

Key Stage 3 Curriculum Overview 2023 – 2024

Year 7	<u>Term 1 and Term 2</u>	<u>Term 3 and Term 4</u>	<u>Term 5 and Term 6</u>
<u>Topic/ Key ideas</u>	Using Your Voice: Ghost Boys	Great Expectations	Shakespeare: The Tempest
Key concepts	Understanding context: Difference (culture) Text structures/features + coherence: Personal Voice Spelling, punctuation and grammar: Foundations of texts	Text structures/features + coherence: Understanding context: Foundations of context - Victorian era and introduction to Dickens	Analysing a writer's use of language and applying to writing Text structures/features + coherence: Dramatic features and poetic techniques Understanding context: Colonialism
Main text	Novel: <i>Ghost Boys</i> by Jewell Parker Rhodes	Novel: <i>Great Expectations</i> by Charles Dickens	Play: <i>The Tempest</i> by William Shakespeare
Supporting text	Poetry, Dual/alternative Perspective writing/article	Poetry - list specified on CLF Postcard Non-Fiction - specified on CLF Postcard focusing on children and education	Poetry - list specified on CLF Postcard
Substantive Knowledge	<ul style="list-style-type: none"> Purpose, audience and form of transactional Forming an opinion Black history – civil rights 	<ul style="list-style-type: none"> 19th Century contextual information and how this influenced the text Character development 	<ul style="list-style-type: none"> Descriptive Writing – setting Shakespeare and his life Unfamiliar Shakespearean language Poetic techniques and formats
Skills	Comprehension Identifying implicit and explicit meaning Supporting identifications with quotations Simple, compound and complex sentences to create personal voice in NF writing Paragraphs are used accurately	Comprehension Identifying implicit and explicit meaning Supporting identifications with a range of quotations + explanation Simple, compound and complex sentences + common language and structural devices of language to express opinion in descriptive and NF writing Paragraphs are used accurately and are logically sequenced to support argument Drafting and editing of a piece of work to consider options and make improvements	Comprehension Identifying implicit and explicit meaning Supporting identifications with quotations Make inferences and explain Simple, compound and complex sentences + common language and structural devices to create settings in descriptive and poetic form Paragraphs are used accurately when discussing different text types
Prerequisite Knowledge	Reading skills developed from KS2 - how to read and comprehension (to be developed through reciprocal reading) To be able to express their own feelings/emotions To have an understanding of sentence types including clauses and conjunctions To be able to include the basics in their writing e.g full stops and capital letters	To know what a poem is and common techniques that are used/terminology for the structure of a poem. To understand what character is. How to comment on choices writers have made/find examples from texts.	To know what a poem is. To have an idea of who Shakespeare was. To be able to explain what makes a performance engaging and interesting. To understand the idea of being different/an outsider
Links to future learning	Y8 Heroes and Villains - dual perspective focus and considering other viewpoints. Y9 Diversity - this unit acts as a foundation for that one due to the racism theme within the novel. Range of text types within the unit to prepare for the variety that pupils will encounter over KS3.	Y9 - AVFTB - understanding how writers use their society for inspiration and then use their writing to comment on society. Y10 - ACC - further study of a Dickens novel for GCSE	Y7 - Link back to using my voice through poetry and through the concept of being an outsider Y8 Romeo and Juliet - providing a base level of Shakespeare knowledge ahead of this Y9 Diversity - idea of being different/treated differently Y9 A View from the Bridge - knowledge around plays Y9 Merchant of Venice - development of Shakespearean knowledge
Grammar and Language and Structural devices	Simile, Adjective, Simple Sentence, Quotations, Metaphor, First Person Narrative, Rhetorical Question, Direct Address, Repetition. Emotive Language, Compound Sentence, Complex Sentence	Metaphor, simile, figurative language devices, poetic devices, tropes, archetype, characterization, motif, symbolism, protagonist, setting, imagery, adverbs and adverbials, commands and imperatives, connectives, connotations, semantic field, syntax, word class, sentence forms and types, rhetoric	Simile, metaphor, personification, monologue, syllable, emotive language, dialect, tone, enjambment, stanza, rhyme, form, stage directions, act, scene, stanza, imagery, contrast
Tier 3 Vocabulary	identity, ritual, premonition, perilous, poverty, elegant, mourning, opinion, superstition, perspective, democracy, gargoyle, scavenger, petrified, difference, justice, community, remembrance, reflection, tragedy, racism, civil rights, sincere, segregation, empathy, bias, prejudice, power, trepidation, unjust, inequality	Class, adventure, benefactor, benevolence, conflict, context, childhood, poverty, power, Victorian, identity, justice, crime, punishment, literary heritage, love	Tempestuous, exile, betrayal, liberty, control, dominant, submissive, authority, difference, colonialism, empire, oppression, utopia, dystopia, patriarchal, hollow, empathy, diagnosis, prognosis, culture, justify, accent, implicit, explicit, vows, tyrant, indulgence
Assessment	KO Quiz Comprehension Questions - Ghost Boys. Autobiographical Writing - A Day in the life of...	KO Quiz Speaking and listening task as per CLF Postcard Writing an article to argue that education is a fundamental right for all children.	KO Quiz Reading Assessment - How does Shakespeare show that Prospero has control? Writing Assessment - write a description of Ariel.
Knowledge organiser and supporting resources	Knowledge Organiser Copies of the text and other extracts Resources in shared area	Knowledge Organiser Shared resources Great Expectations Books	Knowledge Organiser Resources in the shared area Tempest Booklet Tempest Books

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Year 8	<u>Term 1 and Term 2</u>	<u>Term 3 and Term 4</u>	<u>Term 5 and Term 6</u>
<u>Topic/ Key ideas</u>	Dystopian Fiction: Animal Farm	The Gothic	Shakespeare: Romeo and Juliet
Key concepts	<p>Understanding impact: Rhetoric of Revolution</p> <p>Text structures/features + coherence: Dystopian form and allegory</p> <p>Understanding context: How it represents societal concerns</p> <p>Understanding impact: Personal voice and use of rhetorical devices in own writing</p> <p>Spelling, punctuation and grammar: Developing confidence</p>	<p>Text structures/features + coherence: Features of the gothic, the Sublime/ Uncanny</p> <p>Understanding context: Romance, Patriarchy, the Supernatural</p> <p>Analysing a writer’s use of...:</p> <p>Understanding impact:</p> <p>Spelling, punctuation and grammar: Deepening application</p>	<p>Understanding context: How does Shakespeare present love? How does Shakespeare represent masculinity?</p> <p>Understanding impact: How are different forms of love and conflict explored? What makes this play universal and timeless?</p> <p>Spelling, punctuation and grammar..</p>
Main text	Novel: <i>Animal Farm</i> by George Orwell	Gothic Anthology: The Woman in Black by Susan Hill (extracts) The Tell-Tale Heart Edgar Allan Poe The Red Room HG Wells Frankenstein by Mary Shelley (extract) The Werewolf Angela Carter Click Clack the Rattle Bag by Neil Gaiman	Play: <i>Romeo and Juliet</i> by William Shakespeare
Supporting text	<p>Non-Fiction - <u>Power-Persuasion</u>: Emmaline Pankhurst letter, Emma Gonzalez speech, Greta speech</p> <p>Poetry</p> <p>I Dream a World – Langston Hughes</p> <p>The Hill We Climb - Amanda Gorman</p> <p>The Lake – Roger McGough</p>	<p>The Cold Earth Slept Below - Percy Bysshe Shelley</p> <p>Spellbound - Emily Bronte</p>	<p>Poetry:</p> <p><i>Invisible Kisses</i> Lemn Sissay</p> <p><i>How do I love Thee?</i> Elizabeth Barrett Browning</p> <p><i>Come, And be my Baby</i> Maya Angelou</p> <p><i>Valentine</i> Carol Ann Duffy</p> <p>Non-fiction texts to further support and supplement knowledge. Resources are linked in the CLF MTP</p>
Substantive Knowledge	<p>Context – C20th fiction, Russian revolution</p> <p>Characters – Authority figures, leaders</p> <p>Themes – Power, control, conflict, justice, equity</p> <p>Language – Rhetoric, argument, persuasion, perspective, viewpoint</p> <p>Story - Allegory and fable</p> <p>Literary Heritage – Dystopian fiction, writers as social and political commentators</p> <p>Wider significance – Utopia, dystopia, propaganda, fake news, representation</p>	<p>Context – C19th and modern texts, science and technology</p> <p>Characters – Monsters, supernatural, outsiders, archetypes</p> <p>Themes – Supernatural, power, control, fear, conflict</p> <p>Language – Figurative, symbolism, C19th and modern</p> <p>Story – Structure, setting, character</p> <p>Literary Heritage – Gothic tradition</p> <p>Wider significance – Literary canon, representation of madness, mental illness, and disability.</p>	<p>Shakespeare’s World – Church and religion, gender roles and representation</p> <p>Characters – Lovers, fathers and mothers</p> <p>Themes – Power, love (familial love, fraternal and platonic love, romantic love), conflict, violence</p> <p>Language – Biblical allusions and motif, meter and rhyme, sonnet</p> <p>Performance – Tragedy, prologue and Chorus, audience response over time</p> <p>Wider significance – Gender and sexuality, loyalty and honour, fate</p>
Skills	<p>Implicit meaning identified and explained</p> <p>Supporting identifications with quotations that are explained</p> <p>identifying important words in quotations + identification of connotations of words</p> <p>Identification of language and structural devices</p>	<p>Implicit meaning identified and explained</p> <p>Supporting identifications with quotations that are explained</p> <p>identifying important words in quotations + identification of connotations of words</p> <p>Identification of language and structural devices + explanation</p> <p>Simple, compound and complex sentences to create personal voice in descriptive writing</p>	<p>Extended paragraphs are written through which language and structural devices are explained and explored at word level.</p> <p>An understanding of context is shown and reader response is explained.</p> <p>Multi-clause sentences are created accurately</p> <p>A range of descriptive and rhetorical devices are used to create settings and characters</p>

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	<p>Simple, compound and complex sentences to create personal voice in descriptive writing</p> <p>Descriptive devices are used accurately and word choices are chosen with purpose</p> <p>Paragraphs are used accurately and different lengths are used purposefully</p>	<p>Descriptive devices are used accurately and word choices are chosen with purpose</p> <p>Paragraphs are used accurately and different lengths are used purposefully</p>	<p>Subtleties of language and structural devices are used to create tone, atmosphere and character.</p>
Prerequisite Knowledge	<p>From the Y7 unit <i>Me, Myself & I</i> and <i>Great Expectations</i> students will have an understanding of character functions and the ways writers show how characters can change the world. Students will have studied multi-faceted characters in both novels. Students will consider the concept of heroism and how Orwell uses it to present his characters at the beginning of the novel. The power of language and students’ knowledge of rhetoric will also be built on explicitly exploring how language influences by looking at political speeches. How language can also be used to manipulate will be explored through the analysis of propaganda, therefore building on heroism to then consider villainism.</p>	<ul style="list-style-type: none"> - Y7 Time and Place unit - knowledge of creating a setting - particularly nature/pastoral - Y8 Dystopian unit - how to analyse quotations - Y8 Heroes and Villains units - recognising archetypes and understanding how they are crafted. - Y9 Diversity unit - identifying and using tone to display an attitude 	<p>Following on from previous units, students will consider the concept of conflict and different relationships and how these are presented in a range of texts, including poetry, Shakespeare and a stage play. The power of language will once again be explored and built on to consider how it can be used to create different villain archetypes and tension. Students’ knowledge of Shakespearean language will be further developed, and his techniques will be identified for how they’re used to present his most famous characters</p>
Links to future learning	<p>In the next unit, students will explicitly study the narrative function of the villain in a range of texts using their knowledge of the pig in <i>Animal Farm</i> as their starting point. They will need to know and use the features of transactional texts previously taught and apply poetic devices previously taught to different forms. The knowledge developed here about inequality, power and corruption + the features of a dystopian novel will also prepare for the <i>Diversity</i> unit later on and the study of <i>Noughts and Crosses</i>.</p>	<p>Y9 Romeo and Juliet: Relationships - writer crafting archetype to use as symbol and knowledge of different attitudes towards superstitions/fate and women. Their learning here will prepare them for looking more deeply at subjugation of women in literature; gender roles and how discrimination ripples through societies and communities in later texts studied such as <i>The View from the Bridge</i>; <i>Noughts and Crosses</i> and <i>The Merchant of Venice</i>.</p>	<p>The further exploration of poetry and extracts from Shakespeare’s plays will prepare them for their study of <i>The Merchant of Venice</i> at the end of YR9 and then their study of <i>Macbeth</i> in YR11, through which the concept of heroism and villainism can be directly applied. The study of 19th Century literature also prepares students for their study of a 19th Century novel at the beginning of YR10. Previous study of <i>The Woman in Black</i> also gives students exposure to the dramatic devices used in theatre integral to their study of <i>An Inspector Calls</i> in YR10 but also to <i>The Merchant of Venice</i> later. The knowledge of how to analyse a personal interpretation of a text will be vital to meet the demands of YR9.</p>
Grammar and Language and Structural devices	<p>Literary and Linguistic: allegory, fable, rhetoric, hyperbole, dystopia, utopia, symbolism, statement, question, command, exclamation</p>	<p>Literary terminology</p> <p>Antagonist, unreliable narrator, pathetic fallacy, personification, atmosphere, foreshadowing, outsiders, tension/suspense, climax, juxtaposition</p>	<p>Literary terminology: Tragedy, prologue, sonnet, rhyming couplet, stage directions, monologue, soliloquy, dramatic irony</p>
Tier 3 Vocabulary	<p>Vocabulary: propaganda, corruption, tyranny, rebellion, resistance, manipulation, oppression, hierarchy</p> <p>Key Contextual Factors: Democracy, Totalitarianism, Russian Revolution.</p>	<p>Vocabulary: Gothic, Supernatural, Ominous, Foreboding, Submissive, Isolation, Dominance, Tyrannical, Uncanny, desolate, dilapidated, derelict, gloom, distraught, exasperated, superstitious, omen, twilight, fatal, fatale, conformity</p> <p>Contextual Factors: Victorian England (Empire, attitudes to others, science, health, religion)</p>	<p>Vocabulary: Fate, free-will, Subverting, Subservience, Masculinity, Femininity, Feud, Vengeance, Rebellion, Impulsive, Honour, Antagonist, Genre, Visage, Facade, Duteous, Obsequious, Provender, Canker, Forestaled, Disdained, Repentance, Decreed, INclination, Compelled, Enfranchised, Duality</p> <p>Key Contextual Factors: Hierarchy, Patriarchy, Marriage and courtship in Elizabethan England, Petrarch (sonnet)</p>
Assessment	<p>KO Quiz</p> <p>Write a letter to convince others that you’d be the best leader for the farm.</p>	<p>KO Quiz</p> <p>Write a description (setting and character) that creates a gothic atmosphere</p>	<p>KO Quiz</p> <p>Write a monologue as Romeo at the end of Act 5 Scene 1.</p>
Knowledge organiser and supporting resources	<p>Knowledge Organiser and supporting materials in the Term 1-2 Folder</p>	<p>Knowledge Organiser</p> <p>Shared Resources in the drive</p>	<p>Knowledge Organiser</p> <p>Shared Resources in the drive</p>

Year 9	<u>Term 1 and Term 2</u>	<u>Term 3 and Term 4</u>	<u>Term 5 and Term 6</u>
<u>Topic/ Key ideas</u>	Diversity: Noughts and Crosses	The View from the Bridge	Shakespeare: The Merchant of Venice

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Key concepts	Text structures/features + coherence: dual narratives, 1st person accounts Understanding context: Racial Inequality, Other Cultures, Social Inequality, subverting dominant ideologies Analysing a writer’s use of character and structural choices Spelling, punctuation and grammar: Strengthening application	Text structures/features + coherence: play structure Understanding context: 1950s New York, Italian/American, immigration, conflict, Analysing a writer’s use of character and structural choices Spelling, punctuation and grammar: Strengthening application	Text structures/features + coherence: Conventions of Shakespearean form, Understanding context: European imperialism, women in Shakespeare, wealth and trade Understanding impact: Unfamiliar Shakespearean language, Spelling, punctuation and grammar: trialling Variations
Main text	Novel: <i>Noughts and Crosses</i> by Malorie Blackman	Novel: <i>The View from the Bridge</i> by Arthur Miller	Play:: <i>The Merchant of Venice</i> by William Shakespeare
Supporting text	Non-fiction: Articles, Adverts	Poetry: <i>The New Colossus</i> Emma Lazarus <i>Harlem</i> Langston Hughes Fiction and Non-Fiction Extracts: The Bell Jar Sylvia Plath Becoming Michelle Obama The Yellow Wallpaper Charlotte Perkins Gillman (whole or extract)	Poetry: <i>Money</i> Philip Larkin <i>Promises Like Piecrust</i> Christina Rossetti <i>The Poison Tree</i> William Blake <i>Still I Rise</i> Maya Angelou <i>Invictus</i> William Ernest Henley
Substantive Knowledge	Narrative voice Structural devices can be used to present to emotion Analysis and application of key features/techniques used in transactional writing Cycle of poverty/escaping Influence of education Stereotypes - Media	Context – New York, 1950’s Characters – Lovers, fathers and mothers, wives Themes – Power, love (familial love, fraternal and platonic love, romantic love), conflict, rights, justice Language – accent, dialect, standard and non-standard English, script Performance – Modern/20th Century tragedy, 20 th Century staging, film adaptation Wider significance – Immigration, identity, belonging, honour, gender, gender roles, law Literary Heritage – Tragedy from Greek tradition to modern, American literature and theatre	Shakespeare’s World – European imperialism, wealth and trade, women in Shakespeare Characters – Villains Themes – Power, love, conflict, prejudice, justice, law Language - Symbolism and motif Performance – Shakespearean comedy, representations of Shylock over time, film adaptations Wider Significance – Antisemitism, gender and feminism
Skills	Extended paragraphs are written through which language and structural devices are explained and explored at word level. An understanding of context is shown and reader response is explained. Multi-clause sentences are created accurately A range of descriptive and rhetorical devices are used to create settings and characters Subtleties of language and structural devices are used to create tone, atmosphere and character.	Analyse a range of texts confidently in an essay format offering multiple interpretations and layers of analysis of language, structure and form to discuss extract. Contextual ideas are applied and explained + response is judicious and discussed. Writing is extended and crafted using a range of sentence types and punctuation choices that are used accurately for effect. Descriptive and rhetorical devices are used judiciously and paragraphs are used for effect. Vocabulary is chosen to achieve intended effects.	Analyse a range of texts confidently in an essay formally offering multiple interpretations and layers of analysis of language, structure and form to discuss a theme. Contextual ideas are applied and explored + response is judicious and discussed. Writing is extended and crafted using a range of sentence types and punctuation choices that are used accurately for effect. Descriptive and rhetorical devices are used judiciously and paragraphs are used for effect. Vocabulary is chosen to achieve intended effects.
Prerequisite Knowledge	Students have engaged with concepts of identity and personhood already in <i>Me, Myself & I</i> , and both <i>Heroes</i> and <i>Villains</i> in Year 8. Students will know what an archetype is and how it can be used to explore how we construct ideas of others around the world and to become aware of the impact of representations. Students will have knowledge of both creative and transactional writing skills. They have engaged in speaking and listening activities previously in Year 7 <i>Place: Journeys Through Time</i> and <i>The Power of Language</i> unit in Year 8.	Students will already be familiar with the complexities that arise from complex familial relationships when they studied <i>Romeo and Juliet</i> in Year 8. Students will also be familiar with family loyalty; how this creates conflict and explore how this can be used as a trope for tragedy. Students will have knowledge of play structure through their work on <i>The Tempest</i> and <i>Romeo and Juliet</i> previously.	Prior knowledge of students’ knowledge of Shakespearean language - from <i>The Tempest</i> and <i>Romeo and Juliet</i> units - will be further developed and his techniques will be identified for how they’re used to present his characters. Students have also engaged with concepts surrounding roles of women and femininity in <i>The View from the Bridge</i> and the <i>Gothic</i> as well as disseminating discrimination in society within <i>Noughts & Crosses</i> .
Links to future learning	This unit links to <i>The Gothic</i> exploring complex issues of class, culture and society. This also sets an understanding of character archetypes explored previously in Y8 when looking at <i>Relationships: Romeo and Juliet</i> in Term 5-6. Students will explore with greater complexity, raising issues and looking at real world examples. In this unit they will learn about relevant contextual information - such as the patriarchy and attitudes towards women - which they will build upon in the Gothic unit.	This unit links to the tragedy element in both <i>Romeo and Juliet</i> and <i>Noughts and Crosses</i> which explores tragic love, conflict, masculinity and power across three distinct time periods. Students will also have an understanding about archetypes and what makes a tragic hero as well looking at hamartia in greater depth. In this unit they look at relevant contextual information such as immigration, 1950s America and the changing roles of women.	The study of <i>The Merchant of Venice</i> will aid their study of <i>Macbeth</i> in YR11, through which the concept of gender, relationships and prejudice can be directly applied. The study of transactional writing with help with Paper 2, Section B in Year 10; plus the creative writing element of this unit will aid with Paper 1, Section B as well. Analytical language skills are transferable across any text for both Literature and Language and will prove to bridge between Year 9 into Year 10.

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Grammar and Language and Structural devices	superlative, statistics, narrative voice, hypophora	foreshadowing, fourth wall monologue, prologue, stage directions, cliff hangers, characterisation,	Literary terminology: symbolism, motif, archetype, dramatic irony, antagonist, soliloquy, monologue, rhetoric, allusion,
Tier 3 Vocabulary	Anchoring, Media, Superlative, Mainstream, Consumption. Destitute, Narrative Voice, Ableism, Perception, Premeditated	hamartia, xenophobia, honour, submissive, masculinity, femininity, patriarchy, obsession, familial relationships, belonging	discrimination, prejudice, stereotype, anti-semitism, forgiveness/mercy, justice, usury, femininity, imperialism,
Assessment	KO Quiz Analysing techniques used by a writer to create an effect Writing as a character from the text	KO Quiz Extract analysis Write own gothic description	KO Quiz Extract analysis: Is Shylock a victim or a villain?
Knowledge organiser and supporting resources	Knowledge Organiser and supporting materials in the T1-2 folder	Knowledge Organiser, extract booklet and supporting materials in the T3-4 Folder	Knowledge Organiser, extract booklet and supporting materials in the T5-6 Folder.

Grammar/language and structure:

Year 7: Simile, Metaphor, Adjectives, Verbs, Nouns, Adverbs, Repetition, Triplets, Simple Sentence, Compound sentence, Rhyme, Punctuation .!?, Tense, Clause, Conjunctions, Synonyms, Homonyms and homophones

Year 8: YR7 + Personification, Onomatopoeia, Alliteration, Personal Pronouns, Facts, Opinions, Emotive Language, Complex Sentences, Punctuation , -, Anecdote, Rhetorical Question, Superlative, Sentence moods – declarative, imperative, interrogative, Active and passive voice, Modal Verbs, Semantic Field

Year 9: YR8 and YR9 + Pathetic Fallacy, Oxymoron, Juxtaposition, Assonance/Sibilance, Topic sentences, Punctuation : ;, Caesura, Enjambment, Tension, Beginning – end journey/flow, Hypophora, Anaphora, Anadiplosis