



Curriculum Rationale Department of English

This document aims to inform parents of the knowledge and skills their children acquire and why they learn what they do over the course of their five years in Salendine Nook High School.

Our Vision

“If you only ever read the books that everyone else is reading, you can only think what everyone else is thinking.” Murakami

It is this sentiment which underpins our vision for our students of English at Salendine Nook High School. By the end of their five year learning journey with us, students will have fostered an appreciation of the depth and power of our literary and cultural heritage. In equal measure, they will be able to think and communicate creatively and independently; therefore shaping the minds of the future generation.

The Principles which Underpin our Curriculum

The infographics outline how our team believes the subject of English is best learned. This is underpinned by a body of research, which is built-on in the following rationale.

However, whilst we have collectively created clear learning principles for reading and writing in English, there may be deviation from these overarching principles as we recognise that the learning of English is not linear; it is important that our teaching staff know to differentiate and move within these structures as they see necessary. Please see appendix 1 for these documents.

The Research Behind our Rationale

In order to create an effective curriculum and sequence of teaching for our students we have consulted an array of thinking on the learning of English. The references below form a small example of the research we have based our curriculum on; it does not represent the full body of research consulted.

- ⊕ ‘Memory is the residue of thought’ – Daniel Willingham. Thinking about learning.
- ⊕ Daisy Christodolou – ‘spend one lesson solely focussing on a small aspect of grammar and making it secure. Then, when doing lessons on the class reader or whatever, you can drop the grammatical term in briefly in a small activity or even just a reference. That way it works to refresh memory.’
- ⊕ Daisy Christodolou – Teach the ‘hidden body of knowledge’. ‘But in order to understand how and when to use a semi colon you need to know what an independent clause is. In order to understand how and when to write an independent clause you need to know what a sentence is. And in order to be able to write grammatically sound sentences which demonstrate clarity of thinking you need to know and understand the relationship between a verb and its subject.’
- ⊕ FFT Data Lab – ‘Specifically, teenagers who read fiction almost every day score around 26 points higher on the PISA reading test than those who never read such books. This difference in achievement is large – the equivalent of around 10 months of additional schooling according to the OECD.’ ... ‘Rather, they should focus their efforts on encouraging young people to engage more with novels and other lengthy fictional texts that encourages deep reading for sustained periods of time.’

Key Stage Three

KS3 follows the National Curriculum and is taught in attainment sets over 8 hours per fortnight (including a library and grammar lesson). The disciplinary knowledge offered in KS3 is broad, with units designed and sequenced to build knowledge and skills, which challenge all students. We believe that the texts we have chosen represent the best literature that has been written for each time period and genre. Texts include two whole Shakespeare plays, whole novels, post-1914 plays and a wide variety of non-fiction and fiction extracts, allowing pupils to fully understand writers' intentions, methods and the contexts in which they have been written. The range of literature provides students with insights into a variety of cultures, broadening cultural capital and understanding of our pluralistic world.

	YEAR ONE	YEAR TWO	YEAR THREE
Stage one: How Words Work	The parts of speech: verbs, nouns, articles, adjectives, prepositions. Subject-verb agreement. Tense.	Revision of previous year, plus: adverbs, comparative and superlative adjectives, nouns, plural nouns, the genitive case (the apostrophe), contraction.	Revision of previous years, plus: subject, direct object, indirect object, the passive, auxiliary verbs, participles, word endings.
Stage two: Clear Sentences	The elements of a sentence. Simple sentences, compound sentences, complex sentences. Listing and bracketing commas.	Revision of previous year, plus: compound-complex sentences, noun appositive phrases, conjunctive adverbs, semi colons.	Revision of previous years, plus: restrictive and non-restrictive clauses, colons, hyphens, punctuating speech.
Stage three: Coherent Texts	Topic sentences, paragraphs, introductions and conclusions.	Revision of previous year, plus: connections between sentences, proofreading, drafting and rewriting.	Revision of previous years, plus: text purpose and audience.

We believe it is essential to teach the 'hidden body of knowledge'; this is how Daisy Christodolou explains Grammar. We have fortnightly lessons which 'solely focus on a small aspect of grammar...making it secure'. This consolidates and builds on students' knowledge of grammar and vocabulary from KS2, providing students with the tools to plan, draft, edit and proof-read their writing to improve its coherence and overall effectiveness.

Teachers 'should focus their efforts on encouraging young people to engage more with novels and other lengthy fictional texts that encourages deep reading for sustained periods of time.' – FFT Data Lab, October 2019

It is this research that underpins our library timetabling. Fortnightly library lessons teach students the explicit skills to decode, understand and review books in order for them to be able to read for pleasure and enjoyment. Students are given the opportunity to read fictional texts for a sustained period of time. The FFT Data Lab also found that 'teenagers who read fiction almost every day score around 26 points higher on the PISA reading test than those who never read such books. This difference in achievement is large – the equivalent of around 10 months of additional schooling'. We therefore implement the 'Book Buzz' reading initiative where all students in Year 7 are issued with a free fictional book of their choice.

Year 7

At the start of Year 7, students will spend the first part of the term revisiting skills from primary school and understanding what knowledge they will need to access English as a subject in secondary school through a transition unit. Students are taught foundational skills in inference, identifying information, summarising and explaining their ideas. Some of these skills will be reviewed from KS2, however inference will be built upon with more focus through more challenging texts. We recognise the importance of ensuring students have confidence in these baseline skills and have therefore chosen to sequence these within this unit.

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After this transition unit students will complete a short 2-week unit entitled 'Being British', this will provide a snapshot of some of the texts they will encounter during their time in Year 7 such as poetry and non-fiction writing. Students will be able to take the reading skills they have acquired and apply this to different texts building on analysis and being able to develop their own independent ideas.

Students will continue to develop these skills through a unit entitled 'Heroes and Villains' where students will study a variety of writers to be able to identify thematic links in non-fiction writing such as speeches, letters and articles. Students will be identifying and critically examining the methods manipulated by the writer. Students will explore how these writers use language to convey their ideas effectively and then apply this to their own piece of non-fiction writing. Students will demonstrate how 'reading for writing' can allow them to produce quality writing of their own, utilising the methods from writers they have studied so far in the Year, a skill they will continue to hone later in Key Stage 3 and 4.

In Spring Term 1, students will explore a modern novel either *The Graveyard Book*, *Ways to Live Forever* or *A Monster Calls*. Each of these books have been praised for their presentation of complex issues. The characters are extremely relatable. Students will delve into a new literary world, empathising with character and understanding plot and theme. They will read critically through knowing how language including figurative language, vocabulary, grammar, text structure and organisational features work to create plot, character and theme which builds on the foundational decoding skills they learn in the transition unit. Students will ensure that they have a thorough and precise understanding of narrative development, characterisation and the purposeful methods employed by authors to create emotion within their readers.

We recognise that building in challenge is sequentially important and therefore it is at this point students will begin their study of their first Shakespeare play, *Romeo and Juliet*. By this point in the year, students will have a wider variety of vocabulary, which will enable them to have the confidence to decode and analyse increasingly challenging literature in the form of a Shakespearean tragedy play. They will be able to tackle vocabulary that is more challenging in order to decipher meaning and the effectiveness of writers' techniques. They will demonstrate an understanding of the dramatic features Shakespeare employs to create plot and character and understand the effects this has for audiences; both historical and contemporary.

Linking to the theme of conflict, students will study a poetry unit on this theme. Having studied Shakespeare students' analytical skills will have now developed substantially, they will explore and compare how poets use and manipulate language, form and structure in order to present powerful and personal messages. They will continue with their ability to read critically, now applying this to being able to compare writers' ideas and make links to their messages.

Finally, students will be introduced to the literary genre of the Gothic; they will be able to explore dramatic literary conventions through the study of Philip Pullman's adaptation of Shelley's novel, 'Frankenstein'. Students will tease out similarities and differences in the ways playwrights present their ideas and evaluate the effectiveness for the audience. They will be able to understand Pullman's process of changing 19th Century Gothic conventions to meet the needs of a 21st Century audience. Though their previous study of a novel and now a play students will apply their understanding of how plot, setting and character are created to their own writing.

Conventions of the Gothic, and the accumulation of reading and writing skills provides a secure foundation as students transition into their study of a Dystopian novel at the start of Year 8.

At the start of Year 8, students study a Dystopian novel –Orwell’s Animal Farm. Convention similarities between the Gothic and the Dystopian can be drawn.. Students will draw upon skills from studying a modern novel in order to decode, analyse and explore writer’s methods. The schemes build in complexity of skills, revisiting the skills of identifying, summarising and inference to ensure students are able to access the challenging concepts that this genre has to offer. The novel encourages students to understand how a writer is able to create an imaginary world, which explores key relevant issues within society. Students will read texts being able to discuss the development of key themes and analyse the effect these have for the reader. Students will be identifying and critically examining the methods manipulated by the writer.

Students will continue to demonstrate their understanding of literary conventions through studying extracts linked to the theme of ‘Science and the Supernatural’, students will be able to identify similarities to the gothic genre and also how these ideas were transformative in Victorian society in particular. Students will be able to link their study of the Victorian era to these extracts seeing some differences in genre but identifying similarities in some of the problems they may explore. Students will draw upon writers’ methods and apply them to their own writing, thinking about the importance of setting and creating atmosphere, whilst thinking about what in society could be influential to them.

After applying writers’ methods to their own writing, the ‘Protest, Resistance and Empowerment Poetry’ unit will see students revisit the study of poetry through a new genre and they will continue to explore writers’ crafting of language. Students will explore and compare how poets use and manipulate language, form and structure in order to present powerful, personal messages.

Students will continue to explore the notion of how writers manipulate and use language in their study of a second Shakespeare play, Othello; as students have studied a tragedy before they can apply this knowledge to a different tragedy written by Shakespeare to see how the ideas intertwine despite some of the themes being very different. Students will make connections between ideas in Dystopian fiction and the previous poetry unit and apply these to the older context of the Elizabethan era. This will allow them to examine and evaluate how audience response has developed and changed over time. Furthermore, Othello is a play with race at the heart of it. This is particularly significant to our demographic with our school being placed at the heart of a diverse and multi-cultural community.

After Othello students will study ‘Crime Non-Fiction’. Students will be able to see how the theme of crime is presented in a range of non-Fiction extracts. Students will be applying their knowledge of inference, deduction and analysis to explore how crime is presented differently by different writers and in different time periods. By identifying a variety of viewpoints, students will be able to explore how writers and speakers manipulate the structure and presentation of language for effect. Students will hone their own persuasive and argumentative writing skills to consider how they can personally challenge or critique ideas to leave an effect on their own audience. Explicit teaching of persuasive language and structural techniques is embedded in this unit to enhance students’ ability to write for a clear purpose.

Finally, students will study the contemporary play, ‘Blood Brothers’. With a contextual knowledge of the flaws, struggles and issues in society, students will revisit the analysis and exploration of dramatic literary conventions and the effect Russell creates for his audience. The accumulation of the skills identifying, inferring and analysing will be assessed through a final extract analysis. In studying a contemporary play, students will have the opportunity to demonstrate their analysis skills, revisiting dramatic techniques, language, structure and effect for the audience. Sequentially, ending on a

contemporary play will provide students with a secure and accessible foundation to be able to confidently demonstrate their skills and apply a personal interpretation to a text.

Year 9

In light of the recent Ofsted framework and personal reflections, we have recognised that Year 9 is a crucial year in ensuring that we continue to broaden students' literary horizons and encourage reading for pleasure. We have sequenced Year 9 to interleave the study of our selected GCSE specification texts alongside non-specification Literature. We feel that this offer will give students a broader, world/seminal literary view than the predominantly British – based texts which the specifications prescribe.

Students begin Year 9 with the study of the seminal novella 'Of Mice and Men'. The novella builds on knowledge of race, identity, gender and class division that has been introduced throughout the units of the key stage, such as Othello, and students will be encouraged to think about how attitudes to race and gender have altered over time and in different cultures. Steinbeck is considered a literary beacon and the study will enhance students' diet of world literature. Students will develop their skills of identifying and exploring context, plot, theme and character building on from their study of these conventions in various novels in KS3. Students will also be encouraged to draw upon the conventions of heroes and villains to underpin their personal response to Steinbeck's bold characters.

Students will then begin a half term looking at the overarching theme of 'Power and Conflict'. Within this unit, students will revisit the identification of poetic techniques and writers' intention. They will also revisit and consolidate key terminology before moving on to analyse and develop personal responses to poems that have been grouped into the semantic fields of 'War', 'Man/Nature', and 'Identity'. Students undertake unseen poetry skills using the AQA Power and Conflict anthology as springboard. Following this, students will then continue their thematic exploration of conflict through their study of a range of short stories from around the world. This threads nicely from their Poetry studies, but again, like with their study of Of Mice and Men, broadens their understanding of context, culture and history, enabling their responses to be more informed, personal and critical. Students will begin to be exposed to evaluating writers' methods and how they structure a narrative to create engaging atmospheres, plot and character. Students will then transition from the reading principle of learning to writing, applying these writers' methods to create their own short narrative. To bridge the gap between reading and writing, students will focus on writing to create a clear, convincing narrative perspective, using the techniques used in the short stories as 'models' to base their own writing on.

Students will then study the contemporary text 'An Inspector Calls' and establish an understanding of ideas about themes of class, gender and politics considered in previous units. Students will examine how context can shape a text and can be used to create meaning, as well as how this can affect the construction of narrative characters. Priestley's methods will be examined in detail in order to produce analyses of how writer's intention and purpose can be explored in a play. Students will be encouraged to find parallels between the time in which the play is set and the modern day, ensuring a comprehensive and personal understanding is established. They will revisit the conventions of drama, drawing on their studies of various Shakespeare plays.

Linking to our learning principles, students will then study plot, character, theme and methods to provide a cornerstone for their study of the challenging text, Jekyll and Hyde. Students will once again look at writers' intention, the analysis of language and structure in order to produce a rounded personal response to extract-based questions whilst consistently being encouraged to offer thoughtful, personal responses. Jekyll and Hyde is an excellent choice of novella as it links clearly back to students' study of

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the Gothic and Science and the Supernatural. Students will also be encouraged to link the ideas back to crime unit studied in Year 8. Stevenson's fundamental notion of 'good vs. evil' will again enable students to revisit the key components of character development; protagonist vs. antagonist; and then relate this not only to 19th Century society, a period of literary history that students will by now be extremely familiar with, but they will also be encouraged to apply these ideas of morality to contemporary society through a study of non-fiction materials. Students will be revisiting the key components of non-fiction writing and will end this unit with the non-fiction writing form of a speech. This will provide a solid foundation for their future Spoken Language studies as they will be encouraged to express their personal opinions on current affairs through oracy.

Revisiting the study of dramatic conventions, but in an arguably more challenging context, students will explore the theme, plot and character in the play 'Macbeth'. An understanding of the methods used by Shakespeare will ensue, examining the dramatic devices used to mirror the complex social and political context of Jacobean society. Students will therefore be encouraged to identify commonalities between the times frames of the Jacobean era and the modern day; in particular, the current political landscape and the human condition – a clear thread here from their exploration of duplicity in Jekyll and Hyde, but also their studies of Dystopian and Seminal Literature and how society is portrayed in these texts. This will allow them create personal responses towards the text and in-depth understanding of how literature has changed over time. Again, knowledge will be revisited from Year 7 and 8 and their studies of Romeo and Juliet and Othello.

Students will then begin an interleaved approach to revision on Macbeth and Jekyll and Hyde in preparation for summer examinations; they will be asked to 'think about thinking' and will be encouraged to follow guided revision that will avoid a metacognitive overload.

Finally, students will revisit their study of Power and Conflict poetry, looking at the more complex semantic fields of 'Identity' and 'Psychological Conflict'; students will encouraged to review their learning from earlier in the year, and revisit the analysis of poetic conventions equipped with the wealth of knowledge they will have from their studies throughout the year. Students will transition from KS3 with a secure foundation of English skills in both Reading, Writing, Grammar and Spoken Language.

The 'Early Entry' Approach

English Literature

At present, students begin their English Literature studies in Year 9 with the view to sitting their GCSE in the Summer of Year 10. Please refer to the Split-Entry Rationale outlined below; this can also be found in the whole school Curriculum Rationale:

After lengthy discussion with our Governing Body, we decided to allow our students the opportunity to sit GCSE Literature one year before English Language. Here is a summary of the benefits:

- *One less 'heavy' content based qualification to take in Year 11 of 2020.*
- *Obvious benefits to student wellbeing of Year 11 in 2020 as a result.*
- *Opportunity for English staff to focus solely on Language from summer term of Year 10 – 'arguably' the more important qualification of the two. Improved English staff wellbeing is likely to be a key benefit as workload is spread across two year groups.*
- *Year 11 intervention in 2019-20 will be highly focused once we have the information about grades 'in the bag'.*

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- Wider curriculum benefit of having two less major examinations i.e. other subjects gain extra revision time, especially those on around the same time as Literature in the examinations schedule (it was Geography in 2018 for example).
- Mathematics intervention becomes more focused- i.e. who has English at Grade 4 and 5 but not on course for Mathematics?
- Flexibility - Students can still re-sit.
- Flexibility - Parents can still opt for their child to sit Literature end of Year 11 if they wish.
- Flexibility - Revision sessions can be set up solely for Year 11 Literature resit group.
- Confidence to be gained for those who 'make the grade'.

There are some risks associated with the strategy, so we will continue to review the approach. Results in 2019 have been a decisive marker for a continuation of this approach, to this point. When we offered the option to parents in 2019, only two students requested not to be entered in the split entry system; they will sit the qualification in 2020.

Year 10

Students will make the full transition to Key Stage 4 specification study. Details of the rationale behind our text choices are outlined below:

Power and Conflict Poetry

Students will continue their study of the GCSE anthology (begun in Year 9) – specifically of the power and conflict cluster. This cluster has been chosen instead of the Love and Relationships cluster as it complements the other chosen texts on the KS4 curriculum, allowing students the opportunity to make interesting cross references in their study and revision of these texts, which are predominantly concerned with power structures and personal, social and political conflict. Students will be introduced to the structure of the GCSE Paper 2 Literature exam, and will experience regular practise of how to respond to the expectations of the Section B and C, using their anthology as a stimulus. Students will be expected to confidently select appropriate quotations to justify wide ranging and divergent responses to the poems. They will critically identify and analyse methods used by the writer and draw deliberate comparisons between the fifteen poems on the anthology- referring precisely to the political, personal and social contexts of the various writers; these will be contexts that the students will be familiar with having studied wide ranging texts at Key Stage Three. Students will be required to memorise key quotations and vocabulary from each of the fifteen poems (in order to reproduce and comment on these in an assessment format) as well as show a personal response to the writer's critical message. Students will also be exposed to the concept of analysing unseen poetry across the unit, developing their confidence in approaching unseen texts in timed conditions.

Macbeth

Students will actively utilise and revisit their knowledge of Shakespeare's style and methods that has been built at KS3, through anthology extracts and whole play study, and apply this to the chosen KS4 play, Macbeth. Students will read, and watch, the play in its entirety- mapping and critically scrutinising the structural development of the narrative. Through purposeful refined revision of Shakespeare's political and social context, students will critically examine the constructed microcosm of the Scottish moors and battlefields and consider the purposeful meaning behind both linguistic and dramatic devices employed to present this to the audience. Students will also meticulously apply their critical and cultural lenses to characters such as Lady Macbeth and the Witches, considering the intended impact these characters have on both a contemporary Shakespearean or modern audience. A precise focus on analysing the message and intent of the writer and justifying this with precise reference to key

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quotations will be employed by all students. Students will undertake frequent independent personal practise of the AQA exam question for the Literature Paper 1 Examination. As previously discussed, the texts chosen in addition to Macbeth at KS4 closely complement the themes and ideas that will be explored by students at this stage and the KS3 texts studied allow students to feel confident in their solid foundation of Shakespeare's critical response to contextual ideas and values.

An Inspector Calls

Students will apply their knowledge and understanding of the varied and wide- ranging methods that writers use to create drama and tension in their study of An Inspector Calls.

Students will examine the themes of responsibility, morality, social class and gender (all covered at KS3 through the chosen literary texts) and explore the ways in which J B Priestley presents these ideas to a live audience. Students will be encouraged to personally consider the message and purpose of the play, and link this precisely to the political and social contexts of the Edwardian and post-war period. Students will be introduced to the structure of the Paper 2 Literature exam and will complete frequent independent practise at responding to the expectations of the GCSE Examination. This text complements the literary novel, A Christmas Carol, due to its similar use of plot with characters undertaking a journey of transformation from ignorance to knowledge. This allows students the benefit of considering these methods in more detail and considering the authors' varied methods for utilising them in their texts.

A Christmas Carol (20-21)

Students have been studying A Christmas Carol at SNHS for a number of years now. The text has, and continues to, allow for students to develop critical analysis skills, creating personal interpretations and opinions of characters, themes and ideas. Dickens creates emotion, sympathy and moral reckoning for the reader underpinned by a heavy contextual influence and political agenda - Victorian repression, class conflict, and attitudes towards religion, wealth and family values. Students will purposefully unpick extracts and use of language in order to comment on the construction of an intentional message by Dickens including a consideration of the 'Preface' to his novella. This text, like An Inspector Calls, is one of the shorter offered on the syllabus and therefore allows students the opportunity to re-read in a class setting and revisit key events and characters in copious detail. The themes within the text closely complement those that are seen within Macbeth and An Inspector Calls and improve the students' confidence in commenting and exploring aspects of power, conflict, sexuality and enigma. Underpinning the revisit of this text will be the notion of developing a clear thesis and personal response in which to structure thoughtful responses to extract questions.

Jekyll and Hyde (21-22 →)

See Year 9 rationale for further information.

Further Rationale

Students start Year 10 revisiting their knowledge of Shakespeare's dramatic methods that have been built at KS3, through anthology extracts and whole play study, and apply this to the chosen KS4 play, Macbeth. Students will re-read, and watch, the play in its entirety- mapping and critically scrutinising the structural development of the narrative. Through purposeful refined revision of Shakespeare's political and social context, students will critically examine the constructed microcosm of the Scottish moors and battlefields and consider the purposeful meaning behind both linguistic and dramatic devices employed to present this to the audience. Students will also meticulously apply their critical and cultural lenses to characters such as Lady Macbeth and the Witches, considering the intended impact these characters have on both a contemporary Shakespearean or modern audience. A precise focus on analysing the message and intent of the writer and justifying this with precise reference to key quotations will be employed by all students. Students will undertake frequent independent personal practise of the AQA exam question for the Literature Paper 1 Exam. As previously discussed, the texts chosen in addition to

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Macbeth at KS4 closely complement the themes and ideas that will be explored by students at this stage and the KS3 texts studied allow students to feel confident in their solid foundation of Shakespeare's critical response to contextual ideas and values.

In line with Daniel Willingham's notion that 'memory is the residue of thought', and that revisiting information multiple times commits knowledge to long-term memory, students will then revisit the challenging Victorian novella, *A Christmas Carol*, employing their developed critical analysis skills, creating personal interpretations and opinions of characters, themes and ideas. Students will ensure that they have a thorough and precise understanding of narrative development, characterisation and the purposeful methods employed by Dickens to create emotion, sympathy and moral reckoning for the reader. Students will explore some of the key aspects of contextual influence: including Victorian repression, class conflict, and attitudes towards religion, wealth and family values. Students will purposefully unpick extracts and use of language in order to comment on the construction of an intentional message by Dickens including a consideration of the 'Preface' to his novella. This text, like *An Inspector Calls*, is one of the shorter offered on the syllabus and therefore allows students the opportunity to re-read in a class setting and revisit key events and characters in copious detail. The themes within the text closely complement those that are seen within *Macbeth* and *An Inspector Calls* and improve the students' confidence in commenting and exploring aspects of power, conflict, sexuality and enigma. Underpinning the revisit of this text will be the notion of developing a clear thesis and personal response in which to structure thoughtful responses to extract questions. After the study of *Macbeth* and *An Inspector Calls*, students will collate their knowledge to prepare for a mock examination on Literature Paper 1.

Students will again re-visit Literature study, applying their knowledge and understanding of the varied and wide-ranging methods that writers use to create drama and tension in their study of *An Inspector Calls*. Students will examine the themes of responsibility, morality, social class and gender (all covered at KS3 through the chosen literary texts) and explore the ways in which J B Priestley presents these ideas to a live audience. Students will be encouraged to personally consider the message and purpose of the play, and link this precisely to the political and social contexts of the Edwardian and post-war period. Students will be introduced to the structure of the Paper 2 Literature exam and will complete frequent independent practise at responding to the expectations of the GCSE Examination. This text complements the literary novel, *A Christmas Carol*, due to its similar use of plot with characters undertaking a journey of transformation from ignorance to knowledge. This allows students the benefit of considering these methods in more detail and considering the authors' varied methods for exploiting them in their texts.

Finally, mirroring the sequence of text study in Year 9, students will actively apply and revisit their knowledge of the GCSE anthology poems (begun in Year 9) – the Power and Conflict cluster. This cluster has been chosen instead of the Love and Relationships cluster as it complements the other chosen texts on the KS4 curriculum, allowing students the opportunity to make interesting cross references in their study and revision of these texts, which are predominantly concerned with power structures and personal, social and political conflict. Students will be introduced to the structure of the GCSE Paper 2 Literature exam, and will experience regular practise of how to respond to the expectations of the Section B and C, using their anthology as a stimulus. Students will be expected to confidently be able to select appropriate quotations to justify wide ranging and divergent responses to the poems, critically identify and analyse methods used by the writer and draw deliberate comparisons between the fifteen poems on the anthology- referring precisely to the political, personal and social contexts of the various writers. Students will be required to memorise key quotations and vocabulary from each of the fifteen poems (in order to reproduce and comment on these in an assessment format) as well as show a personal response to the writer's critical message. Students will also be exposed to the concept of analysing unseen poetry across the unit, developing their confidence in approaching unseen texts in

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timed conditions. Again, students will then collate their knowledge of Poetry and An Inspector Calls and sit their second mock examination, Literature Paper 2.

In the term leading to examination season, students will undertake interleaved learning of all Literature texts. The concept of revisiting information in smaller chunks, interleaved, encourages knowledge retention, avoiding a metacognitive overload.

Year 11

English Language

Our schemes in Year 11 are initially sequenced using 'big questions'. These questions have been sequenced to foster students' engagement and are pitched to allow all students to access this non-tiered examination process. Instead of teaching Language through specific exam questions, we have sequenced 'big questions' that expose students to the wider concepts of the English Language before honing skills required for each specific exam question. This is to respect students' cognitive limitations and encourage, as outlined in our reading and writing learning principles, personal responses and creative flair.

Studying English Language Paper 1 in Term 1, provides students with the opportunity to demonstrate the wider concepts taught through 'big questions'. Arguably, Paper 1 is more accessible as students only have to decode one fictional extract which is not necessarily from other time periods so introduces them in a more accessible manner. Moreover, students can start to revisit creative writing skills taught in KS3 and Year 9, consolidating and improving their ability to offer a sophisticated, personal responses to stimuli.

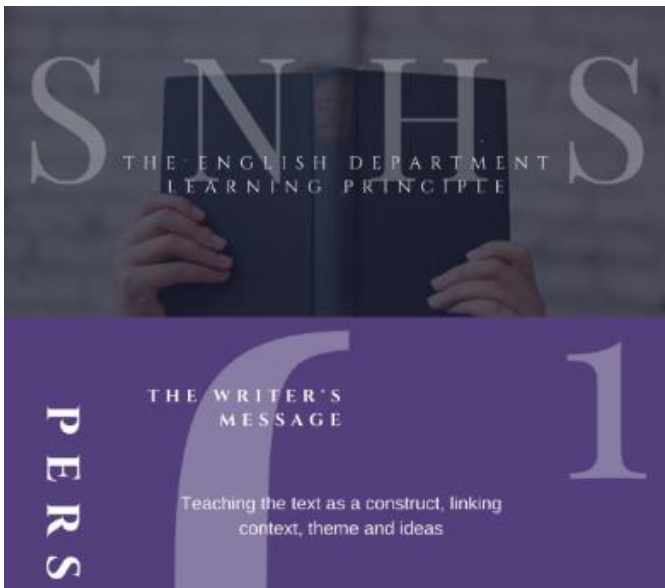
In Term 2, students begin to decode 20th/21st Century and 19th Century non-fiction extracts, exploring writers' viewpoints and perspectives in preparation for Paper 2. This is arguably the more challenging of the two papers, as students have two extracts to decode and are required to synthesise, compare and analyse writers' different methods in presenting their ideas and opinions. This skill of being able to identify methods used by writers and mirror them in their own writing is fundamentally important to bridge the gap between reading and writing skills – this notion has underpinned our 5-year learning journey at SNHS.

Research:

KS4 Sequencing Principle:

- 'Big Questions' – Daniel Willingham. 'One way to view schoolwork is as a series of answers. We want students to know Boyle's law, or three causes of the U.S. Civil War, or why Poe's raven kept saying "Nevermore." Sometimes I think that we, as teachers, are so eager to get to the answers that we do not devote sufficient time to developing the question. But it's the question that piques people's interest. Being told an answer doesn't do anything for you. When you plan a lesson, you start with the information you want students to know by its end. As a next step, consider what the key question for that lesson might be, and how you can frame that question so that it will be of the right level of difficulty to engage your students, and will respect your students' cognitive limitations.'

Appendix 1



The image shows the cover of a book titled 'THE ENGLISH DEPARTMENT LEARNING PRINCIPLE'. The top half features the letters 'S N H S' in a large, serif font, with a person's hands holding a stack of books in front of a blurred background. Below this, the text 'THE ENGLISH DEPARTMENT LEARNING PRINCIPLE' is written in a smaller, sans-serif font. The bottom half of the cover is a solid purple color. On the left, the word 'PERS' is written vertically in white. In the center, the title 'THE WRITER'S MESSAGE' is written in white, with a large white number '1' to its right. Below the title, the subtitle 'Teaching the text as a construct, linking context, theme and ideas' is written in white.

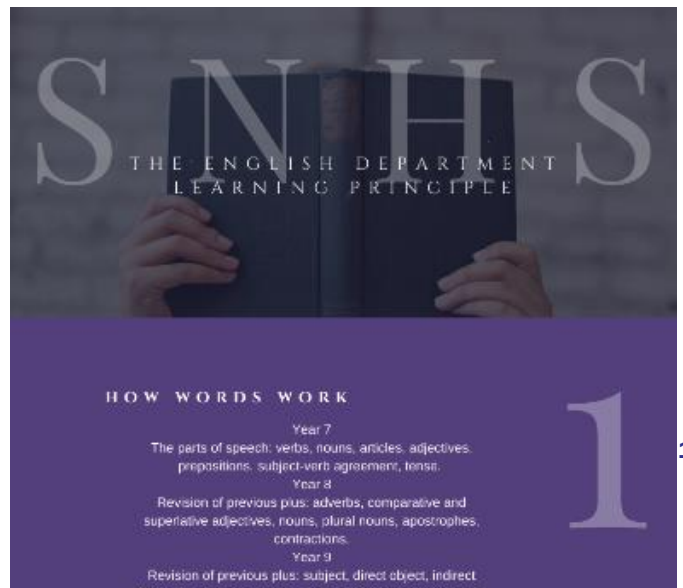
S N H S
THE ENGLISH DEPARTMENT
LEARNING PRINCIPLE

PERS

THE WRITER'S
MESSAGE

1

Teaching the text as a construct, linking
context, theme and ideas



The image shows the cover of a book titled 'THE ENGLISH DEPARTMENT LEARNING PRINCIPLE'. The top half features the letters 'S N H S' in a large, serif font, with a person's hands holding a stack of books in front of a blurred background. Below this, the text 'THE ENGLISH DEPARTMENT LEARNING PRINCIPLE' is written in a smaller, sans-serif font. The bottom half of the cover is a solid purple color. In the center, the title 'HOW WORDS WORK' is written in white, with a large white number '1' to its right. Below the title, the subtitle 'Revision of previous plus: subject, direct object, indirect' is written in white.

S N H S
THE ENGLISH DEPARTMENT
LEARNING PRINCIPLE

HOW WORDS WORK

1

Revision of previous plus: subject, direct object, indirect