

Intent

The purpose of the school subject of English is underpinned by this concept: the transformative and radical power of words. We prepare all pupils to articulate themselves fluently and precisely in writing and speech, and to understand how others express themselves. Furthermore, we develop in our pupils an appreciation of beauty in literature, and the wealth of knowledge, culture and literary heritage, which pupils belong to and should own, deriving from the study of English. These two purposes are related, overlap and are united by the concept of the power through words.

The texts we teach in our curriculum are powerful examples of the way words have the ability to interrupt worldviews, inspire and spearhead change, and capture the most ineffable experiences of humanity. The texts we teach, and the rich dialogues we foster in our classrooms and beyond, are designed to be uncomfortable in the sense that we invite students to reflect upon and investigate the paradoxes of the human condition. Our texts are essential statements of what it means to be human. We want to develop eloquence in our students – in thinking, speech and writing – so they have the ability to acknowledge the intricacies in their thought and communicate this in a clear and nuanced way.

In English, we build a substantial corpus of general and cultural knowledge, which will help pupils’ general reading ability, and prepare them to study the next stage of the curriculum. The more knowledge that pupils have, the easier it is for them to gain yet more knowledge. Key concepts and core knowledge are revisited throughout the key stage 3 curriculum, as well as providing a firm knowledge and skills base for the demands of GCSE.

By the end of their journey with us in English here at Pimlico, we want students to be able to do the following:

1. Possess rich knowledge and cultural capital as they embark upon a journey of becoming writers, linguists and literary critics.
2. Think in perceptive, logical and nuanced way with words that continuously challenge and expand their worldviews.
3. Be critical in the way they read, write, interact and communicate with the world around them.

Implementation

	Unit 1	Unit 2	Unit 3	Unit 4
Year 7	<p><i>The Odyssey</i> Homer (trans. Simon Armitage)</p> <p>Students will learn how to consider a text through three main lenses: genre, character, and contextual theme. Students will build an understanding of epic poetry and its conventions, as well as what makes a hero in literature (an idealised figure who embodies and reflects society’s values), anticipating future units in which different kinds of hero will be compared and contrasted. Genre will be studied to teach students the relationship between literary tropes and the moment of their production, as well as developing students’ analytical composition through paragraph construction.</p>	<p><i>Beowulf</i> Anon. (trans. Seamus Heaney)</p> <p>Students will build on the knowledge of the epic style and the epic hero through a new contextual lens, beginning to compare Greek heroes with Anglo-Saxon heroes and analysing how contextual factors contribute to these changes across time and place. The main purpose of the unit is to understand, practise and evaluate the epic style of writing, primarily through creative writing tasks emulating the various stylistic features of Anglo-Saxon epic poetry.</p>	<p><i>The Canterbury Tales</i> Geoffrey Chaucer (trans. Peter Ackroyd)</p> <p>Continuing the focus of Year 7, students will study the genre of medieval romance, looking primarily at ideas of chivalry and the depiction of knighthood through “The General Prologue” and “The Knight’s Tale”. Students will build on their analytical writing skills taught in Unit 1, examining the presentation of character and ideas, as well as how the writing has been informed by historical and generic contexts. Students will make meaningful comparisons about similarities and differences across texts, and what causes these differences to occur.</p>	<p><i>Julius Caesar</i> William Shakespeare</p> <p>In the final unit of Year 7 students will continue to focus on the development of heroes and their characterisation across time. In this unit students will focus on the genre of tragedy and the context of the Renaissance. The writing focus is creative, and students will be learning to appreciate and apply the rhetorical style used by Shakespeare through writing speeches and employing the structures of classical oration in their own writing.</p>
Year 8	<p><i>Romeo and Juliet</i> William Shakespeare</p> <p>The first unit of Year 8 allows students to develop and consolidate their thinking from Year 7 by revising and extending their understanding of tragedy and genre. As well as revisiting Aristotelian conceptions of tragedy and the Elizabethan adaptations thereof, students will focus, rather than on the idealised “hero” explored in Year 7, on</p>	<p><i>Songs of Innocence and Experience</i> William Blake</p> <p>Students will study a new kind of poetry, lyric, building on their understanding of epic poetry and dramatic poetry studied so far. This allows students to learn about new poetic techniques – rhyme, rhythm, form and structure, etc. – as well as studying the cultural shift from the Enlightenment to Romanticism. The</p>	<p><i>Frankenstein</i> Mary Shelley</p> <p>Students will now study a new form of writing, the novel, allowing them to touch on literary techniques previously studied (figurative and descriptive language, the development of character, etc.) as well as new aspects of literary study: prose style, the building of tension and fear, chapters, and other devices previously neglected. Alongside this new formal focus, students</p>	<p><i>Short stories of mystery and misery</i></p> <p>In the final unit of Year 8, students will consolidate the year’s learning by looking at different short stories which cover a diverse range of voice and experience, but all of which build on the traditions of Gothic fiction explored in <i>Frankenstein</i>, as well as revisiting the analytical skills formed through their study of Blake. This unit will serve as an introduction to narrative theory, setting students up for</p>

	<p>the “anti-hero,” a pariah who questioned and rejected the values of their society. The writing focus for Year 8 is sentence construction, with tasks focused on grammatical detail and designed to build on Year 7 paragraph structures with increasing levels of specific and relevant detail through grammatical accuracy.</p>	<p>themes of anti-authoritarianism explored in <i>Julius Caesar</i> and <i>Romeo and Juliet</i> are developed through Blake’s iconoclastic and revolutionary poetry. Comparison is the main focus and purpose of this unit, through close reading of poetry, by which they are able to revisit the analytical skills developed in their reading of Homer, Chaucer and Shakespeare.</p>	<p>will be able to explore the cultural, philosophical and sociological shift between empirical Enlightenment values and those of Romanticism, previously explored in Blake, through the lens of a new genre: the Gothic. Creative writing tasks are directed specifically towards imitating Gothic prose, incorporating tension, terror and foreshadowing.</p>	<p>the Year 9’s focus on structure. Students will be introduced to aspects of this new area of study in order to allow them to appreciate structure as a craft that can be analysed and discussed.</p>
Year 9	<p>Silas Marner George Eliot Students will develop their understanding of the novel form begun with <i>Frankenstein</i>, studying social realism rather than Gothicism, as well as incorporating a character type distinct from the idealised “hero” of Year 7 and the iconoclastic “anti-hero” of Year 8, through the “outcast”, a figure whose place in society is challenged by morals, class, gender, sexuality and race. The analytical focus of the unit is structural, and students will study Freytag’s plot structure alongside the stages of a “redemption narrative.” This unit will prepare students for the following units in Year 9: the structural and narratological focus of Unit 2; the concepts of ostracisation, social exile and the ethics of “assimilation” in Unit 3; and ideas about forming the self through writing, which come to the fore in the final unit.</p>	<p>Murder on the Orient Express Agatha Christie Students will study a new kind of novel in unit 2, developing students’ understanding of the novel through the genre of detective fiction. Students will continue to develop their knowledge of structure built in unit 1, looking again at tension, pace, dramatic irony, and narrative voice. The writing focus of this unit is creative, developing students’ abilities in narrative fiction writing, with an emphasis on long-form writing and structure. Unit 4 of Year 8 and unit 1 of Year 9 will give students a strong foundation for producing writing which has conscious structural decisions, setting them up also for the final unit of year 9, which asks students to produce poetry, a form in which conscious structural and formal decisions are a crucial part of literary meaning.</p>	<p>A Raisin in the Sun Lorraine Hansberry Continuing to analyse the themes of ostracisation and social exile, students will return to the stage through 20th-century American drama. Students will revisit the tragic structures studied in Year 7 and 8 through a modern lens, looking at how Hansberry subverts the audience’s expectations of tragedy, and how she uses antithesis, character development and pacing to build tension and question the values of society. The focus of this unit is analytical, and students will continue to develop their analytical writing skills, consolidating their sentence structuring, grammatical accuracy and paragraph building begun at the start of Year 7, through more extended writing tasks which allow students to begin producing full-length, well-structured essays on character, structure, genre, and historical context.</p>	<p>Contemporary Poetry Anthology 1960—present The final unit of KS3 serves as a suitable culmination of students’ previous study; a return to poetry, with a focus on poetic form first studied in Year 8 through William Blake. The contemporary poetry chosen (from 1960 to the present day) covers a broad range of subjects, but focuses on the idea of forming and constituting the self through writing, in relation to (and in opposition to) the dominant values of society. The previous studies on the “outcast” in Year 9 will have set students suitably up for these discussions, focusing on analysis of voice and poetic form and how these formal decisions help poets to express themselves. The writing focus of this unit is creative, allowing students to apply their ideas and analysis to their own poetry, prompted by the wide variety of poems studied this unit.</p>
Year 10	<p>AQA GCSE Literature Paper 1: Shakespeare (Macbeth) Students will revisit the five-act structure, tragedy and their contextual knowledge. Students will develop their critical reading skills and develop an appreciation for the works of Shakespeare. In the exam, students will answer <u>one</u> question on the play. They will be expected to write in detail about a selected extract from the play and the play as a whole. AQA GCSE Language Paper 1: Explorations in Creative Reading and Writing Students will explore unseen literary</p>	<p>AQA GCSE Literature Paper 1: 19th-century novel Students will revisit Gothic fiction, reading the selected text in depth so that they are able to discuss and explain their ideas and understanding. Students will develop their critical reading and analytical writing skills, appreciating the craft of writing in the process. In the exam, students will answer <u>one</u> question on the novel. They will be expected to write in detail about a selected extract from the novel and the novel as a whole. AQA GCSE Language Paper 2: Writers’ Viewpoints and Perspectives</p>	<p>AQA GCSE Literature Paper 2: Power and Conflict Students will revisit poetic terminology and approach to analysing poetry. Students will study a cluster of 15 poems (titled ‘Power and Conflict’) which are thematically linked and written between 1789 and the present day. In the exam, students will answer <u>one</u> comparative question on one named poem printed on the paper and one other poem from the anthology cluster. AQA GCSE Language Paper 2: Writers’</p>	<p>Non-examination Assessment: Spoken Language Students will develop their use of Standard English, writing, speaking and listening skills. They will prepare a speech on a topic of their choice. Students will perform this speech to the class and respond to questions and feedback. This will be assessed by the class teacher. This assessment is a separate endorsement; it has 0% weighting of GCSE.</p>

	<p>fiction texts through which they will consolidate and develop their evaluation of writer’s methods. Students will develop their descriptive and narrative writing skills. In the exam, students will answer <u>four</u> questions for Section A (reading fiction) and <u>one</u> extended writing question for Section B (descriptive or narrative writing).</p>	<p>Students will explore unseen non-fiction and literary non-fiction texts through which they will develop their understanding of writers’ viewpoints and perspectives, and the methods used to convey this. Students will develop their transactional writing skills in order to present their own viewpoint. In the exam, students will answer <u>four</u> questions for Section A (reading non-fiction) and <u>one</u> extended writing question for Section B (writing to present a viewpoint).</p>	<p>Viewpoints and Perspectives.</p> <p>Students will revisit GCSE Language Paper 2.</p>	
<p>Year 11</p>	<p>GCSE Literature Paper 2: Modern Text</p> <p>Students will develop their reading and understanding of a piece of modern drama. They will build on and consolidate their evaluation of dramatic methods and be able to discuss dramatic techniques with confidence. They will explore a range of key social contextual factors, such as capitalism and socialism, to explore the impact on the text and audiences. In this exam, students will answer <u>one</u> essay question from a choice on two.</p> <p>AQA GCSE Language Paper 2: Writers’ Viewpoints and Perspectives</p> <p>Students will revisit GCSE Language Paper 2.</p>	<p>GCSE Literature Paper 2: Unseen Poetry</p> <p>Students will build on their knowledge of poetic terminology and approach to analysing poetry. Students will experience a range of poetry to develop their ability to analyse unseen poems in depth. In the exam, students will answer <u>one</u> question on one unseen poem and <u>one</u> question comparing this poem with a second unseen poem.</p> <p>AQA GCSE English Literature Paper 1: Explorations in Creative Reading and Writing.</p> <p>Students will revisit GCSE Language Paper 1.</p>	<p>Revision</p>	
<p>Year 12</p>	<p>Language, the Individual and Society (Paper 1)</p> <p>The aim of this part of the subject content is to introduce students to language study and exploring textual variety. This area of study introduces students to methods of language analysis in order to explore the following concepts: audience, purpose, genre, mode and representation.</p>	<p>Language Diversity (Paper 2)</p> <p>The aim of this area of study is to allow students to explore language diversity. Students will study the key concepts of audience, purpose, genre and mode, and they will explore language in its wider social, geographical and temporal contexts.</p>	<p>Non-examination assessment: Language in action</p> <p>The aim of this area of study is to allow students to explore and analyse language data independently and to develop and reflect upon their own writing expertise. Students will carry out two different kinds of individual research: 1) a language investigation (2,000 words excluding data); and 2) a piece of original writing and commentary (750 words each).</p>	

<p>Year 13</p>	<p><i>Children’s Language Development (Paper 1)</i></p> <p>Students will explore how children develop their spoken and written skills. They will study the following: the functions of children’s language; phonological, pragmatic, lexical, semantic and grammatical development; different genres of speech and writing; different modes of communication (spoken, written, multimodal); and theories and research about language development.</p>	<p><i>Language Change (Paper 2)</i></p> <p>Students will explore processes of language change. This part of the subject content also requires students to study social attitudes to, and debates about, language diversity and change. Students will study texts from different periods, from 1600 to the present day.</p>	<p><i>Revision and consolidation of Paper 1 and Paper 2 in preparation for the final exams.</i></p>	
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