

Bede Academy

English Curriculum Map



We want all of our students to develop the knowledge and skills they need for reading, writing and speaking thoughtfully so that they become lifelong habits. Carefully selected literature ensures that students develop culturally, emotionally, intellectually, socially and spiritually.

As we identify the key knowledge students should master in **English** we think carefully about *how* we want students to think as **linguists**. We want students to:

- make informed choices about what they are reading
- use knowledge acquired through a wide range of literature to critically evaluate how the English language has been used by the writers
- use their knowledge of written English to create interesting and imaginative writing, adapting language and style in and for a range of contexts, purposes and audiences
- use discussion in order to learn; being able to elaborate and explain clearly their understanding and ideas
- develop the confidence and expression needed to communicate confidently in any sphere.

The core concepts of our primary English curriculum are:

Writing for Purpose	Reading for Meaning
<ul style="list-style-type: none"> • Composition • Text-type progression & purpose (i.e., 'Intent' and 'Structure' at Secondary) • Understanding the writer's craft <ul style="list-style-type: none"> ○ <i>Figurative language</i> ○ <i>Setting</i> ○ <i>Characterisation</i> ○ <i>Verse</i> 	<ul style="list-style-type: none"> • Fluent Decoding • Vocabulary • Comprehension <ul style="list-style-type: none"> ○ Inference-making: <ul style="list-style-type: none"> ▪ <i>Overcoming Adversity (KS2)</i> ▪ <i>Identity (KS2)</i> ▪ <i>Power & Conflict (Y5 and 6)</i> ▪ <i>Give a Voice to the Voiceless (Year 5 and 6)</i> ▪ <i>Displacement (Year 5 and 6)</i>

Building on the foundations of the core primary concepts, the secondary English curriculum is sequenced around the following key concepts:

Displacement	Giving a Voice to the Voiceless	Identity	Power and Conflict	Overcoming adversity
Author's Intent (aka Purpose)	Structure	Figurative Language	Setting	Characterisation

Our all-through curriculum is:

...knowledge-rich with clearly defined, coherent progression which strengthens schema to enable all students to secure ambitious curriculum goals;

...enabling as all students have access to the whole curriculum and students master fundamentals in reading, writing and mathematics;

...responsive as assessment identifies security of learning and students are supported to achieve our curriculum goals;

...inspiring as it takes students beyond their own experience, offers opportunity for creativity, and enables them to understand their identity in Blyth and beyond;

...transformative as by developing character, we build learners who exemplify the Core Virtues and make a positive contribution to their community.



- Carefully selected **texts** to expose students to range of high-quality works.
- **Explicit small steps** in curriculum design so students master English skills.
- **Key concepts** enable students to build schema to strengthen cultural capital.



- Supporting **metacognition** by modelling thought and sharing big picture.
- Explicit teaching of and mapping tier 2/3 **vocabulary**. Pre-taught vocab.
- **Intervention** eg IL Literacy, 1-2-1 Reading, LSA Interventions, Tutoring etc



- Tailored assessment ensures teacher check students' **progress against curriculum**.
- Model responses are **deconstructed** to secure students' understanding of next steps.
- Regular assessed work allows feedback for **redrafting and/or response to re-teaching**.



- Opportunities for literary experiences, such as theatre and author visits.
- **House competitions** to promote creative writing and debate.
- Meaningful opportunities to write for purposes leading to **Arts Mark** award – links with Cultural Bridge.



English Curriculum Map

Reading Curriculum EYFS		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	<p>Communication and Language (end of nursery expectations)</p> <p>Listening, attention and understanding Pay attention to more than one thing at a time, which can be difficult. Enjoy listening to longer stories and can remember much of what happens. Understand a question or instruction that has two parts, such as: "Get your coat and wait at the door". Understand 'why' questions, like: "Why do you think the caterpillar got so fat?" Understand how to listen carefully and why listening is important</p> <p>Speaking Use a wider range of vocabulary. Sing a large repertoire of songs. Know many rhymes, be able to talk about familiar books, and be able to tell a long story. Develop their communication but may continue to have problems with irregular tenses and plurals, such as 'runned' for 'ran', 'swimmed' for 'swam'. Develop their pronunciation but may have problems saying: • some sounds: r, j, th, ch, and sh • multi-syllabic words such as 'pterodactyl', 'planetarium' or 'hippopotamus'. Use longer sentences of four to six words. Be able to express a point of view and to debate when they disagree with an adult or a friend, using words as well as actions. Start a conversation with an adult or a friend and continue it for many turns. Use talk to organise themselves and their play: "Let's go on a bus... you sit there...I'll be the driver."</p>						
		<p>Reading To be able to hear, identify and know: Environmental sounds Body Percussion sounds Instrumental sounds</p> <p>To recognise their name, with a visual/picture.</p> <p>To develop awareness and skills in spotting rhyming words Including core songs and rhymes Tommy Thumb Head, shoulders, knees and toes If you're happy and you know it One Finger, One thumb 5 Little Firemen Christmas songs</p>	<p>To be able to hear, identify and know: Voice sounds Alliteration Syllables and compound words</p> <p>To recognise their name, without picture/visual.</p> <p>To develop knowledge and skills in rhythm and rhyme Including core songs and rhymes: Incy wincey spider Animal themed songs Mary, Mary quiet contrary Growing/ spring songs Alice the camel 5 Elephants went out to play 5 little ducks 5 speckled frogs</p>	<p>To be able to hear, identify and know: Syllables and compound words (including clapping the syllables in words) Alliteration/recognising words with the same initial sound Oral blending and segmenting Phoneme awareness (RWI rhymes)</p> <p>To recognise their name in a range of ways – name card, water bottle, picture etc</p> <p>To find their name card to help them write their name</p> <p>To develop knowledge and skills in rhythm and rhyme Including core songs and rhymes: The wheels on the bus Nursery rhymes tunes with different words 5 little men in a flying saucer Sea/ underwater themed songs, 1,2,3,4,5 once I caught a fish alive</p>			
Nursery Reading Spine texts	<p><u>These books are read repeatedly throughout the year to build familiarity with classic texts.</u> Where's Spot? – Eric Hill, Hug – Jez Alborough, Each peach pear plum - Allen Ahlberg, Presents by Rod Campbell, You choose - Nick Sharratt and Pippa Goodhart, Wow said the owl by Tim Hopgood, Dear Zoo – Rod Campbell, Hairy Maclary set Lunley Dodd, Brown bear, brown bear - Bill Martin jr and Eric Carle, Jasper's beanstalk Mick Inkpen, The hungry caterpillar Eric Carle, Come on Daisy – Jane Simmons, Ladybird first favourite tales – the three billy goats gruff, goldilocks and the 3 bears, the three little pigs, The train ride – June Crebbin We're going on a bear hunt- Michael Rosen and Helen Oxenbury, Red rocket and rainbow - Jelly Sue Heap and Nick Sharratt, Commotion in the ocean Giles Andarea and David Wojtowyez, Shark in the park – Nick Sharratt, Fidgety Fish Ruth Galloway</p>						



English Curriculum Map

Reception	<p>Word Reading To recognise their name. (self registration) To recognise taught sounds (m, a, s, d, t, i, n, p, g, o, c, k, u, b, f, e, l, h, r, j, v, y, w, z, x, ss, ff, ll, zz, ck, sh, th, ch, qu, ng, nk) To orally blend sounds together to hear simple cvc words. To begin to blend sounds together to read words using the taught sounds</p> <p>Comprehension To talk about pictures they see, for example spot the difference etc To learn a story orally and retell this following a storymap. (joining in with repeated phrases and actions) To sequence familiar stories To independently look at book, holding it the correct way and turning pages</p>	<p>Word Reading To recognise taught sounds (m, a, s, d, t, i, n, p, g, o, c, k, u, b, f, e, l, h, r, j, v, y, w, z, x, ss, ff, ll, zz, ck, sh, th, ch, qu, ng, nk, ay, ee, igh, ow, oo, oo, ar, or, air, ir, ou, oy) To read red words (the I is see like) To blend sounds to read words using taught sounds (cvc) To begin reading captions and sentences using taught sounds To read and re-read books matching their phonics ability</p> <p>Comprehension To engage in story times, joining in with repeated phrases and actions, and talking about the story and characters To begin to answer questions about the stories/books read to them To name the different parts of a book (story – title, author, illustrator, picture, words etc)) To generate questions to help them find out more information about a topic (People who help us) To understand we read English text from left to right and from top to bottom. To understand print has meaning</p>	<p>Word Reading To recognise taught sounds (m, a, s, d, t, i, n, p, g, o, c, k, u, b, f, e, l, h, r, j, v, y, w, z, x, ss, ff, ll, zz, ck, sh, th, ch, qu, ng, nk, ay, ee, igh, ow, oo, oo, ar, or, air, ir, ou, oy) To practise, review and read red words (the I is see like you and has go no to into she he of we me be come was, my) To read words with double letters To begin to read longer words To recognise taught digraphs in words and blend the sounds together (including nonsense words) To begin to read and understand simple sentences containing red words and digraphs To read and re-read books matching their phonics ability, showing their understand of the text</p> <p>Comprehension To retell a story To begin to predict what may happen in the story To talk about the characters in the books they are reading To suggest how a story might end To begin to suggest how a story may be innovated (using known story/structure)</p>	<p>Word Reading To recognise taught sounds (m, a, s, d, t, i, n, p, g, o, c, k, u, b, f, e, l, h, r, j, v, y, w, z, x, ss, ff, ll, zz, ck, sh, th, ch, qu, ng, nk, ay, ee, igh, ow, oo, oo, ar, or, air, ir, ou, oy) To practise, review and read red words (the I is see like you and has go no to into she he of we me be come was went look this going they my are away play) To read longer words including those with double letters (CVCC, CCVC, CCVCC), and including nonsense words. To read simple sentences containing red words and digraphs To read and re-read books matching their phonics ability, showing their understand of the text9</p> <p>Comprehension To enjoy an increasing range of books including fiction, non-fiction, poems and rhymes, and talk about what they like or don't like in a story/book To name the different parts of a book (non fiction – contents, index, glossary) To begin to answer questions about what they have read To follow a story/book without pictures or props To understand print can have different purposes</p>	<p>Word Reading To recognise taught sounds (m, a, s, d, t, i, n, p, g, o, c, k, u, b, f, e, l, h, r, j, v, y, w, z, x, ss, ff, ll, zz, ck, sh, th, ch, qu, ng, nk, ay, ee, igh, ow, oo, oo, ar, or, air, ir, ou, oy, and some set 3 sounds) To practise, review and read red words (the I is see like you and has go no to into she he of we me be come was went look this going they my are away play yes no for said all call) To read longer words including those with double letters (CVCC, CCVC, CCVCC), and including nonsense words. To read simple sentences containing red words and digraphs Independently To read compound words To read and re-read books matching their phonics ability, showing their understand of the text</p> <p>Comprehension To begin to answer questions about what they have read To use vocabulary that is influenced by their experiences of books To name the different parts of a book (non fiction – contents, index, glossary) To know that information can be retrieved from books To understand page sequencing</p>	<p>Word Reading To recognise taught sounds (m, a, s, d, t, i, n, p, g, o, c, k, u, b, f, e, l, h, r, j, v, y, w, z, x, ss, ff, ll, zz, ck, sh, th, ch, qu, ng, nk, ay, ee, igh, ow, oo, oo, ar, or, air, ir, ou, oy and some set 3 sounds) To practise, review and read red words (the I is see like you and has go no to into she he of we me be come was went look this going they my are away play yes no for said all call) To read longer words including those with double letters (CVCC, CCVC, CCVCC), and including nonsense words. To read simple sentences containing red words and digraphs Independently To read compound words To read and re-read books matching their phonics ability, showing their understand of the text.</p> <p>Comprehension To answer questions about what they have read To know that information can be retrieved from books To use vocabulary that is influenced by their experiences of books To understand page sequencing</p>
RWI	We use Read Write Inc as our school phonics scheme. This begins at the beginning of reception class (In summer 2 term, children in nursery may begin to become familiar with some initial elements of the scheme in preparation for reception and where appropriate.) Please see, 'What to teach when' document from further details					
Reception Reading Spine texts	<p>Ladybird Tales: Jack and the Beanstalk, The three billy goats gruff, The gingerbread man, The little red hen, the enormous turnip, The three little pigs Shhh! by Sally Grindley and Pete Utton, The snail and the whale by Julia Donaldson and Acel Scheffler, Owl Babies by Martin Waddell & Patrick Benson, Handa's Surprise by Eileen Browne, Mr Gumpy's Outing by John Burningham, Mrs Armitage on wheels by Quentin Blake, Farmer Duck by Martin Waddell and Helen Oxenbury, Beegu by Alexis Deacon, The tiger who came to tea by Judith Kerr, The tiny seed by Eric Crale, Here come the aliens by Colin McNaughton, Dragon Stew by Steve Smallman and Lee Wildish, Six dinner Sid by Inga Moore, Rosie's Walk by Pat Hitchins, On the way home by Jill Murphy, Oliver's Vegetables by Vivian French, Whatever next by Jill Murphy</p>					
End of reception early learning goals	<p>Word Reading Say a sound for each letter in the alphabet and at least 10 digraphs. Read words consistent with their phonic knowledge by sound-blending. Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.</p> <p>Comprehension Write recognisable letters, most of which are correctly formed. Spell words by identifying sounds in them and representing the sounds with a letter or letters. Write simple phrases and sentences that can be read by others</p>					
Year 1 Reading Lesson Content	Continuing from Reception, all students engage in Early Reading Lessons with a focus on Phonics using Read Write Inc Scheme of Learning until completion – please see separate documentation for details of what is taught when during this phase of student's Reading Journey*				<p>W1 – Minibeasts in the garden or park (NF) W2 – The Lion's lunch (extract) (F) W3 – New Clothes for Alex (extract) (F) W4 – Timid Tim and the Cuggy Thief (extract) (F) W5 – George and the Dragon (extract)</p>	<p>1 – Sophie's Snail (extract) F W2 – Willie Whiskers (extract) F W3 – Big Cat, Little Cat (NF) W4 – Making Bread (NF) W5 – What the Ladybird Heard (extract) Poetry W6 – Little Miss Muffet (poetry)</p>



English Curriculum Map

Reading across the Curriculum	W1 – The Fish who could Wish (f) W2 – The Lighthouse Keeper’s Lunch (f) W3 – The Lighthouse Keeper’s Lunch (f) W4 – Rainbow Fish to the Rescue (f) W5 – Instruction text (nf) W6 – Captions and Labels (nf)	W1 - Peace at Last (f) W2- Owl Babies (f) W3 – Handa’s Surprise (f) W4 - Handa’s Surprise (f) W5 – Poetry – Soup, Rosemary Rudd (f) W6 – Poetry – I went to the Farm, Senses.(f) W7 – Instruction text (f)	W1 – Can’t you sleep Little Bear? (f) W2 - Can't you sleep Little Bear? (f) W3 – Sea of Tranquility (f) W4 – Baboon on the Moon (f) W5 – Recount (nf) W6 – Non-Fiction (moon landing) (nf)	French – The Hungry Caterpillar (f) W1 – Where the Wild Things are (f) W2 –Where the Wild Things are (f) W3 – Jack and the Flum Flum Tree (f) W4 – The Magic Fish (f) Wk5- Traffic and Safety. Playgrounds. (NF)	W1 – The Magic Porridge Pot (f) W2 -The Three Billy Goats Gruff (f) W3 – Lost and Found (f) W4 - Little Wolf (f) W5 – Plants (nf) W6 – Poetry – Nursery Rhymes (f)	W1 -Rumpelstiltskin (f) W2 – The Little Red hen (f) W3 – Something Else (f) W4 – The Jolly Postman (f) W5 – Recount (nf) W6 – The Toymaker (f)
Year 2 Reading Lesson Content	W1- Fantastic Mr Fox (extract) - Fiction W2- Mr Majeka (extract) - Fiction W3- The Lost Happy Endings(extract) - Fiction W4- Grandpa's Indian Summer (extract) - Fiction W5- The World (NF) W6- Coasts NF W7 – Mountains (NF)	W1- Walking with my Iguana (poetry) W2- Scissors (poetry) W3- Voices in the Park (F) W4- Tadpole's promise (F) W5 – Biography – Little Dreams – Muhammed Ali (NF) W6 – Giraffe the Pelly & Me (F) W7 – Giraffe the Pelly & Me (F)	W1- Pelicans (NF) W2- The Giraffe and the Pelly and Me (F) W3- The Giraffe and the Pelly and Me (F) W4 – The Oldest Sweet Shop (NF) W5 – Giraffe the Pelly and Me (F) W6 – Biography – Little Dreams – Rosa Parks (NF)	W1- The Empty Pot (F) W2- The Magic paintbrush (F) W3 – Biography – Marie Curie - STEM W4 – Poetry – Benjamin Blink, Kenn Nesbitt W5 – Poetry – Sick, Shel Silverstein	W1 – George's Marvellous Medicine (F) W2 – George's Marvellous Medicine (F) W3- George’s Marvellous Medicine (F) W4- George’s Marvellous Medicine (F) W5- George’s Marvellous Medicine (F) W6- George’s Marvellous Medicine (F)	W1 – The Magic Faraway Tree (F) W2 – The Magic Faraway Tree (F) W3 – The Magic Faraway Tree (F) W4 – Seaside Poems W5 – Seaside Poems W6 – Houses of the World – What if you lived here? (NF)
Reading across the Curriculum	Reading Spine: The Heart and the Bottle – Oliver Jeffers (F) Esio Trot	Reading Spine: What We’ll Build – Oliver Jeffers (F) The Building Boy – Ross Montgomery (F) Somebody Swallowed Stanley – Sarah Roberts (F)	Reading Spine: Who’s Afraid of the Big Bad Book – Lauren Child (F) The Three Little Wolves and the Big Bad Pig – Helen Oxenbury	French – The Little Red Hen Reading Spine: The Empty Pot The Cat in the Hat – Dr Seuss (P)	Reading Spine: Slug Needs a Hug - Jeanne Willis (F)	Reading Spine: Ruby’s Worry – Tom Percival (F)

Reading Curriculum

**All students, from Nursery to Y2, engage in Early Reading Lessons, with a focus on Phonics using Read Write Inc Scheme of Learning until completion. This document specifies what is taught in Reading Comprehension Lessons when students have completed their Early Reading Journey.*

+For the sequence of reading lessons, please see the separate document English at Bede Academy Primary – Teaching, Learning and Assessment



English Curriculum Map

Reading Curriculum - Lower Key Stage Two		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 3 Reading Lesson Content	<p>W1- Stone Age Boy (f) W2- Stone Age Boy (f) W3- Stone Age Boy (f) W4- Stone Age Boy (f)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity <hr/> <p>W5- Michael Rosen 'All About Me' (nf) W6- Michael Rosen 'All About Me' (nf) W7- Michael Rosen 'All About Me' (nf)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity 	<p>W1- The Lion the Witch and the Wardrobe (f) W2- The Lion the Witch and the Wardrobe (f) W3- The Lion the Witch and the Wardrobe (f) W4- The Lion the Witch and the Wardrobe (f) W5- The Lion the Witch and the Wardrobe (f) W6- The Lion the Witch and the Wardrobe (f) W7- The Lion the Witch and the Wardrobe (f) W8- The Lion the Witch and the Wardrobe (f)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity 	<p>W1- Man on the Moon (f) W2- Man on the Moon (f) W3- Zathura (f) W4- Zathura (f) W5- Astronauts (nf) W6- Astronauts (nf)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity 	<p>W1- Traditional Tale (f) W2- Traditional Tale (f) W3- Traditional Tale (f) W4- Traditional Tale (f) W5- The Glass Slipper (f) W6 - The Glass Slipper (f)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity 	<p>W1- The Fox and the Goat (f) W2- The Dog & his Reflection (f) W3- The Old Lion and the Fox (f) W4 – Letters (nf) W5- Letter of Apology (nf) W6- Letter of Persuasion (nf)</p>	<p>W1- Poetry W2- The Sheep Pig (f) W3- The Sheep Pig (f) W4- The Sheep Pig (f) W5- The Sheep Pig (f) W6- The Sheep Pig (f)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity 	
	Reading across the Curriculum	Reading Spine: How to Skin a Bear (F) New Book for Aut 2023 TBC	Reading Spine: The Lion, the Witch and the Wardrobe (f)	Reading Spine – Man on the Moon, Zathura & Astronauts French – The Enormous Turnip (f)	Reading Spine: Traditional Tales (f)	Reading Spine: Aesops Fables (f)	Reading Spine: The Sheep Pig (f)
	Year 4 Reading Lesson Content	<p>W1- James and the Giant Peach (f) W2- James and the Giant Peach (f) W3- James and the Giant Peach (f) W4- James and the Giant Peach (f) W5- James and the Giant Peach (f) W6- James and the Giant Peach (f)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity 	<p>W1- Persephone and the Pomegranate seeds (f) W2- Daedalus and Icarus (f) W3- Arachne the Spinner (f) W4- Jason and the golden fleece (f) W5- The Secret Lake (f) W6- The Secret Lake (f) W7- The Secret Lake (f)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity 	<p>W1- The Iron Man (f) W2- The Iron Man (f) W3 The Iron Man (f) W4 The Secret Lake (f) W5 The Secret Lake (f) W6 Non-fiction (science)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity Structure 	<p>W1 The Thieves of Ostia (f) W2 The Thieves of Ostia (f) W3 The Thieves of Ostia (f) W4 The Thieves of Ostia (f) W5 How to be a Roman in 12 easy stages by Scoular Anderson (Non-fiction) W6- How to be a Roman in 12 easy stages by Scoular Anderson (Non-fiction)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Overcoming Adversity Identity Voice to the Voiceless 	<p>W1- House listings (nf) W2- The Roman invasion of Britain (nf) W3- Ancient Empires (nf) W4- Ancient Empires (nf) W5- The World's Worst Children (f) W6- The World's Worst Children (f)</p> <p><u>Key Concepts:</u></p> <ul style="list-style-type: none"> Identity Voice to the Voiceless 	<p>W1- Revolting rhymes (poetry) W2- Revolting rhymes (poetry) W3- Little house on the Prairie (F) W4- Little house on the Prairie (F) W5- Little house on the Prairie (F) W6- Dear teacher (f)</p>
Reading across the Curriculum	Science: information about sound and parts of the ear. Read Genesis	Reading spine: Greek myths Science: information about solids, liquids and gases	Geography: information about Italy Holiday brochures features Italian cities and tourist destinations.	French: A story about a monster PTE- Reading the Easter story History: Roman sources (primary and secondary)	History: Roman sources (primary and secondary) PTE- reading Pentecost story and other chapters of Acts.	Reading spine: Mufaro's beautiful daughters	



English Curriculum Map

Writing Curriculum

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery (also see gross motor curriculum)	<p>Fine motor</p> <p>To spontaneously make marks on paper and use other mark making tools and resources as part of their play.</p> <p>To be able to pick up tools, toys and equipment.</p> <p>To use scissors with support – hand over hand, double handles, sprung etc</p> <p>To seek adult support to help with putting a coat on or put on dressing up</p> <p>Writing</p> <p>To use exploratory mark making as part of their play</p> <p>To find their name card – using the picture</p>	<p>Fine motor</p> <p>To use both hands to practise smaller scale circles and dots movements</p> <p>To be able to pick and effectively play with smaller toys, such as small world toys, blocks, role play food etc</p> <p>To listen to adult instructions and support an adult to put on their coat, for example, ‘put your arm in here.’</p> <p>To begin to try to fasten zips</p> <p>Writing</p> <p>To explore sensory activities which show cause and effect – foam, oats etc</p> <p>To find their name card – without picture</p>	<p>Fine motor</p> <p>To use both hands to practise smaller scale vertical and horizontal straight lines movements, moving onto diagonal lines</p> <p>To be able to try to snip paper, seeking adult guidance and support when necessary</p> <p>To explore using a range of one handed tools and equipment.</p> <p>To try to put on their coat independently, asking for help when needed</p> <p>Writing</p> <p>To begin to seek out mark making resources and incorporate this into their play</p> <p>To say which letter their name begins with</p> <p>To say that their writing says – e.g. that’s my name (scribble)</p>	<p>Fine motor</p> <p>To use both hands to practise smaller scale curved and changing lines movements, such as waves curves, spirals, loops</p> <p>To be able to snip paper, exploring the effect it has on the paper</p> <p>To develop skill in using tools, for example with play dough, often watching adults as a model.</p> <p>To persevere with putting on their coat and trying to fasten their zip.</p> <p>Writing</p> <p>To copy adults modelled mark making/writing from play scenarios – e.g. adult modelling writing a shopping list whilst in the house.</p> <p>To write the initial sound from their first name</p>	<p>Fine motor</p> <p>To use both hands to practise smaller scale complex line movements such as castle turrets and spirals, crosses, squares and triangles</p> <p>To begin to show preference a dominant hand for writing.</p> <p>To be able to handle and use tools with an increasingly effective grip.</p> <p>To be able to put on their coat independently</p> <p>Writing</p> <p>To ask adults to support their mark making in play – can you write mam for me?</p> <p>To copy their name from their name card</p>	<p>Fine motor</p> <p>To be able to make a wide range of pre-writing movements using a range of mark making equipment</p> <p>To begin to show preference a dominant hand for writing.</p> <p>To be able to handle and use tools with an increasingly effective grip.</p> <p>To be able to put on their coat independently and at least attempt to fasten their zip</p> <p>Writing</p> <p>To use mark making with purpose as part of their play</p> <p>To try to copy words and letters/signs they see around the environment</p> <p>To write their first name independently</p>
Reception	<p>Fine motor</p> <p>To use a dominant hand</p> <p>To mark make using different shapes</p> <p>To begin to use a tripod (effective) grip when using mark making tools</p> <p>To use tweezer to transfer objects</p> <p>To begin to copy letters</p> <p>To hold scissors correctly and make snips in paper</p> <p>To hold a knife, fork and spoon correctly</p> <p>Writing</p> <p>To give meanings to the marks they make</p> <p>Use some of their print and letter knowledge in their early independent writing, for example writing name on their picture etc</p> <p>To copy taught letters</p> <p>To write initial sounds</p> <p>To begin to write CVC words using taught sounds with support</p> <p>To copy a class story map accurately</p> <p>Narrative: The little red hen</p>	<p>Fine motor</p> <p>To use anticlockwise movement and retrace vertical lines</p> <p>To hold scissors correctly and cut along a straight and zigzagged lines.</p> <p>To hold the paper whilst cutting</p> <p>To use a tripod grip when using mark making tools</p> <p>To accurately draw lines, circles and shapes to draw pictures</p> <p>To write taught letters using correct formation</p> <p>Writing</p> <p>To use the correct letter formation of taught letters</p> <p>To write words and labels using taught sounds with support</p> <p>To begin to write captions using taught sounds with support</p> <p>To hold a word and use ‘fred fingers’ to help spell simple CVC words</p> <p>To copy a class story map accurately</p> <p>Narrative: The jolly postman, the Christmas story</p> <p>Non-fiction: People who help us</p>	<p>Fine motor</p> <p>To use a tripod grip when using mark making tools</p> <p>To hold scissors correctly and cut along a curved line</p> <p>To write taught letters using correct formation</p> <p>To independently and effectively manipulate construction resources</p> <p>To use and join a wide range of junk modelling materials to create their own models</p> <p>Writing</p> <p>To begin to write sentences using fingers spaces</p> <p>To understand that sentences start with a capital letter and end with a full stop</p> <p>To use ‘fred fingers’ to independently spell words using taught sounds</p> <p>To copy and innovate a class story map accurately</p> <p>Narrative: The three little pigs, the gingerbread man</p> <p>Non-fiction: Chinese New Year</p> <p>Poetry: Valentines day</p>	<p>Fine motor</p> <p>To hold scissors correctly and cut various materials</p> <p>To write letters using the correct letter formation and control the size of letters</p> <p>To use a range of tools to affect malleable materials</p> <p>To add details to drawings with increasing control and accuracy.</p> <p>Writing</p> <p>To begin to write sentences using fingers spaces</p> <p>To hold a phrase/caption and use ‘fred fingers’ to help spell simple CVC words</p> <p>To spell some taught tricky words correctly</p> <p>To understand that sentences start with a capital letter and end with a full stop</p> <p>To use ‘fred fingers’ to independently spell words using taught sounds</p> <p>To copy and innovate a class story map accurately</p> <p>Narrative: Granny went to market</p> <p>Non-fiction: Information texts about the countries in the narrative text</p>	<p>Fine motor</p> <p>To use scissors safely and confidently.</p> <p>To write letters using the correct letter formation and control the size of letters</p> <p>Writing</p> <p>To begin to write longer words which are spelt phonetically, using ‘fred fingers’</p> <p>To begin to use capital letters at the start of a sentence independently</p> <p>To use finger spaces and full stops when writing a sentence</p> <p>To spell some taught tricky words correctly</p> <p>To begin to read their work back</p> <p>To hold a simple sentence and use ‘fred fingers’ to help spell CVCC, CCVC, CCVC words</p> <p>To spell some taught tricky words correctly</p> <p>Narrative: Jack and the beanstalk</p> <p>Non-fiction: How plants grow</p> <p>Poetry: flower poems</p>	<p>Fine motor</p> <p>To be able to use a wide range of tools effectively and independently</p> <p>To create drawings with details</p> <p>To be able to use cutlery to independently cut their food.</p> <p>Writing</p> <p>To begin to write longer words and compound words which are spelt phonetically</p> <p>To write sentences (independently) using a capital letter, finger spaces and full stop</p> <p>To spell some taught tricky words correctly</p> <p>To read their work back and check it makes sense</p> <p>To hold a simple sentence and use ‘fred fingers’ to help spell CVCC, CCVC, CCVC words</p> <p>To spell some taught tricky words correctly</p> <p>Narrative: The very hungry caterpillar</p> <p>Non-fiction: Minibeasts information texts</p>
Rec ELG	<p>Writing</p> <p>Children at the expected level of development will:</p> <ul style="list-style-type: none"> • Write recognisable letters, most of which are correctly formed. • Spell words by identifying sounds in them and representing the sounds with a letter or letters. • Write simple phrases and sentences that can be read by others. 					
1	<p>Narrative: Stories with a familiar setting</p> <p>Non-fiction: instructions</p> <p>Lists, labels and captions</p>	<p>Narrative: Stories from other cultures</p> <p>Narrative: Stories with a familiar setting</p> <p>Poetry: The Senses</p> <p>Non-Fiction: Instructions</p>	<p>Narrative: Space Stories</p> <p>Narrative: Baboon on the Moon</p> <p>Inform: Recount – Neil Armstrong</p> <p>Labels, captions</p> <p>Reports: Space</p>	<p>Narrative: Fantasy Stories</p> <p>Non-Chronological Report: Playgrounds/ Traffic</p> <p>Narrative: Traditional and Fairy Tales</p>	<p>Narrative: Little Wolf Short Film</p> <p>Non-Chronological Report: plants</p> <p>Poetry: Nursery Rhymes</p>	<p>Narrative: Traditional and Fairy Tales</p> <p>Narrative: TBC</p> <p>Non-Fiction: Recount – Barnaby Bear</p> <p>Non-Fiction: Letters and Postcards</p>
2	<p>Narrative: story with familiar settings</p> <p>Narrative: story – Hamilton’s Hats</p> <p>Recount: about real events</p> <p>Non-Fiction: information booklet GFOL</p>	<p>Poetry: outdoor poems</p> <p>Narrative: Meerkat Mail</p> <p>Instructions: How to make a fruit salad</p> <p>Instructions: How to make a hand puppet</p>	<p>Narrative: traditional tales – Lord Mount Dragon</p> <p>Narrative: traditional tales in different contexts- Cinderboy</p>	<p>Non-Chronological Report: Snakes</p> <p>Non-Chronological Report: Camouflage</p> <p>Narrative: character description and setting description – Paper Dolls</p>	<p>Recount: 1st person real events/experiences</p> <p>Poetry: Poem - Dick King Smith All Pigs are beautiful</p>	<p>Narrative: Seaside Adventure</p> <p>Postcards: from the sea (1 week)</p> <p>Poetry: seaside poem</p> <p>Recount: 1st person real events/experiences</p>



English Curriculum Map

			Narrative: Traditional Tales - Little Red Riding Hood Recount: real events 1st person (non-fiction)	Narrative: Postcard recount Holy Island	Narrative: significant authors - Dick King Smith (The Jolly Witch) Narrative: significant authors - Grandad's Island Benji Davies Persuasion poster (1 week) - To help the environment/planet (Fossilfoo)	Persuasive letter: Aliens Love Underpants Letters: The Day the Crayons Quit
3	Narrative: Stone Age Boy Instructions: How to wash a woolly mammoth Biography: Michael Rosen Narrative: The Snowman	Instructions: Mr Maker Poetry: Shape Narrative: Elf Road/The Lion, the Witch and the Wardrobe	Narrative: Quests Non-Chronological Reports: Great White Sharks Biography: Male and Female Astronauts	Narrative: Traditional Tales Poetry: Easter Poems	Narrative: Fables Three Types of Letters: Complaining, Informing and Persuading	Non-Chronological Reports: Explanations Poetry: Please Mrs Butler Narrative: The Sheep Pig
4	Diary Entry Narrative Persuasive Advert Non-Chronological Report: Sound	Narrative: Dialogue Narrative: Myth – Theseus and the Minotaur Non-Chronological Report Poetry: Jabberwocky	Narrative: Descriptive Scene Diary Entry Non-Chronological Report: Iron Man Narrative: Fantasy Story Non-Chronological Report: Electricity	Narrative: Dialogue Narrative: Historical Narrative Narrative: Action Non-Chronological Report: Roman Hypocaust	Persuasive Advert – Roman Villa Narrative: Descriptive Setting Narrative: Dialogue Persuasive Letter	Non-Chronological Report: Non-Chronological Report: The Water Cycle Narrative: Description Narrative: Fantasy Story Poetry: Haiku
5	Diary Entry: Billy Narrative: Chief Diary Entry: Laura Non-Chronological Report: Costa Concordia Chronological Report: Robin Wood	Non-Chronological Report: Space Narrative: A new Legend ending Narrative: John Lambton Poetry: Free Verse Poetry: Twas the Night before Christmas	Narrative: Redcoats Narrative: Tim the Ostler Persuasive Letters: Animal Testing and Flooding	Narrative: The Game Narrative: The Lighthouse Narrative: Jim Hawkins Persuasive Letter: Join the Hispanola	Narrative: Long John Silver & Captain Smollett Narrative: Richard Joyce Persuasive Writing: Begging for help Discussion Test: Should Zoos be banned?	Narrative: Akimbo and the Elephants Poetry Narrative: Various Poetry: Sonnet
6	Diary Entry: Sukie Persuasive Formal Letter Narrative: Beyond the Lines Biography : Carl Linnaeus	Discussion Text: Should Micaround the world? Narrative: Lost at Sea Non-Chronological Report: The River Tyne Narrative: Chaperon Rouge	Narrative: Alma Non-Chronological Report: Dragons Narrative: Stranded	Biography: Charles Darwin Non-Chronological Report: Silverback Gorillas Diary: Joseph	SATs Revision	Visual Literacy Introduction to Shakespeare



English Curriculum Map

Secondary English

Year Group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2															
7	Core Text: Extracts from Shakespeare		Core Text: Coraline			Core Text: Disciplinary reading, non-fiction, fiction, poetry															
	Shaking up Shakespeare- Introduction To The Bard	Shaking Up Shakespeare- The Hunchback King	Shaking Up Shakespeare-Satire, Ridicule and a Machiavellian Plot	Shaking Up Shakespeare- Forests, Fairies, Fights and Flights	Shaking Up Shakespeare- Goes To Hollywood	Shaking Up Shakespeare- Performance	Into the Unknown 1 – Atmosphere	Into the Unknown 3 – Supernatural	Into the unknown 5– Extreme Emotions	Into the Unknown 7 -Villain	Into the Unknown 9 - Tension	Into the Unknown 2 – Foreboding	Into the Unknown 4 - Suspense	Into the Unknown 6 – Entrapment	Into the Unknown 8 - Tension	Forgotten Voices 1 - LAC	Forgotten Voices 3 – Other Cultures	Forgotten Voices 5 - Suffrage	Forgotten Voices 7 – Racism		
8	Core Text: Boy 87			Core Text: Romeo and Juliet			Core Text: Animal Farm														
	No Man’s Land – What is No Man’s Land?	No Man’s Land – Police	No Man’s Land – Adversity	No Man’s Land – Context and Refugees	No Man’s Land – Culture and Belonging	No Man’s Land – Culture and Belonging	Star Crossed Lovers Stage 1: The Elizabethans and Shakespeare	Star Crossed Lovers Stage 2: Understanding the Plot	Star Crossed Lovers Stage 3: Family Honour & Strife	Star Crossed Lovers Stage 4: The Promise	Star Crossed Lovers Stage 5: The Curse	Star Crossed Lovers Stage 6: Desperation and Despair	Star Crossed Lovers Stage 7: Life and Death	Parallel Worlds 1	Parallel Worlds 2	Parallel Worlds 3					
9	Core Text: Of Mice and Men				Core Text: Billy Elliot (Screen Play) & Macbeth (Shakespearean GCSE text)				Core focus: Language foundations												
	Dreams and Nightmares – The American Dream	Dreams and Nightmares – Women in the 1930s	Dreams and Nightmares – Ableism and Age	Dreams and Nightmares – Racism	Dreams and Nightmares – The end ...	Dreams and Nightmares – Evaluating the Novella	Breaking the Mould 1 – Beginning of the Play	Breaking the Mould 2 – Iron Lady	Breaking the Mould 3 – Toxic Masculinity	Breaking the Mould 4 – Catalyst of Conflict	Something Wicked This Way Comes – Adaptation 1	Something Wicked This Way Comes 2 – Reading and annotating the play	Something Wicked This Way Comes 3 – Character and Theme Analysis	Something Wicked This Way Comes 4 – Adaptation 2	The Beast Within 1: Genre	The Beast Within: Q1	The Beast Within: Q2	The Beast Within: Q3	The Beast Within: Q4	The Beast Within: Q5	
10	Core Text: A Christmas carol & English Language Paper 1				Core Text: Power & Conflict Poetry cluster				GCSE English Language Paper 2 & S&L												
	The Human Condition: Victorian Context	The Human Condition: Securing the Plot	The Human Condition: Exam Practice	English Language Paper 1	P&C poem 1 – Remains	P&C poem 2 – Exposure	P&C poem 3 – War Photographer	P&C poem 4 – Poppies	P&C poem 5 – Charge Of The Light Brigade	P&C poem 6 – Bayonet Charge	P&C poem 7 – Storm on the Island	P&C poem 8 – Ozymandias	P&C poem 9 – My Last Duchess	P&C poem 10 – The Prelude	P&C poem 11 - London	P&C poem 12 - Kamikaze	P&C poem 13 – The Emigree	P&C poem 14 – Checking out Me History	P&C poem 15 - Tissue	Unseen Poetry: A Selection of Unseen Poems	English Language Paper 2: Q2 & Q4
11	Core Text: An Inspector Calls					Core Text: What Goes Around Comes Around: Exam Performance Practice															
	Social Injustice: Context of the play	Social Injustice: Dramatic setting, form and structure	Social Injustice: Act 1 – Birlings and The Inspector	Social Injustice: Act 2 – Attitudes to women	Social Injustice Act 3: Social Responsibility	English Language Paper 2															
12 LA	Introduction to Language and Identity			Introduction to Language Diversity			Language Change			NEA: Creative Writing			NEA								
13 LA	CLA- spoken			CLA –reading and writing application			World Englishes														



English Curriculum Map

12 LI	Death of a Salesman Arthur Miller Unit	Othello	Elements of Crime-Crime poetry and unseen extracts	NEA poetry/prose	The Poetry of John Keats
13 LI	Hamlet	Atonement			

Writing Curriculum Nursery		Autumn 1	Autumn 2	Autumn 2	Spring 1	Spring 1	
Nursery	On entry to Nursery expectations	<p>Communication and language Listen to simple stories and understand what is happening, with the help of the pictures. Identify familiar objects and properties for practitioners when they are described: for example: 'Katie's coat', 'blue car', 'shiny apple'. Understand and act on longer sentences like 'make teddy jump' or 'find your coat'. Understand simple questions about 'who', 'what' and 'where' (but generally not 'why').</p> <p>Fine motor Develop manipulation and control. Explore different materials and tools.</p> <p>Writing Enjoy drawing freely. Add some marks to their drawings, which they give meaning to. For example: "That says mummy." Make marks on their picture to stand for their name.</p>					
	Unit	<p>Narrative: To join in with telling stories Poetry: To join in with group singing</p>	<p>Narrative: To join in with telling stories Poetry: To join in with group singing</p>	<p>Narrative: To join in with telling stories Poetry: To join in with group singing, filling the gap (with known words)</p>	<p>Narrative: To join in with telling stories Non-Fiction: To find out information from a non-fiction text Poetry: To join in with group singing, filling the gap (with known words)</p>	<p>Narrative: To join in with telling stories Poetry: To join in with group singing, identifying rhyming words</p>	<p>Narrative: To join in with telling stories Poetry: To join in with group singing, identifying rhyming words, sometimes suggesting alternatives</p>
	Key Concepts	<p>To use exploratory mark making as part of their play</p> <p>To find their name card – using the picture</p>	<p>To explore sensory activities which show cause and effect – foam, oats etc</p> <p>To find their name card – without picture</p>	<p>To begin to seek out mark making resources and incorporate this into their play</p> <p>To say which letter their name begins with</p> <p>To say what their writing says – e.g. that's my name (scribble)</p>	<p>To copy adults modelled mark making/writing from play scenarios – e.g. adult modelling writing a shopping list whilst in the house.</p> <p>To write the initial sound from their first name</p>	<p>To ask adults to support their mark making in play – can you write mam for me?</p> <p>To copy their name from their name card</p>	<p>To use mark making with purpose as part of their play</p> <p>To try to copy words and letters/signs they see around the environment</p> <p>To write their first name independently</p>
	Composition	<ul style="list-style-type: none"> I can move my body with coordination and control I can make large scale movements, copying a pattern or movement I can make marks with writing tools I can sing a whole nursery rhyme I can listen to stories I can use well known stories in my play 					
	Core Texts	<p>Cycle A – Brown bear, brown bear, We're going on a bear hunt Cycle B – Nursery rhymes, Presents (Rod Campbell) core songs and rhymes Tommy Thumb Head, shoulders, knees and toes If you're happy and you know it One Finger, One thumb 5 Little Firemen Christmas songs</p>	<p>Cycle A – Nursery rhymes, Jasper's beanstalk Cycle B – Dear Zoo, core songs and rhymes: Incy wincey spider Animal themed songs Mary, Mary quiet contrary Growing/ spring songs Alice the camel 5 Elephants went out to play 5 little ducks 5 speckled frogs</p>	<p>Cycle A – Dear Zoo, Rosie's Walk Cycle B – We're going on a bear hunt, shark in the park</p> <p>core songs and rhymes: The wheels on the bus Nursery rhymes tunes with different words 5 little men in a flying saucer Sea/ underwater themed songs, 1,2,3,4,5 once I caught a fish alive</p>			



English Curriculum Map

	Enrichment /Careers				Farm/zoo trip	Rockpool school	Visit to the beach
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English Curriculum Map

Writing Curriculum Reception		Autumn 1		Autumn 2		Spring 1	
Reception	Nursery end of year expectations	<p>Fine motor Choose the right resources to carry out their own plan. For example, choosing a spade to enlarge a small hole they dug with a trowel. Use one-handed tools and equipment, for example, making snips in paper with scissors. Use a comfortable grip with good control when holding pens and pencils. Show a preference for a dominant hand. Be increasingly independent as they get dressed and undressed, for example, putting coats on and doing up zips.</p> <p>Writing Use some of their print and letter knowledge in their early writing. For example: writing a pretend shopping list that starts at the top of the page; writing 'm' for mummy. Write some or all of their name. Write some letters accurately.</p>					
	Unit	<p>Narrative: to learn and retell a story To make a storymap to support retell</p>	<p>Narrative: to learn and retell a story To make a storymap to support retell To learn an innovation of a known story and retell it</p> <p>Non-Fiction: Finding facts about jobs</p>	<p>Narrative: to learn and retell a story To make a storymap to support retell To learn an innovation of a known story and retell it</p> <p>Poetry: To create simple poetry, using some rhyming words</p>	<p>Narrative: to learn and retell a story To make a storymap to support retell</p> <p>Non-Fiction: features of non-fiction texts and writing our own non-fiction text</p>	<p>Narrative: to learn and retell a story To make a storymap to support retell To learn an innovation of a known story and retell it</p> <p>Non-Fiction: features of non-fiction texts and writing our own non-fiction text</p> <p>Poetry: To create simple poetry, using some rhyming words</p>	<p>Narrative: to learn and retell a story To make a storymap to support retell To learn an innovation of a known story and retell it</p> <p>Non-Fiction: features of non-fiction texts and writing our own non-fiction text</p>
	Key Concepts	<p>To give meanings to the marks they make Use some of their print and letter knowledge in their early independent writing, for example writing name on their picture etc To copy taught letters To write initial sounds To begin to write CVC words using taught sounds with support To copy a class story map accurately</p>	<p>To use the correct letter formation of taught letters To write words and labels using taught sounds with support To begin to write captions using taught sounds with support To hold a word and use 'fred fingers' to help spell simple CVC words To copy a class story map accurately</p>	<p>To begin to write sentences using fingers spaces To understand that sentences start with a capital letter and end with a full stop To use 'fred fingers' to independently spell words using taught sounds To copy and innovate a class story map accurately</p>	<p>To begin to write sentences using fingers spaces To hold a phrase/caption and use 'fred fingers' to help spell simple CVC words To spell some taught tricky words correctly To understand that sentences start with a capital letter and end with a full stop To use 'fred fingers' to independently spell words using taught sounds To copy and innovate a class story map accurately</p>	<p>To begin to write longer words which are spelt phonetically, using 'fred fingers' To begin to use capital letters at the start of a sentence independently To use finger spaces and full stops when writing a sentence To spell some taught tricky words correctly To begin to read their work back To hold a simple sentence and use 'fred fingers' to help spell CVCC, CCVC, CCVCC words To spell some taught tricky words correctly</p>	<p>To begin to write longer words and compound words which are spelt phonetically To write sentences (independently) using a capital letter, finger spaces and full stop To spell some taught tricky words correctly To read their work back and check it makes sense To hold a simple sentence and use 'fred fingers' to help spell CVCC, CCVC, CCVCC words To spell some taught tricky words correctly</p>
	Composition	<ul style="list-style-type: none"> I sit correctly at a table, holding a pencil comfortably and correctly. I hold my pencil using a tripod, effective grip I listen to the sounds I can hear in words and use Fred fingers to help me spell simple words I practise saying a sentence out loud before I write it down. (Hold a sentence) I am beginning to leave spaces between my words. I am beginning to use a capital letter for the start of a sentence. 					
	Core Texts	The little Red hen	The jolly postman The Christmas story Range of texts about people who help us	The three little pigs The gingerbread man The story of Chinese new year Valentines poetry	Granny went to market Range of non-fiction texts about countries from around the world.	Jack and the Beanstalk Non-fiction books about growing plants Flower poetry	The hungry caterpillar Non-fiction texts about minibeasts and animals
	Enrichment /Careers	Harvest festival, retell performance of The little red hen.	The nativity performance Several visitors from a range of professions	Visit from a storyteller Valentines bake sale	Easter parents crafts session	Visit to Seaton Delaval gardens/Alnwick gardens	Visit from animal antics – stimulus for writing



English Curriculum Map

Writing Curriculum Year 1		Autumn 1			Autumn 2			Spring 1				
Year 1	Reception ELGs	<p><u>Word Reading</u> Say a sound for each letter in the alphabet and at least 10 digraphs. Read words consistent with their phonic knowledge by sound-blending. Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.</p> <p><u>Comprehension</u> Write recognisable letters, most of which are correctly formed. Spell words by identifying sounds in them and representing the sounds with a letter or letters. Write simple phrases and sentences that can be read by others</p> <p><u>Writing</u> Write recognisable letters, most of which are correctly formed. Spell words by identifying sounds in them and representing the sounds with a letter or letters. Write simple phrases and sentences that can be read by others.</p>										
	Unit	Narrative: Stories with a familiar setting	Non-Fiction: Instructions	Lists, labels and captions	Narrative: Stories from other cultures	Narrative: Stories with a familiar setting	Poetry: The Senses	Non-Fiction: Instructions	Narrative: Space Stories	Narrative: Baboon on the Moon	Inform: Recount – Neil Armstrong	Labels, captions Reports: Space
	Key Concepts	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Instructions Writer's Craft: Informing	Purpose: Inform Text Type Progression: Instructions Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Description	Purpose: Inform Text Type Progression: Instructions Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Instructions Writer's Craft: Informing	Purpose: Inform Text Type Progression: Instructions Writer's Craft: Informing
	Composition	<ul style="list-style-type: none"> I sit correctly at a table, holding a pencil comfortably and correctly. I form the digits 0-9. I spell unknown words using my phonemes (sounds). (phonetically plausible attempts: yoo, rayn- rain, sed- said friend for friend) I say a sentence out loud before I write it down. (Hold a sentence) I use the personal pronoun 'I' I leave spaces between words. I use a capital letter for the start of a sentence. 										
	Core Texts	The Fish Who Could Wish – Korky Paul Lighthouse Keeper's Lunch – Ronda Armitage Rainbow Fish to the Rescue – Marcus Pfister			Peace at Last – Jill Murphy Handa's Surprise – Eileen Browne Owl Babies – Martin Waddell Senses poems			Can't You Sleep Little Bear? – Martin Waddell Sea of Tranquility – Mark Haddon Way Back Home – Oliver Jeffers				
	Enrichment /Careers	Beach visit	Bamburgh visit	Invite parents/visitors to try out following students' instructions		Read and write poetry outdoors. Visit Ridley Park			Links to Explorers Day	Links to Explorers Day	Links to Explorers Day	



English Curriculum Map

		Spring 2			Summer 1			Summer 2				
		Narrative: Fantasy Stories	Non-Chronological Report: Playgrounds/ Traffic	Narrative: Traditional and Fairy Tales	Narrative: Little Wolf Short Film	Non-Chronological Report: plants	Poetry: Nursery Rhymes	Narrative: Traditional and Fairy Tales	Narrative: TBC	Non-Fiction: Recount – Barnaby Bear	Non-Fiction: Letters and Postcards	
Year 1	Unit											
	Key Concepts	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing		
	Composition	<ul style="list-style-type: none"> I name the letters of the alphabet in order. I form capital letters. I use the suffixes –er and -est where no change is needed in the spelling of root words. I use letter names to show alternative spellings of the same phonemes. I spell word that use suffixes for plurals or third person. (E.g.: adding s/es- box, fox, fix, pencil, pen) I sequence sentences to form short narratives. (Beginning/middle/ end- sentences link and build on from each other- The cat walked down the road. It was bright orange and fluffy. It wanted to get home) I use sequence sentences in chronological order to recount an event /experience. (Basic adverbials for when-First, Then, Next, After that) I make sure that word choices are relevant to the context and I use word banks to support this. I begin to use adjectives to add detail to my sentences. I use capital letters for the names of people, places and days of the week. (Aa) 										
	Core Texts	Where the Wild Things Are – Maurice Sendak Jack and the Flum Flum Tree – Julia Donalson The Magic Fish- Trung Le Nguyen			The Three Billy Goats Gruff - Classic Magic Porridge Pot - Classic Nursery rhymes - Classic			Little Red Hen - Classic Rumpelstilskin - Classic The Jolly Postman – Janet and Allan Ahlberg Something Else – Kathryn Cave The Toymaker – Martin Waddell				
	Enrichment /Careers	Invite guest readers		Class tour of the school grounds/ estate	7 Stories visit	Ask a travel agent to visit the class Interview staff/visitors about an interesting holiday	Post office/delivery office visit or visitor			Cragside visit		



English Curriculum Map

Writing Curriculum Year 2		Autumn 1				Autumn 2			Spring 1			
Year 2	Unit	Narrative: story with familiar settings	Narrative: story – Hamilton's Hats	Recount: about real events	Non-Fiction: information booklet GFUL	Poetry: outdoor poems	Narrative: Meerkat Mail	Instructions: How to make a fruit salad Instructions: How to make a hand puppet	Narrative: traditional tales – Lord Mount Dragon	Narrative: traditional tales in different contexts- Cinderboy	Narrative: Traditional Tales - Little Red Riding Hood	Recount: real events 1 st person (non-fiction)
	Key Concepts	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing
	Prior Knowledge	<ul style="list-style-type: none"> I spell unknown words using my phonemes (sounds). (phonetically plausible attempts: yoo, rayn- rain, sed- said friend for friend) I use a capital letter for the start of a sentence. I form lower case letters in the correct direction, starting and finishing in the right place. I use a full stop accurately. 										
	Composition	<ul style="list-style-type: none"> I use spacing between words that reflects the size of the letters. I write capital letters (and digits) of the correct size/orientation to one another. I segment spoken words into phonemes and record these as graphemes. (Single syllable words and multisyllabic words segmented into spoken words and phonemes represented by a phonetically plausible spelling. E.g. yestrday, exsighting, speshal, diffrent) I can spell past tense verbs accurately by applying taught rules for -ed suffix e.g. cry to cried. I can spell irregular verbs accurately I plan and discuss the content of my writing. (Jotting down ideas, planning the structure, oral rehearsal of what they want to say, sentence by sentence) I can make corrections in a green pen with support. I can use adjectives and expanded noun phrases to add detail to narrative. I can use technical vocabulary in non-fiction writing I use full stops and capital letters- some are correct. (This will be consistent across a range of dictated and independent writing) I use capital letters for the personal pronoun I. 										
	Core Texts	Esio Trot – Roald Dahl Hamilton's Hats – Julia Donaldson				Outdoor Poems - Classic Meerkat Mail – Emily Gravett			Lord Mount Dragon – Keith Ruttle Little Red Riding Hood - Classic Cinderboy – Laurence Anholt			
	Enrichment	Hats!				Fruit Salads Hand Puppets						



English Curriculum Map

		Spring 2				Summer 1					Summer 2					
Year 2	Unit	Non-Chronological Report: Snakes	Non-Chronological Report: Camouflage	Narrative: character description and setting description – Paper Dolls	Narrative: Postcard recount Holy Island	Recount: 1 st person real events/experiences	Poetry: Poem - Dick King Smith All Pigs are beautiful	Narrative: significant authors - Dick King Smith (The Jolly Witch)	Narrative: significant authors - Grandad's Island Benji Davies	Persuasion poster (1 week) - To help the environment/planet (Fossifoo)	Narrative: Seaside Adventure	Postcards: from the sea (1 week)	Poetry: seaside poem	Recount: 1 st person real events/experiences	Persuasive letter: Aliens Love Underpants	Letters: The Day the Crayons Quit
	Key Concepts	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting,	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting,	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing/Persuading	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Inform Text Type Progression: Reports Writer's Craft: Informing/Persuading	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing/Persuading	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing
	Composition	<ul style="list-style-type: none"> I use some of the diagonal and horizontal strokes needed to join letters. I understand which letters, when adjacent to one another, are best left unjoined. I use apostrophes for the most common contracted words. (e.g. don't, won't, I'll, I'm, won't) I can identify and apply my knowledge of homophones/ near homophones (There/their/they're; here/hear; quite/quiet; bare/bear; some/sum; blew/blue; knight/night) I can spell many common exception words (door, because, sugar, people,- see Year 2 spelling list) I can make simple additions and revisions to my work, sometimes with an adult and sometimes independently. I develop stamina for writing by writing for different purposes. (Real and fictional/own and other's experiences- including simple narratives, poems and recounts) I use sentences with different forms: statements, questions, exclamations and commands. ('The colourful butterfly flew from flower to flower' 'Where do clouds come from?' 'Beware... whirlwinds can kill!' Sift the flour and mix the other ingredients') I use subordination (using when, if, that or because). (Consistent use of both e.g.: You need to pack your raincoat because it is going to rain later. I use present and past tenses correctly and consistently including the progressive form. (Consistently makes the correct choice eg: 'She is drumming; she drummed, she was drumming') I use adverbs, adjectives and time words to add detail and specify. I begin to use commas to separate items in a list. 														
	Core Texts	Camouflage Snakes Paper Dolls				Hodgheg – Dick King Smith The Jolly Witch – Dick King Smith All Pigs Are Beautiful – Dick-King Smith Grandad's Island – Benji Davies Fossifoo – Charles Fuge					Aliens Love Underpants – Claire Freeman The Day the Crayons Quit – Oliver Jeffers					
	Enrichment	<ul style="list-style-type: none"> Write to the author 		<ul style="list-style-type: none"> Write riddles for the Bede Bulletin Invite visitors to come in and guess the riddles 		<ul style="list-style-type: none"> Make illustrations for the stories; 7 Stories visit/visitor 				<ul style="list-style-type: none"> Publish selection on the Academy web-page. Invite AV team member to speak to the class about the website 		<ul style="list-style-type: none"> Visit Blyth Beach/ Ice-cream parlour 		<ul style="list-style-type: none"> Kirkley Hall visit 		



English Curriculum Map

		Spring 2		Summer 1			Summer 2		
		Unit	Narrative: Traditional Tales	Poetry: Easter Poems	Narrative: Fables	Three Types of Letters: Complaining, Informing and Persuading		Non-Chronological Reports: Explanations	Poetry: Please Mrs Butler
Year 3	Key	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Entertain Text Type Progression: Narrative Writer's Craft: Setting	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing, Persuading, Complaining	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	
	Composition	<ul style="list-style-type: none"> I increase the legibility, consistency and quality of my handwriting. I use the diagonal and horizontal strokes that are needed to join letters. I recognise and spell additional homophones. (he'll/heel/heal) I make comparisons from a word already known to apply to an unfamiliar word. I spell some identified commonly misspelt words from the Year 3 and 4-word list. I identify structure; grammatical features and use of vocabulary in texts. I compose sentences using a wider range of structures linked to the grammar objectives. (e.g. tenses – including present perfect/subordinate clauses/ co-ordinating conjunctions.) I begin to organise paragraphs around a theme. (Supported by planning then moving to independence) Word choices are adventurous and carefully selected to add detail and to engage the reader. Detail is added by the expansion of noun phrases before and after the noun and with use of adverbials. Commas (and other punctuation) are sometimes used to separate words spoken from the reporting clause. ("Hello," said the man. "How are you today?" he replied.) 							
	Core Texts	A First Book of Fairy Tales incl Cinderella and Rumpelstiltskin Alex and the Glass Slipper Selection of Easter/ acrostic poems		Illustrated stories from Aesop Greatest Animal Stories Letters			Explanation texts Please Mrs Butler The Sheep Pig		
	Enrichment			•					



English Curriculum Map

Writing Curriculum Y4		Autumn 1				Autumn 2				Spring 1					
Year 4	Unit	Diary Entry	Narrative	Persuasive Advert	Non-Chronological Report: Sound	Narrative: Dialogue	Narrative: Myth – Theseus and the Minotaur	Non-Chronological Report	Poetry: Jabberwocky	Narrative: Descriptive Scene	Diary Entry	Non-Chronological Report: Iron Man	Narrative: Fantasy Story	Non-Chronological Report: Electricity	
	Key Concepts	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Setting	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Inform Text Type Progression: Report Writer's Craft: Persuading	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing, Persuading, Complaining	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing, Persuading, Complaining	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Setting	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Setting	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Setting, Description, Imagery	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing	
	Prior Knowledge	<ul style="list-style-type: none"> Commas (and other punctuation) are sometimes used to separate words spoken from the reporting clause. ("Hello," said the man. "How are you today?" he replied.) I use the perfect form of verbs instead of the simple past. (I have written it down so we can check what he said) (He has worked hard) I use conjunctions, adverbs and prepositions to express time and cause. (the next thing, next, soon, so before, after, during, in, because of) 													
	Composition	<ul style="list-style-type: none"> I use the diagonal and horizontal strokes that are needed to join letters. I use the first two or three letters of a word to check its spelling in a dictionary. I write from memory simple dictated sentences that include words and punctuation taught. My narrative writing is organised into clear sequences with more than a basic beginning, middle and end. I use a range of sentences with more than one clause- through use of conjunctions. (use of a wider range of conjunctions, such as, although, however, despite, as well as: 'We put our umbrellas up when it rained' becomes 'When it rained, we put up our umbrellas.') I use the correct article 'a' or 'an'. My sentences are often opened in different ways to create effects. All my sentences are correctly demarcated. I use apostrophes for possession with increasing accuracy including plural possession. 													
	Core Text	James and the Giant Peach				Greek Myths				The Iron Man					
	Enrichment				Use green screen to present reports 'on location'							Read work to Y2 students			



English Curriculum Map

		Spring 2				Summer 1				Summer 2				
Unit		Narrative: Dialogue	Narrative: Historical Narrative	Narrative: Action	Non-Chronological Report: Roman Hypocaust	Persuasive Advert – Roman Villa	Narrative: Descriptive Setting	Narrative: Dialogue	Persuasive Letter	Non-Chronological Report:	Non-Chronological Report: The Water Cycle	Narrative: Description	Narrative: Fantasy Story	Poetry: Haiku
Year 4	Key Concepts	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Setting	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing,	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative / Diary Entry Writer's Craft: Setting, Character	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Setting	Purpose: Inform Text Type Progression: Letters Writer's Craft: Persuading, Complaining	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing,	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing,	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry
	Composition	<ul style="list-style-type: none"> I increase the legibility, consistency and quality of my handwriting: down strokes of letters are parallel and equidistant; lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch. I recognise and spell additional homophones. (accept/except; whose/who's; whether/weather; peace/piece; medal/meddle) I spell identified commonly misspelt words from the Year 3 and 4 word list. I begin to open paragraphs with topic sentences and organise them around a theme. (Boxing up method independently; five-part story volcano; chunking their writing into paragraphs- they then use this to ensure they have accurate paragraphs and how to demarcate them). My endings are developed and close the narrative appropriately relating to the beginning or a change in a character. I use expanded noun phrases with modifying adjectives. ('The strict teacher with curly hair.') I build cohesion within paragraphs through controlled use of tenses; subordinating and co-ordinating conjunctions. I use standard English for verb inflections- instead of spoken forms. (We were- instead of we was, or I did instead of I done. He is/his instead of hes) I use adverbs of place I almost always use commas for fronted adverbials. 												
	Core Texts	Thieves of Ostia				Mufaro's Beautiful Daughters				The Secret Lake				
	Enrich		Segudumun visit			Romans Day History workshop/visitor	Invite a journalist to present to the class					Make a 'water cycle in a bag'.		



English Curriculum Map

		Spring 2				Summer 1				Summer 2			
Year 5	Unit	Narrative: The Game	Narrative: The Lighthouse	Narrative: Jim Hawkins	Persuasive Letter: Join the Hispanola	Narrative: Long John Silver & Captain Smollett	Narrative: Richard Joyce	Persuasive Writing: Begging for help	Discussion Test: Should Zoos be banned?	Narrative: Akimbo and the Elephants	Poetry	Narrative: Various	Poetry: Sonnet
	Key Concepts	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing, Persuading, Complaining	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing, Persuading, Complaining	Purpose: Inform Text Type Progression: Discussion Writer's Craft: Informing, Persuading, Discussing	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language
	Composition	<ul style="list-style-type: none"> I produce legible joined handwriting I can spell identified commonly misspelt words from Year 5 and 6- word list. (Draw on knowledge of root words e.g.: ordinary to spell extra ordinary/ordinarily) My settings are used to not only create atmosphere, but also to indicate a change. Models from my reading are often used or integrated into my writing. I manage shifts in time and place effectively and guide the reader through my text. I use the perfect form of verbs to mark relationships of time and cause. (e.g. She has gone on holiday, and is not back yet. The coach has left without you, because you have just arrived late.) I choose words for deliberate effect and I use them thoughtfully and with precision. I use a thesaurus for alternative word choices. 											
	Core Texts	The Game by Maria Richards Treasure Island by R.L Stevenson				Treasure Island by R.L Stevenson Akimbo and the Elephants by Alexander McCall Smith				Akimbo and the Elephants by Alexander McCall Smith Skellig by David Almond			
	Enrichment									Possible links to a local publisher/journalist			



English Curriculum Map

Writing Curriculum Y6		Autumn 1				Autumn 2				Spring 1			
Year 6	Unit	Diary Entry: Sukie	Persuasive Formal Letter	Narrative: Beyond the Lines	Biography : Carl Linnaeus	Discussion Text: Should Micaround the world?	Narrative: Lost at Sea	Non-Chronological Report: The River Tyne	Narrative: Chaperon Rouge	Narrative: Alma	Non-Chronological Report: Dragons	Narrative: Stranded	
	Key Concepts	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Figurative Language	Purpose: Inform Text Type Progression: Letters Writer's Craft: Informing, Persuading, Complaining	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Inform Text Type Progression: Report - Biography Writer's Craft: Informing	Purpose: Inform Text Type Progression: Discussion Writer's Craft: Informing, Persuading, Discussing	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	Purpose: Inform Text Type Progression: Discussion Writer's Craft: Informing, Persuading, Discussing	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Setting, Figurative Language	
	Prior Learning/Make It	<ul style="list-style-type: none"> I organise writing into paragraphs to show different information or events. I start sentences in different ways. I consistently use commas after fronted adverbials. I develop characters through action, description and dialogue. I use inverted commas to accurately indicate direct speech. I use brackets, dashes or commas to indicate parenthesis and relative clauses. 											
	Composition	<ul style="list-style-type: none"> I produce legible joined handwriting and use my own personal fluent joined handwriting style. (join/not join specific letters - loops) I use a range of spelling strategies not just phonetically. I use a dictionary to check spelling/meaning. I proof read and edit my work to check for spelling and punctuation errors. (Year 3 and 4 and year 5/6 word lists) I ensure I use the correct homophone. (see year 5/6 homophone list) I spell most words with silent letters. I use a thesaurus to develop word understanding and build a bank of antonyms and synonyms. I use paragraphs correctly so that each one has a clear topic, has a signal of change in time, place or event. (TIP TOP- time, place, topic, person) I use the correct tense throughout a piece of writing. I use modal verbs to suggest degrees of possibility. (could, would, might) I add precision, detail and qualification using prepositional phrases and adverbs, adverbial phrases, subordination and relative clauses. I use a range of cohesive devices, including adverbials, within and across sentences and paragraphs. (Pronouns/ adverbials, conjunctions, similes, -ing, -ed, adverb openers/ repetition of key words for effect/ prepositional phrases/ tenses are secure/ellipses in narratives) I effectively draft my work so that I enhance meaning and adapt my grammar choices for effect. I can use contracted forms. (especially in dialogue) 											
	Core Texts	Letters from the Lighthouse – Emma Carroll				Kensuke's Kingdom – Michael Morpurgo Giant's Necklace – Michael Morpurgo				Darwin's Dragons – Lindsay Galvin			
	Enrichment	World War Two Day											



English Curriculum Map

		Spring 2			Summer 1	Summer 2	
		Unit	Biography: Charles Darwin	Non-Chronological Report: Silverback Gorillas	Diary: Joseph	SATs Revision	Visual Literacy
Year 6	Key Concepts	Purpose: Inform Text Type Progression: Report - Biography Writer's Craft: Informing	Purpose: Inform Text Type Progression: Report Writer's Craft: Informing	Purpose: Entertain Text Type Progression: Narrative/Diary Writer's Craft: Character, Figurative Language	Development of test skills Support with bespoke need	TBC	Purpose: Entertain Text Type Progression: Poetry Writer's Craft: Poetry
	Composition	<ul style="list-style-type: none"> I change verbs into nouns by adding suffixes. (tion/sion/ment – cancel- cancellation/ expand- expansion/ excite- excitement/ enjoy- enjoyment) I adapt the grammar and vocabulary used in my writing to suit the audience and purpose. (choose the appropriate form and register/ structure/ layout) I create atmosphere and describe settings- I use antonyms and synonyms to enhance the description. I describe and integrate dialogue to convey character and advance the action. (use of inverted commas, mostly correct) I add detail to my writing by using expanded noun phrases to add precision, detail and qualification. I ensure correct subject verb agreement in singular and plural. e.g. was – I (one person) were – we (more than one- the children were) I use a wide range of clause structures, sometimes varying their position within the sentence. (Relative clauses/ embedded clauses/subordinate and coordinating clauses/ adverbials/ prepositional clauses). My vocabulary choices reflect what the writing requires and words are used precisely and appropriately to create impact and enhance meaning I use a range of verb forms to create more subtle meanings. I use modal verbs and adverbs to position an argument as well as indicate degrees of possibility, probability and certainty. I use the passive voice to present information with a different emphasis. (I broke the window in the greenhouse- The window of the greenhouse was broken (by me). I make some correct use of a further range of punctuation across a range of writing. (Colons to start lists; semi colons to separate items in lists and hyphens to emphasis ideas/ use of semi colon/ colon to mark clauses- It's raining; I'm fed up) 					
	Core Texts	When the Sky Falls – Phil Earle			Holes – Louis Sachar	Shakespeare Stories MacBeth Romeo & Juliet	
	Enrichment	Invite an optician to speak to the students					Author visit



Key Stage 3 Curriculum Goals

Year 7	Year 8	Year 9
<p>Students achieving at the expected standard will be able to:</p> <p>DISCIPLINARY KNOWLEDGE</p> <ul style="list-style-type: none"> • Understand and use correct punctuation • To identify word class and use it within their work • To use the structure 7 to create a structure piece of writing • Use the essential 8 to create a descriptive piece of writing • To identify and label Freytag's pyramid • To identify and define the features of persuasive writing to produce a rhetorical piece <p>SUBSTANTIVE KNOWLEDGE</p> <ul style="list-style-type: none"> • Recall factual information about Shakespeare's context and biography • Understand the differences between Shakespeare's genre conventions • To understand, identify and use the conventions of the gothic genre in both reading and writing • To produce a gothic fairy tale • To explore the concept of forgotten voices and apply this to a non-fiction context • To understand the context of 9/11 and how context is reflected in work associated with it • To explore writer's perspective through celebrated poets • To product a persuasive article reflecting on the idea of the 'forgotten voice' 	<p>Students achieving at the expected standard will be able to:</p> <p>DISCIPLINARY KNOWLEDGE</p> <ul style="list-style-type: none"> • To understand, use and manipulate a range of punctuation • To analyse Freytag's pyramid and explore how it can be applied to the novel structure • To explore the structure 7 to create a structure piece of writing • To explore the essential 8 to create a descriptive piece of writing • To use and manipulate the features of persuasive writing to product a rhetorical piece <p>SUBSTANTIVE KNOWLEDGE</p> <ul style="list-style-type: none"> • To understand ideas around displacement • To understand and identify how government repression and dictatorship is seen through the novel 'Boy 87' • To read and explore a range of fiction and non-fiction texts that display an element of displacement and repression • To understand the context of Romeo and Juliet and how it fits into the tragic genre • To analyse the theme of 'Star Crossed Lover's' across a range of fiction and non-fiction • To analyse how Shakespeare presents the theme of family, love, relationships, and tragedy • To explore aspects of dictatorship in Animal Farm • To explore elements of a dystopian world • To explore writer's viewpoint by looking at different cultures and lifestyles in a range of fiction and non-fiction texts 	<p>Students achieving at the expected standard will be able to:</p> <p>DISCIPLINARY KNOWLEDGE</p> <ul style="list-style-type: none"> • To embed a range of punctuation • To embed word class within their work • To embed the essential 8 to create a structured piece of creative writing • To embed Freytag's pyramid and explore how it can be applied to the novel structure • To embed the structure 7 to create a structure piece of writing • To embed the essential 8 to create a descriptive piece of writing • To embed the features of persuasive writing to product a rhetorical piece <p>SUBSTANTIVE KNOWLEDGE</p> <ul style="list-style-type: none"> • To recall contextual information around Of Mice and Men • To analyse and explore language, structure and theme within the novella • To explore character and setting and analyse its effect • To know and understand the conventions of a fairy-tale • To explore the gothic genre and analyse how gothic tropes are used in a range of fiction texts • To recall contextual information around 'Thatcher's Briton' and apply it to the play; 'Billy Elliot' • To look at a range of fiction and non-fiction texts that explore the notion of 'Breaking the mould' • To explore ideas around political protest and how this has shaped the LGBT+ community • To explore perspective and viewpoints



English Curriculum Map

		Unit	Into the Unknown – Atmosphere	Into the Unknown – Foreboding	Into the Unknown – Supernatural	Into the Unknown – Suspense	Into the Unknown – Extreme Emotions	Into the Unknown – Entrapment	Into the Unknown - Villian	Into the Unknown – Tension	Into the Unknown - Resolution
		Key Concepts	Setting Figurative Language Author's intention	Structure Setting Figurative language Author's intention	Figurative Language Structure Author's intention Characterisation	Structure Figurative Language Author's intention	Characterisation Structure Figurative Language Author's intention	Power & Conflict Structure Setting Figurative language Displacement Author's intention	Figurative language Power and conflict Author's intent Identity	Figurative language Power and conflict Author's intent Structure	Setting Power and conflict Figurative language Displacement Structure Author's intent
Prior learning	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>	<p>Year 6 Holes Pig Heart Boy Writing for a purpose</p> <p>Year 7 Key concepts</p>		
Key knowledge	<p>Substantive: To know gothic elements To know figurative language methods used to create atmosphere Disciplinary: Make inferences about a text Identify the gothic features and the methods used to create a gothic setting. Explore and analyse the effect of gothic features on a reader.</p>	<p>Substantive: To know the difference between foreboding and foreshadowing To know figurative language methods used to create foreboding Disciplinary: To identify examples of foreboding throughout the chapter. To explain the effect of foreboding on the reader. To identify the figurative language methods used to create atmosphere and foreboding and explain its effect.</p>	<p>Substantive: To know elements of the supernatural. To know what makes a supernatural character. To know the difference between real and supernatural in the text. To know what makes a character supernatural. Disciplinary: To identify elements of the supernatural in different texts To explore elements of what makes a supernatural character To explore how a writer has created a character for a particular effect To create a supernatural character including supernatural elements</p>	<p>Substantive: To know what suspense is. To know how to identify methods that create suspense. Disciplinary: To identify suspense in a text. To analyse the effect of suspense on the reader</p>	<p>Substantive: To know examples of extreme emotion. To know the structure of creative writing. To know methods that can be used to make writing interesting. Disciplinary: To identify different extreme emotions in the text. To use descriptive methods to create a gothic atmosphere To use descriptive writing structure in creative writing.</p>	<p>Substantive: To know what entrapment is. To know where entrapment is in Coraline. To know the features of a newspaper article. To know the elements of PERSUADE Disciplinary: To analyse how Gaiman presents a sense of entrapment To use PERSUADE and newspaper structures to create a newspaper article about an event in the novel.</p>	<p>Substantive: To know the elements that make up a villainous character Disciplinary: To identify features of a villain in the novel, a video and an extract. To create a villain using elements of creative writing, description and characteristics that make up a villain</p>	<p>Substantive: To know the gothic elements. To know what tension is Disciplinary: To identify gothic elements in a text. To identify examples of tension in a novel and a short story. To explain the effect of tension. To compare gothic elements and their effects in two different texts.</p>	<p>Substantive: To know what cyclical and linear structures are To know the different gothic elements To know descriptive methods – Essential 8 Disciplinary: To analyse the structural features used by a writer To analyse the descriptive methods used by a writer To create a piece of creative writing reflecting descriptive methods used by a writer. To analyse gothic methods used by a writer.</p>		
Next Steps	Year 7: Forgotten Voices	Year 7: Forgotten Voices	Year 7: Forgotten Voices	Year 7: Forgotten Voices	Year 7: Forgotten Voices	Year 7: Forgotten Voices	Year 7: Forgotten Voices	Year 7: Forgotten Voices	Year 7: Forgotten Voices		

Year 7 Term 2



English Curriculum Map

Year 8 Term 1		No Man's Land – what is No Man's Land?	No Man's Land – Police	No Man's Land - Adversity	No Man's Land – Context and refugees	No Man's Land – Culture and belonging
	Key Concepts	Setting Displacement Characterisation Structure Author's intent	Giving A Voice To The Voiceless, Power and conflict Structure Figurative language Author's intent	Overcoming adversity Author's intent Giving a voice to the voiceless Structure	Displacement Giving A Voice To The Voiceless Identity Power and Conflict Author's Intent Structure Setting Figurative Language	Giving a voice to the voiceless Identity Structure Author's intent Figurative language
	Prior Learning	Year 6: Letters from the Lighthouse (Overcoming Adversity) Year 7- Forgotten Voices Focusing on the impact on society looking at historical events and the way they shape experiences	Year 6: Letters from the Lighthouse (Overcoming Adversity) Year 7- Forgotten Voices Focusing on the impact on society looking at historical events and the way they shape experiences	Year 6: Letters from the Lighthouse (Overcoming Adversity) Year 7- Forgotten Voices Focusing on the impact on society looking at historical events and the way they shape experiences	Year 6: Letters from the Lighthouse (Overcoming Adversity) Year 7- Forgotten Voices Focusing on the impact on society looking at historical events and the way they shape experiences	Year 6: Letters from the Lighthouse (Overcoming Adversity) Year 7- Forgotten Voices Focusing on the impact on society looking at historical events and the way they shape experiences
	Key Knowledge	Substantive: Know the definition of NO Man's Land Know the relationships between characters Know the importance of specific lines in a text Disciplinary: Identify and analyse the effect of writer's language choices in creating character and setting.	Substantive: To know the events in the chapter To know what tension is Disciplinary: To analyse the effect of structure used to build tension	Substantive: Know adversity and what it means in our life as well as in the lives of the characters Know bias and how to identify it Disciplinary: Identify quotations and elements in the novel that demonstrate adversity Explore why Ele Fountain may have presented life in Boy 87 in this way Identify bias in newspaper articles and analyse the purpose Use non-fiction and PERSUADE features in own article	Substantive: Know the contextual information about the book. Know the 5 point plan Know non-fiction and PERSUADE features Know Essential 8 features and identify the in the text Know the plot of Boy 87 and why its effective Disciplinary: Identify and analyse the language features used by Fountain and explore the effects on the reader Use non-fiction and PERSUADE features in a transactional article Analyse structure of a poem and explore its effect and message	Substantive: Know culture and how different countries have different cultures Know the 5 point plan Know Freytag's Pyramid Know how to identify a cyclical structure and begin to explore its importance Disciplinary: Use the 5 point plan to write a blog about culture Use Freytag's Pyramid and Essential 8 to write an alternative ending of the text
	Next Steps	Year 9- Dreams and Nightmares	Year 9- Dreams and Nightmares	Year 9- Dreams and Nightmares	Year 9- Dreams and Nightmares	Year 9- Dreams and Nightmares



English Curriculum Map

Year 8 Term 3	Unit	Stage 1: Parallel Worlds – Russian Revolution	Stage 2: Parallel Worlds – This Means War	Stage 2: Parallel Worlds – The Unthinkable	Stage 3: Parallel Worlds – The future of humanity
	Key Concepts	Characterisation Setting Author’s intent Power and conflict Overcoming adversity Figurative language Structure	Figurative language Structure Author’s intent Overcoming adversity Power and conflict	Figurative language Author’s intent Setting	Structure Figurative Language Giving a voice to the voiceless Author’s intent
	Prior Learning	Year 6: Darwin’s Dragons Year 6: Letters from the Lighthouse Year 8: No Man’s Land Displacement Government repressions	Year 6: Darwin’s Dragons Year 6: Letters from the Lighthouse Year 8: No Man’s Land Displacement Government repressions	Year 6: Darwin’s Dragons Year 6: Letters from the Lighthouse Year 8: No Man’s Land Displacement Government repressions	Year 6: Darwin’s Dragons Year 6: Letters from the Lighthouse Year 8: No Man’s Land Displacement Government repressions
	Key Knowledge	Substantive To know the key events in the Russian Revolution To know the key characters in Animal Farm To know the term dystopian Disciplinary Create a dystopian setting Explore and analyse a speech and its effect Identify elements of dystopia in a novella and creative writing	Substantive To know what perspective is To know what comparison is To know what perspective different war poems are told from Disciplinary Compare perspectives of two poems and analyse the presentation of the perspectives Analyse a speech and its effectiveness Compare a film presentation of a novella with the text	Substantive To know what propaganda is To know what a dramatic monologue is To know what happened in Auschwitz To know how people helped in the holocaust Disciplinary Create a dramatic monologue Analyse the language used in the novella Explore newspaper articles and their language Analyse the effect and use of propaganda in writing	Substantive To know the term utopian To know how the ending of Animal Farm reflects reality To know what a cyclical structure is Disciplinary Create a utopian setting Explore and compare two articles and their presentation of futures and different countries Compare the different presentation of endings
	Next Steps	Year 9: Dreams and Nightmares	Year 9: Dreams and Nightmares	Year 9: Dreams and Nightmares	Year 9: Dreams and Nightmares



English Curriculum Map

Year 9 Term 2	Unit	Breaking the Mould – The Beginning of the Play	Breaking the Mould – Iron Lady	Breaking the Mould – Toxic Masculinity	Breaking the mould – The Catalyst of Conflict
	Key Concepts	Power and conflict Identity Overcoming adversity Setting Author's intent structure	Author's intent Power and conflict Overcoming adversity Structure Setting	Power and conflict Overcoming adversity Identity Setting Structure Figurative language Author's intent	Power and Conflict Identity Characterisation Author's intent
	Prior Learning	Year 9: Dreams and Nightmares Exploration of the gender roles and how people are expected to behave in accordance with social expectations. Socio-political links to the text to strengthen meaning and writer's purpose.	Year 9: Dreams and Nightmares Exploration of the gender roles and how people are expected to behave in accordance with social expectations. Socio-political links to the text to strengthen meaning and writer's purpose.	Year 9: Dreams and Nightmares Exploration of the gender roles and how people are expected to behave in accordance with social expectations. Socio-political links to the text to strengthen meaning and writer's purpose.	Year 9: Dreams and Nightmares Exploration of the gender roles and how people are expected to behave in accordance with social expectations. Socio-political links to the text to strengthen meaning and writer's purpose.
	Key Knowledge	Substantive: To know accent and dialect and their differences To know stereotypes about different classes To know what an exposition is To know the historical background of 1980s North East England Disciplinary: To evaluate the effectiveness of the opening of the play To evaluate the presentation of North East working class in the play	Substantive: To know the decisions of Thatcher and their impact on the North-East of England To know the elements of PERSUADE To know what makes a good speech Disciplinary: To evaluate the impact of Thatcher on the North-East To write a speech that effectively conveys an argument	Substantive: To know gender stereotypes To know the difference between masculinity and toxic masculinity To know the different elements of stagecraft Disciplinary: To analyse the effect of stereotypes in the play To analyse a writer's stagecraft	Substantive: To know what a catalyst is in literature To identify how characters change and develop To understand what a dramatic monologue is Disciplinary: To explore how conflict can act as a catalyst for change To write and perform a dramatic monologue from a character's perspective
	Next Steps	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes



English Curriculum Map

Year 9 Term 3	Unit	The Beast within – Genre	The Beast Within – Question 1	The Beast Within – question 2	The Beast Within – question 3	The Beast Within – question 4	The Beast Within – question 5
	Key Concepts	Figurative language Author's intent Setting	Figurative language Author's intent Structure Setting	Figurative language Author's intent Structure	Structure Author's intent	Author's intent Structure Figurative language	Author's intent Figurative language Structure
	Prior Learning	Year 5: Skellig Year 6: Film Unit – Alma (Identity/Power & Conflict) Year 7: Into the Unknown	Year 5: Skellig Year 6: Film Unit – Alma (Identity/Power & Conflict) Year 7: Into the Unknown	Year 5: Skellig Year 6: Film Unit – Alma (Identity/Power & Conflict) Year 7: Into the Unknown	Year 5: Skellig Year 6: Film Unit – Alma (Identity/Power & Conflict) Year 7: Into the Unknown	Year 5: Skellig Year 6: Film Unit – Alma (Identity/Power & Conflict) Year 7: Into the Unknown	Year 5: Skellig Year 6: Film Unit – Alma (Identity/Power & Conflict) Year 7: Into the Unknown
	Key Knowledge	Substantive To know what genre means To know the conventions of the gothic genre To know the basic overview of English Language Paper 1 Disciplinary: To identify elements of the gothic genre in video and photos	Substantive: To know what is required of question 1 To know the gothic conventions Disciplinary: To identify four key elements of comprehension	Substantive: To know different descriptive methods To know the marking criteria To know the structure of a response Disciplinary: To analyse the effect of a writer's choice of language	Substantive: To know structural features To know the marking criteria To know the structure of a response Disciplinary: To identify structural features To analyse the effect of structural features on the reader	Substantive: To know methods that a writer may use To know the structure of a response To know the marking criteria Disciplinary: To identify the methods used by a writer To create an opinion using evidence To analyse the effectiveness of a writer's choice of method	Substantive: To know the structure used to create an effective descriptive and narrative structure To know the methods used to interest and intrigue a reader To know different punctuation types and how to use them To know different sentence types and how to use them Disciplinary: To create a piece of narrative or descriptive writing that uses a variety of language and structural methods to interest a reader To use a variety of punctuation and sentence types accurately to interest a reader
	Next Steps	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes	Year 10: Something Wicked This Way Comes
	Enrichment/Careers	Creative Writing Club		Creative Writing Club			



English Curriculum Map

Year 9 Term 2/3	Unit	Something Wicked This Way Comes: Adaptation	Something Wicked This Way Comes: Reading and annotating the play	Something Wicked This Way Comes: Adaptation 2	Something Wicked This Way Comes: Character and theme analysis
	Key Concepts	Structure Setting Characterisation Power and conflict Identity Overcoming adversity	Identity Power and conflict Overcoming adversity Author's intent Structure Figurative language Setting	Identity Power and conflict Overcoming adversity Author's intent Structure Figurative language	Characterisation Power and conflict Author's intent Structure Setting Overcoming adversity
	Prior Learning	Year 7: Shaking up Shakespeare Year 8: Star Crossed Lovers	Year 7: Shaking up Shakespeare Year 8: Star Crossed Lovers	Year 7: Shaking up Shakespeare Year 8: Star Crossed Lovers	Year 7: Shaking up Shakespeare Year 8: Star Crossed Lovers
	Key Knowledge	Substantive To know the plot of Macbeth Disciplinary To be able to answer comprehension questions about the plot of Macbeth	Substantive To know the plot of Macbeth To know the context information for the play To know the character development and changes to character Disciplinary To analyse the methods used by Shakespeare to present character and themes To analyse the impact of context on the play	Substantive To know the plot of Macbeth extensively and understand the symbolism behind the presentation of characters Disciplinary To be able to develop answers about the narrative and character arcs of Macbeth	Substantive To know the definition of tragic hero To know the definition of manipulation To know the plot of Macbeth To know the definition of kingship Disciplinary To analyse the presentation of characters and themes and the way Shakespeare has used methods to present these things including his intentions To make links between characters and plot, and Biblical references
	Next Steps	KS5 Othello and Hamlet	KS5 Othello and Hamlet	KS5 Othello and Hamlet	KS5 Othello and Hamlet



English Curriculum Map

Year 10 Term 1	Unit	The human condition – Victorian Context	The human condition – Securing the Plot	The human condition – Exam Practice	English Language Paper 1 (Section A)
	Key Concepts	Giving a voice to the voiceless Identity Power and conflict Overcoming adversity Author's intent	Giving a voice to the voiceless Identity Power and conflict Overcoming adversity Author's intent Structure Figurative language Setting Characterisation	Author's intent Structure Setting Characterisation Figurative language Power and conflict Overcoming adversity Identity Giving a voice to the voiceless	Explorations in Creative Reading and Writing
	Prior Learning	Year 7: Into The Unknown Victorian Context Year 9: Macbeth	Year 7: Into The Unknown Victorian Context Year 9: Macbeth	Year 7: Into The Unknown Victorian Context Year 9: Macbeth	Year 9: The Beast Within Through the introduction of English Language Paper 1
	Key Knowledge	Substantive: To know the basic Victorian background To know the basic background of Dickens' life To know the views of Dickens To know the views of Thomas Malthus To know the importance of context Disciplinary: To read and summarise the contextual information	Substantive: To know different methods used by Dickens To know the plot of A Christmas Carol To know the characters in the novella and how they change To know the characters in the novella and how they impact others To know the structure of the novella and how it changes and impacts character and aims to impact the readers To know what a parable is and how A Christmas Carol could be compared to one To know the Dickens' message behind the novella Disciplinary: To analyse the text with an exploration of the methods (both language and structure) Dickens has used including demonstrating the ability to explain and analyse Dickens' intentions behind the novella and his messages to his audience	Substantive: To know plot, characters and themes in A Christmas Carol To know language and structural methods To know Dickens' purpose for writing the novella Disciplinary: To analyse Dickens' presentation of character and theme throughout the novella with clear links to message and intentions	Substantive: To read and evaluate fiction texts focusing on writer's craft and reader's reaction Introduction of golden paragraphs Application of the agreed approach to key questions Embedding of language and structural techniques Disciplinary: To communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for creative writing forms (narrative and description) To write analytically explaining the effect of the writer's craft for effect To organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
	Next Steps	Year 11: Social Injustice; Identity	Year 11: Social Injustice; Identity	Year 11: Social Injustice; Identity	Year 11: What Goes Around Comes Around



English Curriculum Map

Year 10	Unit	Power and Conflict										English Language Paper 1 (Section A)				
	Next Steps	Year 11: What Goes Around comes Around										Explorations in Creative Reading and Writing				
	Prior Learning	Year 10: Something Wicked This Way Comes Year 10: The Human Condition Building on the thematically taught Power and Conflict poetry										Year 9: The Beast Within Through the introduction of English Language Paper 1				
	Key Knowledge	<p>Substantive: To understand and interpret context and writer's influence To understand author's intent To develop ideas about how political power can have negative impact on societies To develop ideas about powerlessness/the lack of control an individual can have over their own life To ideas about the corruptive effects of power on societies/groups To develop ideas about voices and how these can be heard/not heard Read, understand and respond to texts.</p> <p>Disciplinary: To identify, interpret and use of language, structure and form To compare poems thematically Students should be able to: use textual references, including quotations, to support and illustrate interpretations. To write a comparative essay To analyse the presentation of key themes throughout the poems and compare these with another poem from the cluster making explicit links to methods used and author's intentions</p>										<p>Substantive: To read and evaluate fiction texts focusing on writer's craft and reader's reaction Introduction of golden paragraphs Application of the agreed approach to key questions Embedding of language and structural techniques</p> <p>Disciplinary: To communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for creative writing forms (narrative and description) To write analytically explaining the effect of the writer's craft for effect To organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</p>				
Key Concepts		Year 11: What Goes Around comes Around	War Photographer	Poppies	The Charge Of The Light Brigade	Bayonet Charge	Storm On The Island	Ozymandias	My Last Duchess	The Prelude	London	Kamikaze	The Emigree	Checking Out Me History	Tissue	Year 11: What Goes Around Comes Around
Key Concepts	Giving a voice to the voiceless Displacement Identity Power and conflict Overcoming adversity Author's intent Structure Figurative language Setting Characterisation															



English Curriculum Map

Year 10 Term 3	Unit	Unseen Poetry: A selection of unseen poems	English Language Paper 2 (Question 2 and 4)	Speaking and Listening
	Key Concepts	Writer's perspective Overcoming adversity Giving a Voice to the Voiceless Displacement	Writer's perspective	Overcoming Adversity Giving a Voice to the Voiceless Author's intent Structure
	Prior Learning	Year 10: Something Wicked This Way Comes Year 10: The Human Condition Building on the thematically taught Power and Conflict poetry	Year 10: Something Wicked This Way Comes Through the coverage of English Language Paper 1	Year 9: Breaking the Mould Preparing a speech and Speaking and Listening Assessment
	Key Knowledge	<p>Substantive: To apply understanding of the essential 8 and structure to an unseen poem To apply TILSS (title, imagery, language, structure, speaker's perspective) as an agreed approach to exploring unseen poems To look at the bigger picture idea being created in the poem To annotate questions and core texts effectively</p> <p>Disciplinary: To identify, interpret and use of language, structure and form To compare poems thematically Students should be able to: use textual references, including quotations, to support and illustrate interpretations. To write a comparative essay</p>	<p>Substantive: To read and evaluate thematic non-fiction texts focusing on writer's perspectives Introduction of GAP Application of GAP to key questions Introduction and modelling of the 5 point plan Embedding of PERSUADE techniques To plan and perform their NEA speaking and listening assessment</p> <p>Disciplinary: To communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. To organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. To write their own persuasive article/letter/speech/blog</p>	<p>Substantive: Know performative elements of delivering a presentation Understand how to engage an audience Know the 5 point plan and elements of speech writing</p> <p>Disciplinary: To write a speech using the 5 point plan To deliver a speech to an audience and field questions</p>
	Next Steps	Year 11: What Goes Around comes Around	Year 11: What Goes Around comes Around	Year 11: Language Paper 2



English Curriculum Map

Year 11 Term 1	Unit	Social Injustice: Context of the play (dramatic structure and political context)	Social Injustice: Film Adaptation	Social Injustice: Read and annotate	Social Injustice: Character analysis	Social Injustice: BBC Adaptation	English Language Paper 2: Q5
	Key Concepts	Giving a voice to the voiceless Power and conflict Overcoming adversity	Structure Setting Characterisation Power and conflict Identity Overcoming adversity	Power and conflict Overcoming adversity Author's intent Structure Figurative language Setting Characterisation	Giving a voice to the voiceless Identity Power and conflict Overcoming adversity Author's intent Structure Figurative language Setting Characterisation	Identity Power and conflict Overcoming adversity Author's intent Structure Figurative language	Writer's Viewpoints and Perspectives
	Prior Learning	Year 10: The Human Condition Exploring attitudes towards the class system and how the individual is treated Year 8: No Man's Land Society during conflict Year 9: Dreams and Nightmares Class-divide and attitudes to the marginalised	Year 10: The Human Condition Exploring attitudes towards the class system and how the individual is treated Year 8: No Man's Land Society during conflict Year 9: Dreams and Nightmares Class-divide and attitudes to the marginalised	Year 10: The Human Condition Exploring attitudes towards the class system and how the individual is treated	Year 9: Dreams and Nightmares Attitudes to women in twentieth century texts Year 10: Something Wicked This Way Comes Attitudes to gender in Jacobean texts	Year 10: The Human Condition Exploring attitudes towards the class system and how the individual is treated Year 8: No Man's Land Society during conflict Year 9: Dreams and Nightmares Class-divide and attitudes to the marginalised	Year 10: English Language Paper 2 (Q2 and 4) Through the introduction of English Language Paper 1
	Key Knowledge	Substantive To understand the contextual background of JB Priestley To understand the context of pre-WW1 and post-WW1 differences To understand ideas around socialism and capitalism To explore author's intent and influence on his writing To understand the political backdrop that influenced the writing of the play Disciplinary To begin to articulate how structure is important to the play To use summary skills to explain J.B. Priestley's life and background Be able to clearly explain the difference between socialism and capitalism To produce a revision document that outlines the political, social and gender issues of the period	Substantive To know the plot of An Inspector Calls Disciplinary To be able to answer comprehension questions about the plot of An Inspector Calls	Substantive To clearly explain how the theme of conflict is introduced in the play and why To clearly explain Priestley's structural/sequencing purpose and intentions throughout the narrative arc To clearly explore and analyse Priestley's employment of dramatic devices To understand what dramatic irony is and how Priestley uses it to frame the context and dual perspective for A03 To analyse and evaluate (and appreciate) the significance and purpose of The Inspector's character as a catalyst, how it affects the atmosphere changes throughout the play, and how the other characters respond and develop To understand the importance of euphemism To compare author's intention through the characterisation of Birling and The Inspector. To clearly explain the importance of his arrival and Priestley's methodology in targeting the Birlings in the order he does To clearly explain how Blake presents his critique of the institutions of power to criticise the treatment of the poor To document the change of Sheila and Eric in contrast to Gerald, and Mr and Mrs Birling Disciplinary: To read, highlight and annotate the important ideas within the play, linked with context, setting, language, form and structure To analyse and evaluate the opening of Act One and why, structurally, hints of conflict are introduced immediately. To write analytically using PETAZL paragraphs. To summarise the role of Inspector Goole within the play.	Substantive To clearly explain Priestley's structural/sequencing purpose and intentions in Act 1 To continue to explore and analyse Priestley's employment of dramatic devices To explore how Gerald is presented and discuss ideas around the class system and attitudes to women To analyse how Sheila is a character who learns important lessons To explore Mr Birlings speeches for dramatic devices and links to contextual factors To explore every character's interaction with Eva Smith To explore ideas around the key theme of older and younger generations To compare author's intention through the characterisation To explore the theme of appearance verses reality To examine the change or lack of change in characters at the end of the play To analyse Daisy Renton/Eva Smith's character Disciplinary To read, highlight and annotate the important ideas within the play, linked with context, setting, language, form and structure To analyse and evaluate Act two, building on foundations of Act one To write analytically using PETAZL paragraphs. To summarise the role of Inspector Goole within the play. To plot out tension in the play	Substantive To know the plot of An Inspector Calls extensively and understand the symbolism behind the presentation of characters Disciplinary To be able to develop answers about the narrative and character arcs of An Inspector Calls	Substantive: To read and evaluate thematic non-fiction texts focusing on writer's perspectives Introduction of GAP Application of GAP to key questions Introduction and modelling of the 5 point plan Embedding of PERSUADE techniques To plan and perform their NEA speaking and listening assessment Disciplinary: To communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. To organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. To write their own persuasive article/letter/speech/blog
	Next Steps	Year 12: Atonement	Year 12: Atonement	Year 12: Atonement	Year 12: Atonement	Year 12: Atonement	Year 11: What Goes Around comes Around



English Curriculum Map

Year 12 English Language	Unit	Introduction to Language and Identity	Introduction to Language Diversity	Language Change	NEA: Creative Writing	NEA: Language Investigation
	Key Concepts	Giving a voice to the voiceless Identity Author's intent Figurative Language	Giving a voice to the voiceless Identity Author's intent Figurative Language	Giving a voice to the voiceless Identity Author's intent Figurative Language	Writer's perspective	Author's intent
	Prior Learning	GCSE English Language Paper 2 Know the features of PERSUADE Able to identify language techniques	GCSE English Language Paper 2 Know the features of PERSUADE Able to identify language techniques	Introduction to Language and Diversity To know how to structure a line of argument To apply theories to an evaluative essay To apply theories in an opinion article To be able to justify an opinion Synthesis and contextualise theories	GCSE English Language Paper 2, to focus on writer's perspective To know features of different styles of writing Identify different features of form	Language Change To know how to structure a line of argument To apply theories to an evaluative essay To apply theories in an opinion article To be able to justify an opinion Synthesis and contextualise theories
	Key Knowledge	Substantive To know the frameworks and all criteria To know theorists for both occupation and gender To know all that assessment objectives To know features of different styles of writing Disciplinary To know how to structure a line of argument To apply theories to an evaluative essay To apply theories in an opinion article Analyse language in an unseen text Compare representations and perspectives Explore representations and perspectives To be able to justify an opinion Synthesis and contextualise theories	Substantive: Understand concepts for all frameworks. Understand what a representation is and how it is produced. Knowledge of key issues related to accent and dialect. Knowledge of key theories related to accent and dialect. Understanding of specific terms relevant to accent and dialect. Disciplinary: Be able to approach an unseen text and analyse it, utilising key vocabulary and exploring essential critical frameworks. Be able to relate specific aspects of a text to the wider contexts of where and how the text was produced; historical contexts; social contexts; perceptive interpretations, production, reception, register etc. Be able to produce a discursive response to a statement about accent and dialect. Be able to produce an opinion article in response to a statement about accent and dialect. Be able to apply knowledge of issues and theories to develop discussion. Be able to consider statement within wider context (social, historical, medium etc.) Develop essay technique for achieving top band responses.	Substantive: Knowledge of key issues related to language change. Knowledge of key theories related to language change. Understanding of specific terms relevant to language change. Disciplinary: Be able to produce a discursive response to a statement about language change. Be able to apply knowledge of issues and theories to develop discussion. Be able to consider statement within wider context (social, historical, medium etc.) Develop essay technique for achieving top band responses.	Substantive: Be able to relate specific aspects of a text to the wider contexts of where and how the text was produced; historical contexts; social contexts; perceptive interpretations, production, reception, register. To explore the features of writing to persuade/inform and entertain- through different genres Disciplinary: To emulate the style of writing and apply it to their own NEA	Substantive: Selection of texts to provide source for investigation. Knowledge of frameworks to apply in analysis. Understanding of academic writing techniques. Knowledge of language theories relevant to investigation topic. Understanding of representations presented in texts. Disciplinary: Be able to approach texts and analyse them, utilising key vocabulary and exploring essential critical frameworks. Be able to relate specific aspects of a text to the wider contexts of where and how the text was produced; historical contexts; social contexts; perceptive interpretations, production, reception, register etc. Develop essay technique for achieving top band responses. Application of academic writing techniques to develop higher quality responses. Using research skills to explore subject matter relevant to topic.
	Next Steps	NEA: Creative Writing	Language Change	NEA: Language Investigation	CLA	World Englishes
	Enrichment/Careers	<ul style="list-style-type: none"> - Sixth Form Visit to London: The Globe Theatre, West End production of culturally significant play, writer's workshop with professional journalist, cultural enrichment through tours of Camden Market and major historical landmarks. - Joint lectures with other trust academies from linguists and other academics on topics relevant to curriculum coverage and beyond - Social Sciences - Teaching and Education - Advertising and Media - Publishing, Literature and Archiving - Law and Jurisprudence - Philosophy and, Theology 				



English Curriculum Map

Year 13 English Language	Unit	CLA- spoken Stages of development and theorists	CLA –reading and writing application	World Englishes
	Key Concepts	Identity Cultural Capital	Identity Culture capital	Identity Cultural Capital Giving a voice to the voiceless Displacement
	Prior Learning	Unit: Year 12- language and the identity Key Knowledge: application of frameworks and A02 theory concepts to support gender, occupation and accents and dialects	Unit: Year 12- language and the identity Key Knowledge: application of frameworks and A02 theory concepts to support gender, occupation and accents and dialects	NEA: Language Investigation To know how to structure a line of argument To apply theories to an evaluative essay To apply theories in an opinion article To be able to justify an opinion Synthesis and contextualise theories
	Key Knowledge	<p>Substantive: To understand the stages of language development from birth To understand phonemic expansion: the variety of sounds babies produces increases To understand phonemic contraction: the reduction of sounds to those needed by own language To understand what basic needs do you think they will be communicating? To introduce Key theorists To understand the differences between B.F. Skinner/ Noam Chomsky/ Jean Piaget/ Jerome Bruner/Lev Vygotsky and their theorist approach To understand the difference between LAD and LASS To begin to understand the IPA and its impact on phonetics and sound To explore language behind an exam style question</p> <p>Disciplinary: To summarise the different stages of language development To produce a summary around whether intonation can be interpreted by children? To produce a discursive essay “A child learns to speak gradually.” With reference to your knowledge of theory, evaluate this view of child language development.</p>	<p>Substantive: To understand the stages of reading development from birth. To understand a range of theorists and their approaches to reading comprehension – S.B Heaths, Skinner, Dombey, Konza, Chall To understand the difference between texts To know how Bruner’s LASS theory explains how adults encourage children’s speech by using books to interact with babies and young people To understand what young readers need to know about written texts To know the main features to analyse in a children’s book to determine how effective they are To know how children are taught to read To understand the importance of reading schemes to a child’s development</p> <p>Disciplinary: To summarise the different stages of reading development To produce a children’s book and analysis of the book breaking down deliberate choices and the theorists/ research points that can be applied to it Produce an article titled: pushy parents. This should explain the best way to teach a child to read and write and why To analyse a transcript applying the knowledge of theory</p>	<p>Substantive: Knowledge of key issues related to World Englishes. Knowledge of key theories related to World Englishes. Understanding of specific terms relevant to World Englishes.</p> <p>Disciplinary: Be able to produce a discursive response to a statement about World Englishes. Be able to apply knowledge of issues and theories to develop discussion. Be able to consider statement within wider context (social, historical, medium etc.) Develop essay technique for achieving top band responses.</p>
	Next Steps	CLA –reading and writing application	N/A	N/A
	Enrichment/Careers	<ul style="list-style-type: none"> - Sixth Form Visit to London: The Globe Theatre, West End production of culturally significant play, writer’s workshop with professional journalist, cultural enrichment through tours of Camden Market and major historical landmarks. - Joint lectures with other trust academies from linguists and other academics on topics relevant to curriculum coverage and beyond - Social Sciences - Teaching and Education - Advertising and Media - Publishing, Literature and Archiving - Law and Jurisprudence - Philosophy and, Theology 		



English Curriculum Map

Year 12 English Literature	Unit	<i>Death of a Salesman</i> Arthur Miller	Othello	Elements of Crime-Crime poetry and unseen extracts	NEA poetry/prose	The Poetry of John Keats
	Key Concepts	Giving a Voice to the Voiceless Power and Conflict Author's Intent Characterisation	Giving a Voice to the Voiceless Power and Conflict Author's Intent Characterisation Setting, Overcoming adversity	Giving a Voice to the Voiceless Power and Conflict Author's Intent Characterisation Figurative language	Author's Intent Figurative Language	Giving a Voice to the Voiceless Power and Conflict Author's Intent Figurative language
	Prior Learning	Something Wicked Comes this Way <ul style="list-style-type: none"> <i>Macbeth</i> – convention of tragedy 	Building on students study of Shakespeare texts across the curriculum, in particular the focus on <i>Macbeth</i> for Year 11, which forms the basis of the introduction to discussing tragedy plays. (Something Wicked This Way Comes) Introduction of fate and freewill (Something Wicked This Way Comes) Influence of Shakespearian audience	Power and Conflict poetry <ul style="list-style-type: none"> Poetic devices and techniques The structure of a dramatic monologue 	Death of a Salesmen Feminist and Marxist interpretations of this text. Othello Postcolonial interpretation of this text	Understanding of the tragedy genre from introductory work on <i>Othello/Death of a Salesman</i> Understanding of narrative poetry, poetic form, and the poetry of the Romantics from study of the Power and Conflict poetry at GCSE. Notions of the Human Condition from Year 10 resonate throughout these poems. Unseen Poetry
	Key Knowledge	Substantive To be familiar with all the events of the text, characters, themes, a number of possible interpretations and critical perspectives. The Context of 1940s/50s America and Miller's own experiences The history of Tragedy particularly in relation to drama. Literary techniques and dramatic devices. Marxism Disciplinary Be able to approach an unseen extract from the play, setting it in context and discussing relevant aspects of tragedy contained within. Be able to relate specific aspects of tragedy to the wider contexts of the genre; historical contexts; social contexts; perceptive interpretations. Use analytical skills to discuss explicit and implicit aspects of tragedy within a text. Use their substantive knowledge to analyse and evaluate Miller's use of dramatic devices and what this reveals about his intentions. Develop essay technique for achieving top band responses.	Substantive: Use analytical skills to discuss explicit and implicit aspects of tragedy within a text. To be familiar with all the events of the text, characters, themes, a number of possible interpretations and critical perspectives. Disciplinary: Use analytical skills to discuss explicit and implicit aspects of tragedy within a text. To be familiar with all the events of the text, characters, themes, a number of possible interpretations and critical perspectives.	Substantive: Use analytical skills to discuss explicit and implicit elements of crime within a text. To be familiar with all the events of the text, characters, themes, a number of possible interpretations and critical perspectives Disciplinary: Be able to approach an unseen extract from a piece of crime writing, setting it in context and discussing relevant elements of crime contained within. Be able to relate specific elements of crime to the wider contexts of the genre; historical contexts; social contexts; perceptive interpretations. Develop essay technique for achieving top band responses	Substantive: Use analytical skills to discuss explicit and implicit aspects of an area of criticism within a text. To be familiar with all the events of the chosen texts: characters, themes, a number of possible interpretations and an overview of existing critical perspectives. Disciplinary: Be able to approach a text through a specific critical lens, setting it in context and debating particular interpretations. Be able to relate specific aspects of their chosen text and critical perspectives to the wider contexts of the genre; historical contexts; social contexts; perceptive interpretations. Develop essay technique for achieving top band responses	Substantive Use analytical skills to discuss explicit and implicit aspects of tragedy within a text. To be familiar with all the events of the text, characters, themes, a number of possible interpretations and critical perspectives. Disciplinary Be able to approach an unseen extract from the play, setting it in context and discussing relevant aspects of tragedy contained within. Be able to relate specific aspects of tragedy to the wider contexts of the genre; historical contexts; social contexts; perceptive interpretations. Develop essay technique for achieving top band responses.
	Next Steps	Keats' poetry in terms of the tragedy genre	Understanding of how tragedy can be applied to the poetry of John Keats. In Year 13, students will be moving on to look at Shakespeare's <i>Hamlet</i> , albeit through the lens of crime writing.	Unit Atonement and <i>Hamlet</i>	Apply their knowledge of the critical field to the text in their NEA. Also use the critical anthology to illuminate their reading of term 3 and year 13 texts <i>The Crime</i> poetry, <i>Atonement</i> and <i>Hamlet</i> .	How to appreciate poetry at A-Level through a specific critical lens, applying this to the crime poetry anthology later in Year 12 and into Year 13.
Careers/Enrichment	<ul style="list-style-type: none"> Sixth Form Visit to London: The Globe Theatre, West End production of culturally significant play, writer's workshop with professional journalist, cultural enrichment through tours of Camden Market and major historical landmarks. Joint lectures with other trust academies from linguists and other academics on topics relevant to curriculum coverage and beyond Social Sciences Teaching and Education Advertising and Media Publishing, Literature and Archiving Law and Jurisprudence Philosophy and, Theology 					



English Curriculum Map

Year 13 English Literature	Unit	Hamlet	Atonement
	Key Concepts	Giving a Voice to the Voiceless Power and Conflict Author's Intent Characterisation Setting Overcoming adversity	Giving a Voice to the Voiceless Structure Power and Conflict Author's Intent Characterisation Overcoming adversity
	Prior Learning	Student knowledge of genre from across KS3 units Student knowledge of Shakespeare texts, in particularly what to expect from Shakespeare's tragedies in Year 12. An understanding of Shakespeare's drama and audience from Year 12. Students will have covered the basics of the crime genre in the collection of crime poetry unit in Year 12, as well as the collection of crime poetry (Browning et al) to be used in conjunction with this text for Paper 2 Section B and C.	Unseen poetry extracts to explore generic conventions of crime fiction
	Key Knowledge	Substantive: Use analytical skills to discuss explicit and implicit aspects of crime writing within a text. To be familiar with all the events of the text, characters, themes, a number of possible interpretations and critical perspectives. Disciplinary: Further develop and use analytical skills to discuss explicit and implicit elements of crime writing within a text. To be able to comment insightfully on all the events of the text, characters, themes, a number of possible interpretations and different critical perspectives.	Substantive Use analytical skills to discuss explicit and implicit elements of crime within a text. To be familiar with all the events of the text, characters, themes, a number of possible interpretations and critical perspectives. Disciplinary Be able to approach a novel from a piece of crime writing, setting it in context and discussing relevant elements of crime contained within. Be able to relate specific elements of crime to the wider contexts of the genre; historical contexts; social contexts; perceptive interpretations. Develop essay technique for achieving top band responses
	Next Steps	How to apply the knowledge of this texts to create insightful and perceptive responses to exam style questions. Preparing students for potential study of literature at University.	Poetry of Crabbe, Browning and Wilde in terms of the conventions of crime writing
Careers/Enrichment	<ul style="list-style-type: none"> - Sixth Form Visit to London: The Globe Theatre, West End production of culturally significant play, writer's workshop with professional journalist, cultural enrichment through tours of Camden Market and major historical landmarks. - Joint lectures with other trust academies from linguists and other academics on topics relevant to curriculum coverage and beyond - Social Sciences - Teaching and Education - Advertising and Media - Publishing, Literature and Archiving - Law and Jurisprudence - Philosophy and, Theology 		