

		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Oracy Project
Canon: understanding and interrogation	Year 7							
		Igniting the Canon	A Monster Calls	Shakespeare's Comedies	Poetry	Writing is Fighting	Reading Visual Language	Monologues
Characters: analysis and interpretation	Year 8							
		Shakespeare's Histories	A Christmas Carol	The Curious Incident of the Dog in the Night Time	Short Story Writing	Blood Brothers	Animation	Poetry by Heart
Conventions: knowledge and application	Year 9							
		Poetry: Being Human, Being Heard	Run Rebel	Nova Fiction	Rhetorical Communication	Shakespeare's Tragedies	Gothic Horror	Debating
Crafting: creation and intention								
Communicating : purpose and effect								

Subject: ENGLISH	Components			Composite	KS3 Mission Statement
	What new knowledge/content do we introduce?			What do students <i>do</i> with this knowledge?	<i>By the end of year 9, a Chesterton English student will...</i>
	Year 7 Consolidating GPS and nurturing critical literacy	Year 8 Introducing and developing literary theories and theorists	Year 9 Developing as writers: Composition and Transcription		
Autumn	<p>AUTUMN 1: IGNITING THE LITERARY CANON Students gain an overview of key movements in literature. Students will track developments in literature and consider why some material is considered more worthy of study than others. Students will respond with a piece of their own creative writing, inspired by the works they have read.</p> <p>AUTUMN 2: CLASS NOVEL (A MONSTER CALLS BY PATRICK NESS) Students read the novel and develop their critical literacy, taking ‘a Big Picture’ approach which broadens and enriches their understanding. (By ‘Big Picture’ we mean overarching ideas, genre conventions, how YA fiction has developed over time etc.). The focus on critical literacy encourages students to</p>	<p>AUTUMN 1: SHAKESPEARE’S HISTORIES Students deal 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, whilst knowledge such as iambic pentameter, blank verse, soliloquies etc. are also consolidated. Students are 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>AUTUMN 2: CLASS NOVEL (CURRENTLY ‘A CHRISTMAS CAROL’, 19TH CENTURY TEXT). Students explore this 19th century text in to consider plot structure and the development of character. Students develop</p>	<p>AUTUMN 1: 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+ POETS including Maya Angelou, Carol Ann Duffy, Dean Atta and Kae Tempest. This unit also develops students analytical and evaluative writing.</p> <p>AUTUMN 2: CLASS 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</p>	<p>Students engage with a range of tasks across KS3, with each half-termly unit being assessed on seven of the fifteen skills separated in to two disciplines: as Reading and Writing.</p> <p>Reading: Summarising;, Comprehension, Reading Between the Lines, Evaluating Structure, Evaluating Language and Grammar, Use of Textual References, Making Links to contexts, and Comparing Texts.</p> <p>Writing: Content, Communication with the Reader, Structure, Sentence Types, Punctuation Vocabulary, and Spelling.</p> <p>Tasks include reading and writing fiction (poetry, novels, and plays); non-fiction (magazine and newspaper articles, letters, and reviews); and</p>	<p>... have a secure understanding of the English Literary Canon.</p> <p>... confidently communicate in different forms, for different audiences and to achieve different effects</p> <p>... be able to synthesize knowledge and skills in order to respond critically and personally to a wide range of texts</p> <p>... foster a passion for reading that extends beyond their school years</p>

	<p>question and understand the attitudes and values of 'story-tellers'.</p> <p>Led by the conceptual understanding of the novel, students are also taught how to summarise what they have read concisely, and how to write critically.</p>	<p>and progress their critical writing skills in order for them to compare extracts from different points of the novel.</p>	<p>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>	<p>literacy non-fiction (autobiographies and accounts of events).</p> <p>Students also engage in discussions, debates and give individual and group presentations to develop their spoken language skills.</p>	
Spring	<p>SPRING 1: SHAKESPEARE'S COMEDIES- Students read extracts from Shakespeare's comedy plays in order to develop a foundational understanding of the conventions of comedy.</p> <p>Students make links to context and learn how the context of writing helps inform and shape it.</p> <p>Students' vocabulary is widened to include dramatic terms such as blank verse, rhymed verse, monologue, soliloquy and iambic pentameter. Students are given the opportunity to develop and hone their skills in spoken language through improvisation, rehearsal and</p>	<p>SPRING 1: THE SHAPE OF STORIES</p> <p>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 in order to inspire students and model the process, and extended writing time for students to produce and refine their own stories.</p> <p>SPRING 2: CLASS NOVEL (CURRENTLY 'THE CURIOUS</p>	<p>SPRING 1: NOVA FICTION – further development and application of their knowledge of vocabulary, grammar and text structure in creative writing; specifically the impact of syntax, punctuation and vocabulary choices to shape meaning. This unit also introduces the students to exam techniques which will be useful at GCSE, such as how to evidence creative writing skills within a given time frame.</p> <p>SPRING 2: RHETORICAL COMMUNICATION – Students define, identify and apply Aristotle's three modes of persuasion: ethos, logos and pathos, including hyperbole, direct address and rhetorical</p>		

	<p>performance of extracts from Shakespeare's scripts in order to generate debates on language use and meaning, including intonation, tone, volume and silence to add meaning and discuss impact.</p> <p>SPRING 2: 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>INCIDENT OF THE DOG IN THE NIGHT-TIME') – Students read the novel, engaging with the narrative's plot, setting, themes and characters – particularly focusing on the novel's unusual protagonist, Christopher, allowing the introduction of the literary device an unreliable narrator. As the assessment takes the form of a piece of creative writing, in the form of a letter from the p.o.v. 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>questioning. This unit also introduces the students to exam techniques which will be useful at GCSE, including writing transactional communication, such as letters, in their correct formats.</p>		
Summer	<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>SUMMER 1: CLASS PLAY-TEXT CURRENTLY 'BLOOD BROTHER'S BY WILLY RUSSELL – This an opportunity for students to explore a dramatist, other than Shakespeare, and study how drama can be communicated effectively</p>	<p>SUMMER 1: SHAKESPEARE'S TRAGEDIES Students are introduced to the genre of tragedy, and the setting, plot and characters in 'Romeo and Juliet'. Key moments, themes and significant</p>		

	<p>Not only do students study historically rich nonfiction texts, such as Martin Luther King's famous speech, they also study how modern 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 “The Arrival” and “The Red Tree” by Shaun Tan; “The Fox” by Margaret Wild and Ron Brooks. 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 cannon taking in to consideration works such as “Maus” and “V For Vendetta”.</p>	<p>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>SUMMER 2: 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. By using familiar films, such as ‘Shrek’, ‘Enchanted’ and ‘Frozen’, students are introduced to different literary theories such as Marxist, Feminist, Psychoanalytic etc.</p>	<p>quotations are highlighted. Where possible students read the whole play and / or watch a performance live or on film.</p> <p>SUMMER 2: THE GOTHIC HORROR GENRE - How do writers create horror, tension and suspense in their writing? How do writers present monsters, or respond to current events in order to inspire fear? Extracts from notable texts explored include Edgar Allan Poe, Mary Shelley and Bram Stoker. Students draw on their knowledge of these ‘horror greats’ to enhance the impact of their own creative writing. Alongside, students read ‘Jekyll and Hyde’ by Robert Louis Stevenson in preparation for their GCSE study</p>		
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<p>Rationale for these specific components and composite outcomes:</p>	<p>The curriculum in year 7 ensures that students are exposed to the many different facets of English Studies within their first year (reading and writing fiction, non-fiction, and literary non-fiction texts). Students are provided with opportunities to demonstrate existing knowledge, develop skills and experiment with new grammar and vocabulary.</p>	<p>The curriculum in year 8 ensures that students continue to be stimulated and nurtured as young readers and writers. The texts are more challenging than in year 7, and the introduction to theories and theorists begins to widen students' understanding of how both Language and Literature has, and continues to, document, decipher and influence our world.</p>	<p>The curriculum in year 9 ensures that students are fully prepared for the demands and challenges at GCSE. Exposing students to a range of carefully selected poetry allows us to demystify poets and movements (such as Romanticism); our novel of choice seeks to inspire young readers to not leave fiction behind, at a time when so many have become reluctant readers; rhetorical writing refocuses those who have a wavering understanding of how English studies affects / impacts the 'real world'; whilst the imagination of many are stimulated by the fascination with 'the horror genre', resourcefully allowing the introduction of writers from the literary cannon, such as Poe, Shelley and Orwell.</p>	<p>The composite of the components studied throughout KS3 allow students to reach the very highest standards of language and literacy in English. Our programme of study is rooted in providing students with diverse opportunities to grapple with texts across the spectrum of the existing literary canon, to texts which are set to become canonical. Collectively, the components offer a challenging, stimulating and demanding composite, encouraging students to develop their skills creatively, critically and effectively, whilst pushing the boundaries of English studies. Ultimately we nurture and inspire our young readers and writers to reach their potential.</p>	
<p>How is challenge embedded into the KS3 curriculum?</p> <ul style="list-style-type: none"> • Students grapple with challenging theories, theorists, and writers of modern and literary heritage texts • Students engage in lively debates and performing individual and group presentations • Students learn new subject specific terminology in order to improve their ability to articulate ideas and understanding. 			<p>How does the KS3 curriculum above build on previous learning in KS2?</p> <ul style="list-style-type: none"> • Mastery of skills introduced at KS2 (notably Years 5 & 6): 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. • Increase knowledge of a wide range of texts, building on familiarity of writers studied at KS2. 		

<ul style="list-style-type: none"> • All English tasks are pitched at an aspirational level in terms of challenge. Work is then differentiated to allow all students to access all texts and creative stimuli. 	<ul style="list-style-type: none"> • Providing students with more challenging opportunities of transcription and composition. • Building a more comprehensive and accurate knowledge of vocabulary, grammar and punctuation in a bid to increase range and accuracy. <p><i>Evidence based on the National Curriculum and discussions with KS2 primary teachers</i></p>
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Students at Chesterton Community College experience a broad, engaging, and rigorous curriculum at Key Stage 3, which allows for deep engagement with a wide range of subject areas. In all subjects, students are taught carefully selected component content which enables them to access meaningful, complex composite activities.

Chesterton students are able to express themselves fully, through their written work as well as through discussion, and involvement in the creative arts. Students have the confidence to learn from others whilst making their own decisions.

Chesterton students are engaged, curious and well-informed. We ensure they are equipped with the correct tools to make the transition to young adulthood with the ability to debate and discuss key issues related to our wider society.

Chesterton students are prepared for independence. They are numerate as well as literate, well-informed regarding personal safety, and able to take responsibility for their own actions. Students show resilience in a range of situations and are equipped to lead an active, healthy lifestyle.

Chesterton students are part of a cohesive community. Students are fully aware of the diversity of wider society and are able to sensitively and respectfully interact with people from a range of backgrounds. Students are active in challenging prejudice and knowledgeable in terms of the origins of prejudice in our society.