

## Nailsea School Curriculum Map – English

		Topic Title	Key Skills	Content
Year 7	Term 1	Best Words	Imagery, figurative language, poetic technique and meaning, poetry in performance	Studying a range of poetry, including Ted Hughes, Emily Dickinson and William Blake. Students learn how to analyse poetry and write about construction of meaning. They craft their own poems, linked to the themes and concept of the cluster being studied. Towards the end of term, we focus on poetry in performance, with each class performing a poem to the year group, building our confidence and celebrating our first full term in secondary school by working together and creating something exciting and memorable.
	Term 2	Rites of Passage	Reading for meaning, comprehension, inference, deduction, character and motivation	This unit develops reading for meaning through a class novel. Choices include Millions, A Monster Calls and others. We look closely at rites of passage and the idea of turning points in our lives. Assessment tasks include autobiographical writing and a focused assessment of character across the whole text, and is the first of many opportunities to explore our sense of self.
	Term 3	Rhetoric and Speeches	Transactional techniques, oracy and spoken language	In January of year 7 we study a range of speeches, from the demotic to the highly formal. It includes 'classics' like Martin Luther King, but also modern examples like Greta Thunberg, Maya Angelou, Barack Obama and Michael Holding, looking at the value of speaking in different contexts and above all, how we can make our voices heard above the ceaseless clamour of modern life.
	Term 4	Magical Places	Deconstructing Shakespeare, drama, language, character and context	This lovely unit is a full exploration of a classic Shakespeare play. We look at A Midsummer Night's Dream and get to grips with characters, setting, Shakespeare's wondrous use of language and the fantastical nature of both plays. Drama and role-play is at the centre, with some epic stand-offs between the warring couples.
	Term 5	As Term 4		
	Term 6	Where do I begin?	Creation Myths; narrative shape and structure, literary allusion, creative writing	We round off Year 7 with a detailed and at times scholarly look at Creation Myths, ranging from the archetypal Greek origin stories to African creation tales and epic poems like Beowulf. We get acquainted with monsters and mythical beasts, meeting the Minotaur in the labyrinth or Grendel at the Mead Hall, thinking about the savagery of a battle to death with a Norse warrior and the use of kennings within the epic poem form.
Year 8		Topic Title	Key Skills	Content
	Term 1	The Story of an Hour	Short fiction; reading analysis, character and motivation, use of language for effect, structure	At the start of Year 8 our focus is short fiction as a distinct literary form, looking at classic narratives from Dickens, Maupassant, Perkins Gillman, Katherine Mansfield and Kate Chopin. The idea of the twist, foreshadowing and the immediacy of the form are all untangled, so students can identify patterns and tropes, writing about meaning and producing their own recreative versions of classic tales.
	Term 2	Mountains of the Mind	Non-fiction analysis and comparison, literary-non-fiction writing skills	We get stuck into literary non-fiction in year 8. The theme is adventure, risk and the sublime, seen through extracts and full articles by Robert MacFarlane, Dervla Murphy, Emily Chappell, Joe Simpson and Ellen MacArthur. It builds on the rites of passage elements from Year 7 but looks at how people 'write the self' as well as encounters with nature, landscape and the oceans. Students get the chance to create beautiful reflective writing.
	Term 3	Full of Sound and Fury	Shakespearean tragedy; context and dramatic form, language and character, Shakespeare's characteristic use of language	"What do you read?" Words, words words." A comprehensive look at Shakespearean tragedy, how it works, why it is important, the roots in Greek tragedy where concepts sound like diseases (A case of anagnorisis anyone?) and a detailed study of a specific character or scene.
	Term 4	As term 3		
	Term 5	Other Voices	Multi-cultural poetry	Students look outwards, away from Nailsea and the North Somerset landscape in a widescreen sweep to take in different identities, forged in the crucible of otherness, typified by different ways of seeing, tensions between place and self, written in the words of John Agard, Grace Nichols, Lawrence Ferlinghetti, Imtiaz Dharker and other poets. Students think about an articulate what 'here' means, juxtaposing it with a notional 'elsewhere'.
Term 6	Madness, Monsters and Maidens	Gothic literature – language, context and meaning	Take: an old castle, half of it ruinous. A long gallery, with a great many doors, some secret ones. Three murdered bodies, quite fresh. As many skeletons, in chests and presses. An old woman in the attic. Assassins and desperados, a vaguely villainous, swarthy patriarch. Noises, whispers and groans, three-score at least.	

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				Mix them together, in the form of three volumes, to be taken at any of the watering-places before going to bed. PROBATUM EST.
Year 9		Topic Title	Key Skills	Content
	Term 1	The Great American Novel	Analysis of whole text, threads of meaning	Of Mice and Men is arguably the best book we study and the one students love the most. I suspect parents studied it and even grandparents, with good reason, because it has a timelessness of meaning. The unit explores companionship, loneliness, racism and life in 1930s America, and we practise our tracking skills, seeing how ideas and characters develop across the novella before writing about it.
	Term 2	The Power of Voice	Comparison of poetry by thematic link	A detailed look at poetic form and function by way of Shakespeare's sonnets and the metaphysical poets. Love and relationships take centre stage, with a syllogistic argument thrown into the mix, especially if talking about how a flea is a metaphor for something else altogether, as John Donne tended to do.
	Term 3	Texts and time	Non-fiction, language and cultural change	Things start heating up at this mid-point with a unit aimed at the skill of comparison. It means studying texts separated by time, looking at how language and mode of address has changed and why. It broadens cultural capital and strengthens our subjectivity – who we are and how we have changed. Language is a cultural memory bank and, in this unit, we bring the past to life through careful contrasts.
	Term 4	Short and Sweet	Comparison across texts	The routes through to GCSE become steadily clearer throughout Year 9 - it is a crucial bridge to higher study. Much of this unit prefigures the paper 1 content of the GCSE where students study a short story. We up the challenge, bringing in Isabel Allende, Graham Greene, Zadie Smith, Mildred Taylor and Alex Wheatle. The aim is two-fold; enjoyment and joy in rich, luminous prose, and an expanding toolkit with which to deconstruct meaning.
	Term 5	As term 4		
	Term 6	Modern Tragedy	Analysis of a whole drama text	The change is a gradual one, but students by now are building up their grasp of how whole texts work, the way themes and ideas twist throughout like a double helix. We extract this DNA and write about it, identifying intention and meaning, adding our thoughts as we begin to develop a personal response. "A View from the Bridge" by Arthur Miller makes this process a joy; a devastating character study of 'the little man' railing against external forces, of love, family and despair.
Year 10		Topic Title	Key Skills	Content
	Term 1	The Fury	Creative writing	We start Year 10 with a detailed look at narrative writing, focusing on our source text "The Fury" and writing in role. It leads to a 40-mark narrative question through waves of planning and preparation, followed by an exam style "PiP" or 'putting into practice' piece. PiPs form the bedrock of our GCSE, allowing teachers to track progress and adjust planning for strengths and areas for development.
		Reading for Meaning	Analysing 20c Prose fiction	Modern language reading skills are an important part of Paper 1: there are 5 questions about one short story or extract. Having covered these skills extensively we return to nail down the exam technique, the timings and how to hit the assessment objectives. We run grade-focused workshops throughout the term, aimed at 7-9, 5+6 and 3+4; the aim is to ensure students can access the next grade up.
	Term 2	Modern Drama	Close reading, analysis of character, theme, language and dramatic form, wider awareness of cultural and social context	We do An Inspector Calls because we like it and students love the clarity of message and the 'whodunnit' element. They warm to the theme of personal and collective responsibility, and we tie all of this together, so they are prepared for one of two questions: how a character relates to a theme or how a theme relates to a character.
	Term 3	Poetry Anthology	Poetic form and technique, structure and shape; close reading.	The Eduqas poetry anthology is super. We drip-feed in the poems over the two years, but in January of year 10 we do a block of teaching, rolling through linked poems, forging connections and developing the skills further for writing about verse. This section of the course covers 6 poems, including Heaney, Hughes, Keats and Wordsworth. Students are either confused or horrified by Death of a Naturalist, as though somehow their teachers are to blame for Heaney's obsession with frogs "farting".
Term 4	Unseen Poetry	Synoptic analysis and comparison of poems	Unseen poetry provokes a range of responses, at first, it's a primordial soup of confusion, where to start, what to write, how to write, what to do... but here we narrow the focus, teach the approaches needed and instil confidence in how to write about something you've never seen before. It's not as hard as it seems. This is	

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				underpinned with the last elements of the Poetry Anthology, tying the linked poems together and revising the exam skills needed.
	Term 5	Macbeth	Analysis of character and theme, Shakespeare's use of language	"What bloody man is that?" Oh it's just Mr Jones teaching his Year 10 class about Macbeth, an amazing play where life, death, time, futility and ambition lock horns and Shakespeare's language does that amazing thing that makes you stop for breath and suddenly realise why we still read his plays; because life "is a tale told by an idiot, full of sound and fury, signifying nothing."
	Term 6	Macbeth		
Year 11		<b>Topic Title</b>	<b>Key Skills</b>	<b>Content</b>
	Term 1	Paper 2 Language, Texts Over Time  Transactional	Analysing language and mode of address, then and now  Adapting our writing for a range of different forms and purposes.	Term 4 is the start of the formal preparation for the Language Paper 2 and the longer writing question. We compare two texts linked by theme but separated by time and zoom in on the mark allocation, working through the rubric and the skills required.  For the transactional we learn to write letters, articles, speeches and op-eds, in preparation for the big Paper 2 40-mark question and celebrate by writing a transactional letter to Mrs Elliot with our ideas to make this amazing school an even better place, and she has to read 150 letters and reply to every single one (only joking, although Mrs Elliott probably would do this because she is wonderful).
	Term 2	A Christmas Carol	Writing about and analysing elements of a whole text, for example, tracking character change.	Unlike Cher, we can "turn back time" by jumping into our amazing shiny time machine and leaping out in the 20 <sup>th</sup> Century to shake hands with Charles Dickens or Sir Arthur Conan Doyle as we get acquainted with street urchins, fragrant ladies, class distinctions and the dubious racial profiling and phrenology of empire.
	Term 3	Creative Writing and Paper 1	Creative writing	The focus here is on beginning, middle and end, looking at Freytag's pyramid to produce compelling, well-structured narratives.
	Term 4	Revision		Fugit irreparabile tempus. We revisit Language Paper 1 and ensure that students are as ready as they can be. Then it's a case of revision, revision, and then perhaps some more revision prior to the exams and the rest of their lives.
	Term 5	Revision	Revision	Revision
	Term 6	Revision	Revision	Revision
Year 12		<b>Topic Title</b>	<b>Key Skills</b>	<b>Content</b>
	Term 1	Introductory study Gothic Synoptic or American Text 1: Rossetti	Different ways of seeing, literary theory, Gothic ideas and tropes	The introductory unit is aimed at putting some daylight between the GCSEs and the A Level programme of study from an intellectual point of view. We introduce critical and cultural theories as a different way of seeing. We want students to think about texts as part of a wider network of material and to draw on these disparate elements to shape their understanding of what things mean and why. The course proper starts with typically Christina Rossetti (on one side) and an introduction to the Gothic on the other.
	Term 2	Coursework essay 1 – Phillip Larkin Text 1: Rossetti	Essay writing, literary context, language analysis	The first coursework text is done by half-term; it varies year on year but might be an exploration of time, place and relationships in The Whitsun Weddings, looking at Larkin's combination of the ordinary and the transcendent. Students continue with their detailed analysis of poetry – Rossetti for example.
	Term 3	Coursework essay 1 – Barney Norris Text 2: Duchess of Malfi	Revenge tragedy; comparative analysis, Culture and context, critical readings and interpretations	The second coursework text is done in term 3. The order can change but it would be either drama or prose to compare with the poetry in a longer essay. Visitors by Barney Norris is read alongside the Whitsun Weddings, with threads and ideas drawn out of both for a comparative analysis. The second exam text is picked up – the amazing Duchess of Malfi by Webster which contains the memorable insult; "I would sooner eat a dead pigeon taken from the soles of the feet of one sick of the plague, than kiss one of you fasting".
	Term 4	CW Essay 2 – Evaristo Duchess of Malfi	Close text analysis	The final coursework text is 'flipped' in term 4; students do the reading in their own time, enabling a seminar approach to the text. Texts vary, but include Bernadine Evaristo's Mr Loverman; a heart-rending character study set across 70 years in London and Antigua.
Term 5	Contextual Study  Duchess of Malfi	Close reading, other interpretations, literary context	The contextual study – the Gothic or American Literature – has two components; the synoptic (see term 1) and the broader, more detailed question looking at two key texts. In term 5 we start work on these; either Dracula, the Bloody Chamber, or The Great Gatsby, depending on choice.	

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	Term 6	Dracula! Ao3 Lit Theory and Wider cultural capital	Detailed study of gothic key texts, writing about theme, context and character.	Term 6 is split between completing the first contextual study text and a detailed programme of wider reading. We assess progress with an end of year exam. Outcomes form the basis for planning for Year 12 including any catch-up needed.
Year 13		<b>Topic Title</b>	<b>Key Skills</b>	<b>Content</b>
	Term 1	Bloody Chamber The Tempest	Shakespearean drama; critical views, personal interpretation, close reading	The second component of the Poetry and Drama paper is taught in term 1 of Year 13, allowing students to apply a year's worth of A Level study and wider reading to the task.
	Term 2	Bloody Chamber The Tempest		The Bloody Chamber by Angela Carter is a mind-melting book; the highest modern gothic; waves of fantasy, darkness and revisionist fairy tales. We place it alongside Dracula, by Bram Stoker, to provide a symbiotic overview of a complex, changing literary genre.
	Term 3	Exam prep: Synoptic		Terms 3 and 4 consist of revision for the exams in May.
	Term 4	Exam Prep: Gothic		Revision
	Term 5			
	Term 6			