



Curriculum Overview - English

"I read because one life is just not enough for me."

Abbas Al-Akkad

We believe that the ability to effectively communicate is at the heart of the future success of every one of our pupils. The English curriculum at The Halifax Academy is designed to give pupils the tools they need to be able to engage with the world around them; from **reading insightfully** and **writing powerfully**, to **speaking with genuine confidence**.

Reading and our libraries are at the heart of our curriculum. We use Supersonic Phonic Friends as our synthetic phonics programme and all EYFS and KS1 students have discreet phonics lessons every day. Once the building blocks of reading are established, pupils are exposed to a carefully curated range of high quality 'core texts' (fiction and non-fiction) which build on the foundations of the previous year or Key Stage. We continually develop and refine the texts we teach to reflect the changing face of the world around us and to reflect the diversity of experiences we want pupils to access through their reading.

We aim to tackle social disadvantage by addressing gaps in pupils' knowledge and skills. By providing a broad range and variety of texts, we intend to increase the cultural capital of all pupils and by encouraging pupils to use their voice at every step on their learning journey, we help them to form their own opinions and tackle key moral and philosophical concepts. We also invest in the Accelerated Reader programme across KS2 and KS3 to close gaps in reading age, as well as specialist support through Guided Reading lessons, Lexia (core Literacy), Bedrock Learning (Vocabulary) and dedicated provision for EAL learners.

Writing and developing pupils who can write both creatively and persuasively is a real focus at the Academy. We have been actively involved with the Calderdale Excellence Partnership in the IPEELL writing project, which uses memorable experiences and self-regulation to support struggling writings. This SRSD framework spans our Primary and Secondary phases and is a key underpinning philosophy to how we teach the writing process. These skills are further deepened in Phase 5 when English is split into Literature and Language, to mirror the GCSE courses, where pupils are taught by specialist teachers and we introduce large format teaching for purposeful practice of the core writing strategies and in-depth Literature lectures.

We are a faculty that continually refines our approach to make sure we are research-led and outcome-driven. Within each scheme of work, key knowledge is taught and revisited on a regular basis through low stakes quizzing. All schemes allow for key schema to be added to where teachers carefully select new knowledge to teach based on the changing needs of students. We use coded marking and cycles of review and deep marks to key focused on addressing gaps and delivering real progress for pupils.

Voice is critical to everything we do in English and the school as a whole. We want to champion the voice of our pupils and the community we serve. We believe that every pupil through our doors has a valuable contribution to make to society and it is our moral responsibility to provide the tools they need to make themselves heard. We work with Voice 21 to ensure that the latest thinking and research around oracy is embedded within the teaching practice at the Academy. Whether that is the use of voice stems lower down to the school, to the opportunities we provide in later phases to go out into local businesses, to take part in competitions with other schools or even to travel down to the Houses of Parliament to talk with our own local MP. We want pupils to know that their voice is important and should be heard.

	Term 1	Term 2	Term 3	
EYFS	Phonics	<p>Firm Foundations Aspects 3 – Body Percussion Aspects 4 – Rhythm and Rhyme Aspects 5 – Alliteration Aspects 6 – Voice Sounds Aspects 7 – Oral Blending and Segmenting</p> <p>The Basics 2 Group 1 – s,a,t,p Group 2 - i, n, m, d Tricky words I is Group 3 – g,o,c,k Tricky words the to Group 4 – ck,e,u,r Tricky words go no</p>	<p>Recap The Basics 2 Group 5 – h,b,f,l Tricky words his, has as Group 6 ll,ff,ss Tricky words of into The Basics 3 Group 1 – j,v,w,x – Tricky words her was you Group 2 – y, z, zz, qu -Tricky words he, she, we, me, be Group 3 – ch, sh, th, ng – Tricky words they, my, Group 4 - ai, ee, igh, oa - Tricky words are, all Group 5 - oo, oo, ar, or - Tricky words some, come</p> <p>Blend with known letters for reading VC and CVC words. Orally segment for VC and CVC words for spelling Write graphemes and digraphs when they hear them, using a sound mat or sound wall for support if needed.</p>	<p>The Basics 3 Group 6 – ur, ow, oi, er – Tricky words so do Group 7 – ure, ear, air – Tricky words little, out</p> <p>Recap all The Basics 3 Some children may be ready for The Basics 4 Basics 4 Group 1 – cvcc – Tricky words – were, what, like have Group 2 cvcc and polysyllabic words – Tricky words there, here, said, one Group 3 – cvcc – Tricky words house, when, our, your Group 4 – ccvc polysyllabic words – love, school Group 5 – ccvcc, cccvcc, polysyllabic words – then, them, that, this Write more graphemes from memory and write a simple sentence using phonic knowledge. Write longer sentences using phonic knowledge, write digraphs and trigraphs.</p>
	Texts	<p>Pete the Cat I love my white shoes Goldilocks and the Three Bears The Gingerbread Man Owl Babies</p>	<p>Jack Frost Mr Wolf's Pancakes Cinderella Millie's Chickens</p>	<p>On Sudden Hill The Train Ride The Rain Handa's Surprise/Handa's Hen</p>
	Poetry Basket	<p>Autumn 1 -Poetry Basket chop, chop, cup of tea, falling apples, basket of apples Autumn 2 -Poetry Basket wise old owl, leaves are falling, breezy weather, shoes, mice SUBJECT TO CHANGE DEPENDING ON CHILDREN'S INTERESTS</p>	<p>Spring 1 - Poetry Basket popcorn, lets put on our mittens, I can build a snowman, carrot nose Spring 2 - Poetry Basket pancakes, spring wind, stepping stones, Mrs Bluebird, Little seed SUBJECT TO CHANGE DEPENDING ON CHILDREN'S INTERESTS</p>	<p>Summer 1 _ Poetry Basket Dance, sliced bread, pitter patter, thunderstorm, I have a little frog Summer 2 - Poetry Basket Under a stone, if I was so very tall, monkey babies, a little shell SUBJECT TO CHANGE DEPENDING ON CHILDREN'S INTERESTS</p>
	Focus	<p>Drama/Re-telling tradional Tales/creating posters/lists/ christmas writing/labelling/recipe writing/cards</p>	<p>Familiar settings/character descriptions/re-telling stories/writing list/instructions/facts about chickens/writing own story/character descriptions and setting descriptions</p>	<p>labelling/Character descriptions/Write own version of stories/writing fact files on animals/Instructions/recount of trip to the seaside</p>

	Writing	<p>Aware that writing communicates meaning. Give meaning to marks they make. Understand that thoughts can be written down. Write their name copying it from a name card or try to write it from memory. Makes make marks and drawings using increasing control. Know there is a sound/symbol relationship .Use some recognisable letters and own symbols. Write letters and strings, sometimes in clusters like words.</p>	<p>Use appropriate letters for initial sounds Orally compose a sentence and hold it in memory before attempting to write it Build words using letter sounds in writing. Begin to write simple sentences with support</p>	<p>Continue to build on knowledge of letter sounds to build words in writing. Use familiar words in their writing. Write a simple sentence with known letter-sound correspondence using a full stop and beginning to use a capital letter Begin to show an awareness of the different audience for writing. Begin to write different text forms for different purposes (e.g. lists, stories, instructions). Begin to discuss features of their own writing e.g. what kind of story have they written.</p>
	Handwriting	<p>Draws lines and circles. Form letters from their name correctly. Recognise that after a word there is a space.</p>	<p>Shows a dominant hand. Write from left to right and top to bottom. Begin to form recognisable letters. Holds a pencil effectively to form recognisable letters. Know how to form clear ascenders and descenders</p>	<p>Form most lower-case letters correctly, starting and finishing in the right place, going the right way round and correctly orientated. Include spaces between words. Use a pencil confidently to write letters that can be clearly recognised and form some capital letters correctl</p>
	GPS and vocabulary	<p>Segmenting CVC words, identifying and writing initial sounds in words, verbal construction of a simple sentence</p>	<p>Segmenting words containing some digraphs / writing CVC digraph words and phrases, writing some irregular common exception words, using finger spaces between words, verbal construction of a complex sentence</p>	<p>Writing words containing some digraphs/trigraphs, write some irregular common exception words, write a simple sentence to be read by themselves and others, using capital letters and full stops to start and end a sentence</p>
Year 1	Phonics	<p>Supersonic Phonic Friends Revisit Basics 3 and 4- Know the vowel digraphs – ai, ee, oa, oo, oo, ar, or, ur, ow, oi, ur, er, Know trigraph igh, ure, ear, air Begin to know CVCC, CCVC, CCVCC words e.g tent, camp, stop, green</p>	<p>Supersonic Phonic friends - Choose to use 5c and 5b ai/ay, ee/ea, igh/ie, oa/oa, oo/ue, split digraohs - a_e, e_e, i_e, o_e, u_e, oi/oy, er/ir, ow/ou, or/aw, w/wh, aire/are, k/kn, r/wr, f/f/ph, or/aw/au, n/kn/gn, or family, ee family, oo family, air family, ur family, ch/tch, j/dge, ur/or/er</p>	<p>Supersonic Phonic friends - The higher levels 5b - alternative spellings - l, o, c, g, u, oi, ow, ea, a, a ou, y, y, ch, ou,</p>
	Texts	<p>AUTUMN 1: The Tiger who came to tea, From head to toe, Beegu, Stone soup, A handful of buttons AUTUMN2: How to wash a wolly mammoth, Oi Frog, The little red hen, Rubys worry, same same but different</p>	<p>Spring 1 - Leaf, The bad tempered ladybird, The snow queen, The jouney home, Julian is a mermaid Spring 2: The Queens hat, We're going on a lion hunt, Grandad's island, The three little pigs, The lion inside</p>	<p>Summer 1 - Somebody swallowed Stanley, The Snail and the whale, Ada Twist Scientist, Hansel and Gretal, Milo imagines the world, Summer 2 - my cat likes to hide in boxes, Bloom, Elves and the shoemaker, The heart in the bottle.</p>

	Reading Objectives Introduced	Read books aloud, accurately, that are consistent with their developing phonic knowledge and that do not require them to use other strategies to work out words, becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics. Join in with predictable phrases.	Making inferences based on what they can see and what is being read. Predicting what might happen using clues from the cover. Apply phonic knowledge and skills as the route to decode words. Continue to develop vocab and story language. checking that the text makes sense to them as they read, and correcting inaccurate reading.	Explain clearly their understanding of what is read to them - comprehension skills. Becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics.
	Poetry Basket	Poetry Basket Module Two	Poetry Basket Module Two	Poetry Basket Module Two
	Writing Objectives introduced (including handwriting)	Poetry: Alliterative List To inform: simple captions about their families and lists To inform: instructions To entertain: character descriptions personal recounts	Poetry: Simple riddles To entertain: diaries , stories, descriptions To inform: letters, reports	Poetry: Well know To entertain: descriptions, stories, letters, reports To inform:
		Compose sentences orally before writing , form lower case letters in the correct direction, begin to punctuate using a full stop. Leave spacing between words. To hear and record sounds in words including initial, medial and final sounds. begin to form lower-case letters in the correct direction, starting and finishing in the right place form capital letters	Begin to punctuate with a capital letter and a full stop. Transcription: simple sentences which include GPC and common exception words taught. form digits 0-9	Sequencing senetnces to form short narratives. Discuss what they have written with the teacher or other pupils read their writing aloud, clearly enough to be heard by their peers and the teacher understand which letters belong to which handwriting 'families' (ie letters that are formed in similar ways) and to practise these
	GPS and vocabulary	prefix un sentence types - statement, command	prefix - ing, er, est, ed sentence types - question, exclamation conjunction - and Capital letter for days of the week Pronoun I	contractions -e.g. I'll, we'll, we're plural spelling rule - adding s and es Capital letters for people and places
Year 2	Texts	'Into the Forest' and 'Gorilla' Anthony Browne Journey - Aaron Becker The Proudest Blue - Ibtihaj Muhammad 'Fantastically Great Women' Kate Pankhurst	Billy and the Beast - Nadia Shireen 'Secret of Black Rock' - Joe Todd Stanton Meerkat Mail - Emily Gravett The Bear and the Piano - David Lichfield Poems Aloud - Joseph Coelho	'Belonging' - Jeannie Baker 'In Every House, In Every Street'- Jess Hitchman 'Iggy Peck' and 'Iggy Gizmo' - Andrea Beaty 'Vlad and the Great Fire of London' - Kat Cunningham
		Mr. Majeika' Humphrey Carpenter	The Giraffe and the Pelly and Me - Roald Dahl Tales from Beatrix Potter	Anna Hibiscus stories by Lauren Tobia
		Pleasant Sounds - John Clare Don't - Michael Rosen	The Naming of the Cats - TS Elliot Shuffle and Squelch - Julia Donaldson	London Bridge is Burning Down - Anon Give Yourself a Hug - Grace Nichols

Reading Objectives Introduced	<p>Understand the sequence of events within fiction and non-fiction texts.</p> <p>Check understanding through: discussion, teacher questioning, correcting inaccurate reading and making predictions.</p> <p>Read multisyllable words containing graphemes, common suffixes, exception words.</p>	<p>Understand the differences in how fiction and non-fiction texts are structured.</p> <p>Make inferences on the basis of what is being said and done.</p> <p>Phonic decoding until reading is fluent.</p> <p>Reading accurately by blending.</p>	<p>Introduce a variety of non-fiction texts which are structured in different ways and understand how items of information are related.</p> <p>Answering and asking questions of the texts.</p> <p>Read most words quickly and accurately without sounding and blending.</p>
Writing Objectives Introduced (including handwriting)	<p>To entertain - narrative writing based on a personal experience.</p> <p>To inform - biography of heroic figure</p> <p>Poetic form - Acrostic</p>	<p>To entertain - Character description and setting based on The Secret of Black Rock.</p> <p>Fictional narrative with a creative ending.</p> <p>To inform - Diary entries, postcards, informal letters, posters.</p> <p>Poetic form - Quatrain</p>	<p>To inform - Write informal and formal letters. Non chronological report.</p> <p>To entertain - Recount a personal experience where you helped others. Writing a narrative using a picture stimulus.</p> <p>Poetic form - Shape</p>
	<p>SRS D</p> <p>Planning (or verbalising) what they are going to write about.</p> <p>Writing down ideas, key words, new words, sentence by sentence.</p> <p>Evaluating their writing with the teacher or their peers.</p> <p>Proof reading for errors and checking to make sure their writing makes sense.</p>	<p>Transcription: simple sentences which include GPC and common exception words taught.</p> <p>Some features of written Standard English.</p>	
	<p>Form capital letters and digits of the correct size.</p> <p>Use spacing between words.</p>	<p>Form capital letters and digits of the correct size, orientation and relationship to one another and lower-case letters.</p>	<p>Use diagonal and horizontal strokes needed to join letters.</p>
GPS and vocabulary	<p>Sentence types - statement, question, exclamation, command, compound</p> <p>Sentence demarcation and commas in a list</p> <p>Use verbs (to indicate time and in their continuous form) correctly.</p> <p>Familiar and new punctuation: full stops, capital letters, exclamation marks, question marks, commas list.</p> <p>Spell many common words, segment words and spell most correctly.</p>	<p>Subordination (when, if, that, or, because) co-ordination (or, and, but)</p> <p>Suffixes: nouns (-ness, -er) adjectives (-ful -less) adjectives (-er, -est) adverbs (-ly)</p> <p>Expanded noun phrases to describe and specify.</p> <p>Revisit: Plural noun suffixes (-s-es) Verb suffixes -ing, -ed, -er) Prefixes changing the meaning of the word</p> <p>Spell all words with above</p>	<p>Present and past tenses, including the progressive form</p> <p>Apostrophes from omission and singular possession</p> <p>Homophones and near homophones</p> <p>Expanded noun phrases</p> <p>Spelling strategies</p>

			suffixes and learn other spelling strategies.	
Year 3	Texts	Roald Dahl: Mr. and Mrs. Twit The Fantastic Mr. Fox - The Play	The Highway Rat' J Donaldson 'The Highwayman' Noyes. 'How To Train A Dragon' Cressida Cowell	Dracula - Abridged 'The Iron Man' Ted Hughes
		Anisha the Accidental Detective by Serena Mistry	The Boy Who Grew Dragons' Andy Shepard	The Girl Who Stole and Elephant' Nizara Farook
		Pied Piper of Hamelin - Robert Browning Little Red Riding Hood - Roald Dahl	Unit of work	Jabberwocky - Lewis Carroll Miss Flotsam - Joseph Coelho
	Reading Objectives Introduced	Identify the main ideas. Make predictions from details stated and implied. Summarise the writer's ideas. Inferring characters' feelings, thoughts and motives through their actions. Retrieve and record information from non-fiction.	Discuss words and phrases that capture the reader's interest and imagination. Recognising different forms of poetry VOICE: retell and perform narrative poems, understand intonation, volume, tone and action. Identify themes and conventions of texts.	Identifying themes and conventions in a wide range of books.
	Writing Objectives Introduced (including handwriting)	To entertain - re-write a familiar story with a twist To inform - newspaper report outlining heroic/ villainous events Poetic form - Narrative rhyme	To entertain - write poem rolling a story To persuade - persuasive leaflet why pets/ dragons are a benefit to the school Poetic form - Question and answer	To entertain - describe a setting inspired by a graveyard or Whitby Abbey To inform - radio report based on the novel Poetic form - Haiku & Tankas
		SRSD: Discussing model texts to understand and learn from its structure, vocabulary and grammar. Discussing and recording ideas. Composing and rehearsing sentences (including dialogue). Building vocabulary and increasing range of sentence structures. Assessing the effectiveness of	Paragraphing. Direct speech. Accurate use of pronouns in sentences. Transcription: simple sentences that include words and punctuation taught.	Within narratives, create setting, character and plot. Using headings, sub-headings or other organisational devices within non-fiction.

		<p>their own and others' writing, suggesting improvements.</p> <p>Proof reading for spelling and punctuation errors.</p>		
		Revisit - formation and size of letters	Use the diagonal and horizontal strokes needed to join letters; recognising which are best left unjoined.	Increase legibility, consistency and quality of handwriting.
	GPS	<p>Using 'a' or 'an' correctly</p> <p>Using nouns and pronouns for clarity and cohesion</p> <p>Using possessive apostrophe correctly within regular and irregular plurals</p> <p>Using present perfect form of verbs in contrast to the past tense</p> <p>Revisit: apostrophe for omission and singular possession, basic punctuation.</p>	<p>Writing sentences with more than one clause; using a range of conjunctions (when, if, because, although)</p> <p>Using conjunctions (when, before, after, while, so, because), adverbs (then, soon, therefore, next), prepositions to express time (before, after, during), cause (because) and place (in).</p> <p>Revisit: suffixes - nouns (-ness, -er) adjectives (-ful, -less, -er, -est) adverbs (-ly) plural noun suffixes (-s, -es) verb suffixes (-ing, -ed, -er)</p>	<p>Form nouns using prefixes (super-, anti-, auto-)</p> <p>Create word families based on common words.</p> <p>Spell further homophones.</p> <p>Spell words which are often misspelt (App.1)</p> <p>Dictionaries - find words using first 2 or 3 letters.</p> <p>Revisit: Present and past tense including progressive form. Subordination, co-ordination</p>
Year 4	Texts	The Tempest - Shakespeare Kensuke's Kingdom - Michael Morpurgo	The Explorer by Katherine Rundell Poetry - Don Conlon	Chitty Chitty Bang Bang Flies again - Frank Cottrell Boyce Operation Gadget Man - Malorie Blackman
		Lalani of the Distant Sea by Erin Entrada Kelly	Song of the Dolphin by Elizabeth Laird	Harley Hitch - Vashti Hardy
		Be not afeard, the island is full of noises' - The Tempest Shakespeare Fizz - Mandy Coe	Unit of work	The Tyger - William Blake Brendan Gallacher - Jackie Kay
	Reading Objectives Introduced	<p>Identify the main ideas drawn from more than one paragraph. Make predictions from details stated and implied.</p> <p>Retrieve and record information from non-fiction.</p> <p>Summarise the writer's ideas. Inferring characters' feelings, thoughts and motives through their actions.</p>	<p>Discuss words and phrases that capture the reader's interest and imagination.</p> <p>Justifying inferences with evidence.</p> <p>Recognising different forms of poetry</p> <p>VOICE: retell and perform narrative poems, understand intonation, volume, tone and action.</p>	<p>Identifying themes and conventions in a wide range of books.</p> <p>Discussing the author's intent; identify how language structure and presentation contributes to meaning.</p>

			Identify themes and conventions of texts.	
	Writing Objectives Introduced (including handwriting)	To inform - diary from the main character's pov. in Kensuke's Kingdom To entertain - playscript based on The Tempest Poetic form - Limericks	To inform - instructions To persuade - speech to improve the environment Poetic form - Cinquain	To entertain - describe a character's moment of discovery To entertain - narrate the first time the invention worked Poetic form - Blank verse
		SRSD: Discussing model texts to understand and learn from its structure, vocabulary and grammar. Discussing and recording ideas. Composing and rehearsing sentences (including dialogue). Building vocabulary and increasing range of sentence structures. Assessing the effectiveness of their own and others' writing, suggesting improvements. Proof reading for spelling and punctuation errors.	Paragraphing around ideas and themes. Cohesion within a paragraph (then, after, that, this, firstly).	Transcription: simple sentences that include words and punctuation taught. Standard English verb inflections.
		Use the diagonal and horizontal strokes needed to join letters; recognising which are best left unjoined.	Increase legibility, consistency and quality of handwriting.	Increase legibility, consistency and quality of handwriting.
	GPS	Plural and possessive -s Revisit: Possessive apostrophe: with regular and irregular plurals, indicating possession with singular and plural nouns. Using nouns and pronouns for clarity and cohesion	Using fronted adverbials and comma Extended noun phrases including prepositions Revisit: Writing sentences with more than one clause; using a range of conjunctions (when, if, because, although)	Spell further homophones Spell words often misspelt (App. 1) Dictionaries - find words using first 2 or 3 letters. Revisit: Using present perfect form of verbs in contrast to past tense. Present and past tense including progressive form.
Year 5	Texts	'Mohinder's War' by Bali Rai 'The Invention of Hugo Cabret' by Brian Selznick	'Opal Plumstead' by Jaqueline Wilson	'Where the World Turns Wild' by Nicola Penfold Hope Jones Clears the Air by Josh Lacey
		'Now or Never: A Dunkirk story' by Bali Rai	Blue Peter Book Award	Lonely Planet Around the World in Fifty Ways. 'Where The River Runs Gold by Sita Bramachari

		In Flanders Fields - John McCrae Poetry Jump Up - John Agard	A Birthday - Christina Rossetti On the Move - Michael Rosen CLPE Poetry Award	The Witches Chant - Shakespeare Punctuating the Silence - John Agard
	Reading Objectives introduced	Summarising: identifying key details to support the main idea. Drawing inferences and justifying them with evidence. Making predictions based on what is stated and implied. Consider the impact of language on readers.	Evaluate how authors use language. Distinguish between statements of fact and opinion. Read for a range of purposes. Analysis of poetry.	Making comparisons within and across books. Identifying and discussing themes and conventions across texts. Identify how language, structure, and presentation contribute to meaning.
	Writing Objectives introduced	To inform - newspaper report revealing the Enigma machine To inform - journals documenting the lives of great minds of the past Poetic form - Monologue	To inform - biography of key figures from the civil rights movement To persuade letter to your local MP Poetic device - Similes & metaphors	To persuade - visit a European country To discuss - balanced argument on vegetarianism Poetic device - Personification
		SRSD Identify audience and purpose of writing. Using models for their own writing. Noting and developing initial ideas, drawing on reading and research. Understand how grammar and word choices can change and enhance meaning. Assessing the effectiveness of their own and others' writing. Propose changes to enhance effect and clarity of meaning. Proof read.	Cohesion within a paragraph (then, after, that, this, firstly). Using organisational and presentational devices to structure the text and guide the reader. Precising longer passages. Using expanded noun phrases to convey complicated information concisely.	Ensuring correct use of tense throughout writing. Use a thesaurus.
	GPS	Converting nouns or adjectives into verbs using suffixes (-ate, -ise, -ify) Verb prefixes (dis- de-, mis-, over-, re-) Using the perfect form of verbs to mark relationships of time and cause. Spell words with silent letters. Revisit: Apostrophes - possessive (regular and irregular plurals) (singular and plural nouns).	Relative clauses beginning with who, which, where, when, whose, that or with an omitted relative pronoun. Parenthesis - brackets, dash, commas Commas to avoid ambiguity. Continue to learning spelling of homophones and other words which are often confused. Dictionaries - find words using first 3 or 4 letters.	Devices to build cohesion: adverbials of time, place, number and tense choices. Degrees of possibility, adverbs (perhaps, surely) modal verbs (might, should, will, must). Use morphology and etymology in spelling and understand that the spelling of some words need to be learnt specifically (App. 1).
Year 6	Texts	The Girl Of Ink And Starts' by Karen Milwood 'Windrush Child' by Benjamin Zephaniah	Darwin's Dragons' by Lindsay Galvin 'Holes' by Louis Sachar	Wonder' by R.J. Palacio 'See You in the Cosmos' by Jack Cheng
		Where we once stood - Christopher Riley All are welcome - Alexandra Penfold	The origin of species - Sabina Radeva What Mr Darwin Saw - Mick Manning	

	Shall I compare thee to a summers day? - Shakespeare A Picture of a Sign - Benjamin Zephaniah	Daffodils - William Wordsworth A Date with Spring - John Agard	Night Mail - W.H. Auden Life Doesn't Frighten Me - Maya Angelou
Reading Objectives Introduced	Consider the impact of language on the reader. Summarising the main ideas and identifying key details to support the main ideas. Drawing inferences and justifying them with evidence. Predictions based on what is stated and implied.	Identify how language, structure and presentation contribute to meaning. Identifying and discussing themes and conventions. Analysis and comparison of poetry. Read for a range of purposes.	Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader. Make comparisons within and across books. Distinguish between fact and fiction. Retrieve, record and present information from non-fiction.
Writing Objectives Introduced	To entertain - narrate a different perspective from the main character in the novel To inform - diary based on the novel Poetic form - Sonnet	To inform - biography based on Darwin arriving on the Galapagos To discuss - essay on the themes of novel Poetic form - Narrative	To inform - non chronological report based on the themes of the novel To persuade - speech to support your campaign Poetic form - monologue
	SRSD Identify audience and purpose of writing. Using models for their own writing. Noting and developing initial ideas, drawing on reading and research. Understand how grammar and word choices can change and enhance meaning. Assessing the effectiveness of their own and others' writing. Propose changes to enhance effect and clarity of meaning. Proof read.	Ensure correct subject and verb agreement when using singular and plural. Distinguish between speech, writing and choosing the appropriate register. Revisit: Cohesion within a paragraph (then, after, that, this, firstly). Using organisational and presentational devices to structure the text and guide the reader. Precising longer passages. Using expanded noun phrases to convey complicated information concisely.	Consider how writers have developed characters and setting. Describe setting, characters and atmosphere in a narrative. Write dialogue to convey character and advance action. Revisit: Ensuring correct use of tense throughout writing. Use a thesaurus.
GPS	Differences in formal and informal language. Passive verb to presentation of information in a sentence. Expanded noun phrases to communicate concisely. Colons to introduce list, semi-colons within list. Hyphens to reduce ambiguity. Revisit: Using the perfect form of verbs to mark relationships of time and cause.	Recognising vocabulary and formal structures appropriate for formal speech and writing, including subjunctive form. Further cohesive devices: grammatical connections such as adverbials and ellipsis Semi-colons, colons, dashes to mark boundaries between independent clauses.	Using the perfect form of verbs to mark relationships of time and cause. Layout devices (heading, subheading, columns, bullet points, tables). Punctuation of bullet points.

Year 7	Domain	<p>This cycle will be centred around identity and sharing what is similar and what is unique about ourselves. This is designed to support integration of students from our feeder primary schools and to help build relationships with peers and teachers.</p> <p>Unit 1: Students will encounter a range of autobiographic texts from Marcus Rashford's 'You are a champion' to 'I am Malala' and 'The Descent of Man' by Grayson Perry to establish a foundational understanding of autobiographic writing and to give a platform for students to share information about themselves and their identity.</p> <p>Unit 2: Building on this foundational knowledge, students read a mini-anthology of poems from contemporary and canonical voices, including writers such as: Abhiraj Rajadhyaksha, Calem Femi, Andrew Waterhouse and John Agard. The poetry is themed around a unique and distinctive voice and students will have the opportunity to craft and recite their own poem about their culture and identity.</p> <p>Unit 1: Non-Fiction (Autobiography) Unit 2: Poetry (Identity anthology)</p>	<p>In cycle 2, students will be introduced to the genre of Dystopian Fiction through Suzanne Collin's 'Hunger Games'. Unit 3: Students will transition from writing about their own identity to analysing the journey of the protagonist, Catniss Everdeen. Their learning broadens to an appreciation of the features of utopian and dystopian writing using extracts from Margaret Atwood's 'The Handmaid's Tale' and the short story 'The Lottery' by Shirley Jackson, as well as non-fiction articles to unpick more challenging concepts.</p> <p>Unit 4: In this unit, students will complete their reading of 'The Hunger Games' and take inspiration from this novel to create their own narrative in a dystopian world. Students transition from writing about their own identity to creating their own protagonist. A collection of short stories will be used to highlight different aspects of writer's craft from using setting to create mood to revealing a character through their actions and behaviour.</p> <p>Unit 3: Modern novel + Non-Fiction (Articles) Unit 4: Short Stories</p>	<p>Cycle 3 will re-introduce Shakespeare and the concept of heroes and villains through the set text of 'Othello' building on the foundational knowledge established in earlier phases. Unit 5: Students will explore the dramatic impact of Othello in order to develop their understanding of Shakespearean plays as well as the English literary canon. The foundational knowledge of Shakespeare's time and theatre will be revisited here. This text has been selected for its powerful story-making and the central issues of race, prejudice and difference. In this unit there will be time given to performance and drama activities related to the text.</p> <p>Unit 6: In the second half of this cycle, students will study specific scenes and speeches with an analytical lens as they continue to build their comprehension skills and ability to make inferences from a text. Issues of race and prejudice will be brought into the modern era by looking at articles and speeches related to the Black Lives Matter movement.</p> <p>Unit 5: Plays (Shakespeare) Unit 6: Non-Fiction (Articles & Speeches)</p>
	Reading	<p>Revision of reading and comprehension strategies and a foundation of knowledge around poetic techniques will also be built (including: rhyme, imagery, repetition and metaphor)</p> <p>CLASS READERS: 'Boy at the back of the class' by Onjali Rauf (5.4) 'Bone Sparrow' by Zana Fraillon (4.9) 'S.T.A.G.S' by M.A. Bennett (5.8)</p>	<p>Developing an understanding of the features of literary genres as well as revisiting Freytag's pyramid and the structural features of a short story.</p> <p>CLASS READERS: 'Hunger Games' and 'Catching Fire' Suzanne Collins (5.3) 'Divergent' Veronica Roth (4.8) 'Station 11' Emily St. John Mandel (6.5)</p>	<p>Introduction to decoding strategies for archaic language and the roles of the protagonist and antagonist within a tragedy. Deduction and analysis of a writer's viewpoints in a text.</p> <p>CLASS READERS: 'Stories from Shakespeare' Geraldine McCaughrean 'If you come softly' Jacqueline Woodson (4.0) 'Un-arranged Marriage' / 'Rani & Sukh' Bali Rai (5.4)</p>
	Writing	<p>Revision of accurate sentence construction and use of basic punctuation to create an effective piece of autobiography. Introduction of figurative language to create</p>	<p>Dystopian narrative writing, focusing on students making conscious decisions to set their story in a dystopian world and to build character through actions, as well as introducing</p>	<p>Introduction to analytical writing using the SRSD / IPEELL framework - focus on supporting points with quotations (ER) and inference-making. Revision of persuasive</p>

		poems that bring to life their character and community.	variety to their sentence making and vocabulary choices.	writing (AFOREST) and application in their piece of writing expressing their opinion.
	GPS	Revision of word classes (Nouns and Verbs) Sentence forms (Simple, Compound, Complex) Basic Punctuation	Revision of word classes (Conjunctions - Coordinating and Subordinating) Clauses (Relative, Independent and Dependent)	Review of word classes (Adverbs and Adjectives) Adverbial phrases and Fronted Adverbials Adjectival phrases (pre and post qualifying)
Year 8	Domain	<p>First cycle of Year 8 will be our second thematic unit centred around an examination of the Gothic genre.</p> <p>Unit 1: Students will study 'The Gothic' through a canonical Gothic novel such as 'Frankenstein' or 'Dracula', as well as appreciating typical Gothic conventions through a range of narratives including: 'The Tell Tale Heart', 'The Signal Man' and 'The Red Room', focusing on gothic conventions and the writers' choices of language, structure and form.</p> <p>Unit 2: Framed around a memorable visit to a 'Gothic' location and using the SRSD framework for extended writing, students will craft a piece of gothic descriptive writing. Students will use the descriptive framework to give their writing structure and will develop a range of figurative techniques in their writing.</p> <p>Unit 1: Heritage novel (19th Century) Unit 2: Short Stories</p>	<p>In this cycle, students return to Shakespeare and the study of the tragedy of 'Romeo and Juliet'.</p> <p>Unit 3: Students return to the concepts of Shakespearean Tragedy building on the Year 7 study of 'Othello' and setting up the study of 'Macbeth' at GCSE. Students will be introduced to the sonnet form through its appearances in the play, and they will develop their analytical writing thinking about the effect on the audience and linking points to social and historical context.</p> <p>Unit 4: As well as completing their reading of the play, students will widen their appreciation of the works of Shakespeare through his sonnets and in particular the presentation of love. Students will also make links to related non-fiction by comparing the violence and conflict in the play with modern day issues related to crime/gangs.</p> <p>Unit 3: Plays (Shakespeare) Unit 4: Poetry (Love anthology) + Non-Fiction (Articles)</p>	<p>In the final cycle of the year, our focus shifts to the natural world and issues related to the environment.</p> <p>Unit 5: Students will start by exploring a mini-anthology focused on the natural world. Here students will learn to track particular themes as well as develop a deeper understanding of poetic devices, including works from Anne Bronte, Seamus Heaney, Simon Armitage, Grace Nichols, Ted Hughes, Elizabeth Acevedo and William Wordsworth.</p> <p>Unit 6: Attention turns to the topic of the environment and the challenges faced by our planet. We read from a selection of non-fiction texts such as 'A life on our planet' by David Attenborough and 'How to Change Everything' by Naomi Klein, as well as speeches by Greta Thunberg and other activists. Students will form their own opinions and learn how to use statistics to support an argument.</p> <p>Unit 5: Poetry (Nature anthology) Unit 6: Non-Fiction (Speeches, Articles & Leaflets)</p>
	Reading	<p>Development of analysis of the writer's craft, including features of the Gothic genre, more complex language choices such as pathetic fallacy and personification as well as key structural features such as foreshadowing.</p> <p>CLASS READERS: 'The Woman in Black' by Susan Hill (7.2)</p>	<p>Development of the understanding of Shakespeare's world and craft, including Shakespearean techniques and stage craft. Students will also explore how poets create tone and mood through language and form.</p> <p>CLASS READERS: 'Love from A to Z' by S.K. Ali 'City of Bones' by Cassandra</p>	<p>Appreciation of poetry widens to features such as enjambment, caesura and the use of sound effects. Understanding of persuasive techniques widens to the rhetorical structure of ethos, logos and pathos.</p> <p>CLASS READERS: 'The Last Bear' by Hannah Gold (5.6)</p>

		'Coraline' & 'Graveyard Book' by Neil Gaiman (5.1) 'Wolves of Willoughby Chase' by Joan Aiken (6.5)	Clare (5.0) 'The Fault in Our Stars' by John Green (5.5)	'The Supreme Lie' by Geraldine McCaughrean (5.6) 'The Last Wild' by Piers Torday (5.6)
	Writing	Descriptive writing about settings using sensory language, pathetic fallacy and personification. Students to make conscious choices about the structure of their description to create movement through a scene.	Next stage in students' analytical writing focuses on the use of specific language choices / techniques to create an effect on the reader or audience (WM/RR). Students will begin to describe writer's intentions.	Students' analytical writing now focuses on tentative writing (MV) and how to offer different interpretations of a text. The persuasive outcome will be in the form of a speech or presentation modelling ethos, logos & pathos.
	GPS	Revision of Word classes (Determiners and Prepositions) Apostrophes (Contraction and Possession)	Revision of word classes (Pronouns) Verb tenses	Revision of word classes (Interjections) Advanced Punctuation Punctuating Speech
Year 9	Domain	<p>The final year of KS3 begins with the Victorian novel and students putting into practice their reading skills with a challenging text.</p> <p>Unit 1: Students will study Victorian Literature, focusing on the impact of historical context on writers' choices of language, structure and form. Students will explore the core text of 'The Strange Case of Dr. Jekyll & Mr Hyde' by Robert Louis Stevenson. Students will gain a foundational understanding of the Victorian era as a literary context through a range of non-fiction texts.</p> <p>Unit 2: Students develop their understanding of Victorian literature through an author study of Charles Dickens. This will include a set of fiction extracts from his work including 'Oliver Twist', 'Great Expectations' and 'Hard Times', and a range of comparative articles exploring themes addressed in Dicken's narratives such as: crime, family, education and gender inequality.</p> <p>Unit 1: Heritage novel (19th century) Unit 2: Extracts and Non-Fiction (articles)</p>	<p>To accompany the study of the Holocaust in Humanities, this cycle focuses on depictions of war. Students look at a range of conflicts through the mediums of poetry, prose and a modern play.</p> <p>Unit 3: Students study a mini-anthology of war poetry, examining conflict through different lenses, in preparation for the 'Power & Conflict' anthology studied at GCSE. This consists of the war poems from the AQA anthology as well as a selection of stories and poems giving female perspectives on war. This is based around the collection 'War Girls' and a range of female poems written around the time of WW1.</p> <p>Unit 4: In the second half of this unit, our attention turns to drama and the modern play 'Journey's End'. This play allows students to apply knowledge of the theatre to a context other than Shakespeare and prepares them for the study of 'An Inspector Calls' at GCSE.</p> <p>Unit 3: Poetry (War) + Short Stories (Female Voices) Unit 4: Modern Play</p>	<p>KS3 is completed with a linked unit on Diverse Voices - we return to where we started in Year 7 with the concepts of identity and culture and revisit how students have developed their sense of self.</p> <p>Unit 5: Students will study a modern novel 'Purple Hibiscus' by Chimamanda Ngozi Adichie. They will explore the modern context of Nigeria (core Curriculum focus in GCSE Geography) as a way into the text before analysing important themes and techniques used to structure a 20th Century novel.</p> <p>Unit 6: As well as finishing the novel, students will study a range of non-fiction speeches and articles related to the broad topic of tolerance and the acceptance of difference. At the end of this unit, students will produce a piece of creative writing inspired by our focus this term. There will also be the opportunity to take part in a poetry slam / live reading of their writing.</p> <p>Unit 3: Modern Novel Unit 4: Non-Fiction (Speeches, Articles)</p>

	Reading	<p>Developing our understanding of writer's craft, including the use of increasingly complex choices, such as structural features like flashback and switching perspective, and typically Dickensian traits such as listing, caricature and an intrusive narrative voice.</p> <p>CLASS READERS: 'Montmorency' by Eleanor Updale (7.4) 'Ruby in the Smoke' by Philip Pullman (5.3) 'Doll Factory' by Elizabeth Macneal</p>	<p>Consolidation of reading analysis skills with further analysis of stage craft, the classical Greek unities and the concept of a 'well made play'. Students will be identifying common themes such as the presentation of nature, the psychological impact of war and the bitter irony expressed through different linked texts.</p> <p>CLASS READERS: 'Birdsong' by Sebastian Faulks (6.1) 'A Thousand Splendid Suns' by Khalid Hosseini (5.4) 'The Book Thief' by Markus Zusak (5.1)</p>	<p>Consolidation of analysis of the writer's craft, including the writer's use of increasingly complex choices, such as subtle differences in narrative voice and perspective whilst providing multiple interpretations.</p> <p>CLASS READERS: 'Noughts + Crosses' adapted by Sabrina Mahfouz 'Rekiya and Z' by Muti'ah Badruddeen 'Love in a Headscarf' by Shelina Zahra Janmohamed</p>
	Writing	<p>Recap and revision of the analytical skills covered in KS3 and the addition of how to connect to wider ideas about the writer's purpose related to social and historical context (WP/C). Basic formulation of summary and comparative skills.</p>	<p>Written responses this cycle will begin to comment on the structure and form of a text and how this helps a writer to communicate their meaning. Students will expand their range of analytical verbs and adverbs (AV).</p>	<p>Narrative and descriptive writing around the theme of 'difference', focusing on consolidation of students' repertoire of organisational features, sentence structures and descriptive techniques. Looking for the emergence of their authentic narrative voice.</p>
	GPS	<p>Grammar Revision (Word Classes)</p>	<p>Grammar revision (Sentences and Clauses)</p>	<p>Grammar Revision (Punctuation)</p>
Year 10	Exam Spec AQA	<p>Language Building the knowledge and skills required for AQA English Language Paper 1 Section A: Reading and Section B: Writing. Extracts are themed around 'the psychology of fear'. Literature Building the knowledge and skills required for AQA English Literature Paper 1 Section A: Shakespeare. Chosen text: 'Macbeth'</p>	<p>Language Building the knowledge and skills required for AQA English Language Paper 2 Section A: Reading and Section B: Writing. Extracts are themed around the themes of gender and society. Literature Building the knowledge and skills required for AQA English Literature Paper 1 Section B: 19th Century novel. Chosen text: 'A Christmas Carol'. The remaining poems from the 'Power & Conflict' anthology will also be completed in this cycle.</p>	<p>Language Completion of the Spoken Language component of the English Language certification. Students will produce a persuasive speech that is then delivered to their peers with an accompanying Q&A. Literature Building the knowledge and skills required for AQA English Literature Paper 2 Section A: Modern text.. Chosen text: 'An Inspector Calls'. The techniques and approaches to Unseen poetry (Section C of Paper 2) will also be addressed in this term.</p>

	Domain	<p>Language The interpretation of a range of 20th and 21st century fiction with a focus on sophisticated interpretations. Evaluation of language and structure with a focus on applying these devices with sophistication and originality in students' own work.</p> <p>Literature: Appreciation of increasingly sophisticated stage craft choices and the genre of tragedy with a focus on sophisticated, alternative interpretations of Shakespeare's Macbeth and broad and deep reaching links to context.</p>	<p>Language: The comparison of texts from differing time periods around key themes and ideas. Students will consider and explore the viewpoint and perspective expressed in the text, as well as applying a range of persuasive features and structures in their own writing.</p> <p>Literature: Appreciation of a classic Dickens text and the underlying messages of social change and Christian values. Complete our reading of a range of poems linked to the theme of 'Power and Conflict' with detailed, sophisticated consideration of how different contexts influence poets' choices. Revision of the war poems covered in Y9.</p>	<p>Language: This unit builds on the persuasive writing and skills gained in their study of Paper 2 and gives them the scope to express themselves orally and to influence their audience through their persuasive skills and responses to questioning.</p> <p>Literature: Appreciation of a modern play based around ideas of responsibility and social change. Students will instigate Priestley's methods as well putting the play into its historical and political context to shed new meaning. Students will consider the text as a morality play.</p>
Year 11 Conceptualised, nuanced manipulation	Exam spec - AQA	<p>Exam Specification - Language (Paper 1) Exam Specification - Literature (Paper 1)</p> <p>Mastery of knowledge required for English Language and English Literature Paper 1.</p>	<p>Exam Specification - Language (Paper 2) Exam Specification - Literature (Paper 2)</p> <p>Mastery of knowledge required for English Language and English Literature Paper 2.</p>	