

Subject Curriculum Map

Intent

The English curriculum at Conisborough College aims to equip our young people with the skills that will not only help them become not simply desirable to future employers and give them options for the future, but also to understand, question and change the world we live in for the better. We aim to support our students to have a range of choices when they leave us in Year 11 by exposing them to a range of challenging fiction and non-fiction texts from across our literary heritage, debate and discussion. Through this challenging and enjoyable curriculum, we want to teach and encourage students to engage with a wide variety of challenging themes, ideas, characters and concepts which will broaden and push them to question their perspectives on the world.

The chosen texts at KS3 allow students to examine how wide-ranging voices respond to personal, social, cultural and political contexts. This will allow them to develop their ability to identify, critique and thread together interesting trends and tropes across different written texts. From these rich, powerful and increasingly challenging texts, students will identify, analyse, question and critique the methods that writers and speakers use to convey their views and perspectives. and respond to these ideas using their personal ideas and opinions. Based on this reading, students will be prompted to borrow and experiment with methods employed by great writers and speakers to develop their own communication skills. Every unit has a Topic Guide that supports the teaching of key vocabulary and terminology. In every unit, key vocabulary and terminology are displayed, defined, and continually revisited. Students are routinely tested on new vocabulary and terminology in 'Do Now' and end-of-lesson reviews. Students are required to apply new vocabulary and terminology in extended written tasks which are supported by high-quality models.

At Conisborough College, the English department knows the power of words; improving vocabulary is at the core of our curriculum. Students are taught words – both subject terminology and subject vocabulary – explicitly in every lesson. This is revisited consistently throughout the 5 years and applied in new contexts to ensure that students leave with a wide vocabulary with which to continue learning throughout their lives.

Extended tasks demonstrate whether students are accurately embedding the key knowledge into developed responses. The sequence of the curriculum provides opportunities for students to develop and deepen their understanding of key ideas, forms, and conventions. For example, students study the form and conventions of a tragedy in two texts (A View from the Bridge and King Lear).

what does your curriculum aim to achieve? What knowledge and understanding will students have by the time they leave in Y11? What is the structure and narrative underpinning the curriculum?

Implementation - How is the curriculum being delivered? How are ideas, concepts and knowledge sequenced and revisited to ensure that learning is committed to long-term memory? Why are topics taught and why at that point in the curriculum? How do you ensure that Key Stage 3 serves as a preparation for further study but also provides a secure understanding for students who don't continue with individual subjects beyond KS3?							
Term	1	2		3	4	5	6
Year 7	Treasure Island 19th Century Bildungsroman Treasure Island is thrilling adventure story by noted writer R.L. Stevenson. A children's book first and foremost, it nonetheless grapples with the universal themes of good and evil while still being a rip-roaring tale of a treasure hunt during the golden age of piracy. This unit builds on many of the skills students will have acquired in KS2, such as reading and comprehension. Pupils will have read adventure stories and quest narratives in KS2. The increased challenge of a 19 th century text makes it a suitable transition to KS3 where the genre and narrative type are revisited, but in the context of a challenging historical novel.	The Wolves of Willoughby Chase Adventure Bildungsroman Another fast-paced adventure, this time from the perspective of a pair of sparky cousins cruelly mistreated by a greedy governess on the death of their guardians. This wonderful children's book imagines an alternate history of Victorian Britain where wolves roam the snowy land. Aiken borrows heavily from Dickens in her use of characterisation and setting, making this a good text to scaffold the approach of more challenging texts later. This unit builds on the learning about the Bildungsroman genre from the previous half term and introduces elements of the Gothic genre more formally, in readiness for learning on Dracula in Year 8 and eventually, A Christmas Carol in year 10. Students revisit characterisation and narrative structure here, and start to consider thematic	Assessment	Non-Fiction Diary: Conflict Anthology Unfortunately, conflict runs throughout our lives, and knowing how it starts, how it is expressed, its consequences, and how it might be resolved is a crucial part of understanding the world in which we live. The anchor text is the Diary of Anne Frank, a moving real-life account by someone affected by conflict, along with a range of texts about and by people in conflict situations. They read diary, newspaper, speeches, literary non-fiction and personal accounts from WW1 to the modern day, which allows us to empathise with different experiences. Students focus on writers' perspectives and how people	Poetry: Conflict Continuing the theme of the previous half term's work, students will now apply their contextual learning around conflict to poetry. Students study a range of poems from throughout the ages on the theme of conflict, including from the canon (Sassoon, Brooke, Owen) and more modern works (Agard) serving to build their cultural capital. They will revisit poetic methods from KS2 while building on their understanding by being introduced to a range of other forms and methods.	Shakespeare: A Midsummer Night's Dream A mad, magical, dream-like plot about love and confusion, this comedy – Shakespeare's final play – encourages us to think about our perceptions, illusion, and reality. It is a fun story but poses a serious question: what happens when we can't trust our senses? This is an increasingly important question in our changing world and study of this text allows us to discuss reality and appearances. Students learn the conventions of Shakespearean comedy, revisiting the structure of a	The Girl of Ink and Stars Modern Adventure Bildungsroman In the third novel of the year to explore coming of age narratives and adventure, we will further investigate the quest narrative and delve into more complex themes that reflect later learning such as Colonialism, tyranny, and gender – all challenging concepts that affect our world today, and which students will return to again throughout the curriculum. In order to

	<p>Students also revisit key writing strategies from KS2, such as describing characters and settings. Key terminology (such as adjectives, verbs and expanded noun phrases) enable students to recognise links with their prior learning in KS2.</p> <p>This unit focuses on broader writer's methods such as characterisation, setting, symbolism and narrative structure. These analysis skills are developed further in subsequent KS3 units.</p>	<p>analysis, particularly in relation to deception, power, and friendship.</p> <p>Students will use their reading to develop creative writing skills, particularly focussing on revising the use of imagery and pathetic fallacy, and punctuation. Students will develop their understanding of narrative structure, particularly openings and use this learning to write their own adventure opening.</p>		<p>express their viewpoints effectively.</p> <p>Context is an important concept the gain nuanced understanding here, and students will consider the significance of when and where texts were written and by whom.</p> <p>Students will revisit letter writing and writing imaginatively, and will be encouraged to empathise with the experience of people subjected to living in conflict. In addition, they will revisit speech writing and practise the art of oration, and be introduced to the key concepts of Logos, Ethos and Pathos, as well as rhetorical methods.</p>	<p>Based on this knowledge, students will then plan, draft and write their own work based on their understanding of poetic conventions and the context of conflict.</p>	<p>narrative and being introduced to the thematic analysis of love and gender – recurring tropes in Shakespearean Comedy – which encourages students to engage with the genre.</p> <p>This unit focusses heavily on analysis and developing independence in approaches to unfamiliar language in preparation Shakespeare study throughout the curriculum.</p> <p>Students develop their understanding of stagecraft and dramatic methods that can be used on the stage. They will be introduced to key terms they will continue to use throughout their study of literature, and in particular Shakespeare.</p>	<p>prepare for more challenging texts in later years, students also further develop their understanding of characterisation, mood and setting,</p> <p>Students will create their own adventure with a characterised hero, and will begin to structure texts deliberately to engage their readers through using cliffhangers</p>
<p>Year 8</p> <p>Social Justice</p>	<p><u>Dracula</u></p> <p>Dracula is a seminal Gothic novel, the godfather of vampire literature and a quintessential study in the Gothic, as well as a time capsule of the late Victorian era. Its themes and settings make it a great text to develop understanding of the Gothic genre that will later be studied in Year 10. Students will build on their understanding of the Victorian novel as well as the Victorian context – vital for understanding much of the canon – and of the genre from Year 7's Wolves learning with an adult text.</p> <p>Students will again focus on characterisation and setting as well as adding depth to their understanding of conventions of the Gothic genre.</p> <p>Thematically, students consider the concepts of religion and the supernatural, setting the foundations</p>	<p><u>Richard III</u></p> <p>A fascinating, dark History with elements of tragedy, Richard III is a study in ambition, kingship and evil. Its themes make this a perfect text to introduce students to the subjects and contextual knowledge that will later be explored in other Shakespearean tragedies, such as Kingship, and the tier 3 vocabulary required for in-depth conceptual discussion of Shakespearean plays.</p> <p>The themes and concepts students will study are evil, vengeance, justice, fate and free will – recurring tropes of Elizabethan and Jacobean drama – that will be revisited in later Shakespeare study in year 9 and at KS4. Students' analytical study is rooted in their previous understanding of characterisation, particularly in terms of villains, and will introduce important contexts and key knowledge, such as the Great Chain of Being and the Divine Right of Kings.</p>		<p><u>Non-Fiction Autobiography (social justice)</u></p> <p>Being human means engaging in society and learning to empathise. These non-fiction texts are selected to encourage young people to question and challenge their own ideas and look at the world from a range of different viewpoints and from throughout history.</p> <p>In each year, we include a Non-Fiction unit which enables students to explore the issues around each theme before they explore these issues in the studied texts. This unit serves to prepare students for the injustices explored in dystopian texts.</p> <p>The unit develops the understanding of non-fiction texts from year 7 and although this knowledge is applied to</p>	<p><u>Dystopian Short Stories</u></p> <p>We will read a range of thrilling and thought-provoking short dystopian stories that not only encourage us to ask "what if" but to question our own world as a result. This follows appropriately on from the non-fiction on social justice, allowing us to draw connections between injustices in the world of fiction and those in our world today.</p> <p>This unit primes students to develop key English, critical thinking and life comprehension skills; that is to say, analysis of language and structure, evaluation, and writing creatively based on the reading of a variety of texts.</p>	<p><u>Poetry: Social Justice Anthology</u></p> <p>Building on Year 7's poetry exploring the theme of conflict, students study a range of poems on the theme of social justice, focussing particularly on how poets use their art to convey messages of social change. The writers' intent is often to expose and criticise injustice, and as such this unit introduces students to the advocacy for social change, encouraging them to question injustices in the world.</p> <p>We explore how different methods can be utilised by poets to convey viewpoints and to advocate change.</p>	<p><u>Satire: Pygmalion</u></p> <p>Pygmalion is a deceptive play; it is humorous and sly, but at times truly moving in its portrayal of class, which will later be explored in An Inspector Calls, and which will encourage students to question the nature of social hierarchy as it exists in our world.</p> <p>In this unit, students are introduced to the class system through this George Bernard Shaw play. Students are introduced to concepts such as class, socialism, and social injustice which build on previous understanding and provide a step up to</p>

	<p>of deeper understanding when they study similar themes in later years.</p> <p>Students will deepen their understanding of narrative structure, particularly the epistolary form.</p> <p>Students will then demonstrate their understanding of the genre by writing the opening to a Gothic short story describing the setting and character, drawing from their work on settings and characterisation throughout the curriculum, so far,</p>			<p>different texts, they are all texts chosen to challenge students' perspectives and expose them to different viewpoints.</p> <p>Building on their analysis work from the previous 18 months, students will continue to develop their skills in identifying writers' methods, analysing the impact, and exploring the message.</p> <p>Based on their reading, students will write their own non-fiction piece focussed on conveying their own perspective and including anecdote, imagery, dialogue, short sentences and one-line paragraphs.</p>		<p>Students will then learn to employ these methods themselves in their creation of their own poetry.</p>	<p>the year 9 term 2 unit on similar themes, as well as texts at KS4.</p> <p>The concept of authorial intent is strengthened here, and we use the play as a springboard to consider societal change, as well as the writer's role in advocating for it.</p> <p>Students use these ideas to develop argumentative speeches, building confidence in expressing opinion.</p>
<p>Year 9</p> <p>Relationships</p>	<p><u>Of Mice and Men</u></p> <p>An iconic text, <i>Of Mice and Men</i> remains popular with students for its portrayals of social injustice and elements of tragedy which expose the prejudices inherent in poverty, race, age, and gender. This builds on the learning from <i>Pygmalion</i> at the end of year 8 so it makes a good unit to transition into the final year of KS3.</p> <p>Like <i>Pygmalion</i>, <i>Of Mice and Men</i> tackles social injustice, social hierarchy and the role of women, and allows students to consider the impact of racism in the Great Depression, as well as in our modern era. This exploration of the subjugation and oppression of marginalised groups in texts such as <i>Of Mice and Men</i></p> <p>Students continue to practise and hone the skills of language and structural analysis through their reading of the text, alongside developing a range of creative writing strategies to approach a variety of situations.</p>	<p><u>Non-Fiction: Relationships and Identity</u></p> <p>This challenging unit exposes our students to a range of perspectives on the theme of relationships and identity, including a range of voices writing about the climate, race, gender, and sexuality – all themes that are vital to understanding the world and forming relationships with each other. We hear from a range of voices on these topics.</p> <p>In each year, we include a Non-Fiction unit which enables students to explore the issues around each theme before they explore these issues in the studied texts. This unit serves to prepare students for complexities of human interaction in the following play, <i>The Crucible</i>.</p> <p>Students consider form in depth, considering the differences in conventions between different non-fiction writing forms.</p> <p>Thematically, students explore identity and what it means to be oneself in relation to others: a vital part of growing up and becoming a part of the world.</p>		<p><u>The Crucible</u></p> <p><i>The Crucible</i> is an artful study in paranoia and what happens when a community turns on itself. Miller reminds us that fear and hysteria can cause the most rational minded to seek quick answers and find others to blame for the problems at hand. Because this happens again and again throughout history, this is as relevant now as it was in 1953 and in 1692.</p> <p>Students will study the stagecraft and develop an understanding of the dramatic genre as it has progressed through the Shakespearean, Edwardian and now modern eras.</p> <p>A great story about the persecution of witches, the text also introduces the concept of allegory which is</p>	<p><u>Defective Fiction: Sherlock Holmes</u></p> <p>Holmes is iconic and a classic literary character. Students will develop their consideration of class, gender, race and conflict in these four short stories.</p> <p>The unit develops the students understanding of the short story as genre. Students will be taught to evaluate the characterisation of Holmes as a detective as they explore his development across the four stories.</p> <p>Students are, as ever, encouraged to apply critical vocabulary from the academic year and comment precisely on the methods used by writers to produce these characters for a precise purpose. Students will consider the role of 'the detective' and why this is such an intriguing, enduring interest.</p>	<p><u>Relationships and Identity Poetry</u></p> <p>As students approach the end of key stage 3, they begin to further develop their poetry analysis in. This is done through the study of a range of powerful poems by poets from different backgrounds and with different perspectives.</p> <p>Students develop their analytical skills and knowledge of methods. They will strengthen their understanding and knowledge of subject terminology.</p>	<p><u>King Lear</u></p> <p>Although <i>Richard III</i> touched on elements of tragedy, this text is the first Tragedy students will have studied. <i>King Lear</i> explores universal themes such as family dynamics and relationships; identity and self-discovery and power and consequences: all central to the teenage experience. <i>Lear</i> encourages students to engage with complex themes that are not only relevant to their own lives, but also to a broader understanding of human nature, challenging them to think critically and develop empathy.</p> <p>The key concept of tragedy is introduced, including the 5 act structure, the tragic</p>

							hero, and hamartia. We revisit the themes of Kingship, tyranny, regicide and treachery from Richard III, looking at them within the wider context of the genre. These serve a vital foundation for the understanding of the next play these students will study when they begin KS4 next term: Macbeth.
Term	1	2	3		4	5	6
Year 10	<p><u>Macbeth (4 lessons per week)</u> Students will utilise and revisit their knowledge of Shakespeare's style and methods that has been built at KS3 and apply this to the chosen KS4 play, <i>Macbeth</i>. Students will read, and watch, the play in its entirety-mapping and critically scrutinising the structural development of the narrative. Students will apply their critical readings to the characters such as Lady Macbeth and the Witches, considering the intended impact these characters have on both a contemporary Shakespearean or modern audience. A precise focus on analysing the message and intent of the writer and justifying this with precise reference to key quotations will be employed by all students. Students will undertake frequent practice of the exam.</p> <p><u>Language Paper 1 (2 lessons per week)</u> Students will revisit their literary analysis and writing skills that have been developed and refined across their KS3 study. Students will explore a broad range of unseen fiction extracts, utilising and applying their mastered methods, concepts and devices with purpose. Students will refine their ability to respond purposefully to the five Language</p>	<p>Macbeth/ Language Paper 1 <u>A Christmas Carol</u></p> <p>Building on the range of Victorian texts, students will apply their knowledge and understanding of the novella as a form, building on from work done in the study of <i>Of Mice and Men</i>.</p> <p>Having studied Victorian texts before, students will be familiar with the context, and with deepen their understanding by studying Dickens's life experiences and the reasons behind his perspectives and viewpoints, as well as looking deeper into Victorian attitudes around morality, charity and poverty.</p> <p>Part of the "ghost story for Christmas" tradition, <i>A Christmas Carol</i> invites students to use their prior knowledge of the Gothic to analyse characterisation. Students will be encouraged to personally consider the message and purpose of the novella, and link this precisely to the political and social contexts of the Victorian period, as Dickens's message of charity and empathy which is a important today as it was in the 1800s.</p> <p>Students will continue to preactise the structure of the Paper 1 Language exam and will complete frequent independent practice at responding to the expectations of the GCSE Examination.</p>	<p>A Christmas Carol/ <u>An Inspector Calls</u> Students will apply their knowledge and understanding of the varied and wide-ranging methods that writers use to create drama and tension in their study of <i>An Inspector Calls</i>. Students will examine the themes of responsibility, morality, social class and gender (all covered at KS3 through the chosen literary texts) and explore the ways in which J B Priestley presents these ideas to a live audience. Students will be encouraged to personally consider the message and purpose of the play, and link this precisely to the political and social contexts of the Edwardian and post war period. Students will be introduced to the structure of the Paper 2 Literature exam and will complete frequent independent practice at responding to the expectations of the GCSE examination.</p>		<p>An Inspector Calls/ <u>Language paper 2</u>/ Lit 1 Revision/ Language 1 Revision</p> <p>Students will revisit their non-fiction analysis and writing skills that have been developed in KS3. Students will explore a broad range of unseen non-fiction extracts, utilising and applying their mastered methods, concepts and devices with purpose. Students will refine their ability to respond purposefully to the five Language Paper 2 assessment objectives which will involve frequent independent practice of key skills and timed assessment. Students will be encouraged to refer to the methods used in the reading section of the paper and experiment in using these purposefully in the writing section.</p>	<p>Lit 1 Revision <u>Unseen Poetry</u> Paper 1 Revision Spoken Language Preparation</p> <p>Students revisit their poetry analysis skills, this time focussing on personal and independent reactions using their knowledge and understanding of methods poets use to explore emotion and perspectives. Students will also be exposed to the concept of analysing unseen poetry across the unit, developing their confidence in approaching unseen texts in timed conditions.</p>	<p>Power and Conflict Poetry Language paper 2</p> <p>Students will study the AQA anthology: power and conflict cluster. of how to respond to the expectations of the Section B and C. Students will be expected to be able to confidently select appropriate quotations to justify wide ranging and different responses to the poems, critically identify and analyse methods used by the writer and draw deliberate comparisons between the fifteen poems on the anthology, referring to the various contexts of the writers. Students will be required to memorise key</p>

	<p>Paper 1 assessment objectives which will involve frequent independent practise of key skills and timed examples. Students will be encouraged to synoptically refer to the methods and styles utilised within the reading section of the paper and experiment employing these purposefully in the writing section of the paper.</p>							<p>quotations and vocabulary from each of the fifteen poems as well as show a personal response to the writer's critical message.</p>
Year 11	<p>Literature Paper 2 (An Inspector Calls, Power and Conflict Poetry, Unseen Poetry)</p> <p>Language Paper 2 Students will revisit their non-fiction analysis and writing skills that have been developed in KS3. Students will explore a broad range of unseen non-fiction extracts, utilising and applying their mastered methods, concepts and devices with purpose. Students will refine their ability to respond purposefully to the five Language Paper 2 assessment objectives which will involve frequent independent practice of key skills and timed assessment. Students will be encouraged to refer to the methods used in the reading section of the paper and experiment in using these purposefully in the writing section. Students study non-fiction as it is likely to be the most common text type they will be exposed to in their lives. Being able to decode meaning, both explicit and implied, will support them to be lifelong learners in whichever field they choose to explore. Being able to write with confidence to inform, persuade and</p>	<p>Literature Paper 2 (An Inspector Calls, Power and Conflict Poetry, Unseen Poetry)</p> <p>Language Paper 2 Students will revisit their non-fiction analysis and writing skills that have been developed in KS3. Students will explore a broad range of unseen non-fiction extracts, utilising and applying their mastered methods, concepts and devices with purpose. Students will refine their ability to respond purposefully to the five Language Paper 2 assessment objectives which will involve frequent independent practice of key skills and timed assessment. Students will be encouraged to refer to the methods used in the reading section of the paper and experiment in using these purposefully in the writing section. Students study non-fiction as it is likely to be the most common text type they will be exposed to in their lives. Being able to decode meaning, both explicit and implied, will support them to be lifelong learners in whichever field they choose to explore. Being able to write with confidence to inform, persuade and advise is also a useful skill in order to be able to get one's opinions heard, and the first step in effecting change at all levels.</p> <p><u>Lang 1/ Power and conflict</u> - <u>See term 1 year 10</u></p>		<p><i>Lit 1/ Paper 1</i></p> <p><i>Revision</i> <i>Macbeth</i> <i>Jekyll and Hyde</i> <i>Language Paper 1</i></p>	<p>Mock 2</p>	<p>Literature and Language revision as required, informed by March mock exam data.</p>	<p>Literature and Language revision as required, informed by March mock exam data.</p>	

	advise is also a useful skill in order to be able to get one's opinions heard, and the first step in effecting change at all levels.							
--	--	--	--	--	--	--	--	--

Impact:

Students successfully master the use of a broad and wide-ranging bank of ambitious vocabulary, methods, terms and concepts mapped across the five years of the curriculum.

Teachers will monitor and assess the application of this core knowledge within termly and half-termly formative extended writing assessments.

Students develop a wide knowledge of the canon and less traditional texts, building a solid foundation of cultural capital.

Students attend the theatre and take part in workshops run by professional actors

Students can write with accuracy and flair for specific and diverse purposes