

# KS3 Curriculum Overview

# English

## Curriculum Intent

- 1) Have a secure understanding of the English Literary Canon.
- 2) To confidently communicate in different forms, for different audiences and to achieve different effects.
- 3) To synthesise knowledge and skills in order to respond critically and purposefully to a wide range of texts.
- 4) To foster a passion for reading that extends beyond their school years.

## How does the KS3 curriculum build on that from KS2?

We consolidate and build on students' knowledge of grammar and vocabulary through our KS3 LRC lessons. These lessons are fortnightly and are focused on developing students' love of literature and improving their literacy. Through extending and applying the grammatical knowledge from KS1 and 2 programmes of study, students are equipped with the tools to read and analyse more challenging texts.

We continue to master a range of other skills introduced at KS2: making inferences; making predictions; summarising; identifying how language, structure and form contribute to meaning; comparing characters, setting and themes; and making reasoned justification for views and opinions of texts.

We will also provide students with more challenging opportunities of transcription and composition developing their knowledge of how to write in different forms, for different audiences and to achieve different effects.

## What do students do with their acquired knowledge and skills?

Students will become increasingly confident approaching unseen texts, prose, poems, non-fiction and drama. These will include analysing language and its impact on the audience or reader; comparing historical contexts and influences; discussing how structure within a text is used for effect and how it helps to impact writers and their work. Students will also learn how to use language and structure to argue their own point of view successfully as well as write compelling narratives and descriptions.

## How does the curriculum align to and go beyond the National Curriculum?

We ensure that students read a wide range of fiction and non-fiction, including whole books, short stories, poems and plays with a diverse coverage of genres, historical periods, forms and authors. In line with the National Curriculum, students are exposed to English literature, both pre-1914 and

contemporary. However, we go beyond this through our offer a wider variety of texts –we offer students the opportunity to explore how people receive canonical texts, but also media texts and texts written by marginalised voices.

We also teach vocabulary explicitly, ensuring that students leave school able to read and use subject specific vocabulary.

The curriculum aligns to the National Curriculum as students write for a range of purposes in a range of contexts. Furthermore, there are regular opportunities within our curriculum for students to speak, listen and debate.

What new knowledge are students taught?				
Term		Year 7	Year 8	Year 9
Autumn	HT1	<p><b>IGNITING THE CANON:</b> Students develop a sound understanding of the literary canon starting with classical literature and moving through the notable literary ages. Students are also given the opportunity to respond creatively to these movements, emulating the voice of famous writers.</p> <p><b>ASSESSMENT:</b> Students will write a description of a busy place in the style of Charles Dickens.</p>	<p><b>SHAKESPEARE’S HISTORIES:</b> Students grapple with another genre of Shakespearean text, which offers increasingly challenging material to that of earlier extracts explored in Year 7. Students explore the plot, setting, themes and characters, whilst knowledge such as iambic pentameter, blank verse, soliloquys etc. are also consolidated. Students are also, for the first time at Vista, introduced to expository essay writing, being familiarised with organisation methods and relevant formal discourse markers/signposts.</p> <p><b>ASSESSMENT:</b> Students use an extract from the play to respond to the following question: Starting with this speech, explain how far you think Shakespeare presents Richard as both a victim and a villain in the play Richard III?</p>	<p><b>POETRY: BEING HUMAN = BEING HEARD -</b> Students develop their knowledge of poetic techniques (caesura; dramatic monologue; visual / aural / olfactory / gustatory / tactile imagery etc.) and broaden their knowledge of poetry as a means of expression whilst exploring Human Rights. Poems studied have a particular focus on BAME and LGBTQ+ poets including Maya Angelou, Carol Ann Duffy, Dean Atta and Kae Tempest. This unit also equips students with the skills to be able to approach and analyse previously unseen poem.</p> <p><b>ASSESSMENT:</b> Students write an analysis of how a key theme is presented in an unseen poem.</p>

	HT2	<p><b>PROSE: A MONSTER CALLS:</b> Students read a text with a complex emotional theme, providing them with a mature basis on which to develop their inference and deduction skills. They are taught how to summarise what they have read concisely, and how to write critically.</p> <p><b>ASSESSMENT:</b> Students are provided with an extract from the novel. They write a short essay-style response to the following question: How does Patrick Ness present the character of Conor in this extract?</p>	<p><b>PROSE: 'A CHRISTMAS CAROL</b> - Students explore this 19th century text in order to track and analyse the development of characters over the course of the text. Students develop and progress their critical writing skills in order for them to compare extracts from the beginning and the end of the novel.</p> <p><b>ASSESSMENT:</b> Students are provided with a short extract from Stave 1 and Stave 5 of the text. They write a short response to the following question: To what extent is Scrooge presented as a redeemed character?</p>	<p><b>NOVEL 'RUN REBEL':</b> An innovative YA verse novel, students develop their ability to read extracts from a range of YA fiction critically, making inferences and referring to evidence from the text, in order to make critical comparisons. Students are given the opportunity to see beyond their immediate context and appreciate a world beyond their own. Like 'A Monster Calls' this novel develops students' emotional literacy and encourages them to question the world around them.</p> <p><b>ASSESSMENT:</b> Students are provided with an extract from Run Rebel and a similar extract from an unseen text. They write an essay-style response to the following questions: Compare and contrast how the protagonists' relationships with their parents are presented in these extracts from 'Run Rebel' and 'The Poet X'.</p>
Spring	HT3	<p><b>SHAKESPEARE'S COMEDIES:</b> By the end of this unit, student will have a clear grasp on what constitutes a Shakespearean comedy. Students will have had the opportunity to explore many elements of Shakespeare's craft within this genre including verse/prose, iambic pentameter, rhyming couplets and stage craft. Students will also develop their understanding of Elizabethan England.</p>	<p><b>SHORT STORIES:</b> By the end of this unit, students will be able to structure an effective short story. The unit is deliberately sequenced to guide students through the craft of writing a story: what does a good short story do? What does a compelling opening look like? How do writers build towards an effective climax? How can an ending be satisfying? There is a balance between reading stories by experts to inspire students and model the process, and extended writing time for</p>	<p><b>NOVA FICTION:</b> By the end of this unit, students will have mastered how to write concisely within a given time frame. The focus is on technical accuracy and structure: sentence types, narrative perspective, cyclical structure and ambitious punctuation. In Y8 students will have learnt how to craft a short story and in Y9 we make space for students to hone those skills on a smaller scale.</p>

		<p><b>ASSESSMENT:</b> Students are provided with an extract from Much Ado About Nothing. They write a short essay-style response to the following question: How does Shakespeare use a range of comedic conventions to make this scene humorous</p>	<p>students to produce and refine their own stories.</p> <p><b>ASSESSMENT:</b> Students will produce an original short story using one of three prompts.</p>	<p><b>ASSESSMENT:</b> Students will write two Nova Fiction stories. Each story should have a distinctly different style and be told from a different narrative perspective</p>
	HT4	<p><b>POETRY:</b> Students study a number of poems, recognising a range of poetic conventions and forms, and understanding how these have been used. Many of these are consolidated from KS2 (onomatopoeia, simile, metaphor, personification) whilst some are new to students such as assonance, enjambment, cacophonous and euphonic sound. Students define and identify these in the work of others and apply these techniques in their own work.</p> <p><b>ASSESSMENT:</b> Students write their own creative poem, offering advice to a Year 7 student.</p>	<p><b>PROSE: ‘THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME’</b> – Students will develop their creative narrative writing, and their understanding of the craft of writing, by responding critically and creatively to a piece of modern fiction. There will be an explicit focus on narrative, stylistic choices, and types of narration. As readers, pupils will interrogate what is part of Haddon’s “literary fingerprint” as Christopher – breaking down the elements that make his writing distinctive, unique, and remarkable, and more broadly considering why this book had such an impact when published.</p> <p><b>ASSESSMENT:</b> Students will write and design an additional chapter at the end of the novel, using the stylistic choices of Mark Haddon. Your challenge is to try to recreate Christopher’s unique narrative voice.</p>	<p><b>RHETORICAL COMMUNICATION:</b> Students define, identify and apply Aristotle’s three modes of persuasion: ethos, logos and pathos, including hyperbole, direct address and rhetorical questioning. They study a range of non-fiction texts, including advertisements, speeches and articles, exploring how rhetorical and persuasive devices are used. They then practice writing their own non-fiction texts, ensuring that they can match the purpose, audience, format and tone required. Students are given the tools to analyse rhetorical communication, as well as write their own.</p> <p><b>ASSESSMENT:</b> Students write a letter to the Guardian in response to the following: The Guardian newspaper published an article with the heading: “Every one of us should become a vegetarian because eating meat is wrong”.</p>
Summer	HT5	<p><b>WRITING IS FIGHTING:</b> Students explore a range of non-fiction texts, such as blogs, vlogs, speeches, articles and</p>	<p><b>DRAMA: ‘BLOOD BROTHER’S:</b> Students study how drama can be communicated effectively through performance.</p>	<p><b>ROMEO AND JULIET:</b> Students are introduced to the setting, plot and characters in R&amp;J in preparation for their</p>

	<p>autobiographies, considering the purpose, audience, format and tone required for each. They will also be introduced to how rhetorical and persuasive devices are used for impact, learning how to make comparisons across two non-fiction texts, using comparative discourse markers in their own analytical arguments.</p> <p><b>ASSESSMENT:</b> Students will read two non-fiction texts and write a response to the following: Compare how both opinion pieces present the threat of animal extinction.</p>	<p>Students examine how characters can be effectively conveyed through choice diction; how motifs and refrains can be used to reinforce themes; how staging can be used to influence interpretation; and how literature can help shape us and make sense of the world around us.</p> <p><b>ASSESSMENT:</b> Students will be provided with an extract from the text. They will then write a response to the following question: How is the character of Mickey presented here and elsewhere in the play?</p>	<p>deeper GCSE study of the text in year 10. Key moments, themes and significant quotations are highlighted. Where possible students read the whole play and watch a performance live or on film.</p> <p><b>ASSESSMENT:</b> Students will be provided with an extract from the text. They will then write a response to the following two tasks:</p> <ol style="list-style-type: none"> <li>Analyse the extract and respond to the question: How does Shakespeare present the power of love in this extract?</li> <li>Explore another moment in Romeo and Juliet where we see the power of love (include quotes from memory). You will need to include your knowledge of the historical, social and cultural context of the play.</li> </ol>
HT6	<p><b>READING VISUAL LANGUAGE</b> – Students read “The Arrival” and “The Red Tree” by Shaun Tan and are exposed to other graphic novels too. New vocabulary is introduced to allow students to articulate their understanding of this literary medium fast-growing in popularity: panel, caption, compositional flow, gutter balloon etc. Students also debate its place in the literary canon building on the work they did in Autumn.</p> <p><b>THIS UNIT IS NOT ASSESSED</b></p>	<p><b>MODERN FILMS AND MEDIA; SUBVERSION IN ANIMATION:</b> Students explore how the Media, particularly animation, has changed over the past decades and is now a force to be reckoned with as it challenges expectations. Students are introduced to different literary theories such as Marxist, Feminist, Psychoanalytic etc.</p> <p><b>THIS UNIT IS NOT ASSESSED</b></p>	<p><b>THE HORROR GENRE</b> - How do writers create horror, tension and suspense in their writing? Extracts from notable texts explored include Edgar Allan Poe, Mary Shelley, Bram Stoker, George Orwell and Stephen King. Students draw on their knowledge of these ‘horror greats’ to enhance the impact of their creative own writing.</p> <p><b>THIS UNIT IS NOT ASSESSED</b></p>

<b>Rationale for this sequencing</b>	<p>Our curriculum has been carefully curated and sequenced: students embark on a journey from Y7- Y9. There are clear threads that run through the curriculum to ensure students are always building knowledge.</p> <p>For example, we ensure students develop their knowledge of crafting writing for impact. In Year 7, students emulate the style of a number of poets in their poetry unit to further their understanding of how writing can take on a number of forms and be written for a range of purposes. This is developed in Year 8 when students explore how short stories are structured which later equips students with the tools to be able to write more ambitiously and concisely in the Y9 Nova Fiction unit.</p> <p>The texts also become more challenging throughout the 3 year course which means students are grappling with ‘bigger questions’. Consequently, their personal responses develop in complexity and maturity.</p>
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<b>Additional support at home</b>	
<b>Additional reading for enjoyment, enhancement, and extension</b>	<p>All students at KS3 are timetabled one 100-minute lesson per fortnight in the LRC. During this lesson they are encouraged to select and read a book of their choice for enjoyment. Students will also spend time in this lesson completing activities that build on their reading comprehension skills as well as their basic literacy and writing skills.</p> <p>At home, you could ask your child about what they are currently reading in their free time or in their LRC lesson. You may consider having your child read aloud to you from their book, or perhaps offer to read aloud with them.</p>
<b>Online resources to practice, consolidate and revise</b>	<p>As a school, we currently make use of Lexia to aid in the development of reading skills for targeted students. We also encourage students to engage with a range of online resources through completion of their weekly homework tasks.</p> <p>At home, you could support your child in completing their weekly homework task by checking their class Teams, providing them with a space and time to complete their homework, and guiding them to select and complete tasks that are both challenging and rewarding.</p>
<b>Workbooks &amp; revision to practice, consolidate and revise</b>	<p>Each unit consists of a bespoke workbook that has been specially curated to contain a range of engaging and enriching texts, activities, and resources. Students will use these workbooks alongside their jotters, helping them to practice their reading, writing and annotation skills.</p> <p>Students should take these workbooks home with them, along with their jotter, so that parents can regularly engage with the work being done in lessons. At home, we encourage you to ask questions about the learning each week.</p>

Students are also given a weekly homework task to complete. These have been carefully created to build upon the knowledge and skills being covered in lessons, while also providing students with an opportunity to revise and adapt their learning to new tasks and contexts.

As above, you could support your child in completing their homework by checking their class Teams, providing them with a space and time to complete their homework, and guiding them to select and complete tasks that are both challenging and rewarding.