

English Curriculum Map for Key Stage 3: 2021-2022

Autumn 1 (7)	Autumn 2 (7)	Spring 1 (6)	Spring 2 (5.5)	Summer (10)	Summer Project (2.5)
Writing for a Purpose	Figurative Methods	Shakespeare	Rhetorical Methods	(Victorian) Context	Author Study
7: HEROES structure and figurative language methods; analysis; Shakespearean context; Viewpoint and bias; Victorian context; independent reading study					
<p>Descriptive and Narrative Writing (Survival) <i>Simile, sensory language, adjectives</i></p> <p>Literary extracts Narrative viewpoint Creative Writing and redrafting</p> <p>Baselining Week 1 (Spelling Test; Reading Access Test)</p> <p>Assessment: Week 3, Week 6</p>	<p>Beowulf <i>Alliteration, pathetic fallacy, onomatopoeia</i></p> <p>Extract Study Analysis Creative Writing Viewpoint and Evaluation</p> <p>Assessment: Week 3, Week 6</p>	<p>Much Ado About Nothing <i>Dramatic irony, metaphor</i></p> <p>Whole Text Study Analysis Creative Writing Shakespeare's Viewpoint Context: sexual inequality</p> <p>Assessment: Week 3, Week 6</p>	<p>Viewpoint and Perspective <i>Connotation, symbolism, bias</i></p> <p>Being credulous Writer's bias Viewpoint of writers Celebrity and Responsibility of Press</p> <p>Assessment: Week 2, Week 4</p>	<p>Oliver Twist <i>Narrative voice, caricature, irony</i></p> <p>Whole Text Study Analysis Creative Writing Hero Protagonist Morality Stereotyping and Prejudice</p> <p>Assessment: Week 3, Week 6, Week 10</p>	<p>Storm Catchers</p> <p>Read the beginning Narrative hook Descriptive Methods</p> <p>Home Work</p>
Pandora's Box, Prodigal Son, Phoenix Rising, Adam and Eve	Labours of Hercules, The Odyssey, Achilles Heel	Narcissus and Echo, The Good Samaritan, The Midas Touch	Noah and the Ark, Icarus, Catch 22, 1984	Judas, Prometheus, Faustus, David and Goliath, Machiavelli	The Boy Who Cried Wolf
8: VILLAINS : structure, figurative and rhetorical language methods; analysis; comparison; Shakespearean context; prejudice, viewpoint and bias; Victorian context; independent reading study					
<p>Descriptive and Narrative Writing (Comedy) <i>Hyperbole, Sensory language, onomatopoeia</i></p> <p>Literary extracts Narrative viewpoint Creative Writing and redrafting</p> <p>Baselining Week 1 (Spelling Test; Reading Access Test)</p> <p>Assessment: Week 2, Week 5</p>	<p>Poetry <i>Symbolism, alliteration, metaphor, enjambment</i></p> <p>Themed Study Analysis Comparative analysis Creative Writing</p> <p>Assessment: Week 2, Week 5</p>	<p>Merchant of Venice <i>Dramatic irony, metaphor, puns</i></p> <p>Whole Text Study Analysis Creative Writing Shakespeare's Viewpoint Comparing to Fagin (Year 7) Context: racism</p> <p>Assessment: Week 3, Week 6</p>	<p>Advertising and Journalism <i>Bias, connotation, superlatives</i></p> <p>Being credulous Writer's bias Viewpoint of writers Celebrity and Responsibility of Press BBC and balance Gatsby focus on employment</p> <p>Assessment: Week 3, Week 6</p>	<p>Jekyll and Hyde <i>Pathetic fallacy, simile, personification, adjectives, adverbs</i></p> <p>Whole Text Study The Gothic Analysis Duality and villainy (referring back to Sikes and Fagin) Creative Writing and redrafting</p> <p>Assessment: Week 2, Week 5, Week 8</p>	<p>Stone Cold</p> <p>Read the beginning Creating a convincing character voice Dual narrative</p>
One Culture Capital lesson per fortnight. Looking at how the stories are referenced in other texts and the media.					
9: Power and Conflict: structure, language, figurative and rhetorical devices; cyclical structure, microcosm; analysis; conflict and prejudice; Shakespearean study; modern play; short story structure.					
<p>Persuasive and Argumentative Writing (Dystopia) <i>Dialogue, sensory language, adjectives</i></p> <p>Baselining Week 1 (Spelling Test; Reading Access Test)</p> <p>Literary extracts Narrative viewpoint Creative Writing and redrafting</p> <p>Assessment: Week 3, Week 5</p>	<p>Protest Poetry <i>Simile, imagery, personification, metaphor</i></p> <p>Themed study Analysis Comparative analysis Creative Writing</p> <p>Assessment: Week 4, Week 6</p>	<p>Romeo and Juliet <i>Oxymoron, iambic pentameter, dramatic irony, metaphor</i></p> <p>Whole Text Study Analysis Creative Writing Shakespeare's Viewpoint Context: conflict and prejudice Female inequality: Juliet vs Beatrice (Year 7) and Jessica (Year 8)</p> <p>Assessment: Week 4, Week 6</p>	<p>DNA <i>Setting, black comedy, chorus, repetition</i></p> <p>Whole Text Study Analysis of stagecraft Kelly's viewpoint and style Comparing to Steinbeck/Dickens/Stevenson</p> <p>GCSE S+L Opinion Piece Assessment: Week 4, Week 6</p>	<p>Of Mice and Men <i>Connotation, cyclical narrative, simile, context, animal imagery</i></p> <p>Whole Text Study Analysis Creative Writing and redrafting Steinbeck's Viewpoint on Itinerant workers Steinbeck's narrative voice</p> <p>Spelling Test Reading Access Test</p> <p>Assessment: Week 4, Week 7, Week 10</p>	<p>Short Stories <i>Symbolism, narrative voice, metaphor, onomatopoeia</i></p> <p>Analysis Comparison Creative Writing</p>
One media lesson per fortnight (MWR, DCN): Journalism, viewpoint and perspective					

Every scheme has a focus on the writer's craft and conscious crafting of language and structure in own writing:

Reading: AO1 – identify and interpret, comprehension, select and synthesize; AO2 – understand effect of language and structure, use subject specific terminology; AO3 – identify and compare points of view, alternative interpretations; AO4 - evaluate texts from a personal perspective, respond and critically evaluate writer's methods.

Writing: AO5 – write in different forms, structural and language devices; AO6 – use a range of vocabulary, punctuation, sentence structures.