

The Lionheart Five Year English Curriculum.

Our curriculum is built on the understanding that skills are domain specific and are therefore limited without subject-specific, broad, secure knowledge foundations. Our curriculum ensures that by the time children begin Key Stage 4 (in year 10, and not a day earlier), they have been taught two full novels, 3 full plays (including a Shakespeare tragedy and a comedy), the canonical, and influential contemporary poets, classical Greek and Anglo- Saxon epic narratives and 6 complete short stories/novellas by canonical 19th century writers. Our curriculum then, is grounded in English Literature, because we believe that it is through secure foundational literary knowledge and experience that children develop the skills and the references to become instinctive readers and writers. Evidence demonstrates that treating thinking skills as abstract from content leads to students writing thin, superficial responses and that by grounding skill in relevant and enriching knowledge, students will become scholarly and confident. Our curriculum reflects this approach to education.

Key Stage 3:

Year 7: Heroes and Villains/Myths and Legends			
Text	The Ruby in the Smoke	Collection of epic poetry and classical narratives	A Midsummer Night's Dream
Key retainable knowledge	What/How/Why and an analytical vocabulary	Heroic/epic traditions and idiomatic cultural references	Shakespearian Comedy and dramatic method
Core written assessment	Evaluative essay on characterisation	Analysing then writing and delivering a heroic speech	Comparative essay on Hermia and Godiva
Year 8: Social and Political Protest Writing			
Text	The Curious Incident of the Dog in the Night-Time(play)	19 th Century Short Stories and The Hound of the Baskervilles	Social and Political protest Poetry
Key retainable knowledge	Modern drama, dramatic method and didactic/political traditions	19 th Century genres, style and context	Poetic devices and genres and Canonical poets
Core written assessment	Thematic analytical essay	Mimicking of 19 th century style narrative writing	Comparative essay on 2 poems (Blake and Angelou)
Year 9: Aspects of Narrative and Literary Genres			
Text	Of Mice and Men	Macbeth or Romeo and Juliet (dependent on KS4 choice)	War Poetry Collection
Key retainable knowledge	Narrative methods and theory	Shakespearian tragedy and dramatic method	Poetic devices, war poetry as a genre, WW1 and WW2 context
Core written assessment	Extract to wider play analytical essay under exam conditions	Article 'How the modern world is a Shakespearian tragedy.'	Two unseen war poems – single then comparative analysis

1

Timetabling

Our schools have an average of four hours of English lessons a week (either 4 1-hour lessons or 5 50- minute lessons). Each week children have 150 minutes (3 lessons or 2 ½ lessons) on

¹ The broad key stage 3 curriculum, organised by unit

the core text for that term. They have 50 minutes on an accompanying unseen poem or piece of non-fiction writing and a final 50 minutes on our weekly writing challenge.

Joined up and extended learning

Our curriculum is taught in terms of genre in order to give students an understanding of the literary canon so that they become literate in important cultural genres which will allow them to recognise features of them in writing and to find themselves unintimidated by a diverse range of styles, references and texts. This will give them the grounding needed in order to analyse their texts with confidence and to write in a conceptualised and evaluative manner at KS4 and 5 and to become highly literate and therefore highly employable adults.

In order for this to happen we recognise the need to master a topic, which we believe can't be done in six-week choppy units. Therefore our units are all eleven weeks long and the content is revisited in assessments and knowledge tests as well as class discussion from first teaching onwards. Each unit has its own key retainable knowledge organiser and 40 word vocabulary list. The vocabulary will be relevant (but not unique to) the subject content of the unit. This vocabulary will feature as part of the resources for the unit, will be modelled by teachers within daily lessons, tested weekly in the low-stakes vocabulary test and integrated into the weekly writing challenge. The content of the knowledge organiser will also form part of the dialogue of the scheme of work itself and build into a broad and oft repeated mastery of the unit.

Year 7 - Knowledge Organiser – Shakespearian Comedy										
Definition of Shakespearian Comedy: <i>A Shakespearian comedy is one that has a happy ending, usually involving marriages between the unmarried characters, and a tone and style that is light-hearted and joyful, serving to create enjoyment and laughter in audiences.</i>										
Typical genre features:			Archetypal characters:				Typical settings:			
1. Marriage and Romance – comedies often end on a wedding			1. Bumbling, working class, coarsely comic characters such as the mechanicals, often called the fool (ironically, many but not all fools are seen as perceptive and wise)				1. 'The Green World' – contrasts civilization with the natural and wild world			
2. Wit and wordplay – punning and irony and bawdy humour			2. Courtly, romantic, innocent and often naive young lovers				2. Weddings – often multiple			
3. A temporary domination of chaos and misrule			3. A wise, benevolent figure of authority, often associated with the return to order (such as Theseus)				3. Distant and exotic (to much of the Sh. audience) places such as Athens or Messina			
4. Slapstick and physical comedy			4. Supernatural figures of mischief: fairies or monsters				4. Festivals or celebrations			
5. Use of singing and dancing and masques			5. Comic villains who often act as the temporary barrier to a comic resolution				5. Highly imaginary settings such as the magical wood in <i>A Midsummer Night's Dream</i>			
Social and Historical Context						Values and ideas held by Comedy				
<ul style="list-style-type: none"> Ancient Greek comedy is a series of loosely connected scenes (often fantasy, satire or parody) which end in an expressive celebration of unity. During the Medieval era (or the middle ages), comedy was generally enjoyed in the form of a jester or fool, an entertainer who was part of a nobleman's household and engaged to entertain. During the 16 century in England what we now recognise as comedic drama emerged. Great Elizabethan comedy reached its highest expression in the plays of Shakespeare and Ben Jonson. During the Renaissance, a comedy meant a play with a happy ending, not necessarily something that was humorous. In most comedies a happy ending involved marriage or the resolving of a conflict. Shakespeare's plays are generally divided into three categories; comedies, histories and tragedies (although two plays have later been reclassified as romances). Comedy was traditionally seen as a less worthy form of drama than tragedy. The restraint placed upon Shakespeare (that all female characters must be played by men) is exploited for comic effect as women often disguise themselves or dress up as men – in this way gender in comedies is often seen as fluid. 						<ul style="list-style-type: none"> Marriage represents the achievement of happiness and the promise of new life (in children). There are often dark undercurrents in comedies but the plot allows for tragedy to be averted, even if audiences are left troubled by the character's behavior. Shakespearian comedies hold a mirror to audiences, mocking their follies and vices so as to comment on contemporary social issues (often described as satire). Characters in comedies often sleep and see parts of the play's action as dreams allowing Shakespeare to present comedy as an escapist fantasy. Much that is funny is derived from the misconception of young lovers. This benign misunderstanding is generally used to show how fickle young male lovers can be. 				
Notable dramatic comedies (in chronological order)										
Archarmians – Aristophanes, 425 BC	The Taming of the Shrew – William Shakespeare, 1590	A Midsummer Night's Dream – William Shakespeare, 1596	Much Ado About Nothing – William Shakespeare, 1598	Twelfth Night – William Shakespeare, 1601	Volpone, or The Fox – Ben Jonhson, 1606	The Tempest, William Shakespeare, 1610	The Revenge – Aphra Benn, 1680	She Stoops to Conquer – Oliver Goldsmith, 1773	The Importance of being Earnest – Oscar Wilde, 1895	The Birthday Party – Harold Pinter, 1957

² An example of a key retainable knowledge organiser for Y7 A Midsummer Night's Dream unit

Year 7 The Ruby in the Smoke Vocabulary Lists

Covetous	Villain	Henchman	Timid
Heroine	Hypocritical	Malevolent	Addiction
Reclusive	Mutiny	Naive	Etiquette
Logical	Empire	Cunning	Entrepreneur
Sinister	Reckless	Belligerent	Resourceful
Predatory	Vigilante	Complacent	Orphaned
Slum	protagonist	Charismatic	Courageousness
Bohemian	Victoriana	Melodrama	Perilous
Victim	Nightmarish	Cutthroat	Neglected

3

Similarly the non-fiction/unseen poetry is also tightly linked and relevant to the text and genre central to the teaching of the unit. For example in the first topic students study Philip Pullman's 'The Ruby in the Smoke' (which is a mock 19th century detective novel) and will learn an academic and analytical vocabulary alongside their study. Non-fiction articles will include 'Children in Prison' by Oscar Wilde, an extract from 'Dickens's Dictionary of London' by Charles Dickens Jnr and 'A brief history of Hong-Kong's Triad gangs' from South China Morning Post (these reflect the novel's themes of 19th century poverty, the setting of 19th century London and the narrative focus on the influence of Triad gangs during the Empire respectively). Unseen poems include 'Your School' by Carol Ann Duffy (to reflect their growing academic journey) and an extract from Coleridge's 'Kubla Khan' (which is presumed to be about Opium addiction, something a character in the text suffers from).

Assessment

Our children will have 6 writing assessments a year – 3 of these are the formal end-of-topic assessment and three are classroom based mid-way through the unit. All of our students sit the same assessment at the same time, within reason. Our students also have a short answer extended knowledge test at Christmas and end of the summer term every year. This is cumulative, so students will be tested on content from units they have already covered in

³ An example of the vocabulary list for Y7 'The Ruby in the Smoke'

every test from that point. Students will also have low-stakes testing at the start of three lessons a week; 2 of these will be on the key retainable knowledge of this unit and previous ones and 1 on the accompanying vocabulary as part of their weekly writing challenge. The marks for the students' low-stakes testing will be stored on an online spreadsheet and readily available to parents.

Students will also have 3 weeks at Christmas and 3 weeks at summer to prepare for an AQA English Language test pack. Paper 1 at Christmas and Paper 2 in the summer. These will allow children to become used to the formats of their English Language papers.

This means that over the course of the year KS3 students will have 6 written assessments, 2 extended cumulative knowledge tests and 2 trial papers. They will also have 3 low stakes tests a week and one writing challenge.

The writing challenge will be live marked in class, the 3 in-class assessments will have whole class feedback sheets, the trials and the end-of-topic assessments will be individually marked (5 major pieces a year then) and the low stakes testing self-marked in class. Students will call out their marks in a register after testing on the low-stakes quizzing.

Schemes of Learning

These are centralised and available to all staff. Administrative principals of each scheme are that they are paper light, easy to use and organised week by week (rather than lesson by lesson). The core lessons are tightly produced, as are the weekly writing challenge but the packs of unseen poetry and non-fiction articles do not have any accompanying resources apart from our Unseen Poetry Bookmarks and Non-Fiction Analysis Bookmarks which each student will have in their exercise books. The point of this is that teachers will be able to use these as they see fit and adapt it to the literacy needs of their specific class and students. Each of the unseen poems and articles will be used in every class, however.

Each scheme of learning will also include a teacher subject knowledge pack with links to wider reading and blogs that will support staff in their delivery. Although all the core lessons are planned for staff, there is an expectation that staff will use gained time to ensure they are subject experts. We believe that only with extensive subject knowledge can teachers truly differentiate.



⁴ An example of the generic unseen poetry book mark – this is used to prompt thinking with every poem until these analytical skills become second nature

YEAR 7 Heroes & Villains/Myths and Legends Class Reader: The Ruby in the Smoke/Epic and Narrative Poetry/A Midsummer Night’s Dream

Autumn 1 6	Autumn 2 9	Spring 1 6	Spring 2 7	Summer 1 4	Summer 2 6
The Ruby in the Smoke	The Ruby in the Smoke for 7 weeks.	Epic Poetry and Classical Allusions	Epic Poetry and Classical Allusions	A Midsummer Night’s Dream	A Midsummer Night’s Dream
setting motif structure narrative atmosphere perspective evaluate tension writer’s methods complex sentences direct speech pathetic fallacy pace flashback Foreshadow focaliser	Covetous Middle-class social responsibility anti-hero Reclusive Logical Sinister Predatory Slum Bohemian Victim Villain Hypocritical Mutiny Opium Empire	Oral tradition heroic code demonic foe warrior mead-hall renowned reckless Anglo-Saxon epic Glory Suffering Mythical Idiomatic	repetition alliteration personification enjambment sonnet connectives iambic pentameter elegy imperatives semantic field regular irregular juxtaposition onomatopoeia tone extended metaphor	dramatic irony conspirator misrule Bawdy Slapstick Courtly Resolution Chaos Fantasy Parody Unity Benign Mocking Exotic Green-world vices	Stage direction Props Exits Entrances Speech Verse Prose Soliloquys Asides Stately Informal
ANALYSIS: indicates juxtaposes conveys symbolises signifies personifies infers highlights implies GRAMMAR: TIER 2: Boastful arrogant loyal valiant susceptible oblivious reclusive impetuous turmoil brutal innate echoes ominous crave eccentric damaged vivid					
<ul style="list-style-type: none"> Literary Context– 19th C writing Features of Detective Fiction What/How/Why analysis 	<ul style="list-style-type: none"> Close language analysis – zoom in Victorian context 	<ul style="list-style-type: none"> Heroic/Epic Traditions develop confidence in analysing meaning, language, imagery of poetry language of poetic analysis 	<ul style="list-style-type: none"> Origins of literature – epic poetry Complex hero Speech to persuade people to follow 	<ul style="list-style-type: none"> Shakespearean genres Dramatic method Structural choices 	<ul style="list-style-type: none"> Comparative skills Imagery and close language analysis Themes Dramatic devices
Essay: Sally as an outsider extract	Essay: Do you think Jim is an important character in The Ruby in the Smoke? Test: Knowledge	Descriptive Writing: inspired by Classical art.	Extract analysis: persuasive devices Write and deliver a heroic speech S&L: Debate & Speech	Essay: Puck as an anti-hero extract	Analytical writing: A comparison of the presentation of Hermia and Godiva.

5

Homework

Children are given a booklet on language analysis for their homework at the start of each of the three blocks of learning. The work in these booklets does not require marking as the students will be able to self-assess during whole class feedback (all tasks are based on Daisy Christadoulou’s examples in ‘Making Good Progress’.) Class teachers will ask students to complete specific pages each week and start a lesson by checking work was completed and then self-assessing in class. These booklets build towards the AQA test packs. Children are also given the knowledge organiser and the vocabulary lists at the start of the unit and are expected to learn these at home by self-quizzing. We will check self-quizzing books for evidence but completion of homework will be clearly demonstrated by scores in the bi-weekly low-stakes quizzes. These resources are given to the children at the start of each unit and emailed home to parents. We will also suggest that considering that each unit ‘counts’, that parents buy copies of the studied texts (6 books over 3 years), we will provide booklets

⁵ An example of the Y7 curriculum map and scheme of learning for teachers with indicators about key vocabulary that should be being modelled daily in class discussion

of source texts for each of the poetry and short story units. Pupil Premium students will receive a copy from the school.

CPD

We don't think it is possible to undertake this curriculum without radically thinking what CPD looks like. As such we will employ our research groups strategically across the trust in order to develop subject specific development in the light of the new curriculum.