Woolton High School
English
Curriculum Overview

Intent
- Curriculum design, coverage and appropriateness

Implementation
- Curriculum delivery
- Teaching (pedagogy)
- Assessment (formative and summative)

## Impact
- Attainment and progress
- Reading
- Destinations

Intent

All students should encounter a broad, rich and deep curriculum. Learners will encounter various writing styles more than once a year. We want students to feel confident and secure in their reading and knowledge of all styles of writing.

We are looking to create a curriculum that will be sequenced and connected more than ever to ensure that learners will develop their skills through the year and beyond. A key aim has been to select appropriate texts for each year. This allows for a range of themes to be taught at each year, but also develop in complexity as students move through school. As experience and knowledge grow, via study of an increasingly complex textual range and writing practise, so does writing quality.
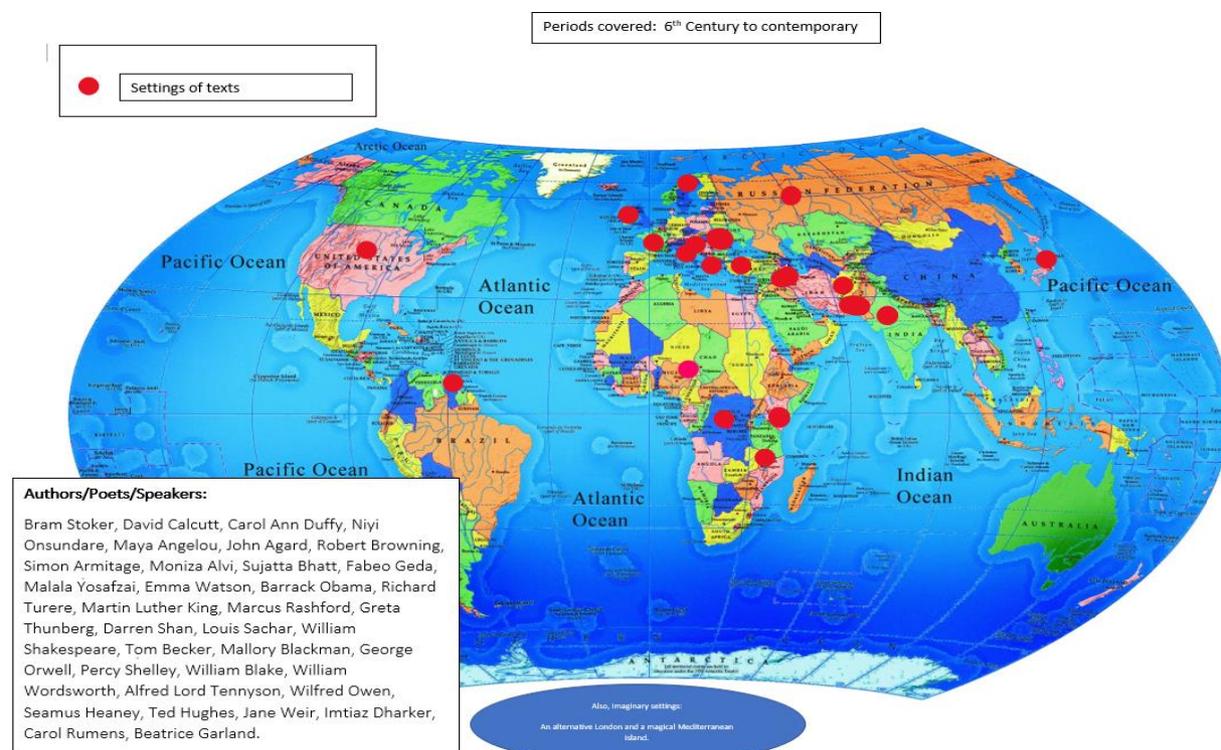
Implementation

The school's curriculum is planned and sequenced so that new knowledge and skills build on what has been taught before and towards its clearly defined end points
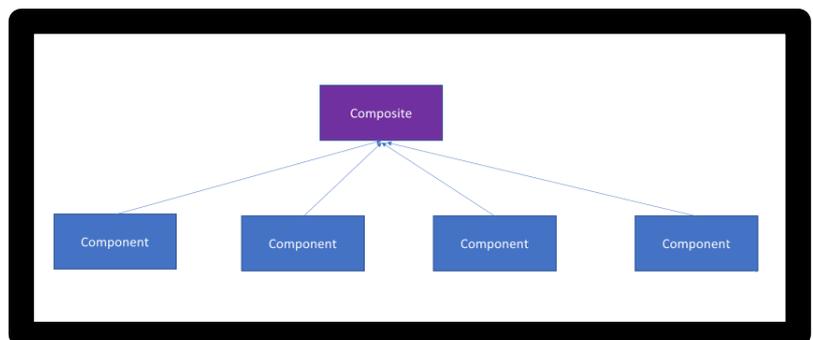
As shown by the illustration all components are connected. They are broad components that are repeated in every year of the curriculum.

Broad, rich and deep!

We have retired several texts to make room for texts that take us around the world. Our curriculum is a cumulative one, that is we do the same things year on year whilst increasing the maturity and challenge of texts. Learners will gain knowledge about places in the world, people, social issues and history. They will develop empathy and understanding for, or be inspired by, those whose stories they come to know, and they will experience a wide array of authors and diverse characters. There are purposefully reoccurring themes and ideas in our curriculum planning, this means learner understanding is not superficial and is facilitated to become broad and deep as they have opportunities to make connections and comparisons across texts, places and time. For example, we want our learners to understand that people (real and imagined) can be multi-dimensional, powerful in one context and not in another. We also want learners to understand how poverty has many faces, and what it looks like in lesser developed countries when compared to modern Britain and Britain in the 1800s. Furthermore, we want learners to note that many writers convey a message that goodness transcends wealth, and to wonder at this commonality of message despite texts being years and countries apart, when first published. Our texts show learners the power of resilience and that anything is possible.

Periods covered: 6th Century to contemporary

● Settings of texts

Authors/Poets/Speakers:

Bram Stoker, David Calcutt, Carol Ann Duffy, Niyi Onsundare, Maya Angelou, John Agard, Robert Browning, Simon Armitage, Moniza Alvi, Sujatta Bhatt, Fabeo Geda, Malala Yosafzai, Emma Watson, Barrack Obama, Richard Turere, Martin Luther King, Marcus Rashford, Greta Thunberg, Darren Shan, Louis Sachar, William Shakespeare, Tom Becker, Mallory Blackman, George Orwell, Percy Shelley, William Blake, William Wordsworth, Alfred Lord Tennyson, Wilfred Owen, Seamus Heaney, Ted Hughes, Jane Weir, Imtiaz Dharker, Carol Rumens, Beatrice Garland.

Also, imaginary settings:
An alternative London and a magical Mediterranean island.

Viewpoints

The expression of viewpoint (written and spoken) is developed as learners have well-reasoned opinions due to the breadth of deep knowledge they gather in textual study. As we draw learner attention to what writers purposefully do for effect and they revisit these choices in different contexts their ability to write well about what they read and to create new works of their own is increased. Our learners are given opportunities to use what they know for we understand if they do not get chance to apply knowledge, they will lose it.

Themes and Author Craft

The curriculum has been designed so themes and author craft can be studied and practiced between years. This is to ensure there is repeated opportunities for students to view a broad range of texts.

Our curriculum is a cumulative one, that is we do the same things year on year whilst increasing the maturity and challenge of texts. Learners will gain knowledge about places in the world, people, social issues and history. They will develop empathy and understanding for, or be inspired by, those whose stories they come to know and they will experience a wide array of authors. There are purposefully reoccurring themes and ideas in our curriculum planning, this means learner understanding is not superficial and is facilitated to become broad and deep as they have opportunities to make connections and comparisons across texts, places and time. For example, we want our learners to understand that people (real and imagined) can be multi-dimensional, powerful in one context and not in another. We also want learners to understand how poverty has many faces, and what it looks like in less developed countries when compared to modern Britain and Britain in the 1800s. Furthermore, we want learners to note that many writers convey a message that goodness transcends wealth, and to wonder at this commonality of message despite texts being years and countries apart when first published.

Ideas and themes	Cirque Du Freak	Holes	The Tempest	Darkside	A Feast of Poetry	Dracula	Powerful Speakers	In the Sea there are Crocodiles	Boys Don't Cry	Romeo and Juliet	Animal Farm	War Poetry	TBC	A Christmas Carol	Macbeth	An Inspector Calls	Power and Conflict Poetry
Parenting and the complexities, including lack of parents.	x		x	x				x	x	x				x		x	
Outsiders, discrimination and acceptance	x	x	x	x	x	x	x	x			x			x	x	x	x
Poverty, social reform, responsibility and the welfare state		x			x		x	x			x			x		x	
Resilience and/or bravery	x	x		x		x	x	x	x		x	x			x		
Politics: Communism, socialism and Government				x		x				x	x	x		x		x	x
Power and abuse of/corruption		x	x		x	x	x				x	x		x	x	x	x
Exploitation and danger	x	x	x	x		x		x		x	x	x		x	x	x	x
Hierarchical structures and presentation attitudes		x	x	x				x			x	x		x	x	x	x
Multi-dimensional people			x		x			x	x	x				x	x	x	x
PTSD				x	x			x				x			x		x
Childhood experiences and their impact on adulthood	x	x	x	x				x	x					x		x	
A need for Asylum								x									
Religion						x				x		x		x	x	x	x
Goodness is defined by deeds not wealth		x	x											x		x	
Complexities of romantic relationships			x						x	x					x	x	
Chances and Redemption	x		x						x					x		x	x
Female power or lack of.		x	x		x				x	x					x	x	
Happiness and its causes.	x	x			x	x		x	x	x				x		x	
Family and friendship	x	x	x	x	x			x	x	x				x	x	x	x
Climate and our duty							x										
Leadership choices		x	x								x			x	x		
Alcohol, drugs, potion- Dangers of			x							x						x	
Consequences	x		x							x	x	x		x	x	x	x
The power of a promise	x	x	x					x						x	x		
Punishment Vs rehabilitation		x	x								x			x	x	x	
Supernatural/magic/ curses	x	x	x	x		x								x	x		

Author Craft	Cirque Du Freak	Holes	The Tempest	Darkside	A Feast of Poetry	Dracula	Powerful Speakers	In the Sea there are Crocodiles	Boys Don't Cry	Romeo and Juliet	Animal Farm	War Poetry	TBC	A Christmas Carol	Macbeth	An Inspector Calls	Power and Conflict Poetry
Stage directions and features of a play			x			x									x	x	
Strong characterisation	x	x	x	x	x	x	x		x	x	x	x		x	x	x	x
Linguistic features	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x
Structural choices	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	X
Setting Creation	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x
Tension Inducing	x	x	x	x		x		x	x	x	x			x	x	x	
Effectively punctuated dialogue	x	x	x	x	x		x		x	x	x			x	x	x	x
Powerful vocabulary	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	X
Poetic forms	x	x	x		x			x		x				x			x
Foreshadowing						x		x		x					x		
Dramatic irony			x			x			x	x					x	x	
Pathetic Fallacy	x	x	x	x		x		x						x	x		x

Impact

Students will take an active part in their assessment. We use a bronze/silver/gold system as an assessment for learning strategy. This helps students understand how their work is assessed, understand what they are doing well and the areas they need to focus on in order to make further progress.

Each unit of work will end with a task assessed using whole class feedback in line with the whole school marking policy.

Our students use their exercise book for classwork and for completion of assessments. This allows students to gain all of their written feedback from one area. To help our students build on the skills that they learn, we will use model answers and use "live" marking to support teacher assessment and promote self-assessment opportunities.
Guided by the school's marking policy, staff will use green pens to highlight good work and pink pens (Green for Good, Pink for Think) for suggestions for further improvement to celebrate students' achievements and to provide clarity regarding subject-specific feedback regarding all work completed in English lessons.

How do we know if we have a successful curriculum?
•   Opinion data from student voice, observations, pop-ins, departmental meetings and parent evenings.
•   Quantitative data from internal tracking and external examination results