



ENGLISH

SUBJECT
PHILOSOPHY
& NARRATIVE



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PHILOSOPHY & VISION

Stories are the fabric of life and the study of literature explores the depths of human emotions, opening up our imagination and experience to empathise with and comprehend the world. It opens students' minds up to all of life's diverse possibilities; from ancient societies to fantastical other worlds, through a variety of perspectives and experiences.

The art of Literature, its aesthetic nature and intrinsic value, is the essential aspect that encourages creativity and develops personal reflection and interpretation. It encourages us and enables us to seek continually for ultimate beauty; to write or read the perfect sentence, paragraph or text. Through comparison and contrast we learn the art of critical appreciation so that we can decide for ourselves what is the best of what has been written, thought or said, thus developing our aesthetic taste.

Through studying the best of literature and its key influential figures from history, young people come to understand human nature and its propensity for good and evil, thus enabling them to develop their own virtue and wisdom.

Language is a powerful tool which enables young people to develop the skills of communication. Without it, the essence of what we want to say is restricted, confined or even silenced entirely. Developing rhetoric means that our knowledge and inspiration can be formed into an expression of ourselves, our lives and the world around us.

YEAR SEVEN

Our literature curriculum takes students on a journey through the ages of literature, beginning in Year seven with the Ancient Greeks, exploring the birth of theatre before the English Language even existed.

We study Aristotle's original play structure and his rules of a Tragic Hero, making links between these and J.M. Barrie's modern play, Peter Pan, in order to explore influences and the development of the play genre. Leaving behind the Ancient Greeks, we then journey through to the Old English period. Here, we expand our understanding of the hero by studying the fantasy genre and oral tradition, along with myths and legends. We consider the evolution of the English Language through the epic poem, Beowulf, the first recorded example of Old English, and how this influenced J.R Tolkien's modern novel, The Hobbit.

Finally moving into the Middle English period, we revisit legends by exploring King Arthur, and the most influential medieval writer, Geoffrey Chaucer, and his Canterbury Tales. It is through these tales that we can explore satire, the comedy genre, the poetic form and anti-clericalism.

This is underpinned by the English grammar of word types, simple tenses and sentence structures. In Year seven, we explore the elements of the foundation of the rhetoric: the analysis paragraph which eventually leads to a standpoint, evidence, and inference. The bedrock of quality creative and functional writing is also the paragraph; in this case we cement the crafting of punctuation, sentences and paragraphing for impact.

YEAR EIGHT

Continuing our adventure through the ages, we begin Year 8 in the Renaissance period, with the influential playwright, William Shakespeare.

Linking back to our study of Aristotle, we now consider Othello as a Tragic Hero. We also continue our exploration of Language Change by examining how Shakespeare influenced the English Language we use today and the importance of the King James Bible. It is here that we meet our first female writer when we study the plays of Aphra Behn.

Moving into the 16th Century, we explore the Neo-Classical period and how the novel genre developed, starting with the first English novel, Robinson Crusoe. We delve into how this influenced later works, including William Golding's novel Lord of the Flies, which explores ideas close to the Neo-Classicalists' hearts, such as order and reason. From there, we study the opposing ideology of the Romantics, particularly in Romantic Poetry made noteworthy by Wordsworth, Blake, Coleridge, Byron, Shelley and Keats, who placed a greater emphasis on emotions and nature.

We use this opportunity to re-engage with the importance of influential female writers by studying the life and works of the Romantic writer Mary Shelley and the contemporary poet Carol Ann Duffy.

Building on the bedrock of the analysis paragraph, we are then able to explore the analysis of language, structure and form. To further develop creative and functional writing, we explore the impact of tenses and vocabulary choice, and then learn a formal approach to planning, drafting and proof-reading. This is underpinned by the English grammar of more advanced word types, continuous tenses, and sentence types.

YEAR NINE

At the beginning of Year nine, we find ourselves in the Victorian period, where we meet yet another very influential novelist, Charles Dickens, and explore his social commentary through works of literature including *Oliver Twist*, *Great Expectations*, and *David Copperfield*. It is here that we delve into the detective novel genre through Arthur Conan Doyle's *The Adventures of Sherlock Holmes*, a genre popular with Victorian people due to the unsolved case of Jack the Ripper.

Leaving behind the Victorians, we move to the Modernist period where we meet another influential poet, Wilfred Owen and explore his impact on the public perception of World War One. Here, we are introduced to other World War One poets and we also examine their influence on contemporary war poetry. We discover how the Modernist ideology of free speech permeates the literary works of James Joyce and his stream of consciousness and the diary of female autobiographical writer Anne Frank.

Moving from Modernism to the even more rebellious Postmodernist period, we arrive at our final stop, where we study the exploration of race through Harper Lee's contemporary novel *To Kill a Mockingbird*.

We delve into the differences between British and American literature, and examine the works of oppressed minorities with extracts from: Sylvia Plath's *The Bell Jar*; Alice Walker's *The Color Purple*; Margaret Atwood's *The Handmaid's Tale*; Virginia Woolf's *Mrs Dalloway*, and August Wilson's play *Fences*.

We explore how the language, structure and form of a text reveals a writer's intention and provokes a reader's response. This allows us to compare within and between texts productively. In writing, we explore how to present different purposes to diverse audiences and master distinct text types. This is underpinned by the English grammar of complex word types, perfect tenses and advanced sentence crafting.

KEY STAGE FOUR

We revisit a selection of the key literary periods, journeying as far back as the Renaissance period where we delve deeper into the works of the key literary figure William Shakespeare and his famous tragedy, Macbeth. Through our study of Macbeth, we are able to develop further our understanding of Aristotle's Tragic Hero; the role of women; biblical influence; and the play form.

We revisit the Romantic and Modernist periods through our study of Power and Conflict poetry encompassing the works of Shelley, Blake and Tennyson, through Owen and Hughes, and on to the 21st Century poetry of Armitage and Agard. Here, we study the themes of war, identity, power and nature.

Revisiting the Victorian period, we re-examine Charles Dickens, his social commentary and the themes of poverty and responsibility which form the basis of arguably his most famous novella, A Christmas Carol.

Our consideration of the plight of the poor in Victorian Britain, the playwright J.B. Priestley's Socialist views and the knowledge gained in our earlier study of World War poetry, help us to understand the historical context of the Modernist play, An Inspector Calls, written in 1946, but set in 1912.

We consider contextual factors affecting a writer's perspective and a reader's experience of a text, which then enable us to transform the analysis paragraph into an academic essay, where we explore and develop personal standpoint and thesis.

In writing, we build upon the strong foundation of accurate and powerful writing by developing a personal voice and style which achieves greater creativity.

Applying the knowledge of English grammar, we progress to the study of more advanced rhetorical and figurative features of language.

KEY STAGE FIVE

In English Literature, we develop our critical understanding and analysis of a selection of contemporary and traditional novels, poetry and plays from the Middle Ages right through to present-day.

The journey at Key Stage 5 begins with an exploration of identity in texts such as Khaled Hosseini's novel *The Kite Runner*, Tennessee Williams' play *A Streetcar Named Desire* and Carol Ann Duffy's poetry anthology *The World's Wife*.

Building upon the skills of analysis and evaluation in Key Stages 3 and 4, we develop the skill of constructing a clear standpoint and argument.

As we move on, we are able to journey back in time to revisit the world of Shakespeare, the Victorian era and introduce Pre-Raphaelite poetry through texts such as *Hamlet* (the quintessential tragic hero), Henrik Ibsen's *A Doll's House* and the poetry of Christina Rossetti.

Our exploration of these texts is informed by received critical opinion, taking into account cultural and historical influences.

We now voyage across the Atlantic where we take a thematic approach to American literary texts with a particular focus on the Realist and Modernist periods delving into the satirical novels of Mark Twain's *The Adventures of Huckleberry Finn* and F. Scott Fitzgerald's *The Great Gatsby*.

KEY STAGE FIVE

English Language takes a linguistic turn at Key Stage 5 where we explore how language is used in a variety of text types across time.

Building upon the grammar in Key Stages 3 and 4, we introduce more advanced key constituents; focusing on the syntactic, semantic and pragmatic choices made by writers and speakers.

We start our journey by examining and evaluating how we use spoken language to both interact and manipulate; it is here that we first encounter the theories of eminent linguists such as Robin Lakoff, Peter Trudgill and Brown & Levinson, where we consider how gender, dialect and situation can influence power dynamics.

With a solid grounding in key constituents and spoken language conventions, we then take an excursion into the area of Child Language Acquisition where we delve into the ground-breaking research of Noam Chomsky.

From here we step back in time to chart the changes that have occurred in English since its birth in 449 to present day: we revisit the language of Shakespeare and Victorian England before investigating how technology has affected the language of the 21st century.

Our last stop is one that is creative; we learn how to craft fiction and non-fiction texts for a variety of genres and audiences whilst also providing a commentary in which we elaborate upon our lexical and grammatical choices.

Building on the knowledge of the past
to help the children of today
meet the challenges of tomorrow

