St Mary's CE High School Curriculum Map 2023-24

Subject: English Literature and English Language
Year: 7

	Autumn 1 & 2 Ancient Origins	Spring 1 Links to Legends	Spring 2 The Art of Rhetoric	Summer 1 & 2 Romance
CONTENT	**Text Studied:** **Play:** *Homer's Odyssey* by Simon Armitage **Extracts and myths to include both fiction and non-fiction texts**. **Creation Myths:** • A Yoruban Creation Myth • Persephone, Queen of the Underworld • Chinese Myth of the Candle Dragon, Zhulong • *How Prometheus Gave Fire to Man* by James Baldwin • *The Epic of Gilgamesh* (approx. 2100BC • Theseus and the Minotaur • Daedalus and Icarus • Perseus the Gorgon Slayer • Extracts from *The Iliad* by Homer • Extracts from *Achilles* by Elizabeth Cook • Extracts from *Troy* by Stephen Fry • The Muses from Hesiod's *Theogony* • *Siren Song* by Margaret Attwood • *Medusa* by Carol Ann Duffy • Extracts from *The Penelopiad* by Margaret Attwood **Key Knowledge:** **Metaphor:** tenor, vehicle, ground; Homeric epithets, **Story:** sense making; mythology; Plot: 5 act structure; heroes; the epic **Argument:** debate; thesis statement; summarising **Pattern:** Beginnings; changes; endings; in media res **Grammar:** syntax – word class; subjects; fragments and phrases	**Text Studied:** **Extracts from poetry and poetic novellas.** • *Beowulf* (Heaney & Headley translations) • *Le Morte d'Arthur* by Thomas Mallory • *Sir Gawain and the Green Knight* (Armitage) • *Journey to the West* – Wu Cheng'en • *A Thousand and One Nights* (multiple authors) • *La Belle Dame Sans Merci* (Keats) • *The Lady of Shalott* (Tennyson) **Key Knowledge:** **Metaphor:** tenor, vehicle, ground: abstract to concrete; metaphors in words; kenning **Story:** Recalling features of epic; identify and evaluate characterisation; know and identify quest narratives. **Argument**: writing grammatical construction of thesis statements; topic sentences using adjectives; comparative statements; how to embed textual detail and intent to argue to what makes a good hero? **Pattern:** Understanding phonemes, alliteration, and caesura.	**Text Studied:** **Play:** Shakespeare - *Julius Caesar* **Variety of speeches from from different eras** • Famous speeches (Paradise Lost, Cicero, Abraham Lincoln, Martin Luther King Jr, Barrack Obama,) **Key Knowledge:** **Metaphor:** Tenor, vehicle, ground; Flowers of rhetoric; Antithesis, hyperbole, metonymy, synecdoche, transferred epithets **Story:** Genre: tragedy; Drama; Façade/flaw **Argument:** Ethos, logos, pathos; Thesis statements; Arrangement; Structuring arguments; Composition **Pattern:** Metrical feet: iambic pentameter; Acts & scenes; Anaphora, alliteration, assonance, isocolon, tricolon **Grammar:** Changing word classes; matching suffixes to word class: Clauses & sentences: Sentences (subjects & verbs; fragments; run ons) **Context:** Using context to support arguments; Origins of rhetoric (Aristotle & Cicero); Elizabethan anxieties; attitudes to suicide	**Text Studied:** *The Knight's Tale* by Geoffrey Chaucer **Extracts:** *The Prologue – Grime Remix* by Patience Agbabi *A Midsummer Night's Dream* by William Shakespeare *Romeo and Juliet* by William Shakespeare *The Lord of the Rings* by J.R.R. Tolkien *A Hundred Thousand Kingdoms* by N. K. **Poetry:** *Sir Orfeo* (Anon, translated by J.R.R. Tolkien) *The Faerie Queene* by Edmund Spenser *The Belle Dame Sans Merci* by John Keats *The Lady of Shallot* by Alfred Lord Tennyson *The Goblin Market* by Christina Rossetti *The Second Coming* by W.B. Yeats **Key Knowledge:** **Metaphor:** tenor, vehicle, ground; abstract to concrete; archetypes; symbolism. **Story:** Recalling the features of epic and quest narratives; the romance genre; modern fantasy genre; tragedy and comedy. **Argument:** Summarising; thesis statements; selecting and embedding evidence; tentative phrasing **Pattern:** Rhyme; alliteration; metre; binding time: theme and motif **Grammar:** Sentence types and complexity; semantics and pragmatics. **Context:** Understanding the process of change in English from Old English through to Middle English; Chivalry and the development of courtly love; how writers adapt genres to reflect their own time.

	Context: literary timeline; Aristotle's Poetics; Cuneiform; Sumeria	**Grammar:** Morphology (the study of word structure); root words; revise and recap clauses and sentences. **Context:** Understanding the process of change in English from Old English through to Middle English; the impact of Christianity on Anglo Saxon culture; Chivalry and the Chivalric Code.		
SKILLS	**Reading Skills:** − To summarise a range of mythical and epic stories − To analyse a writer's methods − To identify and explain the effects of figurative language. − To apply theories of narrative structure to understand how stories are structured. − To apply inference skills − To use evidence to support interpretations and ideas. − To respond to key ideas and concepts in set texts − To begin to understand form. − To consider the writer's intentions by including appropriate methods. − To make wider links and consider contextual factors. − To write effective thesis statements using appositives **Writing Skills:** − To write from different narrative perspectives. − To write in a style that is appropriate to the genre, audience, and purpose. − To write in a style that is well structured, articulate and carefully planned. − To include appropriate and imaginative vocabulary	**Reading Skills:** − To make use of appositives and 'excellent epithets' to signal the direction of extended analytical writing. − To analyse a writer's methods − To identify and explain the effects of figurative language. − To apply theories of narrative structure to understand how stories are structured. − To apply inference skills − To use evidence to support interpretations and ideas. − To respond to key ideas and concepts in set texts − To begin to understand form. − To consider the writer's intentions by including appropriate methods. − To make wider links and consider contextual factors. − To write effective thesis statements using appositives − identify the connotations of different word choices. − To summarize a short extract using who/did what/when/why/how.	**Reading Skills:** − To show an awareness of themes − To identify rhetorical techniques in speeches − To make use of appositives and 'excellent epithets' to signal the direction of extended analytical writing. − To analyse a writer's methods − To identify and explain the effects of figurative language. − To apply theories of narrative structure to understand how stories are structured. − To apply inference skills − To use evidence to support interpretations and ideas. − To respond to key ideas and concepts in set texts − To begin to understand form. − To consider the writer's intentions by including appropriate methods. − To make wider links and consider contextual factors. − To write effective thesis statements using appositives − identify the connotations of different word choices.	**Reading Skills:** − To use excellent epithets to evaluate and analyse characters and themes. − To show an awareness of themes and motifs To use tentative language to explore two different viewpoints. − To track an image in a Shakespearian speech, annotate it and summarise the meaning. − To make use of appositives and 'excellent epithets' to signal the direction of extended analytical writing. − To analyse a writer's methods − To identify and explain the effects of figurative language. − To apply theories of narrative structure to understand how stories are structured. − To apply inference skills − To use evidence to support interpretations and ideas. − To respond to key ideas and concepts in set texts − To begin to understand form. − To consider the writer's intentions by including appropriate methods. − To make wider links and consider contextual factors. − To write effective thesis statements using appositives − identify the connotations of different word choices.

– To write with technical accuracy – SPAG – SPAG rules revisited (KS2) **Oracy:** – Begin to compare literary texts in relation to literary concepts, ideas, and methods orally. – To speak confidently and clearly through debate, structured discussion and reading aloud	– To transform adjectives into nouns. **Writing Skills:** – To write from different narrative perspectives. – To write in a style that is appropriate to the genre, audience, and purpose. – To write in a style that is well structured, articulate and carefully planned. – To include appropriate and imaginative vocabulary – To order events in a narrative using the 'overcoming the monster' structure. – To write with technical accuracy – SPAG – SPAG rules revisited (KS2**)** **Oracy Skills:** – To begin to compare literary texts in relation to literary concepts, ideas and methods orally. – To speak confidently and clearly through debate, structured discussion and reading aloud	**Writing Skills:** – To arrange an argument into six sections – Use creative sentence types to craft descriptive passages. – To write in a style that is appropriate to the genre, audience, and purpose. – To write in a style that is well structured, articulate and carefully planned. – To include appropriate and imaginative vocabulary – To write with technical accuracy – SPAG – SPAG rules revisited (KS2) **Oracy Skills:** – To memorise short speeches. – To present speeches – To begin to compare literary texts in relation to literary concepts, ideas and methods orally. – To speak confidently and clearly through debate, structured discussion and reading aloud –	**Writing Skills:** – Use creative sentence types to craft descriptive passages. – Use creative sentence types to craft descriptive passages. – To write in a style that is appropriate to the genre, audience, and purpose. – To write in a style that is well structured, articulate and carefully planned. – To include appropriate and imaginative vocabulary – To write with technical accuracy – SPAG – SPAG rules revisited (KS2) **Oracy Skills:** – To begin to compare literary texts in relation to literary concepts, ideas and methods orally. – To speak confidently and clearly through debate, structured discussion and reading aloud
KEY QUESTIONS	Myths: What are they and why are they important? How are heroes presented in myths? What is Epic and why is it important? What is *The Odyssey* and why is it important? How is Odysseus presented at the beginning of *The Odyssey*? Is Odysseus admirable?	What makes a good hero? Is Beowulf a good hero? Is Arthur a good hero? Is Gawain a good hero? What is symbolism? How was symbolism important in medieval literature?	Why is it important to be able to persuade? What is rhetoric? What are ethos, pathos & logos? How do you 'win' an argument? What is superstition? What are the six parts of arrangement?	How are archetypes used in different texts? How has English changed? What is tone? What is iambic pentameter? What is rhythm? What is the Romance Genre? What was courtly love?

	How are women presented in *The Odyssey*? How have modern women writers responded to classical myths?	What is the Romance genre? What is the link between chivalry and Romance? What is the poem's narrative structure? What is courtly love? How does the writer use a cyclical structure? What is an archetype? How are women presented in this part of the poem?	What are anaphora and transferred epithets? How can you get a hostile audience on your side? What is the difference between a monologue and a soliloquy? What is decorum? What are metonymy and synecdoche? What is antithesis? Why is it important to commit a speech to memory? What is isocolon? What is tricolon? What is sprezzatura? What's the best way to deliver a speech? What is assonance? What is hyperbole? How can we make an ethos appeal?	How are women typically presented in Romances? What are some of the typical conventions in Romance? What is an archetype? How does Shakespeare adopt, develop and challenge the conventions of Romance? How does Shakespeare present his female characters differently? How does Shakespeare use a frame narrative? What is antithesis? What is an oxymoron? What are the similarities and differences between Romeo and Juliet and the two texts we have studied so far? How has the presentation of women in Romance texts changed over time? How does the writer of this text change and adapt the conventions of Romance? How does this writer present the Villain archetype?
ASSESSMENT	Ancient Origins: Reading Assessment on The Odyssey Ancient Origins: Narrative Writing Assessment	Links to Legends: Reading Assessment Links to Legends: Writing Assessment	The Art of Rhetoric: Reading Assessment The Art of Rhetoric: Writing Assessment	Romance: Reading Assessment Romance: Writing Assessment