

Year 9 - KS3 - English Curriculum Intent: A Concept Curriculum

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Perspective	The Origins of English		The Development of Form		Into the World	
Literary Heritage	Classics/Seminal World Literature	Shakespeare Play	Poetry	Victorian Literature	Romanticism	Modern Literature
Content	Ancient Origins 'The Iliad', 'The Epic of Gilgamesh', Greek Mythology and 'Homer's Odyssey'.	The Art of Rhetoric 'Julius Caesar' by William Shakespeare, and famous speeches.	The Sonnet Form Petrarch to Shakespeare, to Donne, to Wordsworth, to Duffy and Dharke.	The Story of the Novel 'Great Expectations' by Charles Dickens. Complemented by prose & non-fiction extracts.	The Gothic Tradition Charlotte Brontë – Wuthering Heights. Complemented by extracts from a range of Gothic texts.	War Writing 'Journey's End' by R.C Sherriff (play script), and a range of war poems, prose & non-fiction.
Literary Studies	CORE READING SKILLS: reading for meaning and inference, summarising.	CORE READING SKILLS: applying context and embedding textual evidence.	CORE READING SKILLS: analyse writer's methods and intent.	CORE READING SKILLS: comparison, and analysis of characters and themes.	CORE READING SKILLS: evaluate roles of characters and writer's purpose in creating them, and discuss thematic links between texts.	CORE READING SKILLS: evaluation.
Core Knowledge Concepts:						
Metaphor (how language is used to create meaning)	Tenor, vehicle & ground, Homeric epitaphs.	Tenor, vehicle & ground, flowers of rhetoric, antithesis, hyperbole, metonymy, synecdoche, transferred epithets.	Tenor, vehicle & ground, systemised metaphor & irony.	Extended metaphors, motif & irony.	Conceptual metaphors, systematised metaphors, motifs and symbols.	Irony & symbolism.
Story (the ways narratives are constructed)	Sense making, mythology, narrative perspectives, heroes, the epic, plot, 5 act structure.	Genre: tragedy, drama, façade/flaw.	Can sonnets tell stories, or are they arguments? Theme.	Narrative voice, narrative structures (frames, cyclical structures, etc.), characterisation: dialogue, epistolary writing ('found narratives').	Characterisation, narrative perspective, narrative structure, narratology, theme, setting.	How writers convey characters' thoughts, narrative perspective.
Argument (the knowledge needed to debate and persuade)	Debate: Is Odysseus admirable? Thesis statements; summarising.	Ethos, logos & pathos, thesis statements, arrangement (act 3 & scene 2), structuring arguments, composition.	Volta as crux of argument, analyse writer's use of language, structure & form, comparative statements, summarising.	Analytical lexis, comparative literary themes. How does the novel try to persuade us? Using inference to extend arguments, embedding terminology – identifying effects, summarising.	Dialectic (they say/I say) analysis of language, structure & form, evaluating intent, comparison, tentative phrasing.	War as argument, types of argument, extended analysis.
Pattern (the way texts are organised)	Beginnings, changes & endings: in media res.	Metrical feet: iambic pentameter, acts & scenes, anaphora, alliteration, assonance, isocolon, tricolon.	The sonnet form; Rhyme; Metre.	Serialisation, chapters, form, beginnings, changes & endings, how prose 'bides time'.	Periodic sentences, chapters, beginnings, changes & endings, binding time.	Noticing poetic patterns (figures & schemes), scenes & acts.
Grammar (making judgements about what has and can be communicated)	Syntax: word class & subjects; fragments & phrases.	Changing word classes; matching suffixes to word class Clauses & sentences Sentences (subjects & verbs; fragments; run ons)	Adverbs & adverbials, sentence combining, sentences (subjects & verbs, fragments, run ons).	Grammatical construction of thesis statements, comparative statements, how to embed textual detail and introduce analysis of writer's methods and intent, semantics & pragmatics, Paragraphing, serial sentences, understanding the effects/uses (disinterest/avoiding responsibility etc.).	Summarising; explaining; discussing; describing.	Morphology (etymology); creative sentence types.
Context (literary, historical, social, theoretical knowledge to understand the ways have been produced and received)	Literary timeline; Aristotle's poetics, Cuneiform, Gilgamesh, identifying relevant context, Old English, Middle English & Modern English, Sumeria.	Using context to support arguments, origins of Rhetoric, Elizabethan anxieties & attitudes.	Conventions of Petrarchan & Shakespearean sonnets, the history of the sonnet, Elizabethan, Romanticism.	The social and historical context that led to the emergence of the novel, differences and similarities between early novels and contemporary writing, literary concepts which relate to writer's intent, Caxton & mass literacy; letter writing.	Romanticism, Gothic conventions, Victorian social anxieties (science, religion, the supernatural, women, race), psychoanalytic theory.	20 th Century Drama (the 'well made' play), Modernism; 'The Great War', Marxist theory, Aristotle's unities.
Writing: Composition and Rhetoric	CORE SKILLS: narrative writing and writing thesis statements. MAIN FOCUS OF SKILL: using different perspectives and using a range of sentence types to create effects.	CORE SKILLS: writing to persuade (speech). MAIN FOCUS OF SKILL: Write thesis statements using excellent epithets, use thesis statements to write topic sentences, arrange an argument into six sections.	CORE SKILLS: personal reflections and introducing analytical paragraphs. MAIN FOCUS OF SKILL: constructing personal viewpoints, selecting and embedding evidence, using thesis statements and comparative statements.	CORE SKILLS: analytical writing. MAIN FOCUS OF SKILL: Use tenor, vehicle and ground to analyse language. Use excellent epithets to evaluate and analyse characters and themes. Use thesis statements to write topic sentences. Expand thesis statements by exploring the themes and ideas in a novel. Select and embed relevant textual detail.	CORE SKILLS: narrative/descriptive writing. MAIN FOCUS OF SKILL: using Gothic conventions & features of a story, using sensory and figurative language. Develop use of conceptual metaphors to craft own detailed description. Use periodic sentences within own writing to build suspense.	CORE SKILLS: writing for purpose (script). MAIN FOCUS OF SKILL: using war as argument (own thoughts & perspectives), using scenes & acts, and stage directions. Demonstrate understanding of societal anxiety portrayed through war writing. Use a range of create sentence types in script writing.
Vocabulary	KEY TERMINOLOGY: Epic, characterisation, in media res, myth, metaphor, dramatic irony.	KEY TERMINOLOGY: rhetoric, ethos, logos, pathos, hyperbole, transferred epithets.	KEY TERMINOLOGY: sonnet, iambic Pentameter, Volta, plosive, symbolism, extended metaphor.	KEY TERMINOLOGY: exposition, epistolary novel, omniscient narrative, protagonist, bildungsroman, foreshadowing.	KEY TERMINOLOGY: Gothic, sublime, psychological, analepsis, duality, Romanticism.	KEY TERMINOLOGY: allusion, climax, dialogue, form, absurdity, direct address, juxtaposition, personification, caesura, enjambment.
Spoken Language	Sharing own ideas (independent). AIM: Building confident speakers.	Debate AIM: Speaking in Standard English.	Paired discussion AIM: active listening and turn taking.	Interview (paired) AIMS: exploring other perspectives.	Group discussion and presentation AIM: having a voice.	Group drama AIM: collaboration.