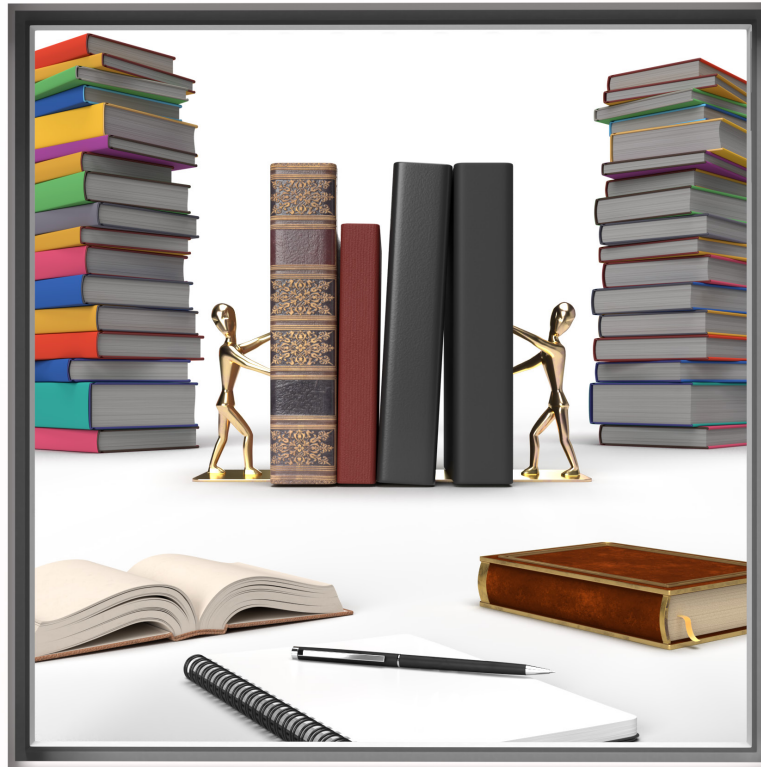


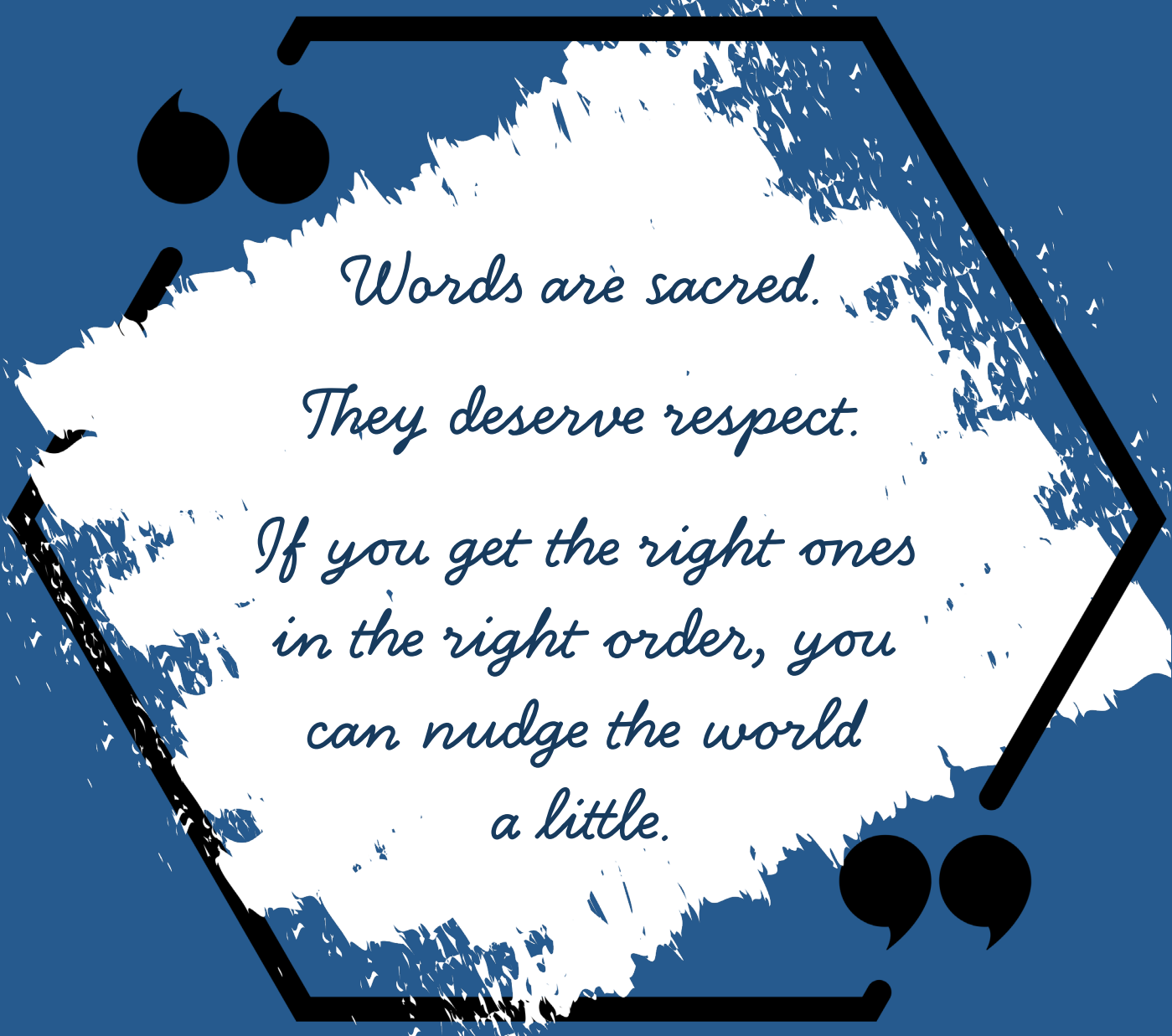


OUR CURRICULUM



E N G L I S H

PHILOSOPHY & NARRATIVE

A quote by Tom Stoppard is presented within a hexagonal frame that has a torn paper or ink-splattered edge. The frame is set against a solid blue background. The text is in a dark blue, cursive script. There are two black speech bubble icons on the left side of the frame and two on the right side.

*Words are sacred.
They deserve respect.
If you get the right ones
in the right order, you
can nudge the world
a little.*

Tom Stoppard

OUR PHILOSOPHY

Literature is life, and what we love about literature is its ability to transcend time and culture, and unite people. Regardless of our race, gender, religion, sexuality, social class, and even the century in which we are born, all humans experience growing up, discovering the world, the struggle for identity, learning what it is to be human and to fit in with society, questioning accepted truths, dealing with conflict, and learning to accept ourselves and others.

Our thematic curriculum celebrates human nature and the human condition. By following a thematic approach which takes students on an immersive journey through life, we are able to encourage and foster dialectical thinking and reasoning. It allows us to consider moral and social issues on a deeper level, across time periods. It encourages students to make connections and to see relationships across time, place and culture. It urges them to question the world around them.

Literature is much more than simply the study of texts from different literary periods.

Our thematic curriculum, which is intrinsically dialectical, aims to broaden students' horizons, as we focus on enhancing their knowledge of the world from others' perspectives as well as their own.

KEY STAGE THREE

Year 7

Our immersive Year 7 curriculum establishes our journey through life by exploring the Bildungsroman and a modern coming-of-age story, Neil Gaiman's *The Graveyard Book*. Throughout this unit, we study coming-of-age stories from across time including Pip's first encounter with Miss Havisham in Dickens's *Great Expectations*, and we develop an appreciation of the genre of gothic fiction and works by authors who inspired Gaiman, such as Mary Shelley and Edgar Allen Poe.

We then start to consider the importance of discovering the world through immersing ourselves in literary non-fiction from the perspective of Anne Frank in her hugely significant diary, and making links to the experiences of other influential female figures including Malala Yousafzai.

This study of the world and how it affects us leads us into our exploration of what constitutes identity, the struggle to find it, and how important identity is in shaping us as humans. Studying poetry from a diverse range of poets, both literary heritage and contemporary, allows us to understand a range of different perspectives outside our own experience, whilst developing a love of the poetic form.

This is underpinned by the English grammar of word types, simple tenses and sentence structures. In Year 7, 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 8

Continuing our journey through the human experience, we begin Year 8 by exploring the flawed self, and the imperfections which make us human. Students develop an understanding of the play genre by studying the work of, arguably, the most influential playwright: William Shakespeare. We consider *Othello* as a Tragic Hero, discovering the flaws which drive the tragedy in the play, and considering links to flawed literary characters such as Cathy in *Wuthering Heights* and Jay in *The Great Gatsby*.

Moving on from the flawed human, we consider the concept of a flawed society and whether or not a 'civilised society' is achievable. Through William Golding's novel *Lord of the Flies*, we are encouraged to consider the concepts of civilisation and savagery through the study of the dystopian genre. This consideration of dystopian fiction allows us to encounter a range of uncivilised societies within classic novels including Orwell's *1984* and *The Handmaid's Tale* by Margaret Attwood.

KEY STAGE THREE

From uncivilised societies comes dissent, and we explore this theme next by developing our appreciation of non-fiction in the form of speeches made by influential and ground-breaking figures, expressing their dissent. From Emmeline Pankhurst to Emma Watson, from Martin Luther King to Greta Thunberg, we hear these voices which have shaped our world, and develop an appreciation for rhetoric along the way.

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 9

Now that we have gained a rich understanding of the human condition through the study of coming-of-age, the world, identity, human flaws and flawed societies, and dissent, we now study a selection of World War I poetry in order to consider the importance of conflict and how it shapes our world. World War I poetry was significant in that it revealed the truth behind the human experience of war from the perspective of poets including Wilfred Owen, who shared his first-hand experience of the conflict.

From conflict, new voices emerge and this is where our curriculum now takes us, to encounter these new perspectives and learn to accept and appreciate others. Through the teaching of Harper Lee's compelling novel *To Kill A Mockingbird*, we explore the issues of race and morality, and revisit the play form with extracts exploring the themes of race, gender and social class from Willy Russell's *Blood Brothers* and August Wilson's *Fences*.

Finally, our Key Stage 3 journey ends as we draw together all of the aspects of life through literature with a look to the future and what we imagine the future will look like. We develop an appreciation of Science Fiction and Post-Apocalyptic fiction, including *War of the Worlds* by HG Wells and Cormac McCarthy's *The Road*, as well as how these issues are expressed through non-fiction.

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

In Key Stage 4, we revisit the key aspects of our foundation thematic curriculum as 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 human flaws, issues of gender, and biblical influences, and gain a deeper appreciation of the play form.

We revisit the themes of conflict 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. We re-consider aspects of dissent when we examine Charles Dickens, and his social commentary on issues such as poverty and responsibility which form the basis of his most famous novella, A Christmas Carol.

When we explore the morality play An Inspector Calls by J.B. Priestley, we consider this influential playwright's socialist views and this allows us to draw together our understanding of morality, dissent and conflict, and the part they play in shaping the future.

Throughout the course, 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.

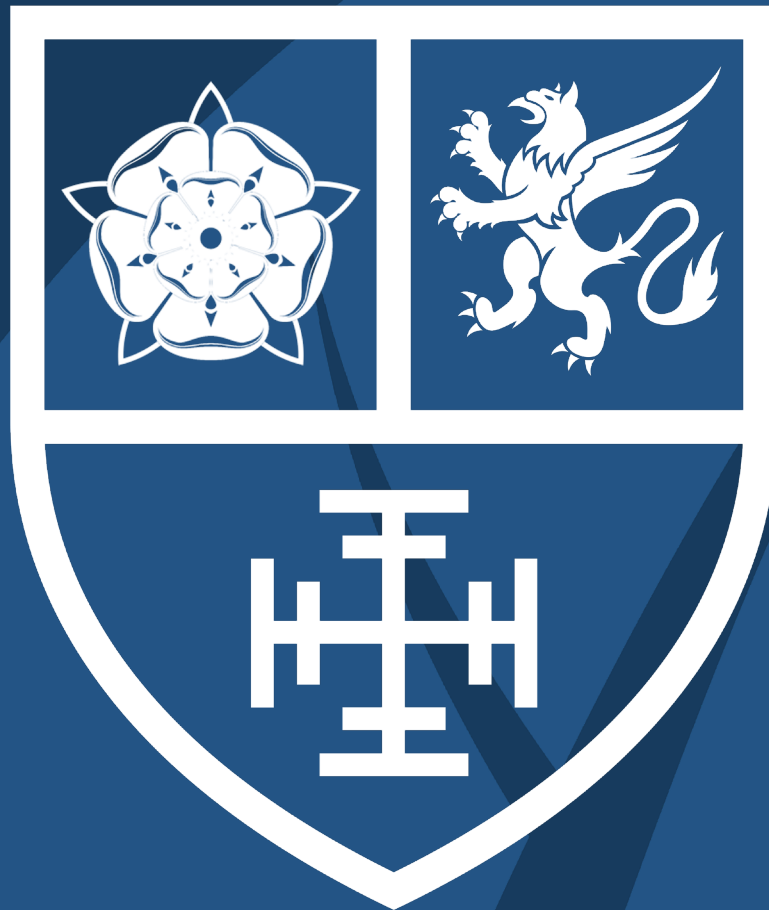
Our exploration of these texts is informed by received critical opinion, taking into account cultural and historical influences. We now voyage across the Atlantic where we take a thematic approach to American literary texts with a particular focus on the Realist and Modernist periods delving into the satirical novels of Mark Twain's *The Adventures of Huckleberry Finn* and F. Scott Fitzgerald's *The Great Gatsby*.

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