

Year 7 –			
Curriculum Cycle	Cycle One – Stories and Society: Animal Farm	Cycle Two – Genre and Craft: The Gothic	Cycle Three – Language and Influence: ‘The Tempest’ and Rhetoric
Unit	<i>What is being studied in this cycle?</i> • Texts: assorted Aesop’s Fables, fairy tales and George Orwell’s ‘Animal Farm’ • The ideas that stories can have functions – e.g. moral messages and social comment	<i>What is being studied in this cycle?</i> • Texts: Susan Hill’s ‘The Woman in Black’ and Philip Pullman’s playscript version of Mary Shelley’s ‘Frankenstein’. • The conventions of the gothic genre • The writer’s craft - explored through both reading and writing, with a particular focus on generic features and the use of accurate, varied sentence structures, precise vocabulary and conscious crafting.	<i>What is being studied in this cycle?</i> • Texts: Shakespeare’s ‘The Tempest’ (taught with a view to ensuring students leave the year with a love of English); selection of famous orations from key moments in history (e.g. Martin Luther King, ‘I Have a Dream’) • Rhetoric – its Greek origins, different manifestations and functions • The writer’s craft – explored through both reading and writing, with a particular focus on the use of rhetorical devices and structures and conscious crafting.
Key Concepts	<i>What are the key concepts in this unit?</i> • The centrality of stories in society, and the interaction between them: thinking ‘outside’ the story • Authorial intent (moral messages) • The idea that texts have different interpretations. • The concept of social and historical context • Introduction to aspects of academic writing	<i>What are the key concepts in this unit?</i> • Genre (with a focus on gothic) • The difference between prose and playscript • Authorial intent (atmosphere, setting, characterisation) • The writer’s craft (i.e. the choices writers make to create a particular effect at a sentence and structural level, in a narrative/descriptive text)	<i>What are the key concepts in this unit?</i> • Rhetoric • The difference between prose and verse specifically Shakespeare’s verse and iambic pentameter) • Authorial intent (persuasion, influence) • The writer’s craft (i.e. the choices writers make to create a particular effect at a sentence and structural level, in a persuasive text)
Substantive Knowledge (inc’ Core / Declarative)	<i>What are the key pieces of knowledge in this unit?</i> • See Knowledge Organiser for Cycle 1	<i>What are the key pieces of knowledge in this unit?</i> • See Knowledge Organiser for Cycle 2	<i>What are the key pieces of knowledge in this unit?</i> • See Knowledge Organiser for Cycle 3
Hinterland - (Enrich / Cultural Capital)	<i>What wider ideas will this unit lead us to consider?</i> • The way power can be gained, distributed, used and abused (returned to in Cycle 3) • The importance of education and having a voice in society (returned to in Cycle 3) • Orwell’s social and historical context: 20th century Europe and Russia	<i>What wider ideas will this unit lead us to consider?</i> • The interactions between text, genre and context • Reading ‘Frankenstein’ is intended to enrich students’ schema of gothic literature	<i>What wider ideas will this unit lead us to consider?</i> • Development of ideas about power, leadership, politics, education, language and having a voice, from Cycle 1 • Social and historical context of famous orations
Disciplinary Knowledge (the way the subject accumulates the knowledge)	<i>What knowledge in this unit relates to the study of English to KS5 and beyond?</i> • When we discuss literature, we consider ideas that are ‘outside’ the text as well as ‘inside’ (i.e. plot and character). These ideas might be thematic or contextual. • Texts can have multiple interpretations. This is a key disciplinary concept and is introduced in this cycle by encouraging students to consider the question of ‘what we can learn’ from ‘Animal Farm’ (and other texts). There are multiple answers to this, leading students to recognise that a multiplicity of interpretations are worth considering. • Concept of authorial intention – in Cycle 1 this is focused on the idea of a ‘moral message’ within texts, and this feeds into ideas about the writer’s craft in Cycles 2 and 3. • A recognition that stories we might think of as ‘for children’ (fables, fairy tales) are in fact central within our literary history and woven into the fabric of our language through idioms.	<i>What knowledge in this unit relates to the study of English to KS5 and beyond?</i> • Genre (specifically gothic) • The idea of literary movements • Concept of authorial intention – where in Cycle 1 this focuses on moral messages, here the focus is on small-scale technical decisions relating to language, syntax and structure to construct atmosphere, setting, characterisation)	<i>What knowledge in this unit relates to the study of English to KS5 and beyond?</i> • Familiarisation with Shakespeare – aspects of language, context, stagecraft, scripts, versification • Consideration of thematic and contextual aspects ‘outside’ the text • Concept of authorial intention – focused on use of language to persuade, influence and manipulate
Procedural (granular - how to do something in your subject)	<i>What key processes will this unit address?</i> • How to read together as a class; how to follow along with a text and participate in its reading. • Aspects of academic writing: hedging; using key vocabulary to express ideas precisely; expressing opinion without using ‘I’; structuring coherent paragraphs.	<i>What key processes will this unit address?</i> • Taking a ‘writerly’ approach to crafting creative writing, with a focus on using accurate, varied sentence structures, precise vocabulary and conscious crafting. • How to discuss (analyse) the writer’s craft at sentence and paragraph level, <i>building on</i> the introduction to academic writing in Cycle 1.	<i>What key processes will this unit address?</i> • Taking a conscious approach to crafting persuasive writing, with a focus on using accurate, varied sentence structures (including rhetorical devices). • Creating a deliberate structure in a piece of extended writing, with a focus on the intended persuasive impact on the audience. • Annotation of texts
Assessment Approach	<i>What are the formal assessments for this unit?</i> Mid Cycle Assessment: Knowledge Quiz (key vocabulary, dates and ‘Animal Farm’ plot). End of Cycle Assessment: Extended writing task eliciting personal response (What messages does Orwell want the reader to take from ‘Animal Farm’? End of Cycle Knowledge Assessment The structure of mid-cycle and end-point assessments are the same, but the amount of content and expectation of competence increases.	<i>What are the formal assessments for this unit?</i> Mid Cycle Assessment: Descriptive writing task. End of Cycle Assessment: Narrative writing task (picture prompt). End of Cycle Knowledge Assessment The structure of mid-cycle and end-point assessments are the same, but the amount of content and expectation of competence increases.	<i>What are the formal assessments for this unit?</i> Mid Cycle Assessment: Write a speech on some changes that you would like to see in school. End of Cycle Assessment: Write a speech to persuade members of our school community to support changes that you would like to make in our world. End of Cycle Knowledge Assessment The structure of mid-cycle and end-point assessments are the same, but the amount of content and expectation of competence increases.
Homework	Weekly Sparx tasks	Weekly Sparx tasks	Weekly Sparx tasks