

Eastern Learning Alliance – KS3 English Curriculum Mission Statement

Subject: ENGLISH	Components			Composite	KS3 Mission Statement
	What new knowledge/content do we introduce?			<i>What do students do with this knowledge?</i>	<i>By the end of Year 9, an Eastern Learning Alliance English student will...</i>
	Year 7 Building foundations and nurturing critical literacy	Year 8 Extending literary knowledge and independence	Year 9 Applying knowledge with increasing sophistication		
Autumn	AUTUMN 1: IGNITING THE CANON Pupils gain an overview of key movements and traditions in literature, from the classical world to the present day. Through carefully selected extracts, they learn how writers inherit, adapt and challenge ideas, archetypes and conventions. Pupils build secure knowledge of chronology, genre, allusion and cultural context, and consider why some texts become canonical while other voices have historically been marginalised. Analytical writing establishes the what–how–why approach: a clear idea, precise evidence, analysis of the writer’s choices and explanation of significance. Pupils also craft an original piece inspired by the literature studied. AUTUMN 2: A MONSTER CALLS Pupils read Patrick Ness’s novel as a complete text, developing reading stamina and critical literacy. They explore narrative viewpoint, symbolism, the embedded tales, characterisation and the relationship between words and illustration. The unit asks pupils to consider truth, grief, guilt, family and the complexity of human behaviour. Pupils learn to summarise accurately, infer from patterns across the novel and	AUTUMN 1: SHAKESPEARE’S HISTORIES Building on Year 7 comedy, pupils study extracts from Shakespeare’s history plays and develop their knowledge of dramatic form, performance and political power. They revisit blank verse, prose, soliloquy, aside and stagecraft, while learning how rhetoric, imagery and structure shape representations of leadership, legitimacy, conflict and national identity. Relevant historical and theatrical contexts are taught as knowledge that illuminates the text rather than as detached background. Pupils compare interpretations and develop increasingly conceptual thesis-led responses supported by judicious evidence. AUTUMN 2: A CHRISTMAS CAROL Pupils study Dickens’s novella as a complete nineteenth-century text. They learn how the narrative is structured as a moral journey and how Dickens constructs Scrooge, the Cratchits and the spirits to explore poverty, responsibility, family and social change. Knowledge of the novella form, allegory, symbolism, motif and narrative perspective supports close analysis. Pupils connect Dickens’s choices to relevant	AUTUMN 1: RUN REBEL Pupils read Manjeet Mann’s verse novel as a complete text, exploring how poetic and narrative conventions combine to represent identity, family, friendship, coercive control and resistance. They analyse free verse, voice, imagery, symbolism, pace and structural patterning, while considering how form shapes the reader’s relationship with Amber. The unit develops sensitive, evidence-led discussion and comparison with other voices and experiences. Pupils write critically about patterns across the whole text and experiment with voice and form in their own crafted writing. AUTUMN 2: NOVA FICTION Pupils apply their growing knowledge of narrative craft to ambitious, concise fiction. Reading models develop understanding of narrative perspective, cyclical structure, sentence types, punctuation, motif, foreshadowing and structural control. Building on Year 8 short-story writing, pupils plan, draft and refine an original narrative with particular emphasis on technical accuracy and structure. Timed practice develops the ability to sustain quality and make purposeful choices within a given time frame.	Pupils encounter a deliberately sequenced range of fiction, non-fiction, poetry, drama, visual and spoken texts. Each half-term revisits and deepens the conceptual threads of canon, characters, conventions, crafting and communicating. Reading knowledge includes fluency, comprehension, inference, analysis, evaluation, comparison and the selection of precise textual evidence. Pupils learn to move from an initial response to a defensible interpretation and to explain what a writer presents, how choices create meaning and why those choices matter. Writing knowledge includes purpose, audience, form, structure, cohesion, paragraphing, vocabulary, syntax, punctuation and spelling. Through modelling, shared writing, deliberate practice and editing, pupils apply knowledge to analytical,	... have a secure and increasingly critical understanding of a broad literary canon, alongside contemporary and diverse voices. ... read closely, make informed connections and develop interpretations supported by precise evidence. ... understand how language, form and structure shape meaning, and evaluate writers’ intentions and effects. ... communicate confidently in different forms, for different audiences and to achieve different effects. ... craft, review and improve writing with control, originality and technical accuracy. ... speak, listen, perform and debate with clarity, confidence and respect. ... synthesise knowledge and ideas in order to

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	select evidence that supports a developing interpretation. Discussion and analytical writing consolidate the what–how–why structure and introduce the idea that interpretations can be nuanced rather than simply right or wrong.	Victorian contexts, including attitudes to poverty and childhood, and develop comparative reading through carefully selected extracts and alternative viewpoints.		narrative, descriptive and transactional writing. Oracy is planned rather than incidental. Discussion, performance, monologue, recitation and debate allow pupils to rehearse thinking, listen and respond, adapt language to audience and communicate with confidence.	respond critically, conceptually and personally. ... foster a passion for reading that extends beyond their school years.
Spring	SPRING 1: SHAKESPEARE'S COMEDIES Pupils encounter extracts from Shakespearean comedy, including A Midsummer Night's Dream, and learn how plot, character, language and performance create humour, confusion and resolution. They build knowledge of the Elizabethan stage, comedy conventions, mistaken identity, dramatic irony, prose and verse, monologue, soliloquy and iambic pentameter. Speaking and performance help pupils test interpretations of character and stagecraft. Analytical writing connects precise textual detail to Shakespeare's dramatic choices and the effects created for different audiences. SPRING 2: POETRY — FOUNDATIONS Pupils establish a secure foundation for reading, discussing and writing about poetry. They learn how voice, image, sound, rhythm, rhyme, stanza and lineation work together, and how a poem's form contributes to meaning. The selection introduces poems from different periods and traditions so pupils can identify connections without reducing poetry to a feature-spotting exercise. Pupils read aloud, annotate selectively,	SPRING 1: SHORT STORIES Pupils study accomplished short stories to understand how writers create complete, compelling narratives within a compressed form. The sequence guides them through effective openings, character and setting, the development of tension, movement towards a climax and satisfying endings. Through reading expert models, imitation, planning, drafting and deliberate practice, pupils make controlled choices for purpose and effect. Grammar and punctuation are taught in context, and pupils edit at both sentence and whole-text level. SPRING 2: THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME This unit explores the power of an unusual narrative voice, focusing on Christopher's distinctive perspective as protagonist and narrator. Pupils consider how viewpoint, vocabulary, punctuation, syntax, diagrams, chronology and narrative pattern shape meaning and the reader's response. The curriculum values different voices and points of view while avoiding the assumption that one fictional character represents a universal experience. For the final	SPRING 1: POETRY — BEING HUMAN = BEING HEARD Pupils deepen their knowledge of poetry as a means of personal, social and political expression while exploring human rights. They study canonical and contemporary voices, with particular attention to BAME and LGBTQ+ poets including Maya Angelou, Carol Ann Duffy, Dean Atta and Kae Tempest. Knowledge includes caesura, dramatic monologue and visual, aural, olfactory, gustatory and tactile imagery. Pupils build the confidence and conceptual understanding needed to approach previously unseen poems. SPRING 2: RHETORICAL COMMUNICATION Pupils study rhetoric as the purposeful shaping of spoken and written language. They learn and apply ethos, logos and pathos alongside direct address, anaphora, antithesis, tricolon, analogy, anecdote and carefully controlled tone. Speeches, articles and campaigns from different periods allow pupils to evaluate how audience, context and medium influence communication. Pupils distinguish persuasion from manipulation, test ideas through discussion and debate, and craft a	narrative, descriptive and transactional writing. Oracy is planned rather than incidental. Discussion, performance, monologue, recitation and debate allow pupils to rehearse thinking, listen and respond, adapt language to audience and communicate with confidence. Common formative and summative assessments check whether pupils can remember, connect and apply important knowledge. Feedback identifies precise strengths and next steps, followed by a meaningful pupil response. Retrieval, vocabulary testing and review of work inform responsive teaching between formal assessment points. The same ambitious curriculum is taught to all pupils. Scaffolding, modelling, vocabulary support, adapted extracts, chunked practice and guided discussion enable access without reducing curriculum entitlement. High attainers are challenged through conceptual depth, wider	

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	memorise and perform, and develop comparative paragraphs structured around a meaningful idea rather than a list of techniques.	assessment, pupils emulate aspects of the narrative voice, using technical choices purposefully to create tone, meaning and emotional impact.	sustained argument with a clear line of reasoning, precise evidence and a memorable conclusion.	reading, critical perspectives and independent synthesis.	
Summer	SUMMER 1: WRITING IS FIGHTING Pupils explore how writers use language to challenge injustice, influence opinion and advocate change. Through speeches, letters, articles and other non-fiction forms, they learn how purpose, audience, form and context shape rhetorical choices. Knowledge of argument, evidence, counterargument, tone, register and structural sequencing enables pupils to analyse effective communication and create their own. Oracy is used to rehearse ideas before writing; pupils then plan, draft and refine a purposeful piece, attending to cohesion, paragraphing, sentence control and accuracy. SUMMER 2: READING VISUAL LANGUAGE Pupils learn that meaning is constructed through visual as well as verbal choices. They analyse framing, angle, distance, lighting, colour, composition, sequencing, sound and symbolism across film, advertising, graphic narrative and other multimodal texts. The unit develops precise comparison between written and visual methods and teaches pupils to evaluate how representation and viewpoint shape an audience's response. Pupils create and explain a short visual or multimodal text,	SUMMER 1: BLOOD BROTHERS Pupils study Willy Russell's play as a complete dramatic text, exploring class, inequality, family, superstition, education and social responsibility. They build knowledge of dramatic structure, the narrator, foreshadowing, stagecraft, song, motif and cyclical patterning, and consider how performance decisions affect interpretation. Relevant social and political contexts help pupils understand Russell's critique without replacing close reading. Pupils track character and theme across the whole play, compare alternative readings and construct coherent thesis-led essays supported by precise references. SUMMER 2: POETRY — SPELLBOUND Pupils extend their experience of poetry through poems that create powerful atmospheres, distinctive voices and altered ways of seeing. They revisit imagery, sound, rhythm, form and structure, then explore increasing subtlety: ambiguity, symbolism, pattern, disruption and tonal shift. Reading aloud and performance develop sensitivity to pace and sound, while comparison requires pupils to connect poems through ideas before analysing different methods.	SUMMER 1: SHAKESPEARE'S TRAGEDIES Pupils consolidate and extend their Shakespeare knowledge through tragedy. They study how tragic protagonists, fatal flaws, conflict, reversal, recognition and catastrophe are shaped through language and dramatic structure. Extracts and sustained passages allow pupils to revisit verse and prose, soliloquy, imagery, motif, dramatic irony and stagecraft. They evaluate how ideas about power, ambition, gender, loyalty and responsibility are influenced by context and performance. Increasingly independent essays develop a conceptual thesis and sustain a line of argument across the response. SUMMER 2: GOTHIC HORROR Pupils trace key Gothic conventions across prose from the eighteenth century to contemporary writing. They learn how setting, the sublime, the uncanny, transgression, secrecy, doubling, isolation and unreliable narration create unease and allow writers to explore social and psychological fears. Close reading focuses on atmosphere, viewpoint, imagery, syntax, withholding and structural revelation. Pupils compare how conventions are adapted over time and craft an original Gothic piece		

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	making deliberate choices and using subject vocabulary accurately rather than simply describing what they can see. ORACY PROJECT: MONOLOGUES Pupils develop confidence, articulation and expressive control by planning, rehearsing and performing a monologue. They adapt voice, vocabulary, pace and emphasis for audience and purpose.	The Poetry by Heart oracy project strengthens memory, interpretation, confidence and expressive delivery. ORACY PROJECT: POETRY BY HEART Pupils select, memorise and perform poetry, refining interpretation through pace, tone, emphasis and physical presence. Performance deepens close reading while developing confidence and attentive listening.	that controls tension, perspective, paragraphing and sentence rhythm rather than relying on stock description. ORACY PROJECT: DEBATING Pupils construct and test arguments, respond to opposing viewpoints and use evidence persuasively. Structured debate develops listening, reasoning, formal spoken language and intellectual confidence.		