



English Curriculum Plan – Nuneaton Academy

Curriculum Leader	Sam Garland	samuel.garland@nuneatonacademy.org.uk
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KEY STAGE 3

YEAR	1st Half of the year (Sept – January)	2nd Half of the year (Jan –July)
7	<p><u>“Treasure Island”, Robert Louis Stevenson</u></p> <ul style="list-style-type: none">This unit of work includes the read-through of a full novel and introduces pupils to the concept of the text as a construct – a work crafted to present ideas and to convey meaning to the reader. We begin to develop our understanding of plot, characterisation and the author’s use of language, and we develop our own creative skills for descriptive and narrative writing. <p><u>“Conflict Anthology” – Prose</u></p> <ul style="list-style-type: none">This unit of work introduces one of the concepts which underpins the English curriculum at Nuneaton Academy. The prose conflict anthology includes work from various authors and time-periods connected by the central theme of conflict. Pupils develop their skills in analysing non-fiction texts, and their critical literacy in interpreting and creating transactional writing.	<p><u>“Conflict Anthology” - Poetry</u></p> <ul style="list-style-type: none">This unit of work returns to the central concepts of the previous unit, but with a focus on a different form of writing – poetry. Pupils read a selection of poems from different perspectives and periods, connected by a shared theme. Pupils continue to develop their analytical skills, while acquiring and applying subject-specific terminology to understand how poets use structure and language to convey meaning. <p><u>“A Midsummer Night’s Dream”, William Shakespeare</u></p> <ul style="list-style-type: none">“A Midsummer Night’s Dream” offers our first foray into the world of drama, introducing pupils to the rich and rewarding language of Shakespeare, which we return to across the curriculum. Pupils will learn to recognise dramatic devices and the conventions of a Shakespearean play and will build on the skills they have acquired across



		<p>Year 7 to develop their understanding of characterisation and language.</p> <p><u>“The Girl of Ink and Stars”, Kiran Millwood Hargrave</u></p> <ul style="list-style-type: none"> Year 7 ends with a modern novel, “The Girl of Ink and Stars”. Our study of the novel incorporates the concepts of previous units by returning to and building on the presentation of conflict and relationships, and by focussing on both analytical and descriptive/narrative writing.
	<p>Mid-Year Assessment: Author’s use of language to present a character in an extract.</p>	<p>End of Year Assessment: a combination of textual analysis and creative fiction (narrative/descriptive)</p>
<p>8</p>	<p><u>“Richard III”, William Shakespeare</u></p> <ul style="list-style-type: none"> “Richard III” builds on pupils’ understanding of dramatic conventions and introduces them to a Shakespearean history play. The unit develops the core concept of conflict, but with the addition of ideas relating to power and tyranny which we return to through the year. <p><u>“Social Justice Anthology” – Prose</u></p> <ul style="list-style-type: none"> This non-fiction unit of work explores ideas relating to power and relationships in the modern day. Pupils learn more about the conventions of non-fiction forms (such as the essay, autobiography, and article) and narrative voice by considering present issues relating 	<p><u>Social Justice Anthology – Poetry</u></p> <ul style="list-style-type: none"> This unit of work returns to the central concepts of the previous unit, but with a focus on a different form of writing – poetry. Pupils read a selection of poems from diverse modern perspectives, connected by experiences relating to social justice. Pupils continue to develop their analytical skills, while acquiring and applying subject-specific terminology to understand how poets use structure and language to convey meaning. <p><u>“Dystopian Fiction”</u></p> <ul style="list-style-type: none"> “Dystopian Fiction” takes the concepts of the previous two units and applies them to the genre of speculative fiction, where authors use imagined states or futures to consider

	<p>to social justice. Pupils are also introduced to the concept of identity here, which is connected with an individual's experience of society.</p>	<p>real-world issues. Pupils read a selection of short stories, applying their knowledge to examine the themes and ideas, and to make connections to prior learning. This unit also builds creative skill, as pupils plan and write an original short story informed by the conventions of the genre.</p> <p><u>"The Gothic: The Woman in Black"</u></p> <ul style="list-style-type: none"> Year 8 ends by introducing pupils to the Gothic genre through the study of a whole novella, "The Woman in Black". The work incorporates the core concepts of power, conflict and relationships, but this time considered from an individual's experience of the supernatural, which feeds into later units in Year 10. Pupils focus on author's use of setting and explicit/implicit characterisation, in addition to narrative voice and symbolism.
	<p>Mid-Year Assessment: Author's use of language to present a character in an extract.</p>	<p>End of Year Assessment: a combination of textual analysis and creative fiction (narrative/descriptive)</p>
<p>9</p>	<p><u>"The Crucible", Arthur Miller</u></p> <ul style="list-style-type: none"> "The Crucible" builds on the notion of power, while bringing to the forefront of pupils' attention the key concepts of relationships and identity, which underpin the curriculum in Year 9. Having read a comedy and history play in Years 7 and 8, "The Crucible" introduces pupils to tragedy, which feeds into later units such as "Macbeth". Alongside developing their literary analysis 	<p><u>"Relationships and Identity" – Poetry</u></p> <ul style="list-style-type: none"> This unit of work takes the complex concepts of the previous unit to consider a variety of other narrative voices conveyed through the form of poetry. Pupils are again exposed to a diverse variety of experiences, each of which provides a window into a different perspective or a mirror through which pupils might recognise themselves.



	<p>skills and understanding of historical context, this unit focusses on the transactional skill of speechwriting and the associated rhetorical techniques.</p> <p><u>“Relationships and Identity Anthology” – Prose</u></p> <ul style="list-style-type: none"> This unit of work consists of fictional short stories and extracts which capture the experience of characters coming to terms with their identity and relationship with others. The perspectives are modern, which allows pupils to apply their understanding of the central concepts to the issues impacting the world today. Pupils build on their understanding of how different narrative voices are crafted by authors and are tasked with capturing voices of their own. 	<p><u>“Short Stories: The Adventures of Sherlock Holmes”</u></p> <ul style="list-style-type: none"> The short stories of “Sherlock Holmes” are used to explore the concepts of identity and relationships in further detail, with a focus on characterisation, setting and symbolism. Pupils apply their understanding of the concepts to evaluate the methods through which they are presented in a fictional text. <p><u>“King Lear”, William Shakespeare</u></p> <ul style="list-style-type: none"> Year 9 concludes with a full study of “King Lear” by William Shakespeare. This unit brings much of the whole KS3 curriculum together to consider the presentation of its central themes, including relationships, power, identity, and conflict. Prior to the study of “Macbeth” in Year 10, this unit also secures understanding of dramatic conventions and tragedy, and familiarisation with the language and structure of Shakespearean plays.
	<p>Mid-Year Assessment: Author’s use of language to present a character in an extract.</p>	<p>End of Year Assessment: a combination of textual analysis and creative non-fiction.</p>

KEY STAGE 4

YEAR	1st Half of the year (Sept – Jan)	2nd Half of the year (Jan – July)
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“A Christmas Carol”, Charles Dickens

- The first of our GCSE English Literature texts, “A Christmas Carol” recalls some of the core concepts from the KS3 curriculum, including ideas relating to relationships and social justice. Pupils read and study the whole text, paying particular attention to the significance of the historical context and its inclusion in the novella in order to successfully analyse the author’s use of language to create meaning and convey messages.

“Language Paper 1”

- “Language Paper 1” introduces pupils to the first half of the English Language examination. Pupils retrieve key skills taught throughout the curriculum to respond to questions focussing on unseen fictional texts which assess their comprehension, analytical, and evaluation skills. The paper culminates in a question which asks pupils to create an original narrative or descriptive piece of writing.

“Macbeth”, William Shakespeare

- “Macbeth” reintroduces Shakespearean tragedies and the conventions of drama, building upon the concepts of relationships and conflict. Pupils read the whole text, focussing on Shakespeare’s characterisation and use of language, in addition to the context of the play and core messages. The key themes of the play, including the dangers of unrestrained ambition and the influence of the supernatural, are considered in detail.

“Language Paper 2”

- “Language Paper 2” introduces pupils to the second half of the English Language examination, which focusses on writers’ viewpoints and perspectives. Pupils retrieve key skills taught throughout the curriculum to respond to questions focussing on unseen non-fiction texts which assess their comprehension, analytical, and comparative skills. The paper culminates in a question which asks pupils to create an original piece of transactional writing on a given topic in a specific form for an identified audience.

“Power and Conflict Poetry”

- Year 10 ends with a study of AQA’s “Power and Conflict Poetry” anthology, which consists of 15 poems connected by the central concepts of power and conflict, which are considered throughout the KS3 curriculum. Teaching prioritises comparative skill, enabling students to write



		perceptively about the ideas shared or contrasted between the texts.		
	Mid-Year Assessment: Full Language Paper 1 mock examination/“A Christmas Carol” examination question.	End of Year Assessment: Full Mock Language Paper 1/Literature Paper 1 Examination.		
YEAR	September – November	December – March		March - June
11	<p><u>“An Inspector Calls”, JB Priestley</u></p> <ul style="list-style-type: none"> Year 11 begins with the study of a modern play – “An Inspector Calls” by JB Priestley. Pupils call upon their knowledge of relationships and power to consider how the author conveys the issues of his time period through the characters and events of the story. <p><u>“Unseen Poetry”</u></p> <ul style="list-style-type: none"> This short unit introduces pupils to the final part of Literature Paper 2, which focusses on the analysis 	<p><u>“Speaking and Listening”</u></p> <ul style="list-style-type: none"> A core part of the English Language GCSE qualification, this short unit focusses on the “Speaking and Listening” assessment. Pupils are tasked with selecting a topic for a speech, which they must plan, write and deliver independently. <p><u>“Exam Craft”</u></p> <ul style="list-style-type: none"> In the Spring Term of Year 11, all students revise previously taught content in preparation for the March mock examinations, which focus on Language Paper 1 and 	<p><u>“Exam Craft”</u></p> <ul style="list-style-type: none"> For the remainder of Year 11, all students revise previously taught content in preparation for the GCSE examinations. 	



	<p>of unseen poetry. Pupils are taught how to approach the given text using skills which have been developed throughout the curriculum.</p>	<p>Literature Paper 1 (“Macbeth” and a “A Christmas Carol”).</p>	
	<p>November Mock Exam: Language Paper 2/Literature Paper 2</p>	<p>March Mock Exam: Language Paper 1/Literature Paper 1</p>	<p>ACTUAL GCSE EXAM</p>