



Springwood High School English Curriculum Plan

Our Vision:

Students of Springwood High School will be able to articulate their ideas and feelings with confidence and sensitivity, both verbally and in writing; appreciate and respect different perspectives and cultures; think deeply; find joy in writers' choices; and develop their own personal reading tastes.

Exam Boards: GCSE: English Literature - AQA; English Language - Eduqas

A Level: English Literature - OCR ; English Language and Literature - Edexcel

Brief overview of topics, themes, skills or key questions for each term:

Key Stage 3

Why are we teaching a knowledge-rich curriculum; how is it different?

Our knowledge-rich curriculum is inspired by David Didau's advocacy of English—as an academic discipline—being underpinned by a series of abstract concepts. There are eight concepts, explored in detail through carefully chosen concrete examples (core and supplementary texts), providing students with a core body of conceptual knowledge.

In addition to this, we ensure that the curriculum is knowledge-rich in terms of the disciplinary knowledge: we teach students how to write their own texts—imaginative, transactional, and analytical—and there is a body of knowledge attached to the production of writing.

Why are we teaching this content, in this order?

By its very nature, the exploration of abstract concepts is challenging for students, so we have sequenced the teaching of these concepts to reflect levels of complexity. We begin with the fundamental concept that there is a relationship between text and context; from there, concepts begin to increase in their complexity. However, no one concept is taught in complete isolation—this is both impossible and unhelpful; instead, while a concept may well be foregrounded to be the key focus of the term, other concepts are continuously referred to to ensure that students are developing their schema of English. This provides them with the essential knowledge and understanding of how texts are constructed, preparing them for GCSE—and A-level—study of English.

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How does our curriculum match the ambition of the National Curriculum?

Our curriculum matches the ambition of the National Curriculum. We are also seeking to develop and raise the profile of some specific areas: for example, the inclusion of more non-fiction texts and increasing the diversity of our chosen texts.

How does the curriculum build on that from Key Stage 2?

Our curriculum naturally builds on the knowledge taught at KS2, particularly with regard to developing higher order thinking in response to texts. KS2 generally requires students to read and comprehend texts and make some justifiable inferences; at KS3, it is vital that we begin to seed the skills necessary to succeed at GCSE and beyond, so we teach students how to construct a supported argument about a text; analyse the impact of the writer's methods; and compare texts.

At KS2, students have had experience of producing a range of texts, and our curriculum at KS3 seeks to build on their pre-existing literacy, as well as encourage them to begin to consider their own language and structural choices in a more nuanced way.

By the end of Key Stage 3, what key knowledge should pupils need to remember and be able to apply in this subject?

At the end of KS3, students are taught a unit that revises all the concepts they have been exposed to, and that requires them to draw on and apply their conceptual knowledge (as well as their disciplinary knowledge with regard to how to construct an essay) to a question about literature. Knowledge and application of all concepts and skills helps to prepare students for the demands of KS4 study: the set texts for Literature; the unseen texts in English Language; and the production of their own imaginative and transactional texts.

The explicit connections that are made between concepts and texts across KS3, and then into KS4/KS5, supports this. We use retrieval practice as a tool to consolidate and extend knowledge; knowledge organisers also help to embed core knowledge. Both Tier 2 and 3 vocabulary is taught explicitly across KS3 and into KS4 to help students articulate their ideas and confidently discuss literary concepts.

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Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
7	Story & Context This scheme develops awareness that texts are constructs and that stories and writers are influenced by their contexts. Key Text: <i>Sir Gawain & the Green Knight</i>, translated by Simon Armitage. This text allows us to explore a particular historical context—knightly values in the 14 th century—and its impact on the characters and ideas a writer includes.		Characterisation This scheme focuses on how writers make deliberate choices when constructing characters, and that characters are developed in a particular way to suit the story. Key Text: <i>The Graveyard Book</i>, by Neil Gaiman. This bildungsroman presents us with a plucky protagonist, who learns a lot about himself and his community as he grows up. We explore the ways in which Gaiman assigns certain attributes to define both the protagonist and antagonist.		Genre & Theme This scheme is focused on understanding how genre is established and the themes we expect to see within a particular genre. Key Text: <i>The Giver</i>, by Lois Lowry. This text allows us to explore a particular genre—dystopia. The novel incorporates all of the common ideas and characters, which we study within the text's generic context.	
8	Perspective We consider how a writer's perspective is influenced by their context, and how the characters and ideas in the text can be used as a vehicle through which to express a perspective. Key Text: <i>Journey's End</i>, by RC Sherriff. This play offers a perspective on war shaped by experience and trauma: we can see how realism is used to create an authentic representation of life in a dugout, and how a critical perspective is implied through the play's events and characterisation.		Rhetoric This scheme explores the fundamental principles of rhetoric, teaching students that—through language and structure—the text can be cleverly manipulated to align the reader or audience's perspective with that of the writer or speaker. Key Text: <i>Extracts from significant speeches, Animal Farm</i>, and <i>Shakespeare</i>. The texts we have chosen successfully exemplify the political use of rhetoric and the agendas of the speakers.		Symbolism In this scheme, we explore metaphorical thought and language so that students learn about how symbols can be used to represent more abstract ideas in literature. Key Text: <i>Short stories and poetry</i>. These texts enable us to consider how key symbols and metaphors represent pervading themes.	

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9	<p>Representation</p> <p>This scheme explores how characterisation and language can be used to represent groups in society across fictional and dramatic texts, and the media; it teaches students to recognise that these representations are influenced by context and perspective, and are a version of reality.</p> <p>Key Text: <i>Othello and at least one other play, by William Shakespeare.</i> We use these Shakespeare texts to explore how ‘the other’ is represented, associating key themes of the plays with these representations.</p>	<p>Structure</p> <p>We consider how the organisation of ideas will impact the way in which the reader responds to the text, as well as exploring some formal conventions of poetry, and structure at sentence level.</p> <p>Key Text: <i>Heroes, by Robert Cormier.</i> The non-linearity of this text makes for an interesting exploration of structure, as the writer prepares us for key revelations; subverts expectations; and creates a suspenseful experience for the reader.</p>	<p>Advanced Application of the Concepts</p> <p>The final scheme of KS3 will culminate in revision of all concepts studied, requiring students to further secure and apply their knowledge more independently in their reading, writing and spoken language as they prepare for GCSE study.</p> <p>Key Text: <i>The Speckled Band, by Arthur Conan Doyle.</i> This 19th century text provides students with a taste of our rich literary canon and ensures they become more familiar and confident with syntactical and linguistic challenges of texts from this period.</p>
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Key Stage 4

	Autumn Term	Spring Term	Summer Term
Year 10	<p>English Language: Imaginative writing</p> <p>English Literature: The 19th Century Novel: <i>A Christmas Carol</i> (includes English Language skills of analysis of language and structure and evaluation); AQA Power and Conflict Poetry</p>	<p>English Literature: Modern Text: <i>An Inspector Calls</i> (includes English Language skills of analysis of language and structure and evaluation); AQA Power and Conflict Poetry</p>	<p>English Language: Paper 2 skills, including non-fiction reading and transactional writing; spoken language endorsement (where applicable)</p> <p>English Literature: AQA Power and Conflict Poetry; unseen poetry</p>

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Year 11	English Language: Paper 1 skills, including fiction reading and imaginative writing English Literature: Shakespeare: <i>Macbeth</i> ; AQA Power and Conflict Poetry; revision of <i>A Christmas Carol</i> .	English Language: Paper 1 and skills (in response to common issues identified in November PPEs); preparation for Paper 2; responsive teaching to common issues identified in Spring PPEs English Literature: Revision of <i>An Inspector Calls</i> ; unseen poetry	English Language: Revision in response to common issues identified in Spring PPEs and preparation for final exam English Literature: Revision of all texts; responsive teaching to issues identified in Spring PPEs
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Key Stage 5

	Autumn Term	Spring Term	Summer Term
Year 12	Lang Lit: Voices in Speech and Writing Anthology (Component 1 Section A) The creation of voice in non-literary texts – personal and social factors. Introduction to literary text analysis; Component 2 Section A non-fiction texts Lit: Text 1 of Component 2 (comparative and contextual): <i>The Handmaid's Tale</i> or <i>The Bloody Chamber</i> ; drama text of Component 1 (pre-1900 drama and poetry): <i>A Doll's House</i> or <i>The Duchess of Malfi</i> .	Lang Lit: Prose fiction text– anchor text (Component 2 Section B) <i>Great Expectations</i> Analysis through extracts Introduction to drama text: <i>A Streetcar Named Desire</i> (Component 1 Section B) Lit: Poetry text for Component 1 (pre-1900 drama and poetry): <i>Paradise Lost</i> or <i>The Merchant's Tale</i> ; Shakespeare text for Component 1 (pre-1900 drama and poetry): <i>The Tempest</i> or <i>Hamlet</i>	Lang Lit: 2nd literary text (Component 2 Section B) <i>The Great Gatsby</i> Analysis through extracts Comparison of prose fiction texts Component 2 Section B Coursework reading/research task (Component 3) Introduction: Fiction Writing Fiction writing (Component 3) Introduction to creative non-fiction writing (Component 3) Creative non-fiction writing Lit: NEA. Task 1 post-2000 poetry text: <i>Tyrannosaurus Rex vs. the Corduroy Kid</i> : teaching, preparation, completion of task; guided selection and exploration of post-1900 prose

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			and drama texts for Task 2; Component 2: exploration of extracts from dystopian or gothic texts
Year 13	<p>Lang Lit: Literary texts (Component 2 section B) <i>Whitsun Weddings</i> (selected poems) Revision of literary texts. (Component 2 section B) Coursework – Commentary (Component 3)</p> <p>Lit: Completion of NEA Task 2; Text 2 of Component 2: <i>Nineteen Eighty-Four</i> or <i>Dracula</i>, studied in conjunction with Text 1; drawing links between Component 1 drama and poetry texts and revising against context and critical perspectives.</p>	<p>Lang Lit: Anthology Texts (Component 1 Section A) Non-literary text analysis within studied theme (The Individual & Society). (Component 2 section A) Drama text (Component 1 Section B): <i>A Streetcar Named Desire</i></p> <p>Lit: Revision of Shakespeare text; dystopian or gothic extracts; exam essay skills and practice.</p>	<p>Lang Lit Revision and exam preparation</p> <p>Lit: Revision and exam preparation</p>