



**SAINT JOHN WALL CATHOLIC SCHOOL**  
*A Catholic School For All*



**Departmental Schemes of Work**

**Curriculum Intent:** “To educate each and every unique child in our care to hear and respond to what God calls them to be”.

**KS3 English: Term 2- The Tempest**

## English Curriculum Intent

Mission Statement	School Curriculum Intent	English Curriculum Intent
<b>'To educate</b>	Our skilled teachers and support staff live out their vocation to serve and teach children and young people at Saint John Wall Catholic School	The English department consists of nine subject specialists including some teachers with examiner experience. Our subject is pivotal to the whole school curriculum, and therefore, we pride ourselves on working collaboratively within the department and across the school, to plan and implement a curriculum that suits the needs and aspirations of our learners. As a team we share good practice, evaluate and adapt our curriculum in response to the progress of our pupils. Our pedagogy is based on the Rosenshine Principles; this allows for a five-year program of study that incorporates regular activities which engages pupils with interleaved knowledge retrieval, modelling and scaffolding to ensure all pupils are able to achieve and succeed in life. We support the whole school with literacy-based strategies and initiatives, for example Reading Relay, so that they are not only successful in their study of English but are able to access all curriculum areas with their literacy knowledge and skills.
<b>each and every</b>	We are ' <i>A Catholic School For All</i> ' and we welcome pupils from each and every diverse background, faith and culture into the Saint John Wall community.	Our curriculum provides a plethora of opportunities to discuss and explore our school values. Through the texts we teach, topics we cover and through social, historical and cultural contexts we explore; learners see the importance of our values. For example, pupils are encouraged to develop their curiosity when reading texts and are challenged to consider values such as love and compassion, when discussing difficult characters. Our exploration of these different elements allows pupils to consolidate, apply and articulate their own moral values.
<b>unique child</b>	We value human dignity and recognise every child as a unique individual made in the image of God.	Our pupils are taught in mixed ability with the highest of expectations for all - that each pupil works to achieve. In Key Stage three, our curriculum focuses on mastering key skills and concepts (such as analytical writing and written accuracy) which students will need to progress once in Key Stage four. We 'teach to the top', which means adapting and scaffolding for each unique child in our care, in order to support them to make the progress they are capable of, and enabling them to achieve, as well as succeed, with no limits or barriers. We encourage independent reading through the Accelerated Reader program in Key Stage three, and through reading for pleasure in Year 9. It is essential we foster a love of reading, for pupils' own moral and cultural enrichment as well as developing confident reading skills.
<b>in our care</b>	We provide high levels of care within a respectful and disciplined environment to safeguard children's wellbeing, welfare and safety.	Our high expectations for all, are centred on mutual respect. We explicitly teach the principles of collective responsibility which encourages a better understanding of respect of being part of a learning community.

<b>to hear</b>	We instil SJW values and encourage spiritual, moral, social, cultural and emotional personal development so that our young people are open to hear God's calling.	Our schemes of work and selected texts taught, incorporate frequent opportunities to instil SJW values by exploring topics that are culturally relevant and applicable to the society pupils live in today; for example, pupils explore the concepts of social class division, prejudice and discrimination. Pupils are supported to discuss these concepts sensitively and respectfully.
<b>and respond</b>	We foster our young people's gifts and talents so they are equipped with skills, knowledge and qualifications to create opportunities to be able to respond to God's calling.	Pupils complete two GCSEs in English- Language and Literature. Pupils are enabled to continue into Higher Education in English or other qualifications. The skills they gain in English will enable to them to participate confidently in other studies, including honing their accuracy and form in written work, increasing confidence, articulation, expression in their spoken word and being able to read for meaning from a wide variety of sources.
<b>to what God calls them to be'</b>	Taking Jesus Christ as a role-model we help pupils understand what God calls them to be; informed and responsible citizens whose vocation in life contributes to peace, tolerance, justice and service in both our local community and wider society.	We have high expectations of our pupils and our ambitious curriculum broadens their understanding of not just what happens in the classroom, but how it applies in the wider context. We want our pupils to leave our school and go on to be learned and wise; with a richness of literary skills and knowledge that will enable them to be discerning adults who can engage meaningfully with society and the wider world.

### Year 8 English Scheme of Work Overview

<b>Sequencing of topics</b>	Term 1: Sherlock Holmes & Mastery Writing 2. Term 2: The Tempest & Mastery Writing 2. Term 3: Animal Farm & Mastery Writing 2.	
<b>Calendared assessments</b>	Summative Assessment at the end of every term. Term 1: What kind of character is Sherlock Holmes? Term 2: How is Caliban presented in the play? Term 3: How and why does the farm fail?	
<b>Personal Development</b> <i>(Cross curricular, SJW Values, SMSCV, cultural capital)</i>	Cultural Capital: study of Shakespeare's works: most important writer in English literary canon, incredibly important for develop cultural capital throughout time in education. SJW values: several opportunities to explore compassion and love through stories of victimisation and power.	
<b>Progression model</b>	<b>What knowledge will pupils develop? (Including key terminology)</b>	<b>What skills will pupils develop? (Including literacy &amp; Numeracy)</b>
	<input type="checkbox"/> Through Mastery writing, students will consolidate knowledge of grammar, sentence structure and punctuation along with regular weekly practise. <input type="checkbox"/> Students will develop their knowledge of how characters are presented in texts from different time periods and genres. <input type="checkbox"/> Students will understand how to respond to texts- learning how to form topic sentences, to support their understanding and explore their intended meaning.	<ul style="list-style-type: none"> <li>• Students will begin to develop their written responses to whole Literature texts.</li> <li>• Through Mastery writing, students will build upon their written accuracy and expression.</li> <li>• Students will develop their independent reading skills through regular whole group reading for pleasure.</li> <li>• Through the use and application of tier 2 and 3 vocabulary, students will begin to use more academic vocabulary in both their speech and writing.</li> </ul>
<b>Development homework</b>	- Each half term has a bank of developmental homework tasks that are linked to the concepts and texts being studied. The options cover a range of skills, including creative, transactional, research based and wider reading. These can be found on the school SharePoint.	

End of Term Question: How is Caliban presented?				
Lesson	Mastery Content	Key skills <i>Literacy</i> <i>Numeracy</i>	Resources	Personal Development <i>(Cross curricular, School Values, SMSCV, cultural capital, T&amp;L priorities)</i>
1a	<b>Shakespeare and the English language</b> <ul style="list-style-type: none"> <li>How has the English language become what it is today?</li> <li>What different factors have influenced English as a language?</li> <li>What is etymology? How does it help us understand language better?</li> </ul>	<u>Vocabulary:</u> <ul style="list-style-type: none"> <li>Etymology</li> <li>Old English</li> <li>Anglo Saxon</li> <li>Middle English</li> <li>Modern English</li> <li>Root/prefix/suffix</li> </ul>	Department PP and related resources.	<u>Cultural capital-</u> Understanding of English over time and how this informs how language has developed. <u>Cross-curricular-</u> Links to History and different key historical periods taught over KS2-3-4.
1b	<b>Shakespeare and the English language</b> <ul style="list-style-type: none"> <li>How does Shakespeare fit into the timeline of English?</li> <li><b>How did Shakespeare contribute and change the English language?</b></li> </ul>	<u>Vocabulary:</u> <ul style="list-style-type: none"> <li><u>Etymology</u></li> <li><u>Root/prefix/suffix</u></li> <li><u>Idiom</u></li> </ul>	Department PP and related resources.	<u>Cultural capital-</u> Understanding of English over time and how this informs how language has developed. <u>Cross-curricular-</u> Links to History and different key historical periods taught over KS2-3-4.
1c	<b>Shakespeare and Italian City States</b> <ul style="list-style-type: none"> <li>Shakespeare was an actor as well as a playwright</li> <li>Shakespeare retired from the London theatre in 1611</li> <li>'The Tempest' contains characters from Italy</li> <li>Italy had city-states in the Elizabethan and Jacobean eras</li> <li>Rulers of city-states were rich because of trade</li> </ul>	<u>Reading:</u> using articles as the basis for comprehension.	Articles: <ul style="list-style-type: none"> <li>Italian city states</li> <li>Shakespeare in London</li> <li>Comedy/ tragedy</li> </ul>	<u>Cultural capital-</u> learning about different Shakespearean genres.
2	<b>Elizabethan Travel and Colonialism</b> <ul style="list-style-type: none"> <li>Sea explorers could become rich and famous, but it was very dangerous</li> <li>Christopher Columbus colonised the Americas</li> <li>European exploration lead to an imbalance of power between the invading forces and the native inhabitants</li> <li>This imbalance is known as colonisation</li> <li>Native people are exploited during colonisation</li> </ul>	<u>Vocabulary:</u> colonialism; exploit; native. <u>Reading:</u> using articles as the basis for comprehension.	Article: Elizabethan Travel. Audio file: The Age of Exploration Map: Elizabethan world map	<u>SJW Values:</u> Exploring love and compassion for the victims of colonialism in history.
3	<b>Whoosh! (Drama)</b> <ul style="list-style-type: none"> <li>There are three groups of characters in 'The Tempest'</li> <li>The plot of 'The Tempest'</li> </ul>	<u>Vocabulary:</u> usurp.	Whoosh! Drama resource	<u>T&amp;L Priorities:</u> Using drama supports SEND students in being able to visualise the play.
4	<b>Tempest</b> <ul style="list-style-type: none"> <li>There is a violent storm at the start of the play</li> <li>Alonso is the King of Naples</li> <li>Sebastian is his son</li> <li>Gonzalo is his counsellor</li> <li>Antonio is also on board. He is Prospero's brother</li> </ul>	<u>Vocabulary:</u> tempest; tempestuous. <u>Reading:</u> learning how to navigate a playscript.	Act 1 Scene 1 of the play	<u>Cultural capital-</u> learning about different jobs and positions onboard a ship.
5	<b>Prospero and Miranda</b> <ul style="list-style-type: none"> <li>Prospero and Miranda are on the island</li> <li>Prospero has magic powers</li> <li>Miranda is Prospero's daughter</li> </ul>	<u>Reading:</u> using script as basis for comprehension.	Act 1 Scene 2 of the play: modern translation OR original.	<u>SJW Values:</u> Opportunity to note Miranda's love and compassion. Also an opportunity for discussion on the ethics of revenge.

	<ul style="list-style-type: none"> <li>Prospero was the Duke of Milan</li> <li>His brother, Antonio, planned to overthrow him</li> <li>Prospero and Miranda were put out to sea</li> <li>Prospero was given a book of magic when he was out to sea</li> </ul>			
6	<b>Prospero's Relationships on the Island</b> <ul style="list-style-type: none"> <li>Prospero was the Duke of Milan</li> <li>His brother, Antonio, planned to overthrow him</li> <li>Ariel is a magical being on the island</li> <li>Ariel is Prospero's servant</li> <li>Prospero freed Ariel from a horrible witch, Sycorax</li> </ul>	<u>Reading:</u> using script as basis for comprehension. <u>Subject terminology:</u> tenor, vehicle and ground in metaphors. <u>Writing:</u> analytical writing about Prospero.	Act 1 Scene 2 of the play: modern translation OR original.	<u>Cultural capital:</u> introduction to famous characters Ariel and Caliban.
7	<b>Caliban</b> <ul style="list-style-type: none"> <li>Caliban can be seen as a victim of colonialism</li> <li>Prospero treats Caliban like a slave and insults him</li> <li>Caliban is angry at Prospero and curses him</li> <li>Prospero is cruel to Caliban because he tried to rape Miranda</li> <li>Caliban hates Prospero for taking his land away from him</li> </ul>	<u>Writing:</u> analytical writing about Caliban. <u>Reading:</u> using script as basis for comprehension. <u>Vocabulary:</u> savage; deformed; noble.	Act 1 Scene 2 of the play: modern translation OR original.	<u>SJW Values:</u> Exploring love and compassion for the victims of colonialism in history.
8	<b>Ferdinand and Miranda</b> <ul style="list-style-type: none"> <li>Ferdinand is Alonso's son</li> <li>Ariel tries to convince Ferdinand that his father has died</li> <li>Ferdinand and Miranda fall in love at first sight</li> <li>Prospero is pleased that they have fallen in love</li> <li>Prospero wants to challenge their relationship to prove that their love is true</li> </ul>	<u>Subject terminology:</u> tenor, vehicle and ground in metaphors; aside. <u>Writing:</u> analytical writing about love.	Act 1 Scene 2 of the play: modern translation OR original.	<u>SJW Values:</u> Exploring love and compassion for those who have lost loved ones. <u>T&amp;L Priorities:</u> Discussing different elements of a metaphor gives HAPs opportunity to expand and make further connections in analysis.
9	<b>Antonio and Sebastian's Plot</b> <ul style="list-style-type: none"> <li>Antonio suggests to Sebastian that they kill Alonso to make Sebastian king</li> <li>Sebastian allows himself to be persuaded by Antonio</li> <li>Antonio and Sebastian believe that Ferdinand is dead</li> <li>Antonio persuades Sebastian to kill Alonso and Gonzalo</li> <li>Antonio feels no regret for what he did to Prospero</li> </ul>	<u>Vocabulary:</u> treason. <u>Reading:</u> using script as basis for comprehension.	Act 2 Scene 1: original.	<u>Cultural capital:</u> embeds learning on features of a tragedy.
10	<b>How is Antonio presented?</b> <ul style="list-style-type: none"> <li>Ariel prevents Antonio and Sebastian from killing Alonso and Gonzalo</li> <li>Antonio feels no regret or remorse for his actions against Prospero</li> <li>Antonio is a callous character</li> </ul>	<u>Writing:</u> analytical writing about Antonio. <u>Vocabulary:</u> callous.	Act 2 Scene 1: original.	
11	<b>Caliban</b> <ul style="list-style-type: none"> <li>Caliban hates Prospero</li> <li>Prospero uses spirits to torment Caliban</li> <li>Caliban is tormented by Prospero's spirits physically and emotionally</li> <li>Trinculo is a jester</li> <li>Stephano is a drunken butler</li> </ul>	<u>Reading:</u> using script as basis for comprehension.	Act 2, Scene 2: original.	<u>SJW Values:</u> Exploring love and compassion for Caliban's mistreatment.

12	<p><b>Caliban, Stephano and Trinculo</b></p> <ul style="list-style-type: none"> <li>Stephano and Trinculo and low-class characters typical of comedy.</li> <li>Stephano feeds Caliban alcohol.</li> <li>Caliban swears to serve Stephano.</li> <li>Shakespeare creates pathos for Caliban.</li> </ul>	<p><u>Vocabulary:</u> pathos. <u>Reading:</u> stage directions of Act 2 Scene 2.</p>	Act 2 Scene 2: stage directions.	<p><u>SJW Values:</u> Exploring love and compassion for Caliban's mistreatment.</p> <p><u>Cultural Capital:</u> discussion of artistic interpretation through different versions of the play.</p>
13	<p><b>Caliban's Dual Nature</b></p> <ul style="list-style-type: none"> <li>Caliban plans to kill Prospero</li> <li>Caliban wants to kill Prospero in a violent way</li> <li>Caliban also has a sensitive side</li> <li>Caliban loves the island</li> <li>Caliban can be seen as a victim</li> </ul>	<p><u>Vocabulary:</u> dual nature (recap from 'Sherlock' SOW). <u>Reading:</u> Caliban's dream close reading. <u>Writing:</u> analytical writing based on Caliban's speech.</p>	Caliban's Dream script.	<p><u>Cultural Capital:</u> significance of this speech in the Shakespearean canon; could be connected to the 2012 Olympic games, where it was used in the opening ceremony.</p>
14	<p><b>The Resolution of Plot 3</b></p> <ul style="list-style-type: none"> <li>Ariel has led Caliban, Stephano and Trinculo into a trap</li> <li>'Nurture' means to encourage or support the development of someone or something</li> <li>Prospero thinks that Caliban is inherently evil</li> <li>Prospero and Ariel prevent Caliban's plot to kill Prospero</li> <li>Prospero decides to forgive Antonio, Caliban and the others instead of taking vengeance</li> </ul>	<p><u>Vocabulary:</u> nurture. <u>Reading:</u> Act 4 Scene 1.</p>	Act 4 Scene 1: original.	<p><u>SJW Values:</u> Focus on how Prospero chooses virtue over vengeance in his response to all enemies on the island. Opportunity to explore the importance of forgiveness.</p>
15	<p><b>The Resolution of Plot 1</b></p> <ul style="list-style-type: none"> <li>Prospero wants to test Ferdinand and Miranda's love</li> <li>Miranda and Ferdinand fall in love</li> <li>Prospero approves of their relationship</li> <li>'The Tempest' can be categorised as a tragicomedy because it has features of comedy and tragedy</li> <li>All of the plots in 'The Tempest' have a happy ending.</li> </ul>	<p><u>Vocabulary:</u> tragicomedy. <u>Reading:</u> Act 3 Scene 1.</p>	Act 3 Scene 1: original.	<p><u>Cultural Capital:</u> One of the most infamous quotations from 'The Tempest' is Miranda's comment, 'brave new world'. Look at this quotation in context and discuss how it shows her innocence and naivety. You may also want to discuss the phrase's use in modern English.</p>
16	<p><b>Assessment Preparation 1</b></p> <ul style="list-style-type: none"> <li>The topic of the assessment is Caliban</li> <li>There are a number of key scenes involving Caliban in 'The Tempest'</li> <li>Caliban develops as a character throughout the play</li> </ul>			<p><u>SJW Values:</u> Students can exercise being faith-filled and hopeful as they prepare for their assessment.</p>
17	<p><b>Assessment Preparation 2</b></p> <ul style="list-style-type: none"> <li>It is possible to refer to a text without using quotations</li> <li>References to the text should be followed by analytical comments</li> <li>Link paragraphs together when writing an essay</li> </ul>			<p><u>SJW Values:</u> Students can exercise being faith-filled and hopeful as they prepare for their assessment.</p>
18	<p><b>Assessment</b> How is Caliban presented in this extract and in the rest of the play?</p>		Assessment Task Sheet	<p><u>SJW Values:</u> Students exercise their discernment and eloquence in producing an essay response to the assessment question.</p>