communication in many of its forms, as well as write their own.</p>
<p>Summer</p>	<p>SUMMER 1: WRITING IS FIGHTING Students study a range of non-fiction texts answering a big question: what is the role of nonfiction in understanding the world?</p> <p>Not only do students study historically rich nonfiction texts, such as Martin Luther King's famous speech, they also study how modern</p>	<p>DRAMA: 'BLOOD BROTHERS': Students study how drama can be communicated effectively through performance. Students examine how characters can be effectively conveyed through choice diction; how motifs and refrains can be used to reinforce themes; how staging can be used to influence interpretation; and how literature can help shape us and make sense of the world around us.</p>	<p>ROMEO AND JULIET : Students are introduced to the setting, plot and characters in R&J in preparation for their deeper GCSE study of the text in year 10. Key moments, themes and significant quotations are highlighted. Where possible students read the whole play and watch a performance live or on film.</p>

	<p>forms, such as blogs and vlogs can inspire change.</p> <p>Students also build a foundational knowledge of persuasive devices that will be built upon in the Y9 Rhetorical Communication unit.</p> <p>SUMMER 2: READING VISUAL LANGUAGE – Students read <i>The Arrival</i>, and <i>The Red Tree</i> by Shaun Tan as well as <i>Thornhill</i> by local writer, Pam Smy. New vocabulary is introduced to allow students to articulate their understanding of this literary medium fast-growing in popularity: panel, caption, compositional flow, gutter balloon etc. Students also debate its place in the literary canon building on the work they did in Autumn 1.</p>	<p>MODERN FILMS AND MEDIA; SUBVERSION IN ANIMATION: Students explore how the Media, particularly animation, has changed over the past decades and is now a force to be reckoned with as it challenges expectations. Students are introduced to different literary theories such as Marxist, Feminist, Psychoanalytic etc.</p>	<p>CREATIVE WRITING: THE HORROR GENRE - How do writers create horror, tension and suspense in their writing? Extracts from notable texts explored include Edgar Allan Poe, Mary Shelley, Bram Stoker, George Orwell and Stephen King. Students draw on their knowledge of these ‘horror greats’ to enhance the impact of their creative own writing.</p>
--	---	---	--

How and where do students build knowledge through KS3?

Our curriculum has been carefully curated and sequenced: students embark on a journey from Y7- Y9. There are clear threads that run through the curriculum to ensure students are always building knowledge.

For example, we ensure students develop their knowledge of crafting writing for impact. In Year 7, students emulate the style of a number of poets in their poetry unit to further their understanding of how writing can take on a number of forms and be written for a range of purposes. This is developed in Year 8 when students explore how short stories are structured which later equips students with the tools to be able to write more ambitiously and concisely in the Y9 Nova Fiction unit.

The texts also become more challenging throughout the 3-year course which means students are grappling with ‘bigger questions’. Consequently, their personal responses develop in complexity and maturity.

