

INVEST in the power of the written word	EXPERIENCE a range of cultures, histories and beliefs	EXPLORE the shared values of civilisation	SHAPE society and our place within it	GROW as instinctive readers, writers and orators	PURSUE English beyond the classroom
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Year 7	Term 1	Term 2	Term 3
Text or Theme	Facing Adversity: A Kestrel for a Knave	Myths and Legends: Epic Poetry	Exploring Love and Conflict: Shakespeare's <i>Romeo and Juliet</i>
Developing Cultural Capital	<p>In studying <i>A Kestrel for a Knave</i>, students explore a rich bildungsroman novel from the 20th century, which has local contextual significance due to its focus on a mining community. Alongside exploring the protagonist's challenges and experiences of adversity, students acquire both tier two and tier three vocabulary to continue their development from KS2. Students' development of reading, writing and oracy skills is also complemented by the study of a range of illuminating prose, poetry and non-fiction texts.</p> <p>Illuminating Texts: <i>The women of the miners' strike</i> by Harriet Sherwood, <i>A House Without Walls</i> by Elizabeth Laird, Extract from <i>The Prelude</i> by William Wordsworth, <i>Blood Brothers</i> by Willy Russell, <i>Harry Potter and the Philosopher's Stone</i> by J. K. Rowling, <i>Of Mice and Men</i> by John Steinbeck, <i>Change</i> by David Calder, <i>Teacher</i> by Carol Ann Duffy, <i>I ran a bookies for twelve years – they deserve no sympathy for these store closures</i> by Owen Rees.</p>	<p>This sequence foregrounds many of the epic poems that are at the heart of societal idioms, or which provide the cultural capital to access the English Literature canon. Through studying a range of myths and legends from both Ancient Greece and Norse, students are exposed to the important role that storytelling has played throughout civilisation. of storytelling and language, as well as the role of storytelling throughout history.</p> <p>Core Texts: <i>The Iliad</i>, <i>Hades</i>, <i>Demeter and Persephone</i>, <i>Perseus and Medusa</i>, <i>Theseus and the Minotaur</i>, <i>The Odyssey</i>, <i>Thor and Loki</i>, <i>Ragnarok</i>, <i>The Lady of Shallot</i>.</p> <p>Illuminating Texts: <i>The Face That Launch'd a Thousand Ships</i> by Christopher Marlowe, <i>Room</i> by Emma Donoghue, <i>Things a Bright Girl Can Do</i> by Sally Nicholls, <i>Frankenstein</i> by Mary Shelley, <i>The Émigrée</i> by Carol Rumens, <i>The New Odyssey</i> by Patrick Kingsley, <i>Wuthering Heights</i> by Emily Brontë, 'The Beginning' taken from Kevin Crossley Hollands 'Norse Myths: <i>Tales of Thor and Loki</i>' and <i>The Road</i> by Cormac McCarthy.</p>	<p>This sequence exposes students to Elizabethan theatre and establishes the context and vocabulary essential to further study of Shakespearean tragedies. Alongside exploring themes of love and conflict within this canonical text, students also deepen their understanding through encounters with these themes in their study of a range of illuminating texts, including fiction, non-fiction and poetry.</p> <p>Illuminating Texts: <i>On the Sidewalk Bleeding</i> by Evan Hunter. <i>West Side Story</i> by Arthur Laurents. George Floyd: full testimony of victim's brother Philonise Floyd. (Non-fiction) <i>Great Expectations</i> by Charles Dickens. <i>Havisham</i> by Carol Ann Duffy. <i>Love and Friendship</i> by Emily Brontë. <i>The Great Gatsby</i> by F. Scott Fitzgerald. <i>An Inspector Calls</i> by J.B. Priestley. <i>Sonnet 130</i> by William Shakespeare. <i>Touched by an Angel</i> by Maya Angelou. Apache Wedding Blessing. <i>The Call</i> by Jessie Pope. <i>One of Us is Lying</i> by Karen McManus. <i>Noughts and Crosses</i> by Malorie Blackman. <i>Love After Love</i> by Derek Walcott.</p>
Retainable Knowledge	<ul style="list-style-type: none"> ● Representations of social class / inequality. ● Representations of heroes and villains. ● Representations of family. ● Representations of settings. ● Representations of conflict. ● Representations of nature. ● Conventions of a novel and heterodiegetic narration. ● Conventions of poetry, fiction and non-fiction. 	<ul style="list-style-type: none"> ● Representations of heroes and villains. ● Representations of family. ● Representations of settings. ● Representations of conflict. ● Representations of gender. ● Conventions of epic poetry. ● Conventions of poetry, fiction and non-fiction. ● Ancient Greece / Norse mythology context. ● Creative writing - crafting devices, structuring ideas, varying sentences / punctuation. ● Transactional writing – crafting devices to structure an argument, varying sentences / punctuation. 	<ul style="list-style-type: none"> ● Representations of heroes and villains. ● Representations of family. ● Representations of love. ● Representations of conflict. ● Representations of gender. ● Conventions of a Shakespearean tragedy. ● Conventions of poetry, fiction and non-fiction. ● 17th century social and historical context. ● Creative writing - crafting devices, structuring ideas, varying sentences / punctuation.

	<ul style="list-style-type: none"> • 20th century social and historical context - Britain. • Creative writing - crafting devices, structuring ideas, varying sentences / punctuation. • Transactional writing – crafting devices to structure an argument, varying sentences / punctuation. • Essay writing – selecting quotations, analysing the writer’s choices, evaluating and comparing ideas. • Linguistic and literary vocabulary. 	<ul style="list-style-type: none"> • Essay writing – selecting quotations, analysing the writer’s choices, evaluating and comparing ideas. • Linguistic and literary vocabulary. 	<ul style="list-style-type: none"> • Transactional writing – crafting devices to structure an argument, varying sentences / punctuation. • Essay writing – selecting quotations, analysing the writer’s choices, evaluating and comparing ideas. • Linguistic and literary vocabulary.
Cross Curricular Links	<ul style="list-style-type: none"> • History: Industrial Revolution (Y8) Post War Britain (Y9) • Geography: socioeconomics and under-development • Drama: Social Class – <i>Blood Brothers</i> (Y8 HT2) Status and Relationships (Y8 HT6) 	<ul style="list-style-type: none"> • Drama: Greek Theatre, <i>Oedipus</i> (Y7 HT3), Storytelling – horror (Y7 HT2). • History: Romans (Y7 HT1) 	<ul style="list-style-type: none"> • Drama: Elizabethan Theatre, <i>A Midsummer Night’s Dream, Romeo and Juliet, Hamlet, Macbeth, Doctor Faustus</i> (Y7 HT5). Dennis Kelly <i>DNA</i> – Y8 (HT3), Brecht – Y8 (HT1) • History: The Reign of Queen Elizabeth (Y7 HT5)
Vocabulary	Technical terminology is listed in the SoL vocabulary list .	Technical terminology is listed in the SoL vocabulary list .	Technical terminology is listed in the SoL vocabulary list .
Assessments	<ul style="list-style-type: none"> • Transactional Writing: No More Marking • Reading: Analysis 	<ul style="list-style-type: none"> • Character Essay • Narrative Writing 	<ul style="list-style-type: none"> • Reading: Evaluation • Transactional Writing: No More Marking