

Curriculum Rationale and Overview (Scheme level)



Subject: English

Year group: Year 7

	Autumn 1	Autumn 2	Spring	Summer
National Curriculum context	<i>The year begins with Poetry Through The Ages to build academic stamina and remove the fear of 'difficult', historically distant texts. Because poems offer brief, high-density linguistic landscapes, they are the perfect vehicle for introducing the departmental analytical standard: What? How? Why?.</i> <i>With 'The Curious Incident of the Dog in the Night-Time', the focus shifts from analysing choices to making them. Students pull apart sentence structures and learn the strict mechanics of writing (grammar, punctuation, paragraphing) to craft their own controlled narratives following Freytag's Pyramid. Students then apply these skills to Lois Lowry's dystopian novel, 'The Giver'. This unit introduces high-level conceptual reading (societal critique, conformity vs. individuality).</i> <i>This bridges to transactional writing. Students take the technical mechanics and apply them to formal, rhetorical non-fiction. They learn to argue, persuade, and inform, discovering that structural control (topic sentences, signposting) is just as vital in an assembly speech as it is in a story.</i> <i>The year culminates in Shakespeare's 'The Tempest'. This final unit revives the tracking of metre, rhyme, and form from the Autumn Poetry unit (through iambic pentameter, verse, and prose), builds upon the exploration of outsider voices explored in 'The Curious Incident' and 'The Giver' (via Caliban and Ariel), and finishes with a dual assessment that tests their mature written analysis (What? How? Why?) alongside a practical Speaking and Listening group performance, ensuring students leave Year 7 as confident, articulate communicators.</i>			

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Scheme of Learning Title:	Poetry Through The Ages	The Curious Incident of the Dog in the Night Time	The Giver	The Tempest
Content <i>What will students know?</i>	The broad chronological timeline of English literature (e.g., medieval, Elizabethan, Romantic, Victorian, Modern/Contemporary) and how poetry reflects these eras. A range of poetic forms (such as sonnets, ballads, and free verse) and structural elements (such as stanzas, enjambment, and caesura). The social and historical contexts that inspired specific poets (e.g., the Industrial Revolution inspiring the Romantics). The Tier 2 and Tier 3 vocabulary necessary to decode archaic language and articulate literary analysis.	The 5 key stages of Freytag's Pyramid (Exposition, Rising Action, Climax, Falling Action, Resolution) and how they function to map out a story's structural arc. The purpose of a topic sentence and how it functions as an anchor for a paragraph's focus. A range of grammar structures (such as varied sentence lengths, or deliberate fragments) used by Mark Haddon to create a distinct narrative voice. Tier 2 vocabulary to enhance descriptive writing, alongside key spelling rules for complex words. Advanced punctuation marks (such as colons, semi-colons, brackets, and dashes) used to add detail or interrupt narrative flow.	The defining conventions of the dystopian genre (e.g., totalitarian control, illusion of a utopia, erasure of individuality, strict conformity). The plot, characters, and central themes of <i>The Giver</i> (e.g., the importance of memory, the cost of a 'perfect' society, sameness vs. diversity). The structural conventions of key transactional formats, including formal letters, persuasive speeches, and opinion articles. Rhetorical and persuasive devices (the DAMPFORST toolkit: Direct Address, Anecdote, Modal verbs, Personal pronouns, Facts, Opinions, Rhetorical questions/Repetition, Emotive language, Statistics, Triplets).	The core conventions of the Shakespearean Comedy genre (e.g., loss and restoration, magic/supernatural, shipwrecks, mistaken identity, servant/master dynamics, and a resolution involving forgiveness/harmony). The plot, character relationships, and themes of <i>The Tempest</i> (e.g., power, betrayal, colonisation, freedom, and forgiveness). The definition and structural rhythm of iambic pentameter (5 unstressed/stressed "feet" per line, sounding like a heartbeat). The difference between verse (used by high-status characters like Prospero) and prose (used by low-status characters like Stephano and Trinculo). Basic stagecraft and performance terminology (e.g., stage directions, soliloquy, aside, blocking, vocal inflection).
<i>What will students understand?</i>	That poetry is a fluid medium that adapts to, and often rebels against, the social and political climates of its time. That a writer's choices regarding form, metre, and	That effective creative writing is a deliberate craft built on structural frameworks (like Freytag's Pyramid) rather than just spontaneous ideas.	That dystopian literature acts as a cautionary tale or a mirror to real-world historical and contemporary societal issues. How the "What? How? Why?" framework applies to prose, helping them understand how	That Shakespeare's plays were written to be heard and seen, not just read silently from a page. How Shakespeare deliberately manipulates language status (verse vs. prose) and rhythm (iambic Pentameter) to indicate a character's

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	language are deliberate tools used to construct meaning and evoke emotional responses. That a text can yield multiple valid interpretations, provided they are supported by textual evidence. How the “What? How? Why?” framework functions as a tool to transition from surface-level comprehension to deep, critical analysis.	That grammar, spelling, and punctuation are not just rules to follow, but stylistic tools used to control pacing, tension, and a character's "voice." How careful paragraphing and topic sentences prevent a narrative from becoming chaotic. How a distinct, unique narrator (like Christopher Boone) forces a writer to look at the world differently and choose words with immense precision.	an author subtly builds tension or introduces subtext. That transactional writing requires a deliberate shift in register, tone, and vocabulary depending on the intended audience and purpose. The ethical trade-offs of a ‘utopian’ society—specifically understanding the value of human emotion, memory, and pain versus total safety and predictability.	social class, emotional stability, or supernatural nature. How the island setting functions as a ‘liminal space’ where normal societal rules are suspended, allowing characters to be tested and transformed. How performance choices (tone, posture, pacing) are a form of active literary interpretation—how you speak a line changes its meaning.
<i>What will students be able to do?</i>	Identify and track thematic shifts and language features across poems from different centuries. Deconstruct complex or unfamiliar (archaic) language to extract meaning. Apply the “What? How? Why?” formula to construct coherent, evidence-backed analytical paragraphs. Verbally articulate responses to poetry using academic registers during class discussions.	Plot and map out an original short story or a spin-off scene using Freytag's Pyramid. Write controlled paragraphs that begin with clear topic sentences and maintain thematic focus throughout. Vary sentence structures intentionally to mirror a character's emotional state (e.g., short, punchy sentences for panic; long, listing sentences for overwhelming sensory detail). Accurately apply and proofread spelling, grammar, and punctuation choices to ensure mechanical accuracy.	Analyse extracts from the novel to evaluate how Lois Lowry creates a sense of unease or control. Adopt a formal persona to write a persuasive transactional piece (e.g., a speech arguing against "Sameness," or a letter to the Chief Elder). Deploy rhetorical devices intentionally within their writing to sway a reader or listener. Structure non-fiction pieces logically, using persuasive signposting language (e.g., <i>Furthermore, Crucially, On the other hand</i>) to build a cohesive argument.	Identify and deconstruct iambic pentameter within an extract, marking the stressed and unstressed syllables. Analyse an extract using “What? How? Why?” focusing on how dramatic features and language create tension or comedy. Collaborate in small groups to direct, rehearse, and block a short scene from the play. Use vocal and physical expression to convey a specific interpretation of a character's motivations to an audience.

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<i>How will they be formally assessed?</i>	A timed, written response to an unseen poem (or a choice between a studied poem and an unseen poem from a familiar era), structured around a central analytical question. Scaffolding (such as sentence starters or word banks) will be provided for lower-attaining students, while higher-attaining students will be expected to explore alternative interpretations ("Why else?").	Narrative writing skills assessed through a controlled creative writing task. Does the story have a clear exposition, build to a logical climax, and resolve satisfyingly? Are paragraphs demarcated correctly, starting with clear topic sentences to guide the reader? Is there accurate use of spelling, grammar, and punctuation? Crucially, can the student use a range of punctuation (e.g. dashes or brackets) for stylistic effect? Does the vocabulary and sentence variety successfully establish a distinct character viewpoint?	Spring 1: Analytical Reading Students will be given an unseen extract from later in the novel (or a conceptually similar dystopian text). They answer an analytical question evaluating how the writer uses language or structure to present the dystopian environment. Spring 2: Transactional Writing Driven by a prompt linked to the novel's themes. <i>Example Prompt:</i> "A society where no one feels emotional pain or conflict is better than the world we live in today." Write the text for a speech for your school assembly in which you argue your point of view on this statement.	Summer 1: Reading & Analysis An essay-style response to a short, key extract from the play (e.g., Caliban's "Be not afraid" speech or Prospero confronting his brother). Students will analyse how Shakespeare uses language (such as verse/prose, imagery, or meter) to present a character or theme. Summer 2: Speaking & Listening (Group Performance) In small groups (3–4 students), students will rehearse and perform a curated 5–10 minute extract from the play (e.g. the comic meeting of Caliban, Stephano, and Trinculo, or the opening shipwreck scene).
<i>Blended Learning Opportunities (yr 7 & 8)</i>	Students work in mixed-ability pairs on shared digital copies of a poem, using the comment feature to drop audio notes (using Mote) or text annotations mapping out the <i>How</i> and <i>Why</i>. Students build or navigate an interactive digital timeline of the poetry eras, pinning historical facts, images, and	Students map out their narratives visually on a digital Freytag's Pyramid template, dropping sticky notes for each structural phase before writing. Teachers can use Google Docs' "Version History" to explicitly assess how students <i>edit</i> their work. Using the "Suggesting" mode on Google Docs, mixed-ability peers can highlight each other's work to identify missing topic	When drafting their transactional speeches, students record themselves reading their work aloud. This allows them to listen for rhythmic flow, persuasive emphasis, and sentence variety, editing their written drafts based on audio feedback. Students use templates to co-create digital newspapers or formal letters, ensuring they learn the structural layouts (headers, addresses, columns) required for transactional writing. Keep a live, collaborative Google Sheet of 'Dystopian Vocabulary' (e.g., <i>totalitarian, bureaucratic, euphoric, sterile</i>) that students can	Before performing, student groups can create a shared slide deck where they drop text from their scene and colour-code it for stage directions, lighting ideas, and digital annotations on how specific lines should be delivered. Groups record their initial rehearsals on their Chromebooks. They can watch the footage back together and use a digital self-assessment rubric to identify where their physical acting or vocal projection needs tuning. Lower-attaining or EAL students can use interactive digital scripts (like those on MyShakespeare) to listen to professional actors

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	audio clips of the poems being read aloud. Low-stakes, self-marking digital quizzes at the start of lessons to retrieve knowledge on literary terms and historical context, allowing for instant differentiation. Lower-attaining or dyslexic students can access pre-recorded audio readings of archaic poems via Google Classroom prior to the lesson to build confidence with decoding.	sentences, run-on sentences, or punctuation errors. Lower-attaining students can use the Chromebook's dictation or screen-reader tools to listen back to their own writing, which helps them catch awkward phrasing or missing punctuation marks audibly.	copy and pull from during their independent writing phases.	deliver the lines while definitions of archaic terms pop up in real-time. Students can use Chromebooks to modernise or adapt a scene, learning how to format stage directions vs. spoken dialogue digitally.
Literacy/ Numeracy/ Personal Development	High focus on structured speaking using sentence stems (e.g., "<i>Building on [Name's] point, I think the poet...</i>"). Explicit teaching of morphology and etymology of archaic words, tracking how meanings have shifted over time. Explicitly teaching analytical transitions (e.g., <i>furthermore, consequently, conversely</i>) to elevate writing structure. Analysing rhythm, metre (e.g., counting syllables in iambic pentameter), and rhyme schemes (e.g., ABAB, AABB).	Direct instruction on syntax, word classes, and comma splices. Developing a systematic approach to editing own work for spelling and punctuation errors. Learning how to write in a subjective voice that differs entirely from the student's own way of speaking. Christopher numbers his chapters using only prime numbers. This provides a cross-curricular link with mathematical sequences. Ensuring the exposition isn't 90% of the essay, and balancing the	Explicitly teaching the difference between objective reporting and subjective persuasion. Mastering advanced conjunctions and discourse markers to structure multi-paragraph arguments. Creating and analysing mock data/statistics to use as evidence in their transactional writing pieces (e.g., "<i>98% of citizens in the Community report...</i>"). Exploring the rigid, binary choices in Jonas's society (Rules vs. Infractions) and mapping out the consequences structurally. Personal Development (SMSC) Evaluation of the concepts of choice, free will, eugenics, and state control.	Developing strategies to read tricky syntax and archaic vocabulary without losing the meaning of the sentence. Learning the rules of vocal projection, enunciation, and using pauses (caesura) in drama to hold an audience's attention. Learning to respond physically and vocally to cues given by peers during live performances. Scanning lines of verse acts as a pattern recognition task. Students count beats, map rhythm syllables ($5 \times 2 = 10$ syllables per line), and identify structural irregularities where the metre breaks down (e.g., a missing beat indicating emotional distress). Personal Development (SMSC)

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	Calculating the time elapsed between different literary movements and graphing the timeline of the texts. Personal Development (SMSC) Exploring diverse viewpoints across history, touching on issues of class, race, gender, and industrialization. Navigating difficult, unfamiliar texts, which builds academic stamina and a growth mindset. Giving students access to prestigious literary works, leveling the playing field for all backgrounds.	text proportionally across Freytag's structural percentages. Links to Personal Development (SMSC) Gaining insight into a protagonist who perceives the world through a different sensory lens, fostering inclusivity and social understanding. Exploring Christopher's coping mechanisms (coping with sensory overload through logic and routine), linking to students' own emotional self-regulation and personal growth.	Recognising how a world without colour, music, or differences (sameness) eliminates the beauty of the human experience. Understanding the importance of democracy, individual voice, and the power of protest through the medium of transactional speeches.	Exploring Prospero's choice to abandon his magic and forgive his enemies rather than destroy them, prompting discussions on conflict resolution. Examining the treatment of Caliban and Ariel, initiating historical and ethical conversations around colonialism, ownership, and indigenous voices. The performance element builds essential soft skills, requiring students to negotiate, compromise, and rely on one another to achieve a shared goal.
<i>Links to Prior learning</i>	From Primary School (KS2): Builds on standard reading comprehension, basic figurative language recognition (simile, metaphor, personification), and poetry recitation.	From the Year 7 Poetry Unit: Connects to the idea of voice and deliberate writer choices. Students move from analysing how <i>poets</i> use form and punctuation (like enjambment/caesura) to actively deploying those pacing tools themselves in <i>prose</i> fiction. From Primary School (KS2): Builds upon the basic 5-part story mountain (which is now formalised into Freytag's Pyramid) and reinforces standard SPaG expectations (such as fronted adverbials and expanded noun phrases) by	From the Year 7 Poetry Unit: Connects to the "Why?" element of context. Just as Romantic poets reacted to the Industrial Revolution, dystopian novelists react to the political climates of their times. From "The Curious Incident..." Unit: Builds on the mechanics (topic sentences, paragraphing, and sentence variety). Students now transfer these mechanical skills away from narrative storytelling and directly into formal, structured non-fiction argument. From Primary School (KS2): Progresses from primary-level persuasive writing (such as writing a letter to the headteacher or a basic leaflet) into sophisticated, politically-conscious rhetorical arguments suitable for secondary-level citizens.	From the Year 7 Poetry Unit: Students will take their knowledge of stanzas, rhyme, and structure from Autumn Term and apply it directly to Shakespeare's verse and metre. From "The Curious Incident..." & "The Giver" Units: Students will compare how Christopher Boone (novel) and Jonas (dystopia) navigate worlds where they don't fit in, and apply that thematic lens to Caliban and Ariel on the island. From Primary School (KS2): Elevates primary performance experiences (like end-of-year school plays or assemblies) into a technically disciplined understanding of classical drama.

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		embedding them into sophisticated secondary narrative structures.		
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