



KS3 Curriculum Overview

English

Curriculum Intent

The KS3 English Curriculum at DMA has been designed to enable students to speak and write fluently so that they can communicate their ideas and emotions to others, and through speaking and listening others can communicate with them. It is designed to challenge students, promote valid and respectful discussion and debate, as well as introduce them to a wide range of different texts and genres. This will include studying a range of Shakespeare texts, Dickens as well as modern authors such as Patrick Ness and Willy Russell. Through this they will have an understanding of how communication is at the heart of a successful society; how it plays a key role in the development of civilisation, and how language and literature has the power to unite us emotionally, intellectually, socially and spiritually, whilst celebrating our differences culturally..

How does the KS3 curriculum build on that from KS2?

In line with the 2013 National Curriculum, KS3 builds on the foundations of KS2, primarily it develops an early appreciation and love of reading prose, poetry and drama with a wide coverage of genres, historical periods, forms and authors. KS3 builds on students' use of vocabulary and grammar to write accurately, fluently, effectively and at length for pleasure and information through writing for a wide range of purposes and audiences; it will consolidate and build on their knowledge of grammar, vocabulary and writer's intent.

What do students *do* with this knowledge or these skills?

Students will become increasingly confidently and engaged with previously unseen texts, prose, poems, and drama. These will include analysing language and its impact on the audience/ reader; comparing historical contexts and influences, discussing how structure within a text is used for effect and how it helps to impact writers and their work. Students will also learn how to use language and structure to argue their own point of view successfully. There are also library lessons focussing on independent reading embedded throughout the year.

How does the KS3 curriculum align to the National Curriculum?

Whilst students will have been taught English at Primary school, we want to build on their love and appreciation of prose, poetry, drama, fiction and non-fiction writing. In Year 8 students are introduced to more complex texts and will be able to analyse and interpret these texts independently. In Year 9 students complete KS3 by building on, and linking together, all aspects of written and spoken language, and texts. They will have a solid foundation to start their GCSE study of language and literature.

What new knowledge or skills are students taught?

Term	Year 7	Year 8	Year 9
Autumn	<p>INVESTIGATIVE JOURNALISM - Students consolidate and build on their knowledge of grammar and vocabulary including effective use of anecdotes; discourse markers; synonyms; varied sentence types; and varied vocabulary and punctuation used in non-fiction writing. They will become critical investigators of language.</p> <p>PROSE: A MONSTER CALLS - Students read a text with a complex emotional theme, providing them with a mature basis on which to develop their inference and deduction skills. They are taught how to summarise what they have read concisely, and how to write critically, and the PEE structure which will form the basis of all future analytical writing.</p>	<p>SHAKESPEARE'S A MERCHANT OF VENICE - Students are introduced to increasingly challenging material to that of earlier extracts explored in Year 7. Students explore the plot, setting, themes and characters, whilst knowledge such as iambic pentameter, blank verse, soliloquies etc. are also consolidated. Students are also, for the first time at DMA, introduced to expository essay writing, being familiarised with organisation methods and relevant formal discourse markers / signposts.</p> <p>PROSE: 'A CHRISTMAS CAROL - Students explore this 19th century text in order to make critical comparisons with a modern text. Students develop and progress their critical writing skills in order for them to compare extracts from ACC with another text, particularly with a view to their situational context (in view of the demands of Paper 1 of the GCSE Literature exam).</p>	<p>POETRY – Developing knowledge of poetic conventions (caesura; apostrophe; visual / aural / olfactory / gustatory / tactile images etc.) and broadening their knowledge of poetry using increasingly challenging material to include 19th century works, such as Blake, to modern contemporary poets such as Simon Armitage and Jonny “Itch” Fox. This unit also introduces the students to exam techniques which will be useful at GCSE, such as using the S.M.I.L.E. approach to analyse previously unseen poems.</p> <p>PROSE: RUN REBEL – Introduction to Amber, a complex and strong protagonist, who struggles to rebel against many of the expectations made of her. We hear the voice of those that are voiceless and that lack agency in this brilliantly written and powerful verse novel which articulates domestic violence, anger and coercion in ways that feel explosive. Sparse use of language adds to the impact, whilst structure is utilised to drive the narrative. Amber is a richly nuanced, believable character, compliant yet rebellious, courageous yet fearful; students will empathise with her but also passionately dislike her at times. This is an inspiring book that leaves a lasting impression. New ‘tools’ include Joseph Campbell’s Monomyth theory and Edward De Bono’s Thinking Hats as students hone their written analytical skills using the PEE structure.</p>

<p>Spring</p>	<p>SHAKESPEARE’S MAGIC - Students read extracts from Macbeth, A Midsummer Night’s Dream, Hamlet, and the Tempest, focusing on the magical and the fantastical. Students’ vocabulary is widened to include dramatic terms such as blank verse, rhymed verse, monologue, soliloquy and iambic pentameter soliloquy and iambic pentameter. Students are given the opportunity to develop and hone their skills in spoken language through improvisation, rehearsal and performance of extracts from Shakespeare’s scripts..</p> <p>POETRY – Students study a number of poems, recognising a range of poetic conventions and forms, and understanding how these have been used. Many of these are consolidated from KS2 (onomatopoeia, simile, metaphor, personification) whilst some are new to students such as assonance, enjambment, cacophonous and euphonic sound. Students define and identify these in the work of others, and apply these techniques in their own work.</p>	<p>PROSE: ‘THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME’ – Students engage with the narrative, setting, themes and characters (focusing on the novel’s unusual protagonist and unreliable narrator, Christopher). As the assessment takes the form of a piece of creative writing, in the form of a letter from the p.o.v. of one of the characters in the novel, students revisit and hone their skills of utilising punctuation and vocabulary for effect, having to carefully consider how these can be used for impact and to create meaning whilst writing in role – having the audience, purpose and format already specified for them.</p> <p>SHORT STORY WRITING – Students explore short stories from writers such as Dahl, Horowitz, Gosling, Allan Poe and Carter. Students are introduced to Todorov’s Narrative theory and Propp’s Character theory. Students explore how writers have used and, sometimes, subverted these conventions and expectations. Students plan, draft, edit and proof read their work, applying their growing knowledge of vocabulary, grammar and text structure to create desired effects.</p>	<p>NOVA FICTION – further development and application of their knowledge of vocabulary, grammar and text structure in creative writing; specifically the impact of syntax, punctuation and vocabulary choices to shape meaning. This unit also introduces the students to exam techniques which will be useful at GCSE, such as how to evidence creative writing skills within a given time frame.</p> <p>RHETORICAL COMMUNICATION – Students define, identify and apply Aristotle’s three modes of persuasion: ethos, logos and pathos, including hyperbole, direct address and rhetorical questioning. This unit also introduces the students to exam techniques which will be useful at GCSE, including writing transactional communication, such as letters, in their correct formats.</p>
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<p>Summer</p>	<p>UNSEEN PHENOMENA - Non-fiction study of texts based on phenomena, such as “The Bloop”, “The Bermuda Triangle”, “‘Ghost’ Sightings” etc. Scanning and skimming techniques are defined and practised, summarising and improving inference and deduction. Considering how context (historical, cultural and social) impacts a text is embedded from our study of Shakespeare.</p> <p>READING VISUAL LANGUAGE – Study of Tan’s “The Arrival” and “The Red Tree,” by Shaun Tan; “The Fox” by Wild and Brooks. New vocabulary helps articulate understanding of this literary medium: panel, caption, compositional flow, gutter balloon etc. There are debates on its place in the literary cannon considering “Maus” and “V For Vendetta”.</p>	<p>DRAMA: ‘BLOOD BROTHER’S – This is the only opportunity that students get to explore a dramatist, other than Shakespeare, and study how drama can be communicated effectively through performance. Students examine how characters can be effectively conveyed through choice diction; how motifs and refrains can be used to reinforce themes; how staging can be used to influence interpretation; and how literature can help shape us and make sense of the world around us.</p> <p>SLAM AND PROTEST POETRY– Students study a wide range of poems and are introduced to key elements of slam/protest poetry. Students demonstrate their understanding of how and why poets use a variety of poetic and structural techniques and apply those to their own writing. The emphasis is also on improving pupils’ speaking and listening skills, as well as broadening their understanding of key poetic features. Pupils are also introduced to paralinguistic features and how they can utilize them in their performance (e.g. pace, volume, emphasis and gestures).</p>	<p>SHAKESPEARE: ROMEO AND JULIET – Students are introduced to the setting, plot and characters in R&J in preparation for their GCSE study of the text in year 10. Key moments, themes and significant quotations are highlighted. Where possible students read the whole play and / or watch a performance live or on film.</p> <p>CREATIVE WRITING: THE HORROR GENRE - How do writers create horror, tension and suspense in their writing? Extracts from notable texts explored include Edgar Allan Poe, Mary Shelley, Bram Stoker, George Orwell and Stephen King. Students draw on their knowledge of these ‘horror greats’ to enhance the impact of their creative own writing.</p>
<p>Rationale for this sequencing</p>	<p>The curriculum in KS3 ensures that students are exposed to the many different facets of English Studies (reading and writing fiction, non-fiction, and literary non-fiction texts). Students are provided with opportunities to stimulate and nurture the love and understanding of reading and writing. The introduction to theories and theorists begins to widen students’ understanding of how both Language and Literature has, and continues to, document, decipher and influence our world. The curriculum in year 9 ensures that students are fully prepared for the demands and challenges at GCSE.</p>		