## Teign School Curriculum Overview





**ENGLISH**

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| **Year**  | **Cycle 1 -12 Weeks****(10 weeks teaching, 1 week assessment, 1 impact week)** | **Cycle 2 -12 Weeks****(10 weeks teaching, 1 week assessment, 1 impact week** | **Cycle 3 -12 Weeks****(10 weeks teaching, 1 week assessment, 1 impact week** |
| **7** | * **This Year 7 curriculum has been taught since 2021-22.**
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|  | **Stories and Society: ‘Animal Farm’**We begin Year 7 English by reading a selection of **Aesop’s Fables** and European **fairy tales**. Many students will be familiar with these, from primary school or home, so they are able to bring their prior knowledge of similar stories with them into the classroom. Through these stories, we start to explore the concept of **authorial intent** and the idea that **texts can have** **functions** such as moral messages and societal comment. These deceptively simple texts are also a starting point for discussing the centrality of stories in society, and the way in which the sharing of stories connects us. When reading these texts, students are introduced to our approach to whole-class reading, in which all students participate and are **encouraged to read and speak audibly and confidently**. From here, we move on to reading and sharing George Orwell’s **‘Animal Farm’**, which was originally subtitled ‘A Fairy Story’. We read it initially as a story in its own right, and as we read we discuss characterisation, plot and ‘big ideas’ such as power, manipulation and tyranny as they arise, before later introducing **social and historical context** and the literary concept of **allegory**. Throughout the cycle, students are encouraged to develop personal responses to and opinions about the texts, while being introduced to some essential aspects of **academic writing**: in particular, the use of **hedging** to discuss ideas tentatively; the concept that texts may have **multiple interpretations**, and how to express opinions in writing without using the first person. | **Genre and Craft: The Gothic**While Cycle 1 explores authorial intention in the form of whole text moral messages and societal comment, Cycle 2 focuses on finer details of **the writer’s craft**: the **language, syntax and structures** used in narrative and descriptive writing in order to create meaning and engage readers. We start with the broad concept of **genre**, before focusing our attentions specifically on the gothic, its history and conventions. We read Susan Hill’s modern classic ghost story, **‘The Woman in Black,’** which exemplifies the gothic conventions, and we draw attention to specific aspects of the writer’s craft within the text to provide a model for students’ own gothic-inspired writing. Within this cycle, we explicitly teach aspects of **grammar, sentence structures and vocabulary**, revisiting and building on knowledge gained in primary school. This gives us the opportunity to re-teach, consolidate and develop the knowledge and skills required for accurate and precise writing. Towards the end of the cycle, we read Philip Pullman’s playscript version of Mary Shelley’s **‘Frankenstein’** to introduce this text and its original literary background, and to further develop whole-class approaches to reading.  | **Language and Influence: Shakespeare’s ‘Julius Caesar’ and Rhetoric**In Cycle 3, we continue to explore **the writer’s craft**, this time through the lens of **rhetoric**: using language to influence the opinions, perspectives and feelings of others. We approach this first through reading **Shakespeare’s** **‘Julius Caesar’** (using a combination of extracts and summary). Through reading this text, we return to and further explore ideas such as power, manipulation and tyranny, which we met in our Cycle 1 study of ‘Animal Farm’, and build on students’ knowledge of playscripts from Cycle 2 while increasing the challenge through reading Shakespeare’s verse. We follow this by reading several examples of famous orations from key moments in history, such as, **Martin Luther King’s ‘Dream’**, **Obama’s 2008 election speech** and **Amanda Gorman’s spoken word poem, ‘The Hill We Climb’**. Through this, we explore in more detail how these speakers and writers craft and structure their writing in compelling and persuasive ways, as models for students’ own writing.  As in Cycle 2, we continue to consolidate and further develop knowledge of **grammar, sentence structures and vocabulary** and the processes involved in writing. As an integral part of this, we teach specific **rhetorical devices and structures** such as repetition (anaphora, epistrophe and epizeuxis) and parallelism (isocolon and tricolon), deepening students’ understanding of sentence structures and sentence- and paragraph-level crafting. The rhetorical focus of this unit also invites an exploration of the **performative aspects of oration**, building on our approach to whole-class reading to encourage students to speak audibly, confidently and in a way that directly addresses and engages an audience.  |
| **8** | * **This Year 8 curriculum is new for 2022-23.** (See separate curriculum map for progression through KS3)
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|  | **The Best Words in the Best Order: Poetry**In Cycle 1, we build upon previous study of **the writer’s craft** in prose, and explore the craft and crafting of **verse** – in Samuel Taylor Coleridge’s words, ‘the best words in the best order.’ Students both read and write poetry, in order to explore **the connection between meaning and methods**, which is the basis of close literary analysis. We begin the cycle by reading a Young Adult verse novel, **Jason Reynolds’ ‘Long Way Down’**. This is engaging modern American text written with a strong 1st person voice, through which we introduce and discuss a range of literary and poetic methods. For example, we explore **figurative language** using the concept of *tenor, vehicle* and *ground* as a way to both create and analyse similes, metaphors and personification. Reynolds’ text also provides an opportunity to introduce, explore and embrace literary **ambiguity**, as this concept can be a barrier to students’ understanding and enjoyment in later study at KS4 and KS5. This novel is used as a springboard into our **Year 8 Poetry Anthology**, which includes a diverse range of poems chosen to exemplify different poetic features first encountered in ‘Long Way Down’, which students then explore in greater depth. Through studying the anthology, students develop their **academic writing**. Here, we return to Year 7 concepts of **hedging, interpretation** and a **formal writing style**, and build on this by introducing the use of **literary terms**, giving students a language with which to discuss the writer’s craft more precisely. Students also have structured opportunities to write their own, both in the classroom and through a poetry workshop, facilitated by a professional author. Through this, students are encouraged to get ‘under the skin’ of poetry from a writer’s perspective, and to develop their own writerly voices. This concept of **voice** is then central to Year 8 Cycle 2.  | **The Writer’s Craft: Monologues and Voice**Cycle 2 is centred on **monologues** and **strongly voiced 1st person narratives**. We ‘dip in’ to a wide range of texts – both whole texts and extracts from longer works – exposing students to multiple literary voices, and piquing their interest in texts that are often freely available in our library for them to explore further. Through reading and writing monologues and 1st person narratives, we explore the crafting of **voice** and **tone**, through **vocabulary**, **sentence structures**, and **punctuation**. This builds on work from Year 7 Cycles 2 and 3, and goes beyond accuracy to nuance: **tone** is a particularly subtle aspect of writing, requiring a deeper understanding of – and vocabulary for – emotions and reactions. We have found that students can struggle to identify tone in more complex texts, which can inhibit their comprehension and enjoyment. By foregrounding tone in this cycle, in both reading and writing, we hope to support students to develop their own written voices, and to identify meaning in others’ writing that might otherwise be hidden to them. This cycle also provides an opportunity to explore the differences – and overlaps – between **spoken and written language** and **registers**, building students’ knowledge of the relationship between ‘real life’ language and the language of constructed texts.  | **Shakespeare’s ‘Romeo and Juliet’**We end Year 8 by returning to Shakespeare and reading **‘Romeo and Juliet’**. This is a play that allows us to both strengthen and develop students’ understanding of **genre** and **tragedy**, first encountered through ‘Julius Caesar’ in Year 7. In this cycle, we build upon previous work on **academic writing,** and bring together knowledge from previous cycles to explore and express understanding of **themes**, characters and Shakespeare’s crafting of both language and structure.  |
| **9** | * **This Year 9 curriculum does not follow on from the Year 7-8 curriculum detailed above. This year group followed a different course of study in Years 7-9.**
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|  | **Power and Conflict: ‘Lord of the Flies’**Although ‘Lord of the Flies’ is on the GCSE syllabus, this is not the text our students will write about at GCSE. We have chosen to include this text in Year 9 because of its literary merit and the opportunity it offers for us to explore the human condition. It also acts as an excellent foundation text to support our later GCSE reading of ‘The Strange Case of Doctor Jekyll and Mr Hyde’, which they will study for GCSE: both explore ideas of civilisation, savagery and human nature. Cycle 1 begins with students reading ‘Lord of the Flies’ and learning how to develop more nuanced and evidence-supported opinions about texts and ideas through ‘To what extent…’-style questions. This encourages students to think in more subtle ways about texts and ideas, and also familiarises them with a style of question common at GCSE level. In the later part of the cycle, students learn how to write more sophisticated essays that include thesis statements, more formal written expression and a deeper understanding of the writer’s craft (for example, considering the *functions* of characters relating to the writer’s intentions).  | **Abuse of Power: Dystopian Fiction**Cycle 2 takes ideas about human nature and behaviour from Cycle 1, and develops them further. For the first time, we introduce some GCSE content (though there is no explicit exam focus), through the ideas and craft in seven poems from the AQA Power & Conflict Anthology. The sequencing of these poems follows a thematic journey, beginning with ideas linked to ‘Lord of the Flies’ (‘Bayonet Charge’, ‘Remains’ and ‘My Last Duchess’), moving to the abuse of power (‘London’ and ‘Ozymandias’) through to attitudes towards victims (‘War Photographer’). To further examine the concept of power, students read a range of dystopian fiction and learn about the dystopian genre. This leads to students planning, writing and redrafting their own pieces of dystopian narrative writing. Within this, students draw on their growing understanding of the writer’s craft, increasingly applying this to their own writing and paying close attention to detail. Later, these skills are of particular use in GCSE English Language (Paper 1).  | **Social Justice: The Art of Rhetoric and ‘An Inspector Calls’**In Cycle 3, we explore the idea of social justice through a range of texts: Dave’s ‘Black’, Martin Luther King’s ‘I have a dream’ speech and Priestley’s ‘An Inspector Calls’. This play is one of our GCSE Literature texts, and here we aim to frame it within a broader context, helping students to appreciate its continuing relevance in their own world. In addition to reading the play, students learn about the rhetorical approaches of *pathos*, *ethos* and *logos*, alongside a range of rhetorical devices, and how these can be used to influence audiences: they learn to identify these features in the writing of others, as well as deploying them in their own discursive writing. Later, these skills are of particular use in GCSE English Language (Paper 2).  |
| **10** | **English Literature: ‘The Strange Case of Doctor Jekyll and Mr Hyde’**Our focus for Cycle 1 is the C19th century novel we study for GCSE Literature: ‘Jekyll and Hyde’. This builds on thematic work in our study of ‘Lord of the Flies’ in Year 9. Students will use concepts explored last year (e.g. human nature, savagery, civilisation, internal conflict) alongside new content, to explore the meaning and context of this short but challenging Victorian novel.After reading the text, students will develop their essay-writing and analytical skills, drawing on and continuing to develop their knowledge of the writer’s craft within literary texts and the crafting of well-reasoned and evidenced essays. We revisit the purpose and use of thesis statements and the idea of an argumentative thread running through essays.  | **English Language: Paper 1, Section A**In the first half of Cycle 2, we begin to explore the knowledge required for Language Paper 1: Explorations in Creative Reading and Writing. Here, students focus on how writers of fiction construct their texts and craft their language, with an analytical focus. For the first time, students are explicitly introduced to ‘exam skills,’ as we recognise that particular strategies and awareness of assessment objectives are required for exam success, beyond knowledge of English. **English Literature: Power & Conflict Poetry**We then move on to we study eight poems from the GCSE Power & Conflict Anthology (‘Emigree’, ‘Checking Out Me History’, ‘Kamikaze’, ‘Charge of the Light Brigade’, ‘Poppies’, ‘War Photographer’, ‘Exposure’ and extract from ‘The Prelude’). Students also return to the poems previously studied in Year 9, this time with more of a GCSE focus. In particular, we start to learn how to write essays *comparing* ideas within the poems, and explore how texts can shine a different light on each other. As students’ knowledge of poetry grows, we also introduce the Unseen Poetry aspect of the GCSE Literature exam. Through the knowledge students have gained of the writer’s craft in poetry, by this point they should be able to see how their understanding has developed to enable them to more independently analyse how meaning is created in poetic texts.  | **English Language: Paper 2, Section B**In Cycle 3, we focus on the knowledge and skills needed to express opinions accurately, clearly and in a compelling way. This builds on all previous work on the writer’s craft and rhetoric, and offers an opportunity to explore a wide range of topics such as democracy, the environment, education, social justice and rights and responsibilities. This also acts as a springboard into students’ preparation for their Spoken Language Assessments, in which they are required to present on a topic of their own choice.  |
| **11** | **Please note that the Year 11 curriculum is not structured around ‘curriculum cycles’ in English** |  |
|  | For the first time since 2019 and the impact of COVID-19, students in Year 11 will study and revise for the complete GCSE courses again in 2022-23. * We begin the Autumn term with revision of ‘Jekyll and Hyde’ and essay writing skills. (Literature)
* This is followed by a unit to revise aspects of narrative and descriptive writing. (Language Paper 1)
* Mock exams this year will focus on ‘Jekyll and Hyde’ and ‘An Inspector Calls’ for Literature, and English Language Paper 2.
* After October half term, we will study Shakespeare’s ‘Macbeth’. (Literature)
* After Christmas, we finish studying the GCSE Poetry anthology and then turn our attention to Language Paper 2.
* From March onwards, the focus is revision, consolidation and exam preparation.
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| **12** |  |
| **English Language** | **AQA English Language Specification****Paper 1: Language, the Individual and Society**Our focus at the beginning of Year 12 is the introduction to the Language Levels of lexis, semantics, pragmatics, grammar, phonology and graphology.These are the building blocks of analysis for A Level English Language.We apply the Language Levels to real life texts and look to analyse how language creates meanings. We also introduce some initial linguistic theory to help explore how language is used to represent text producers and receivers and how the audience is positioned in relation to a text. We discuss text modes at a more advanced level and look at how multi-model texts function. We then move on to explore the concept of representation further by concentrating on the representation of social groups using modern texts from Twitter, newspapers online and in print, articles and other media outlets. At this stage, we focus on the concepts of production and reception and how ideologies and values can be encoded in the language we use.We also investigate the topic area further by looking at larger groups united by a cause - the Language of Protest which also serves as an introduction to ‘Language and Power’ and this leads into studying Language and Ethnicity too. We consider how language represents ethnicity and the role of language in breaking down or reinforcing difference. Students learn to critically consider a variety of multi-modal texts, writing essays that analyse meanings and representations. They learn how to identify texts themselves for analysis and present their ideas and findings to the class.**Paper 2: Language Diversity and Change (Section C)**We also read and analyse opinion articles related to the topic areas in order to write our own. | **Paper 1: Language, the Individual and Society.**We continue with exploring the modern texts aspect of Language Paper 1 with the broad topic area of Language and Power. Here we look at how language is used to gain power in different contexts and how the powerful and powerless may be represented. We also look at how power is exerted by certain groups and how instrumental and influential power is used in society.We introduce the broad topic area of Language and Gender to gain an understanding of how gender is represented through language. We look at individuals, groups and institutions.We consider the Language of Occupation and how the world of work influences meanings and representations.Technology and its impact on language is obviously huge; we explore aspects of social media, online media and newspaper outlets, how they represent themselves and are used to represent others. We begin to look at the role of technology in influencing language change.Throughout the topic areas, we learn how to apply linguistic theory to our analysis of language use. We continue to focus on terminology to describe and analyse meanings and representations. We write essays focusing on the question stems from AQA but only base our answers on modern texts at this stage (older texts from 1600 to the present day feature in Year 13 and form the second part of the exam question)**Paper 2: Language Diversity and Change****(Section C)**We also read and analyse opinion articles related to the topic areas in order to write our own. | **Paper 2: Language Diversity and Change**Part of Paper 2 is the study of the varying diversity of the British Isles in terms of language use.Here we focus on the introduction to spoken language analysis. This builds on previous topic areas such as how gender and power are represented but here we analyse these through transcripts of spontaneous, semi-spontaneous and planned speech.The topic area Accent and Dialect builds upon this and we explore how accents and dialects are produced and received. We consider how our values as a society and as individuals are shown through the representation of accents and dialects used in Britain such as Multi Cultural London English (MLE) or West Country accents and dialects. We seek to understand and use linguistic theory and write essays considering how the perception of language diversity is seen in Britain.Throughout the topic areas, we learn how to apply linguistic theory to our analysis of language use. We continue to focus on terminology to describe and analyse meanings and representations. We write essays focusing on the question stems from AQA.**Paper 2: Language Diversity and Change (Section C)**We also read and analyse opinion articles related to the topic areas in order to write our own.**NEA**In the final stages of this cycle, we introduce the Non-Examination Assessment (NEA) – Language in Action – and begin the research and writing process. This involves a Language Investigation, which is on a topic chosen by the student, and a creative writing element – Original Writing. |
| **English Literature** | **Paper 1: Tragedy. Othello, Death of a Salesman & four Keats poems**We study ‘Othello’ by William Shakespeare, ‘Death of a Salesman’ by Arthur Miller and the poems ‘Lamia’, ‘The Eve of St Agnes’, ‘Isabella; or The Pot of Basil’ and ‘La Belle Dame Sans Merci’ by John Keats.We begin by studying elements of tragedy writing using the primary texts to explore and understand the genre. We watch different versions of ‘Othello’ to gain an understanding of the plot and to see how performance breathes life into the narrative. Section A and B of this exam are questions based on the play so close attention is paid to the format of the exam and the different approaches required to answer them. We read the texts and interrogate the language, structure, form and (with reference to the plays) explore dramatic elements, performance and characterisation/ character motivation.Students are given essay writing opportunities with feedback on structure, forming an argument and how best to utilise the text. They are given frequent opportunities to rewrite essays based on the feedback given. | **Paper 1: Tragedy. Othello, Death of a Salesman & four Keats poems**We continue our work on ‘Othello’ looking at character function, structure, language and essay writing technique through timed essays and homework.We use essays from the English and Media Centre to explore motifs, symbolism and imagery as well as context and authorial intentions.Alongside this, we continue to practise reading and responding to the tragedy texts and we also introduce the critical lenses from the Non-Examination Assessment (NEA) to add further depth to our analysis. These include: Feminist theory, Canon, Eco-Crit, Marxism, Narrative Theory and Post-Colonial theory. These lenses prepare the students for the work that they will do later in the year on their NEA coursework.  | **Non-Examined Assessment**Students read five novels (beginning over the Christmas holidays) and one poetry text as part of their work in preparation for their NEA:* Maya Angelou ‘And Still I Rise’
* Chinua Achebe ‘Things Fall Apart’
* Kazuo Ishiguro ‘Remains of the Day’
* George Orwell ‘1984’
* Jane Austen ‘Sense and Sensibility’
* Bernadine Evaristo ‘Girl, Woman, Other’

Through a close reading of ‘And Still I Rise’ we explore the text, revisiting the critical lenses and modelling how to apply critical lenses to a textual analysis in order that students can apply this knowledge to other texts independently. The students write one coursework essay on the poetry and one essay on their novel of choice and use one lens for each to explore each text from a critical perspective. They have limited feedback and guidance in the development of this work, as the NEA is designed to be completed independently, but are be taught essay writing skills in both the crafting of an essay and how to use and reference the work of theorists and academics. |
| **13** |  |  |
| **English Language** | **Paper 1: Language, the Individual and Society (Section B)**Our focus at the start of this cycle is Child Language Acquisition. We explore how children learn to speak, read and write in such a short space of time. We consider the role of caregivers, and how linguistic theory seeks to explain the development of children’s language ability.In this new topic area, we build on Year 12, bringing in all the areas we have considered (e.g. spoken language analysis, accent and dialect, the language used to represent gender, how children and adults manipulate language to have their needs met etc). We watch videos of interactions, transcripts of language use and lectures.We also explore how values are encoded in the literature produced for children and how children reflect this in their language use.We write essays based on the AQA questions which involve understanding examples of data sets showing development in speaking, reading and writing. Linguistic theories must be considered in light of these data sets and students are expected to be able to apply relevant theories as well as exploring the value of different theories.**Paper 2: Language Diversity and Change (Section A)**In the second part of the cycle, we begin to explore the topic of Language Change. We consider an overview of linguistic theory as to why and how language changes. We also consider the concepts of Prescriptivism and Descriptivism. This is to build on the skills of Year 12 where we considered linguistic theory and how to use theorists to support our analysis. Now, we want to look more critically, as to which elements of linguistic theory are most relevant to use. To build on Year 12, we consider a variety of case studies of those linguists as well as our own, in order to write an evaluative essay on a key concept in Section A of the exam, such as ‘Evaluate the idea that language is in a constant state of decay’. Broadly, the teaching and learning here revolves around the ideas of ‘Language Debates’.Lastly, we return to the writing and reviewing of the NEA – Language in Action – both the Language Investigation and the Original Writing sections. | **Paper 1: Language, the Individual and Society (Section A)**The focus returns to Paper 1 – Meanings and Representations. The exam questions in Section A focus on a modern text and one chosen from a span of 500 years (yes, really!). We use this time to understand how to approach older texts and consider how Meanings and Representations are formed. The texts are always linked by a topic area so we use this to guide us.**Paper 2:****Language Diversity and Change (Section B)**We continue to build towards the exam by studying how Language Debates are constructed by producers and how receivers are positioned. We adapt our knowledge form Year 12 further by applying all language levels and analysis to writing essays investigating how a language debate in presented in online articles, print articles, spoken language transcripts, social media etc.We explore ‘Global Englishes’ and their impact on language usage.**Paper 2: Language Diversity and Change****(Section C)**We complete our journey of crafting the skills needed for effective opinion writing, under time constraints, ready for the exam.**NEA**Final portfolio given in demonstrating independent analysis and creative writing skills learnt and honed over the course. |  |
| **English Literature** | * **This Year 13 curriculum does not follow on directly from the Year 12 curriculum detailed above, as we have slightly changed the order of study across the year groups.**
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| **Paper 2: Elements of Political and Social Protest writing.**We study ‘The Handmaid’s Tale’ by Margaret Atwood and ‘The Kite Runner’ by Khaled HosseiniWe begin by studying elements of political and social protest writing using examples from wider reading and from the exam from previous years. Section A of this exam is an unseen element and so much of the early work will be spent reading and analysing different texts with different contexts looking at how a writer creates a narrative of political and social protest. We will identify different sorts of protest and explore how poetry, plays and novels from across the last two hundred years have used literature to protest against abuses of power.  | **Paper 2: Elements of Political and Social Protest writing.**We read William Blake’s ‘Songs of Innocence and Experience’ and explore his work from an angle of social and political protest. We revise Paper 1 texts, specifically detailed revision of ‘Othello’ with further essay practice of Section A and B. We continue to revise the texts across Paper 2.  |  |