



Year 7 Curriculum map - English

YEAR 7	UNIT 1	UNIT 2	UNIT 3	UNIT 4
TOPIC(s)	Ancient origins	Links to legends	The art of rhetoric	Romance
What students will know	<ul style="list-style-type: none"> The five stages of Aristotle's plot structure The common features of creation myths How epic heroes are presented The similarities between different epic stories A range of different narrative structures (chronological, non-chronological, in medias res etc.) The plot of the Odyssey. 	<ul style="list-style-type: none"> Metaphors are made up of tenors and vehicles Symbols are a metaphor where the tenor and the vehicle stay the same throughout the text e.g. Heorot symbolises human civilisation Kennings are used in Old English poems to describe characters and things e.g. Grendel is called 'a prowler through the dark' Aristotle's plot structure: Inciting moment, exposition, rising action, complication, climax, reversal, falling action, Denouement, End. A quest narrative involves a hero, sent far from home, facing many dangers before eventually returning home successful Beowulf and Sir Gawain and the Greek Knight are structured using alliteration and caesura. This was a common form in medieval poetry. English changed over time from Old English, spoken by Anglo Saxons, to Middle English after the Norman Conquest. Chivalry was a strict code of behaviour that knights were meant to follow at all costs. 	<ul style="list-style-type: none"> Rhetoric is a toolkit for manipulating readers or listeners Aristotle and Cicero were responsible for laying down the foundations of rhetoric Invention depends on the Aristotelian triad of ethos, pathos and logos Alliteration is used to make phrases stand out and be more memorable Arguments are arranged into six parts: exordium, narration, division, proof, refutation, and peroration Shakespeare presents Caesar as indecisive and superstitious The rhetorical techniques used in Mark Antony's 'Friends, Roman's and Countrymen' speech That a play is staged and dramatized The different attitudes to suicide held by Romans and Elizabethans 	<ul style="list-style-type: none"> Geoffrey Chaucer was an English author who had a big impact on English Literature English as a language has changed over time. Chaucer wrote a long collection of stories called 'The Canterbury Tales'. The Romance genre has been popular since the Middle Ages. The term romance refers to any imaginative adventure concerned with noble heroes, gallant love, a chivalric code of honour and daring deeds. Courtly love was the love of a knight for a noble lady that followed strict roles and was not to do with marriage or romantic love. The Knight's Tale is a classic chivalric romance. Fortune's Wheel is a medieval symbol that showed how 'fortune' controlled your life. Chivalric romances use archetypes such as the Hero, The Lady and the Villain. Shakespeare subverts the conventions and archetypes of Romance in his plays <i>A Midsummer Night's Dream</i> and <i>Romeo and Juliet</i>. The presentation of women in Romance texts has changed from silent, obedient and pious characters like Emily, to outspoken, disobedient and challenging characters such as Helena, Hermia and Juliet. The Romance genre developed over time into the modern fantasy genre. Over time writers have reused, subverted and changed the archetypes of the Romance genre.

<p>What students will be able to do</p>	<ul style="list-style-type: none"> summarise a range of mythical and epic stories (Gilgamesh, creation myths, Prometheus, Medusa, Icarus, the Odyssey, the Iliad) use tenor, vehicle and ground to analyse a range of metaphors use excellent epithets to write thesis statements write from different narrative perspectives apply theories of narrative structure to understand how stories are structured analyse a writer's methods use a range of sentence types <p>to create effects, specifically:</p> <ol style="list-style-type: none"> 1. Comma Sandwich <i>(The expanse of trees, which shifted in darkness, fully surrounded me.)</i> 2. More, More, More Sentence / Less, Less, Less Sentence (<i>The less the light trickled through, the less it caught the thin branches, the less it touched the oddly shaped rocks at the feet of the trees.</i>) 3. Comparative, More, More Sentence (<i>Every step forward, the darkness grew deeper, more complete, more worrying.</i>) 	<ul style="list-style-type: none"> _use tenor, vehicle and ground to analyse a range of metaphors use excellent epithets to write thesis statements identify the connotations of different word choices summarize a short extract using who/did what/when/why/how transform adjectives into nouns use thesis statements to write three topic sentences embed textual detail to support arguments construct because/but/so sentences use a range of sentence types to create effects Order events in a narrative using the 'overcoming the monster' structure 	<ul style="list-style-type: none"> Use tenor, vehicle and ground to analyse a range of metaphors Use excellent epithets to evaluate and analyse characters and themes Write thesis statements using excellent epithets Show an awareness of themes Use thesis statements to write topic sentences Use rhetorical devices to improve arguments Identify rhetorical techniques in speeches Arrange an argument into six sections Memorise short speeches Use creative sentence types to craft descriptive passages. 	<ul style="list-style-type: none"> Use tenor, vehicle and ground to analyse a range of metaphors Use excellent epithets to evaluate and analyse characters and themes Write thesis statements using excellent epithets Show an awareness of themes and motifs Use thesis statements to write topic sentences Analyse a writer's use of language Evaluate a writer's intent Use creative sentence types to craft descriptive passages. Use tentative language to explore two different viewpoints. Track an image in a Shakespearian speech, annotate it and summarise the meaning.
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<p>Beyond the classroom)</p>	<p>Further Reading and Links</p> <p>Books:</p> <p>The Odyssey by Homer translated by Emily Wilson Mythos, Heroes and Troy by Stephen Fry Tales of the Greek Heroes by Roger Lancelyn Green Pandora’s Jar, Natalie Haynes</p> <p>Fiction</p> <p>The Penelopiad by Margaret Atwood Achilles by Elizabeth Cook (NB – not recommended for Yr 7s!) Circe by Madeline Miller Troy, Stephen Fry A Thousand Ships & Jocasta’s Children by Natalie Haynes Girl Meets Boy by Ali Smith An Orchestra of Minorities by Chigozi Obioma Home Fire by Kamila Shamsie Ithaca Forever: Penelope Speaks by Luigi Malerba House of Names by Colm Tóibín The Silence of the Girls by Pat Barker</p>	<p>Wider Reading List</p> <p>The Sword in the Stone - T.H. White The Arthur Trilogy - Kevin Crossley-Holland (The Seeing Stone, King of the Middle March, At the Crossing Places) The Dark is Rising - Susan Cooper The Mere Wife - Maria Dahvana Headley Norse Mythology – Neil Gaiman (translation) Uprooted – Naomi Novak The Crane Wife – Patrick Ness Haroun and the Sea of Stories – Salman Rushdie His Dark Materials – Phillip Pullman The Secret of the Immortal Nicholas Flamel - Michael Scott Small Gods – Terry Pratchett Children of Blood and Bone – Tomi Adeyemi Sword at Sunset – Rosemary Sutcliffe The Mists of Avalon – Marion Zimmer Bradley Legendborn – Tracy Deon Avalon High – Meg Cabot The Old Kingdom series – Garth Nix</p>	<p>Wider reading:</p> <p>Ghosts in Shakespeare</p> <p>John Mullan</p> <p>https://www.bl.uk/shakespeare/articles/ghosts-in-shakespeare#:~:text=In%20Shakespeare's%20Julius%20Caesar%2C%20probably,on%20the%20eve%20of%20battle.&text=The%20ghost%20replies%20it%20is,282%2D83).</p> <p>Putting <i>Julius Caesar</i> in context</p> <p>https://www.bl.uk/teaching-resources/shakespeare-putting-julius-caesar-in-context-a-summary-of-sources</p>	<p>Wider reading list:</p> <p>Ursula K LeGuin ‘The Wizard of Earthsea’ (Earthsea Cycle) J. R. R. Tolkien ‘The Hobbit’ and ‘The Lord of the Rings’ C. S. Lewis ‘The Lion, the Witch and the Wardrobe’ Lewis Carroll ‘Alice in Wonderland’ Susan Cooper ‘Over Sea, Under Stone’ (The Dark is Rising Sequence) Toni Adeyemi ‘Children of Blood and Bone’ Cassandra Clare ‘Lady Midnight’ Sarah J Maas ‘A Court of Thorns and Roses’ Terry Pratchett ‘The Colour of Magic’ (Discworld 1) Garth Nix ‘Sabriel’ Leigh Bardugo ‘Shadow and Bone’ Christopher Paolini ‘Eragon’ Neil Gaiman ‘Stardust’ Naomi Novak ‘Temeraire’ Michelle Paver ‘Wolf Brother’ Madeline L’Engle ‘A Wrinkle in Time’ Dianna Wynne Jones ‘Howl’s Moving Castle’</p> <p>For staff:</p> <p>N.K. Jemisin ‘A Hundred, Thousand Kingdoms’ Angela Carter ‘Nights at the Circus’ Robin Hobb ‘Assassin’s Apprentice’ Katherine Arden ‘The Bear and the Nightingale’ S. A. Chakraborty ‘The City of Brass’ Neil Gaiman ‘American Gods’ Jasper Fforde ‘The Eyre Affair’ Tad Williams ‘The Dragonbone Chair’ Terry Pratchett, Neil Gaiman ‘Good Omens’ Diana Gabaldon ‘Outlander’ Marlon James ‘Black Leopard, Red Wolf’</p>

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	<p>The Vegetarian by Han Kang</p> <p>Reading for Pleasure – suggested reading list for students</p> <p>Tales of the Greek Heroes, The Tale of Troy, The Luck of Troy, all by Roger Lancelyn Green</p> <p>Bull by David Elliott</p> <p>Abandon by Meg Cabot</p> <p>Prophecy by Ellen Oh</p> <p>A Song for Ella Grey by David Almond</p> <p>Children of Blood and Bone by Tomi Adeyemi</p> <p>Norse Mythology by Neil Gaiman</p> <p>Eagle of the Ninth by Rosemary Sutcliff</p> <p>Black Ships Before Troy by Rosemary Sutcliff</p> <p>The Olympians Series by George O'Connor (graphic novels)</p> <p>Persphone: The Daughters of Zeus by Kaitlin Bevis</p>			