

The Seven Kings Learning Summit



In your group, who has been to the highest point in the world?



So what does it take to climb a mountain?



What **preparation** needs to be done before the ascent begins?

What **knowledge** is needed?

What **skills** are needed?

What **attitudes** are needed?

What **resources** are needed?

What will **motivate** you to keep going?



A person is running up a large, textured wooden log that is positioned diagonally across the frame. The background is a plain, light grey sky. The quote is written in a white, handwritten-style font over the upper part of the log.

“Effective performance is preceded
by painstaking preparation”

~ Brian Tracy

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Reflect and Connect: Effective Strategies for the First Month Back to School



John Hattie

Read through the statements in your envelope.

Rank them in order of importance

The following strategies will help you be prepared to accelerate your students' learning next year:

1. Collaborate with Other Teachers to Improve Your Impact

Your students' previous teachers can provide valuable insights. What skills do each of your students bring? Where are they starting? What progress have they made? You want to gather enough information from previous teachers to maximize your impact in those first days.

2. Set High Expectations for Your Students

Data shows that setting high expectations for all students can make all the difference. So, challenge your students with ambitious and attainable goals with measures like Stretch Growth®. Be bold. Believe in them. Expect much, and with your teaching, they will deliver more than they ever realized they could.

3. Establish Explicit Success Criteria for Your Students

When students know exactly what they need to achieve and receive scaffolded support along the way and progress updates—their likelihood of success dramatically increases.

4. Develop Systems for Productive Struggle

Success criteria should be built around the “Goldilocks principle”—not too hard, not too easy, and not too boring. You'll want to create systems for productive struggle that treat errors as an opportunity to learn and challenge students in an appropriate way—not be seen as moments of embarrassment.



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5. Maximize Effective Feedback

Your students' requirement for feedback is simple. They want to know how to improve—they don't mainly need reminders about what they did wrong. Clarification and correction are fine as long as you provide improvement feedback as well.

6. Focus on How Students Learn

It matters less how you teach—it matters more how your students learn. Students need to build “coat hangers”—foundational concepts and strategies to which they can attach facts and ideas. They need to be taught how to consolidate these ideas, relate these ideas to deepen understanding, and extend and transfer these ideas to various contexts.

7. Understand Your Students' Mind Frames

What are they thinking? What is their understanding of what success looks like? How do they know how they're doing? Do they feel included in your classroom? It's important that they feel a sense of belonging and feel invited to come and learn with you.

8. Attend to the Climate and Culture of Your Classroom

You want your students to know they will be treated fairly in your classroom and be in a safe space where it's not embarrassing to make mistakes. You want them to know you're there to help them improve and build their sense of confidence.

9. Determine What a Year's Growth for a Year's Input Looks Like

One of the most powerful things you can do for your students is to set stretch goals that are challenging but doable. Establish targets above what they would have achieved if your approach was just business as usual.

10. Beware of the Dangers of the Matthew Effect

This effect is the notion that “the rich get richer, and the poor get poorer.” Sometimes we let students off easy because we assume they don't have the ability to do better, but we're not doing them any favors. If students don't master basic reading and mathematics skills by age 8, they'll never catch up, so never ignore these basic skills.

11. Develop Assessment-Capable Students

It's important to teach students how to evaluate their own data and what to do next. Students should know how to seek help, work with others, interpret their assessment data, and have the confidence to take on challenges to improve.

12. Evaluate Student Confidence to Take on Challenges

At the beginning of the year, determine your students' level of confidence. Fewer than two percent of child prodigies become gifted adults because when they enter unfamiliar territory, they're terrified of being wrong. Establishing a fair, inviting, and predictable place to learn is crucial.

Learning and Teaching Policy

Key Principles:

- **There is no ceiling to achievement** – intelligence can be developed and we can learn to learn
- Students must be **taught to think and evaluate** to have a **voice** and **opinion**
- **Every student has the right to be successful and the ability to achieve**
- Every student **must know what to do in order to improve** and **how** to do it. High expectations on their own are not enough
- **Consistency of experience is vital**
- Our job is to **create learning**, not to record what we find or to process underachievement

Seven Kings School



Learning and Teaching Policy

2022/2024



“Learning is driven by what goes on in the classroom”

“If we create a culture where every teacher believes they need to improve, not because they are not good enough, but because they can be even better, there is no limit to what we can achieve.”

Dylan William

School Improvement Plan

2023-5

To enable all young people to succeed at intellectually engaging and enriching learning and, in so doing, to become confident and connected lifelong learners.

‘Improvement not change’

Our Curriculum Landscape



Ambition



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An ambitious curriculum

An ambitious curriculum is well-sequenced, with new knowledge building on prior knowledge and opportunities for retrieval. Horizontal and vertical threads connect content, skills and knowledge across the curriculum and that *all* children have equal access to it, regardless of their starting points.

Larger concepts, also known as **big ideas**, provide the backbone for an ambitious curriculum and **act as a hook to hang all learning**. **Big ideas** also give the **connective tissues** that **link different aspects** and subjects of the curriculum so teachers and children can see how their **knowledge connects and builds over time**. They can act as curriculum endpoints; what you want your children to **know** or **experience** by the time they leave the different phases of their education. For a curriculum to be ambitious, **language and vocabulary must be of a high standard**.

An ambitious curriculum is only as good as its teachers. In an ambitious curriculum, subject leaders are well acquainted with their subject's schema and can **articulate how key concepts of their subject connect to others**. They also demonstrate confidence when talking about their subject area and can communicate what **children learn, when and why**.

*'Leaders take on or construct a curriculum that is ambitious and designed to give all learners, **particularly the most disadvantaged and those with special educational needs and/or disabilities (SEND) or high needs, the knowledge and cultural capital they need to succeed in life.***

Education inspection framework, Ofsted

An ambitious curriculum should **benefit all children** but moving towards a more ambitious curriculum can be challenging. It takes investment in time and resources. There is a greater demand for subject leaders, and the pressure to know their subject well increases with the teaching of ambitious content and deep knowledge.

However, as the curriculum has more time to embed, children will begin to build on their previous learning and **achieve things they thought were unattainable**. Teachers also become more accustomed to **higher levels of expectation** in their subject knowledge, which can also build over time.

The best results occur when **everyone buys into an ambitious curriculum goal**. It may require a more significant financial investment, better teaching resources and more professional development opportunities for all staff. **But if the effects of an ambitious curriculum are better educated, more well-rounded individuals, then we have to aim for it, don't we?**

Getting to the summit

So what does it look like?

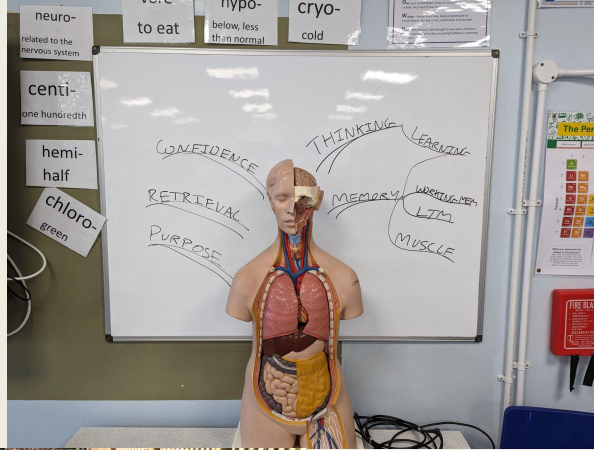


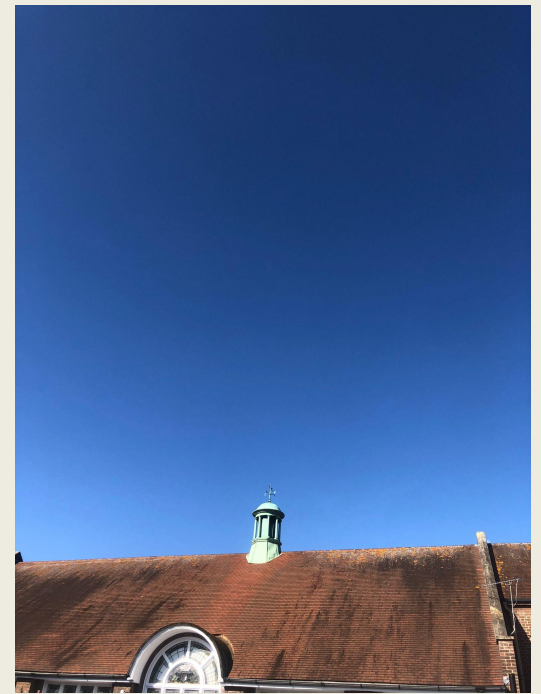
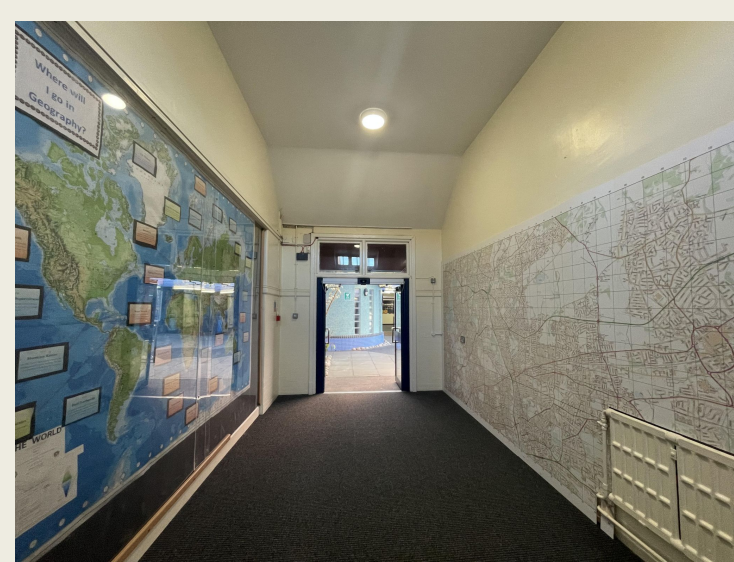
The summit of your subject

What is your subject/team summit?

Go and create/find/take a selfie of your subject's 'summit' - email it to n.ranson@sevenkings.school with a short blurb about why it is the 'summit' for your subject.







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Using reading, writing, discussing and thinking to engage with, shape and positively change the world and our place within it.

**“We analyse the past
To question the present
To shape the future”**



The past



The present



The possible future

Your subject's concepts

Identification

Sequence

Framing

Threads

‘The intellectual
architecture for
meaning’ *Myatt*

Concepts



Cambridge Assessment
International Education

Substantive Concepts - part of the 'substance' or content knowledge in a subject (e.g. **Geog** river, trade, city, ecosystem)

Threshold Concepts - once understood modifies learners' understanding of a particular field and helps them make progress - they open up a new way of thinking (e.g. **Geog** sustainability, **Maths** complex number, **Economics** opportunity cost) - likely to be difficult for a learner to grasp - understand this subject outside of the classroom - potential to transform their world view

Substantive Concepts build on existing learning layer by layer, **Threshold Concepts** open up a new way of thinking - hard for a learner to make progress if they don't understand key threshold concepts

Dr Liz Taylor,
University of
Cambridge

English Curriculum All-through

What can we learn from English's journey?



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What underpins the English Department way?

Collaboratively review, reshape, revisit.

Connect but don't force it.
(No Key Stage should be the servant of another)

Build clarity of threshold concepts (work-in-progress)

No ambition without joy!

- Oracy
- Reading
- Writing



- Know what it looks like at the top. (intent?)

- Concepts: ambitious/adaptable.

- Don't panic if you fall off (it's a metaphor! - no-one will die!)

- Be ambitious, make mistakes, keep honing in on the summit(s)

I see the **'threshold concepts'** for **English Literature** as being the following: *the role of myth and the story-teller*; **narrative structure**; **patterns of language, imagery and plot**; **comedy, tragedy and genre**; the concept of **power** (character relationships, gender, class etc.). For English Language I view the following as the essential *'threshold concepts'*: **phonic decoding** and **vocabulary decoding** (largely focused in Primary study, but not exclusively); recognition of **sentence structures** and a **conscious manipulation** of such structures **for effect**; **generic writing structures**; a recognition and application of **complex patterns of language, imagery and plot**.



Threshold Concepts of our English Curriculum?

To be literate and effective communicators

- Oracy
- Vocabulary development
- Rich language
- Reading for
 - pleasure
 - meaning
 - different purposes
 - learning
- Writing for
 - Different audiences
 - Different purposes
 - With authenticity

- Communication

- Voice
- Listening and Speaking
- Mark making
- Phonic knowledge
- Decoding
- Comprehension
- Story telling
- Sequencing
- Inference
- Genre
- Writer's message and ideas
- Literature in context
- How language makes meaning
- Conscious crafting
- Structure and its effect
- Different perspectives
- Representation



Year 9- Powerful Literature

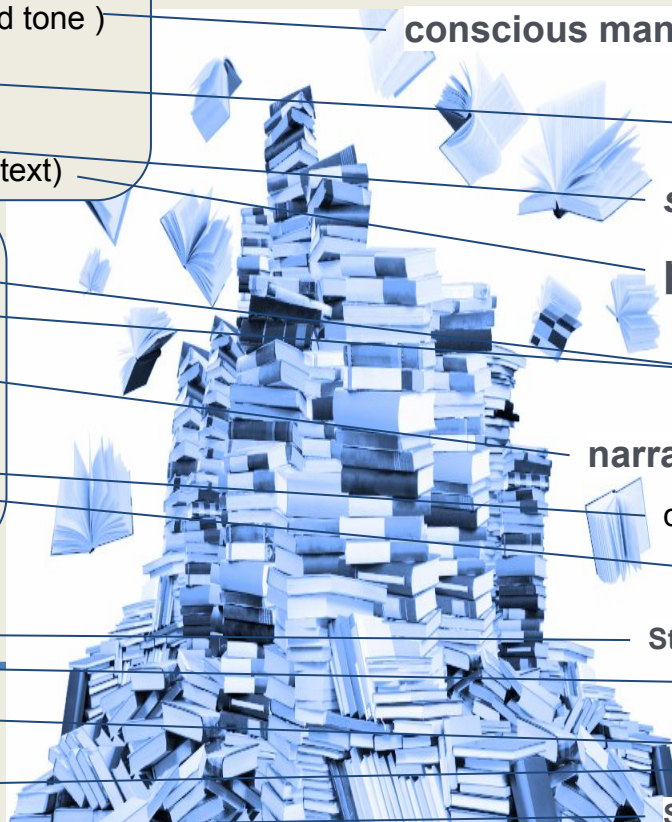
- Close analysis of poetry
- Inspiring speeches
- Gossip magazine (crafting voice and tone)
- R&J - essay writing - key themes/quotes/message
- Dystopian Writing
- Animal Farm essay (analysis in context)

Year 8- Exploring Perspectives

- Writing a poetry anthology
- Writing a feature article
- (Novel) Essay - personal response - summarising
- Descriptive writing
- Rabbits - analysing images

Year 7- Finding Your Voice

- Writing a fantasy story
- Designing a play
- Pitching a film
- Comprehension/personal response to Once
- Memoir Writing



patterns of language, imagery

Listening and Speaking/Conscious crafting

conscious manipulation of structures for effect;

tragedy and genre

story-telling; narrative structure;

power/perspective/context

- **Writer's message and ideas - complex language patterns**

narrative structure, inference, effect

conscious crafting/manipulation for effect

Imagery, power, inference

Story telling, genre conventions, structures

Genre, writer's message

the Voice - conscious crafting for effect power/narrative structure/plot

Story telling, genre conventions, structures

<p>Outcome: Biography on the class name.</p> <p>TEXT: Rose Blanche by Ian McEwan</p> <p>Outcomes: - Narrative - Informal letter</p> <p>TEXT: Rocca San Giovanni by George Fraiser Gaille.</p> <p>The night of death by John Ratigan</p> <p>Outcomes: -Poetry</p>	<p>TEXT: Letters from the Lighthouse by Emma Carroll.</p> <p>Outcomes: - Diary entry - Discussion text → Debate - Formal Advert (leaflet)</p>	<p>Text: Eyewitness Ancient Egypt by DK</p> <p>Ancient Egypt - National Geographic</p> <p>Ancient Egypt: Tales of Gods and Pharaohs</p> <p>Outcomes: - Non-chronological report</p> <p>Text: The Red Pyramid by Rick Riordan</p> <p>Outcomes: - Fable/ myth</p>	<p>Text: The Rainplayer by David Wisniewski.</p> <p>Outcomes: - Narrative</p> <p>Stimulus: Francis Brandywine Video</p> <p>Outcomes: - Newspaper</p>	<p>SATS</p> <p>Text: Martin Luther King Speech transcript</p> <p>Greta Thunberg Speech transcript</p> <p>Barack Obama speech</p> <p>Outcomes: - Speech</p> <p>Text: David Attenborough transcript</p> <p>Outcome: - Commentary</p>	
<p>Outcome: Biography on the class name.</p> <p>TEXT: Journey by Aron Becker</p> <p>Outcomes: - Narrative (Mystery/Suspence) - Narrative (Fantasy)</p>	<p>TEXT: Greek Myths - Three Heroic Tales by Daniel Morton and Hugh Lupton</p> <p>Outcomes: - Persuasive letter - Diary Entry - Newspaper report</p>	<p>TEXT: Journey to the Last River by Teddy Kean</p> <p>Outcomes: - Formal letter - Narrative (Flashback) - Information text (Amazon Rainforest)</p>	<p>TEXT: The Great Kapok Tree by Lynne Cherry</p> <p>Outcomes: - Discussion text</p> <p>TEXT: The Tyger by William Blake. The way through the woods by Rudyard Kipling</p> <p>Outcomes: - Poetry</p>	<p>TEXT: The Diver's Daughter by Patrice Lawrence</p> <p>Outcomes: - Diaries (Eve and alternate perspective) - Narrative (Historical fiction)</p>	<p>TEXT: Macbeth by Andrew Matthews</p> <p>Outcomes: - Newspaper report - Playscript</p>
<p>Outcome: Biography on the class name.</p> <p>TEXT: Tuesday by David Wiesner</p> <p>Outcomes: - Monologue - Newspaper report - Narrative (Fantasy)</p>	<p>TEXT: Varjak Paw by S.F Said.</p> <p>Outcomes: - Character description - Discussion Text → Debate - Newspaper report</p>	<p>TEXT: Leon and the place between by Angela McAllister</p> <p>Outcomes: - Dialogue - Narrative (Mystery)</p>	<p>TEXT: Windows by Jeannie Baker</p> <p>Outcomes: Poem - Creating images</p> <p>TEXT: Storm ending by Jean Toomer. The storm by Theodore Roethke.</p> <p>Outcomes: - Poetry about a Viking storm</p>	<p>TEXT: Arthur and the Golden Rope by Joe Todd-Stanton</p> <p>Outcomes: - Recount - Persuasive letter - Diary</p>	<p>TEXT: How to train a dragon by Cressida Cowell.</p> <p>Outcomes: - Diary entry - Information Text (New Dragon) - Narrative (Historical fiction)</p>
<p>Outcome: Biography on the class name.</p> <p>TEXT: Alice in Wonderland by Lewis Carroll</p> <p>Outcomes: - Stream of consciousness - Monologue - A recount - A testimony</p>	<p>TEXT: The Iron Man by Ted Hughes</p> <p>Outcomes: - Monologue - Persuasive formal letter - Diary entry</p>	<p>TEXT: The Mousehole Cat by Antonia Barber</p> <p>Outcomes: - Information text - Poem - Narrative (Legend)</p> <p>TEXT: The River by Valerie Bloom Poetry</p>	<p>TEXT: This Morning I Met a Whale by Michael Morpurgo.</p> <p>Outcomes: - Information text - Newspaper report - Persuasive speech</p>	<p>TEXT: The Lost Thing by Shaun Tan</p> <p>Outcomes: - Persuasive Advert - Buy the steampunk character - Narrative (Adventure)</p>	<p>TEXT: Fortunately, The Milk by Neil Gaiman.</p> <p>Outcomes: - Instruction Text - Persuasive letter - Narrative (Fantasy/Science fiction)</p>

Key Stage 2

6

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EYFS Key Stage 1

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reception	It's Good to be Me	Let's Party	Terrific Tales	Come Outside	How do we get there?	The Wonderful World
	<p><u>Outcome:</u> Biography on the class name.</p> <p>The Colour Monster</p> <p>The Colour Monster Goes to School</p> <p>Once there were Giants</p> <p>Pete The Cat Rocking in my School Shoes</p> <p>Beegu</p> <p>Rainbow Fish</p>	<p>Kipper's Birthday</p> <p>Nativity Story</p> <p>The Jolly Christmas Postman</p> <p>Binny's Diwali</p>	<p>Gingerbread man</p> <p>Goldilocks and the three bears</p> <p>The Three Billy Goats Gruff</p> <p>The Enormous Turnip</p>	<p>Stick Man - Julia Donaldson</p> <p>The Very Hungry Caterpillar</p> <p>Oliver's Vegetables</p> <p>The Tiny Seed</p> <p>The Last Tree</p> <p>Non-fiction books on plants / minibests etc</p>	<p>The Magic Train Ride – Sally Cabtree</p> <p>Naughty Bus – Jan and Jerry Oke</p> <p>Mr Gumpy's Outing</p> <p>Whatever Next</p>	<p>Harry and the bucketful of dinosaurs</p> <p>Handa's Surprise/Hen</p> <p>Ruby's Worry</p> <p>Supertato</p>
Year 1	Local Area	Our Local Heroes	The UK and it's communities	Toys - Is an Xbox better than my grandparents' toys?	What's the weather?	Food, Glorious Food
	<p><u>Outcome:</u> Biography on the class name.</p> <p>TEXT: The Three Little Pigs</p> <p><u>Outcomes:</u> Fact File about houses Wanted Poster Story Retelling</p>	<p>TEXT: Traction Man by Mini Grey</p> <p><u>Outcomes:</u> Character description Thank you letter Story retelling Comic strip</p>	<p>TEXT: Lila and the Secret of Rain by David Conway</p> <p><u>Outcomes:</u> Information text Character description Story retelling</p>	<p>TEXT: Lost in the Toy Museum by David Lucas</p> <p><u>Outcomes:</u> Toy description (in role) Setting description Monologue Instructions for a new game Retell the story Story writing</p>	<p>TEXT: Katy in London by James Mayhew</p> <p><u>Outcomes:</u> News report Setting description Postcard Recount Information text</p>	<p>TEXT: The Secret Sky Garden by Linda Sarah</p> <p><u>Outcomes:</u> Setting description Diary entry Story writing</p> <p>TEXT: From My Window by Joseph Coelho Poetry</p>
Wow moments			British Museum	Visit to the Museum of Childhood	Walk around central London	Visit the Sky Garden - Canary Wharf
Year 2	Explorers		Australia: A case study	The Fire of London	Victorians	Coasts
	<p><u>Outcome:</u> Biography on the class name.</p> <p>TEXT: The Last Wolf by Mini Grey</p> <p><u>Outcomes:</u> To retell a traditional story To write a monologue To retell a story</p>	<p>TEXT: Winter's Child by Angela McAllister</p> <p><u>Outcomes:</u> To write a poem To write a recount (Diary entry) To write a prequel</p>	<p>TEXT: Fox by Margaret Wild</p> <p>TEXT: Magpies by Judith Wright</p> <p><u>Outcomes:</u> To write poems To write a monologue To write a diary entry To write a story</p>	<p>TEXT: Firebird by Saviour Pirotta</p> <p><u>Outcomes:</u></p>	<p>TEXT: The Lost Happy Endings by Carol Ann Duffy</p> <p><u>Outcomes:</u> To retell a fairy tale To write an instruction text To write a diary entry To write a persuasive letter To write a fairy tale</p>	<p>TEXT: Jolly Roger: And the Pirates of Captain Abdul by Colin McNaughton</p> <p><u>Outcomes:</u> To write a character description To write a persuasive letter To write a diary entry To write a pirate story</p>
Wow Moments	Visit the woods	Snow machine		Kingdoms		Pirate Day!



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comedy, tragedy and genre; the concept of power

Text: Eyewitness Ancient Egypt by DK

Ancient Egypt - National Geographic

Ancient Egypt: Tales of Gods and Pharaohs

Outcomes:
- Non-chronological report

Text: The Red Pyramid by Rick Riordan

Outcomes:
- Fable/ myth

Key Stage 2

Underpinned by ambitious reading and discussion of texts to build communication skills, comprehension, inference and ideas
Authentic writing outcomes to explore different genres/purposes/audiences.

6

5

4



TEXT: Macbeth by Andrew Matthews

Outcomes:
- Newspaper report
- Playscript

TEXT: How to train a dragon by Cressida Cowell.

Outcomes:
- Diary entry
- Information Text (New Dragon)
- Narrative (Historical fiction)

How language makes meaning
Conscious crafting
Structure and its effect
Different perspectives

generic writing structured
consciously crafted for effect

structure; patterns of language, imagery

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story-telling narrative structure

TEXT: The Mousehole Cat by Antonia Barber

Outcomes:
- Information text
- Poem
- Narrative (Legend)

TEXT: The River by Valerie Bloom
Poetry

Autumn 1

It's Good to be Me

Outcome:
Biography on the class name.

The Colour Monster

The Colour Monster Goes to School

Once there were Giants

Pete The Cat
Rocking in my School Shoes

Beegu

Rainbow Fish

phonic decoding and vocabulary decoding

Reading for pleasure

Mark-Making

Toys - Is an Xbox better than my grandparents' toys?

TEXT: Lost in the Toy Museum by David Lucas

Outcomes:
Toy description (in role)
Setting description
Monologue
Instructions for a new game
Retell the story
Story writing

Visit to the Museum of Childhood

- Genre, message, ideas
- Conscious crafting - sentence structures
- Literature in context

Victorians

TEXT: The Lost Happy Endings by Carol Ann Duffy

Outcomes:
To retell a fairy tale
To write an instruction text
To write a diary entry
To write a persuasive letter
To write a fairy tale

EYFS
Key Stage 1

Comprehension
Story telling
Sequencing

Story telling
Crafting writing







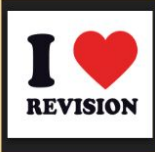
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Autumn 1 (6 Weeks)	Autumn 2 (7 Weeks)	Spring 1 (6 Weeks)	Spring 2 + Summer 1	Summer 1	Summer 2
Poetry Anthology – Worlds and Lives	Novel: A Christmas Carol by Charles Dickens.	Non Fiction Writing (including context preparation for AIC)	Drama: An Inspector Calls by J.B. Priestley (7 weeks) (starter earlier?)	Writing Fiction Through the Ages (4 weeks)	Language Paper 1 (2 weeks) Year 10 Mocks (2 weeks) Revising for Literature / Poetry Lectures (2 weeks)
Assessment: Comparative Poetry Essay	Assessment: Essay on 'A Christmas Carol', starting with an extract.	Assessment: Article on Social Justice and Equality. - Writing for a purpose - Developing tone and register - Using language and rhetorical devices for effect - Structuring nonfiction writing for fluency and effect - Writing accurately	Assessment - Essay on either a character or theme from the play (no extract).	Assessment - Writing a short story, opening or description. Poetry & AIC	Assessment - Language Paper 1 Mock

Key Stage 4



Year 11

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1
Poetry Anthology – Past and Present (Power & Conflict)	English Language: Language Paper 2 (3 weeks) Literature Revision (Paper 2) (2 weeks)	Drama: Macbeth (6 Weeks) (ACC Revision)	Macbeth Essay Practice - (2 weeks) ACC Revision (1 week) Language Paper 1 Revision (2 weeks)	Revision
Assessment - Comparative Poetry Essay	Assessment Language Paper 2 Literature Paper 2 (Mock Exams)	Assessment: Practice Essays	Assessment: Literature Paper 1 Mock	Ongoing exam practice
				



Spring 1
(6 Weeks)

Non Fiction Writing
(including context
preparation for AIC)

Assessment: Article on
Social Justice and Equality.
- Writing for a purpose
- Developing tone and
register
- Using language and
rhetorical devices for
effect
- Structuring nonfiction
writing for fluency and
effect
- Writing accurately



sentence
structures
conscious
manipulation
for effect;
genre writing

Purpose
Power

Spring 1

Drama: Macbeth (6
Weeks)
(ACC Revision)

Assessment: Practice
Essays



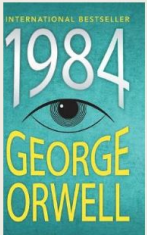
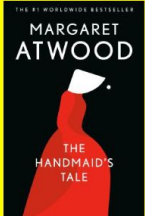
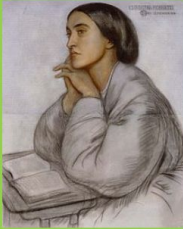


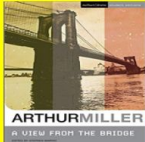
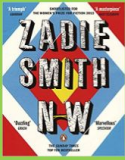

Key Stage 4

patterns of
language, imagery
and plot; comedy,
tragedy and genre;
the concept of power

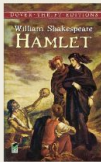

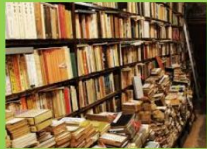
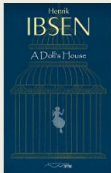
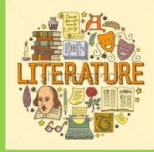


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Key Stage 5

	September - December	Jan - April	May - June	July
3 hour	Induction and dystopia A Dystopia: 1984 	Dystopia: The Handmaid's Tale (Margaret Atwood) Dystopia A 	Rossetti 	Dystopia A and IOP prep 
2 hour	Culture and Identity: Elizabeth Bishop 	Culture and identity A View From The Bridge (Arthur Miller) 	Culture and Identity N-W (Zadie Smith) 	Culture and identity comparative coursework. 

Year 13

	September - December	Jan - April	May - June
3 hour	Hamlet 	Dystopia Revision THMT and 1984 	Exam prep and revision 
2 hour	A Doll's House and Christina Rossetti 	Dystopia Section A Revision 	Exam prep and revision 



September - December	Jan - April
Induction and dystopia A	Dystopia: The Handmaid's Tale (Margaret Atwood)
Dystopia: 1984	Dystopia A



- Genre
- Power
- Conscious crafting
- Structure and its effect
- Different perspectives
- Representation

story-teller; narrative structure; patterns of language, imagery and plot; comedy, tragedy and genre; Representation

September - December
Hamlet



Opp



Current priorities... Where do we want to up the ambition now?

What are our priorities 2023/2024?

- **Stripping back the threshold concepts - What are the big ideas that should underpin the Seven Kings English Curriculum?**
- Increasing precision in how we sequence concepts between key stages.
- Creating the 'wow moments'
- Planning more precisely for how build ambition.

How

- *Start today - reviewing and refining the key concepts*
- *TIPs in primary and secondary*
- *SOL and rigorous lesson planning - **where are key concepts delivered and how are they made explicit, ambitious and adaptable in the classroom?***

In pairs

On post-its:

What are the threshold concepts that underpin your subject from Reception to Y13?

Think - Pair - Share - Square - do you all agree?

As a subject team

Highlight the concepts that are the threshold concepts for your subject

Identification
Sequence
Framing
Threads

'The intellectual
architecture for
meaning' Myatt

Now begin to plot your threshold concept 'footholds' on to the mountain

Plot them on the mountain using the pegs, string, post-its



Sequencing

Your subject's concepts

Identification
Sequence
Framing
Threads

'The intellectual
architecture for
meaning' *Myatt*

What is the sequence? Why? How explicit is the sequencing?

What needs to be taught in what order for the summit to be reached?

How is the planning flexible enough to allow for misconceptions?

When is each concept taught/
embedded/polished/amplified?

When is it revisited and how?

How is the planning responsive to the needs of
each cohort?



Framing the curriculum

How clear is the purpose and relevance in wider curriculum?

To what extent do children understand what the big concepts are?

To what extent do children understand how the concepts are linked and when they are taught and why they are taught in that order?

Your subject's concepts

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Ambition



- Friendship Excellence Opportunity

How are you defining ambition in **your** subject?

Reflecting on your curriculum, how ambitious is it for all?

RAG the map of the terrain

Where are your strengths?

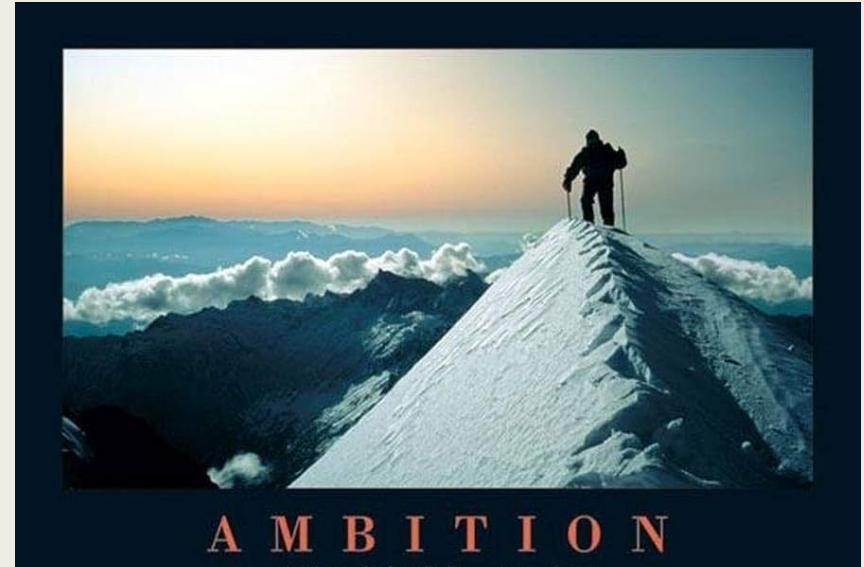
What barriers are there?

Complete [capture grid](#)

Your subject's concepts

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architecture for
meaning' *Myatt*



So what next?

MLs meeting

Dept time

Focus for TIPs

Curriculum planning



Summiting Success

What could children potentially learn, experience and achieve if they are **ALL** enabled to reach the summit of your ambitious curriculum?

What are your next actions to make this happen?