- To achieve academic excellence
- To educate the 'whole child' so they are ready for life
- To work collaboratively and ethically to provide education of the highest standard

ENGLISH – KEY STAGE 3

Curriculum Overview

INTENT: English has the ability to greatly enrich and transform lives: it helps students to express themselves, communicate accurately and interrogate information critically, allowing them to not only understand the world around them, but also to confidently and effectively contribute to it. Subsequently, in the English Department, our students journey on a progressive, knowledge-led curriculum based on the conceptual frameworks of identity, power and conflict, because we believe that these schemas can help students to broaden and deepen their knowledge, not only for success at GCSE, but more importantly, for their development as individuals that will outlast the classroom, English lessons or their time with us at Yardleys. Yes, we want them to make sense of the texts that they study, but also to use those texts (and the subject as a whole) to make sense of, add value to and advance their lives, since it is this "powerful knowledge" that has the emancipatory potential to take them beyond their present experiences, situations and communities.

Year 7 - IDENTITY

Students' learning journey in English begins in Year 7 with the conceptual framework of identity, both the students' own and others' through an exploration of the specifically selected set (which are read in full) and satellite texts. In doing so, students are introduced to a range of genres, text-types and literary theories that comprise the academic subject of English, i.e. the three Ps of 'Prose, Play and Poetry'. There is also a focus on returning to, assessing for gaps and misconceptions and then building upon students' knowledge of grammar from KS2 to not only secure a base for KS3, but start the process of moving that knowledge from the substantive to the disciplinary, i.e. from knowing what grammar is (feature-spotting) to being able to make conscious and informed decisions in its use, in effect, to become writers. For example, the Creative Writing SoW centres on the description of a different object each week, narrowing in order to intensify the scope of the writing to encourage that way of thinking, working, writing.

	Prose: 'Boy in the Striped Pyjamas' and Transactional Writing (Letter) Empathy, Reflection	Long Writing (Social Media) Curiosity	Play: 'Macbeth' Integrity	Poetry: Identity Poetry Anthology and Creative Writing Positivity, Resilience	
ORACY FOCUS	**Cognitive** Reasoning - Justifying ideas	**Linguistic** Choice - Vocabulary - Register	**Social and Emotional** - Listening actively - Responding appropriately	**Cognitive** Reasoning - Justifying ideas	**Social and Emotional** - Listening actively

	• Critically examining ideas and views expressed	• Grammar		
SUBSTANTIVE KNOWLEDGE	What is identity and how is it formed and framed (i.e. by race, gender, religion, family, friends, jobs, clothes, etc.)? → The different identities in BISP.	What/who influences identity in society? → The construction and manipulation of online identities.	How might identity change and develop over time? → The identities and changing identities of Macbeth and Lady Macbeth.	Expressions of identity. → Of the poets in the anthology and the students in their creative writing.
DISCIPLINARY KNOWLEDGE (primary focus in capitals)	• Reading for meaning • WRITING FOR PURPOSE, ACCURACY and EFFECT	• WRITING FOR PURPOSE (long grammar writing), creating an authentic authorial voice	• Reading for meaning • WHOLE TEXT analysis and evaluation	• Reading for meaning • LANGUAGE AND STRUCTURE analysis • Understanding writers' intentions and contextual influences • WRITING FOR PURPOSE, ACCURACEY AND EFFECT

Year 8 - POWER

Year 8 builds upon the conceptual framework of identify from Year 7 to explore power (and its relationship to identity). Genres, text-types and literary theories are revisited in order to continue students' exposure to and experience of English as an academic subject. The focus on writing remains with the mapping of ever-more complex grammar and schemes of work that challenge students to think about what and how they write. For example, the Creative Writing SoW builds upon the sentence and paragraph level of description from Year 7 and challenges them to assimilate and adapt a well-known story and make it their own.

	Prose: 'The Bone Sparrow Resilience	Play: 'The Merchant of Venice' Empathy, Integrity	Long Writing (Power Gone Wrong) Reflection	Poetry: Power Poetry Anthology and Creative Writing Curiosity, Positivity
ORACY FOCUS	**Cognitive** Reasoning • Justifying ideas • Critically examining ideas and views expressed	**Social and Emotional** • Listening actively • Responding appropriately	**Linguistic** Choice • Vocabulary • Register • Grammar	**Cognitive** Reasoning • Justifying ideas
SUBSTANTIVE KNOWLEDGE	Types of power – what is power and where does it come from / how is it formed? Exploring the difference between the powerful and the powerless.	Power dynamics – the relationship between the powerful and powerless.	What happens when power is abused? Is there such a thing as too much power?	Expressions of power (in conjunction with identity). → Of the poets in the anthology and the students in their creative writing.

		Why do different identities have different power?	How can identity be used to leverage power?	
	How might identity shape and impact the amount of power someone has? → Through the dual narrative of Subhi and Jimmie.	→ The contrast between the Christian characters (and audience) and Shylock.	→ Exploration and evaluation of how leaders use power.	
DISCIPLINARY KNOWLEDGE (primary focus in capitals)	• Reading for meaning • LANGUAGE AND STRUCTURE analysis • Understanding writers' intentions and contextual influences • WRITING FOR ACCURACY, PURPOSE AND EFFECT	• Reading for meaning • WHOLE TEXT analysis and evaluation	• WRITING FOR PURPOSE (long grammar writing), creating an authentic authorial voice	• Reading for meaning • CLOSE TEXT analysis • Understanding writers' intentions. • WRITING FOR ACCURACY, PURPOSE AND EFFECT

Year 9 - CONFLICT (resulting from power and identity)

In Year 9 students' schematic knowledge of identity and power from 7 and 8 is applied to the concept of conflict with an increasing focus on life beyond the literature and the role English can have in the student's lives and does have in society. The pattern of Prose, Play and Poetry continues. As does the work on writing with the expectation that by the end of Year 9 that students have a deep knowledge from the sentence to the whole-test level from which they can manipulate and shape structures in their writing.

	Prose: 'Salt to the Sea' **Resilience, Empathy**	Play: Curious Incident of the Dog **Empathy, Curiosity, Positivity**	Long Writing (Toxic Masculinity) **Integrity**	Poetry: Conflict Poetry Anthology and Creative Writing **Reflection**
ORACY FOCUS	**Cognitive** Reasoning • Justifying ideas • Critically examining ideas and views expressed	**Social and Emotional** • Listening actively • Responding appropriately	**Linguistic** Choice • Vocabulary • Register • Grammar	**Cognitive** Reasoning • Justifying ideas
SUBSTANTIVE KNOWLEDGE	How does difference create conflict? To what extent is difference tied into identity? To what extent is the power you are afforded a response to your identity? Types of conflict - social, emotional and physical – and how these might look and be overcome differently. → The conflict of the narrator's experience as a result of their treatment by others and actions during their experience of war.	How can power look different to different people? How can difference be powerful? What is meant by 'inner conflict'? How can internal struggles impact relationships with others?	How and to what extent does gender influence power? To what extent is conflict presented as part of masculine identity and power? What conflict arises as a result of gender identity differences and struggles? What impact	What/who can be powerful and where does power come from / how is it formed? How is the amount of power you have connected to your identity? Who is powerful / powerless because of their identity? ↓ What types of conflict are there? How does identity cause conflict? How does power cause conflict? What is the result of this conflict?

	How each is viewed (including by themselves) and their relationships with others.	→ Christopher's inner and outer conflict because of his autism.	does this have on society? → Teachers source own front-loading material connected to the topic.	*Although the poems are studied (and written about) individually, the order is specifically sequenced and links between poems are made.*
DISCIPLINARY KNOWLEDGE (primary focus in capitals)	• Reading for meaning • LANGUAGE AND STRUCTURE analysis • Understanding writers' intentions and contextual influences	• LONG WRITING, (grammar for writing), creating an authentic authorial voice	• Reading for meaning • WHOLE TEXT analysis and evaluation	• Reading for meaning • LANGUAGE AND STRUCTURE analysis • Understanding writers' intentions and contextual influences • WRITING FOR ACCURACY, PURPOSE AND EFFECT