What matters in any curriculum?

1) ultimate purpo

takeaways: frameworks, itions, ways of knowing

the easy bit!

2) proximal purposes?

What is this bit of content *doing* in relation to everything else?

In a curriculum, as in a narrative, knowledge frequently manifests itself **indirectly.**

The knowledge that 'flavours' a claim:

towards building and assessing historical knowledge on three scales

While marking some Year 11 essays, Kate Hammond found her interest caught by significant differences between one kind of strong analysis and another. Some scored high marks but were less convincing. The achievement in these essays was superficially high, but somehow fragile. But in what way? And why? Putting GCSE markschemes to one side, Hammond used her Year 11 students' work to investigate the true nature of their historical accomplishment. What was really

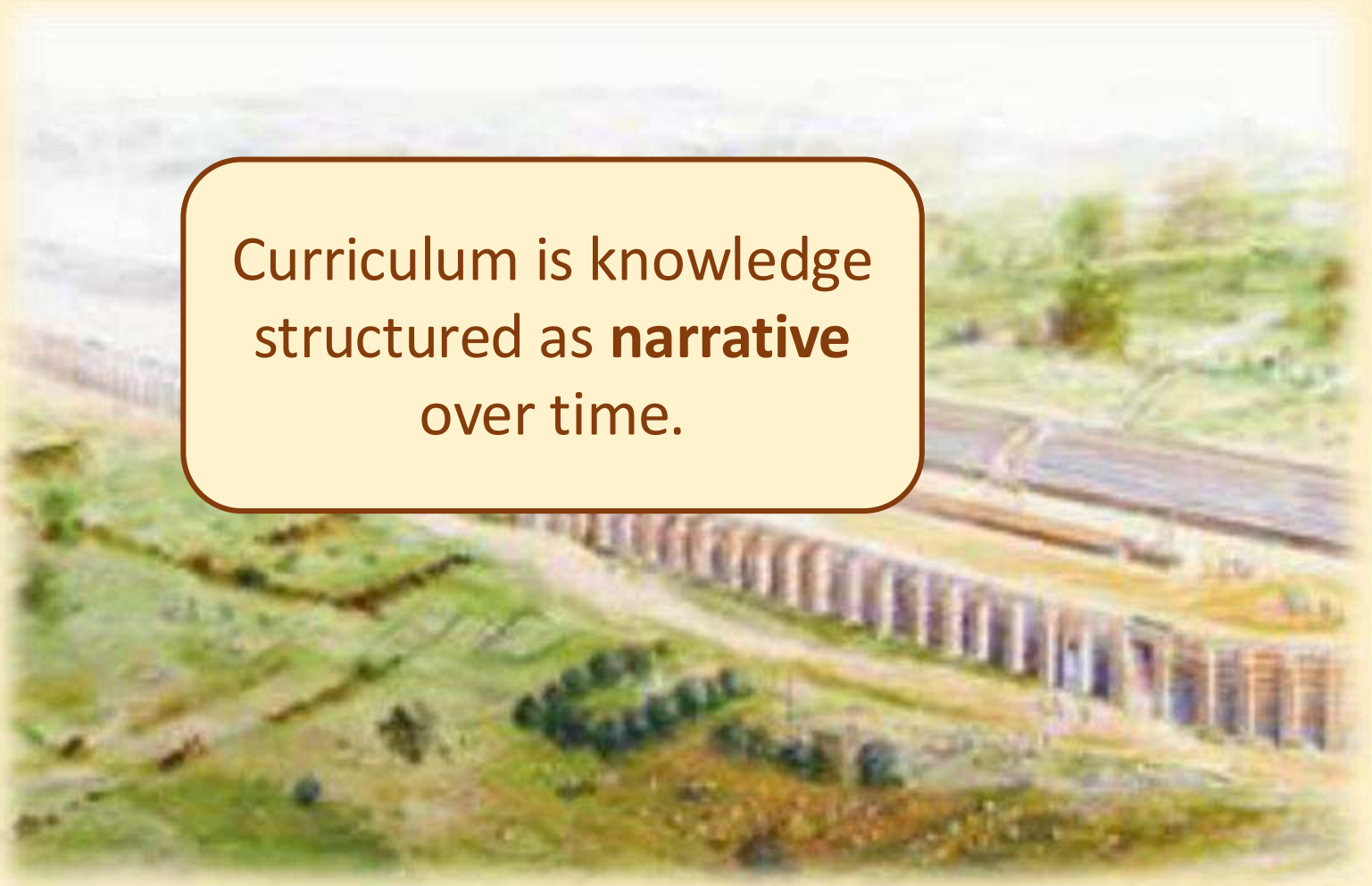
It all began one Saturday in September. I sat down with a rather-less-than-positive attitude to mark a set of Year 11 essays on the Tet Offensive. My students were enthusiastic and had written substantial pieces of causal analysis: this was going to take some time.

It did turn out to be something of a marking marathon, but by the time that I had finished, something had captured my interest. My students had all written well, but there were marked differences between those students who produced the best historical analyses of the Offensive and those whose work was secure but less convincing. The GCSE mark scheme led me to explain these differences in terms of the students' differing success in grasping and analysing the causal problem.[1] It seemed to me, however, that rather than their second-order concept knowledge being the biggest variable, it was their substantive historical knowledge that seemed to be having a larger effect on the success of their work.[2]

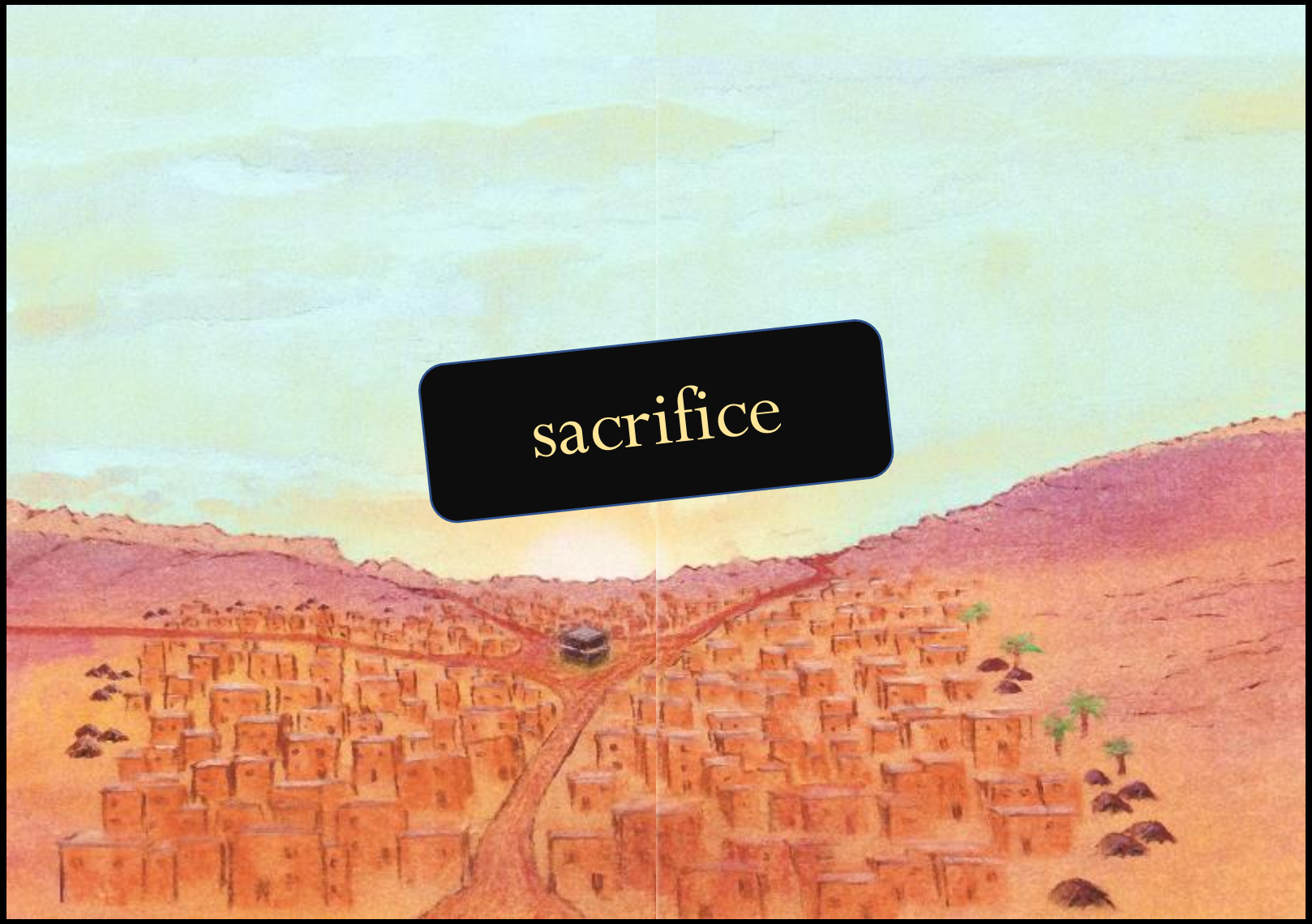
This is hardly rocket science. Many in the history education community have acknowledged the interplay and interdependence of substantive historical knowledge

Kate Hammond (2014) in *Teaching History, 157, Assessment Edition*

Curriculum from the Latin ‘currere’ to run, to proceed; a course (as in racecourse)



Curriculum is knowledge structured as **narrative** over time.



Opening lesson to Year 5 Summer 2 unit on Islam

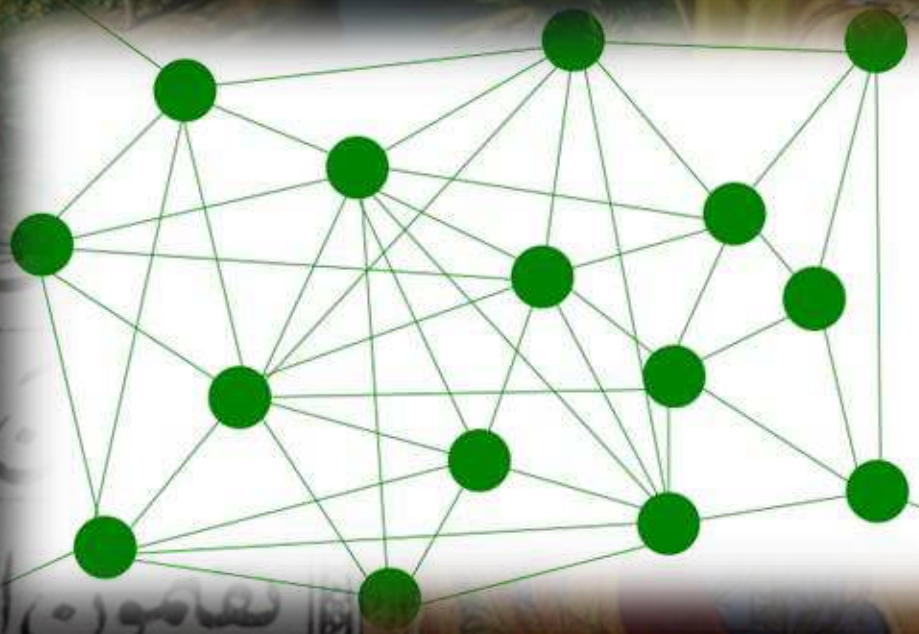
1. Makkah: a city in a desert

What sits behind a rich, speedy, precise yet flexible recognition of the word ‘sacrifice’ in, say, Year 5 or Year 8?

Knowledge builds to form a schema (plural: schemata) in our long-term memory.

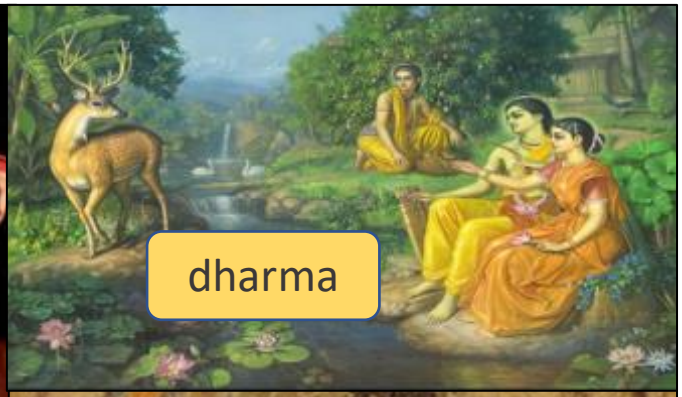
Dense, rich schemata cheat the limitations of our working memory, so that otherwise random or isolated data (eg words!) get 'chunked' or read as ONE recognisable thing.

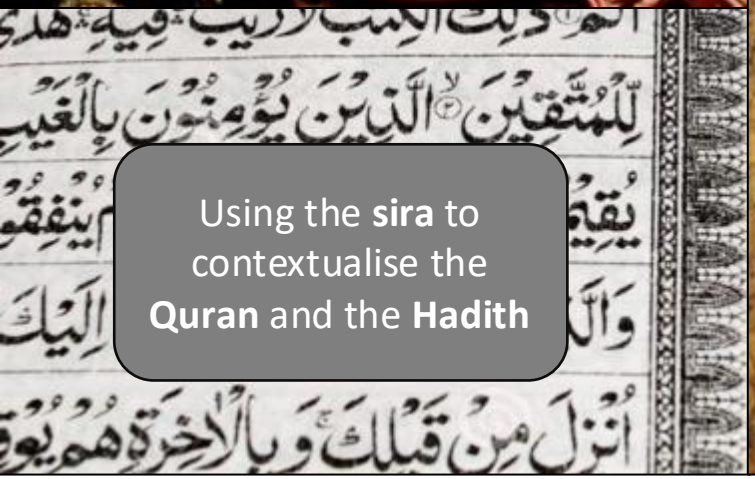
The memory doesn't get overloaded. The new thing is recognised and fits in to the old things.



Questions about sequencing (or, What is this content ***doing*** here?)

- What is this topic/lesson/activity *part of*?
- How do you expect this Year 4 content to create readiness for Year 5/6?
- How will this history/science content in Y3 foster pupils' capacity to assimilate X content / notice similarities and contrasts / tackle X task later in Year 3/ in Year 4?
- How will your Year 3 or 4 geography content, in future, ensure that these weaknesses in Year 6 pupils' writing will be removed?
- What aspects of music or art do you deliberately revisit over time, and how do you expect this to show itself, later, in the ***new*** music and ***new*** works of art you want pupils to be curious about and enjoy?
- How do you check that the Year 3 or 4 RE content is still *secure* in (say) Year 5? How do you *use* the Year 3 or 4 content in (say) Year 5?
- What history-specific vocabulary do you expect to be secure by the end of *this* unit/topic/enquiry?





What is the content **doing** here?

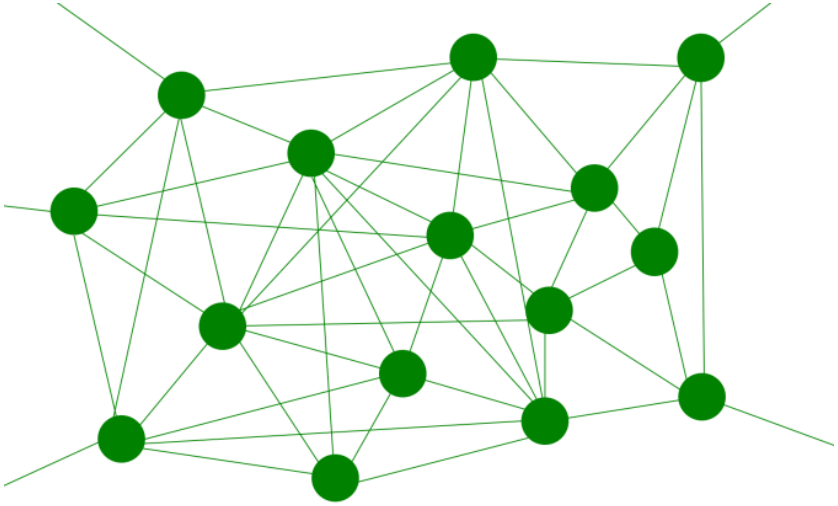
Look at your content in say Years 3 or 4 – *what is it doing*? What is its role in *changing* what pupils can apprehend, recognize, find interesting in Year 5?

How is your Year 7 content transforming pupils' schemata so that they are ready to persevere with challenging religious texts or new interpretations of stories in Years 10 or 11?

There is always plenty of time!

The temporal quality of a curriculum means that we should never treat curriculum as an aggregate, always as a narrative.

Our schemata change what we perceive, what we notice, what we see.



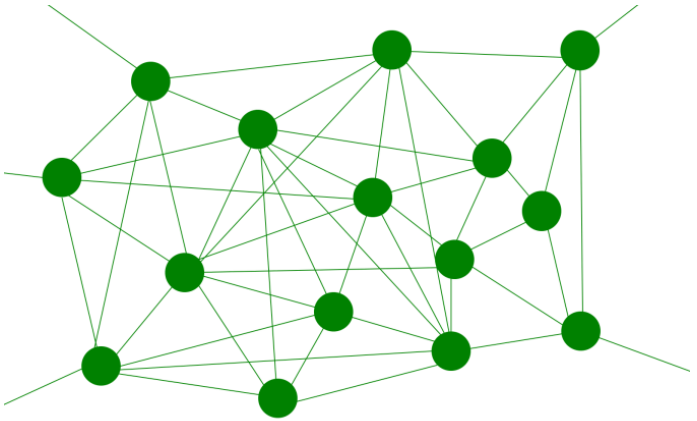
Useful curriculum design principles:

1) all content has both a **proximal** role and an **ultimate** role

2) It is vital that we treat a curriculum as a narrative rather than an aggregate

3) Both **core** and **hinterland** are equally important in securing the takeaways.

4) Attend to both **substantive** and **disciplinary knowledge**



Disciplinary knowledge and substantive knowledge

Substantive =

The stuff that is given

Factual content, conventions, warranted accounts, common terms, systems of concepts.

Disciplinary =

arriving at and testing claims

reaching a judgement, building a case, analysing an idea, explaining a phenomenon…

understanding how the claims and accounts of shared discourse are arrived at; accessing the traditions of enquiry in a discipline.

Disciplinary knowledge and substantive knowledge

Disciplinary questions

theology:
What is the significance of Amos to questions of so
What is the meaning of these hadith in the context

philosophy
Can belief in God be rational?

human or social sciences
What do these practices mean to these Hin

historical
How and why did Quakerism emerge?
What are the roots of humanism?

Are pupils clear about the grounds on which they are analysing, evaluating, explaining or judging?

*How are you planning for **progression** in each of these types of disciplinary analysis or argument?*

What is the knowledge 'doing' here?

What do your plans show about:

- ambition concerning (a) breadth and (b) thoroughness? **(scope)**
- differing types of **coherence**?
- respecting the purposes and practices of the subject? **(rigour)**
- intent to use pupils' security in specific knowledge as access to future learning? **(sequencing)**
- systematic building of **vocabulary** through subject knowledge?

Year 3	**Hinduism 1** **Rama and Sita** **light** **dharma**	**Hinduism 2** **More Hindu stories (Vishnu, avatars, Baghavad Gita)** **dharma**	**Hinduism 3**	Judaism 1	Judaism 2	Judaism 3
Year 4	Christianity	Christianity	Christianity	Christianity	Christianity	Christianity
Year 5	Islam	Islam	Islam	Buddhism	Buddhism	Sikhism
Year 6	Four religious lives and communities in London and Liverpool:		Deepening understanding of religious traditions through art, music and literature – the Abrahamic religions		Deepening understanding of religious traditions through art, music and literature – the Dharmic religions	

A Hindu story:
Rama and Sita

A Hindu story:
Rama and Sita

Autumn 1: A Hindu story: Rama and Sita core vocabulary

Chapter 1
believers
Hindus
Hinduism
beliefs
Indus
Rama
epic
Ramayana
Sita
Lakshmana
deer

Chapter 2
kingdom
subjects
succeeds
prosperous
Vishnu
embodiment
manhood

Chapter 3
decree
banish
companion
oath
throne

Chapter 4
demon
chariot
entranced
Hanuman

Chapter 5
victory
altar

Chapter 6
dharma
order
Diwali
duty
devotion
path

Our big task on Rama and Sita

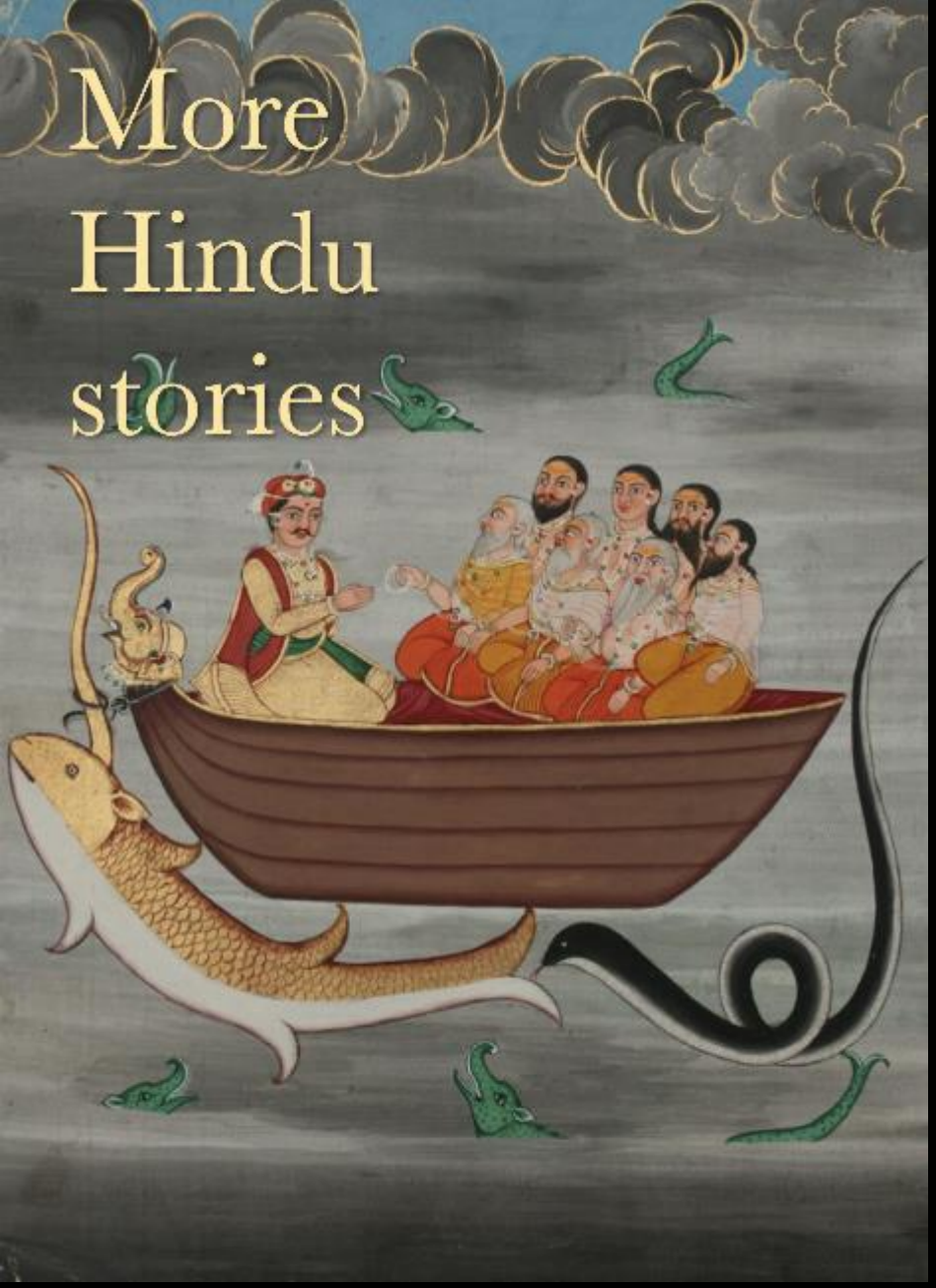
What does the story of Rama and Sita <u>mean</u> to Hindus?

What does the story of Rama and Sita mean to Hindus?

To answer this question, explain what the story teaches Hindus about light and about dharma.
Include lots of examples from the story.

light

dharma



More Hindu stories

Autumn 2: More Hindu stories core vocabulary

Chapter 1
holy
Manu
Matsya
reveal
Vedas
boarded

Chapter 2
souls
journey
evil
conch
wrestled
defeated
precious
life-giving

Chapter 3
chakra
lotus
mace
mind
offerings
offered
charm
chanted
priest
weapon
purity
infinite
infinity

Chapter 4
Sanskrit
sacrifices
blessings
consuming
versions

Chapter 5
Mahabharata
hero
Arjuna
royal
warriors
bow and arrow
archer
jealous
envy
exile
blood raced
charioteer
Krishna
battlefield

Chapter 6
conversation
avatars
flute

Concluding task for second Hinduism unit?

light

dharma

Same again, writing about light and about dharma, but drawing on more stories.

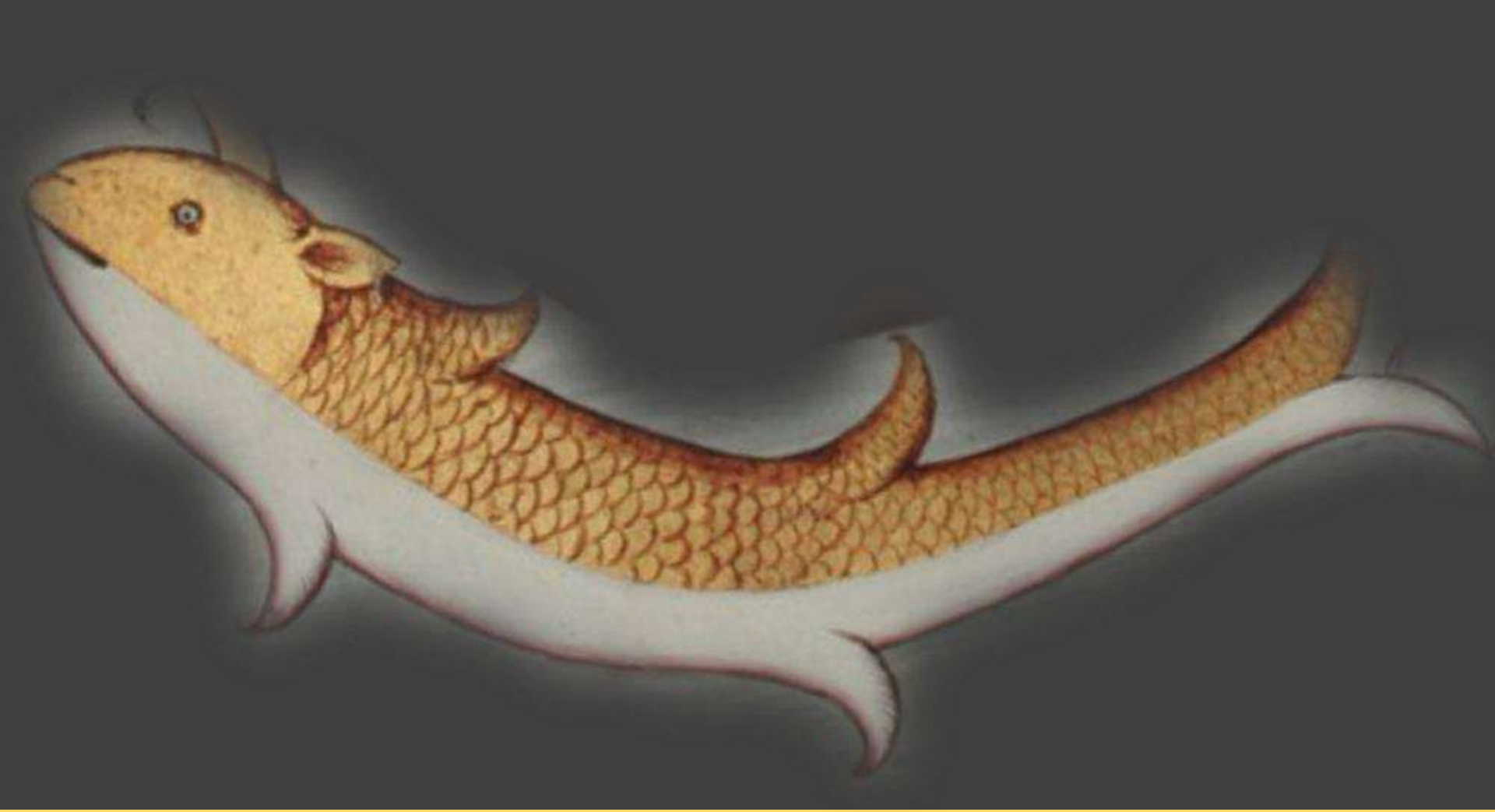
What is the knowledge 'doing' here?

What do your plans show about:

- ambition concerning (a) breadth and (b) thoroughness? **(scope)**
- differing types of **coherence?**
- respecting the purposes and practices of the subject? **(rigour)**
- intent to use pupils' security in specific knowledge as access to future learning? **(sequencing)**
- systematic building of **vocabulary** through subject knowledge?

More Hindu stories

Year 3 Autumn 1



Today's lesson

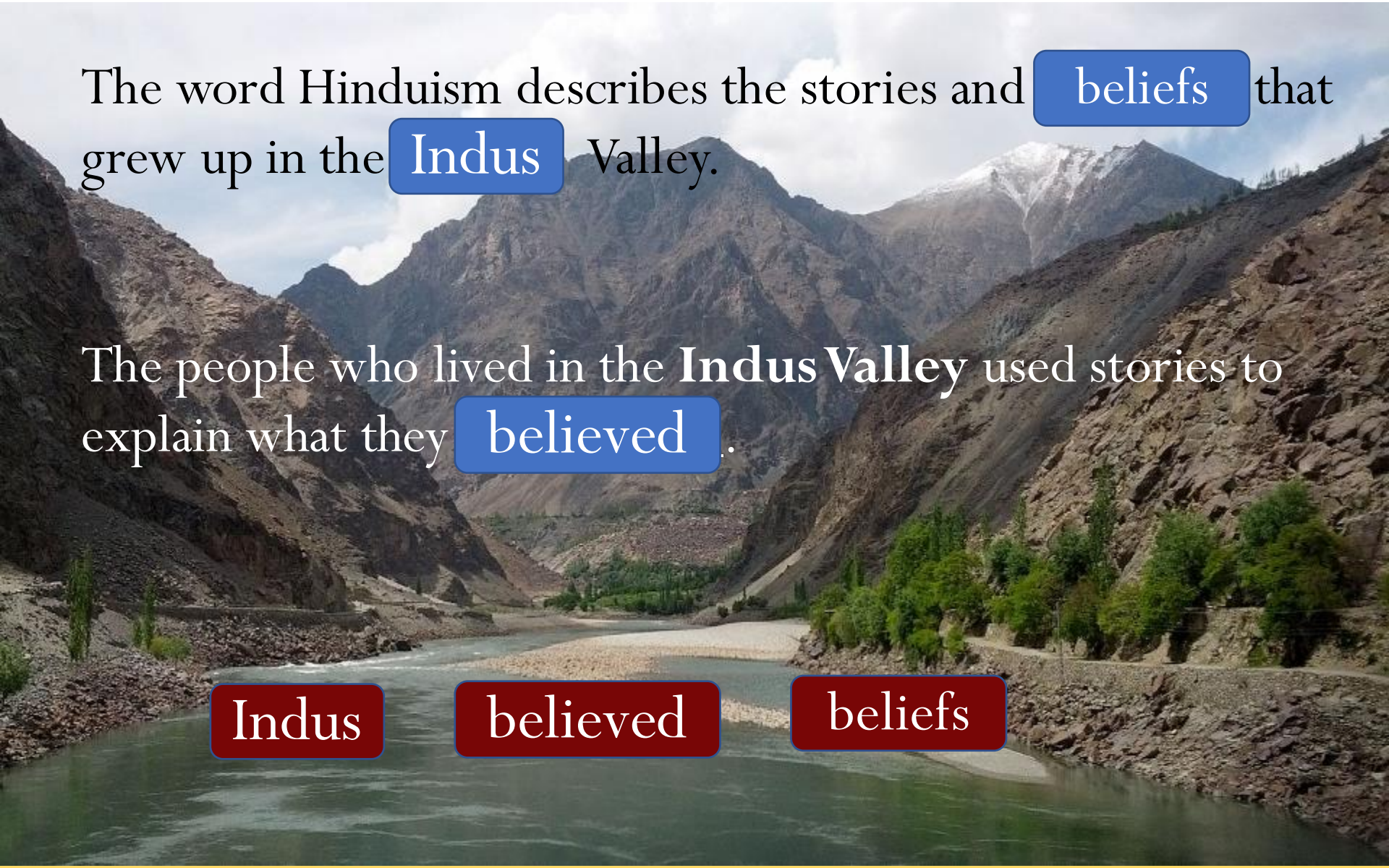
1. Manu and Matsya the fish

The King of Ayodhya had _ four sons. Each son was an _ embodiment of Vishnu. Rama was the bravest and wisest and most handsome of them all. In Hindu art, the god **Vishnu** has _ blue kin. Rama, too, is often shown in a blueish colour.

The story of Rama and Sita is in a long poem, called the Ramayana _ . Long poems are sometimes called epics .

epics, blue, Ramayana, four, embodiment

Let's check we remember.



Let's check we remember.

When the King of Ayodhya banished his son Rama into the forest, who went with him? Tell your partner.

Which part of the story is shown in this painting? Tell your partner.

Let's check we remember and talk.

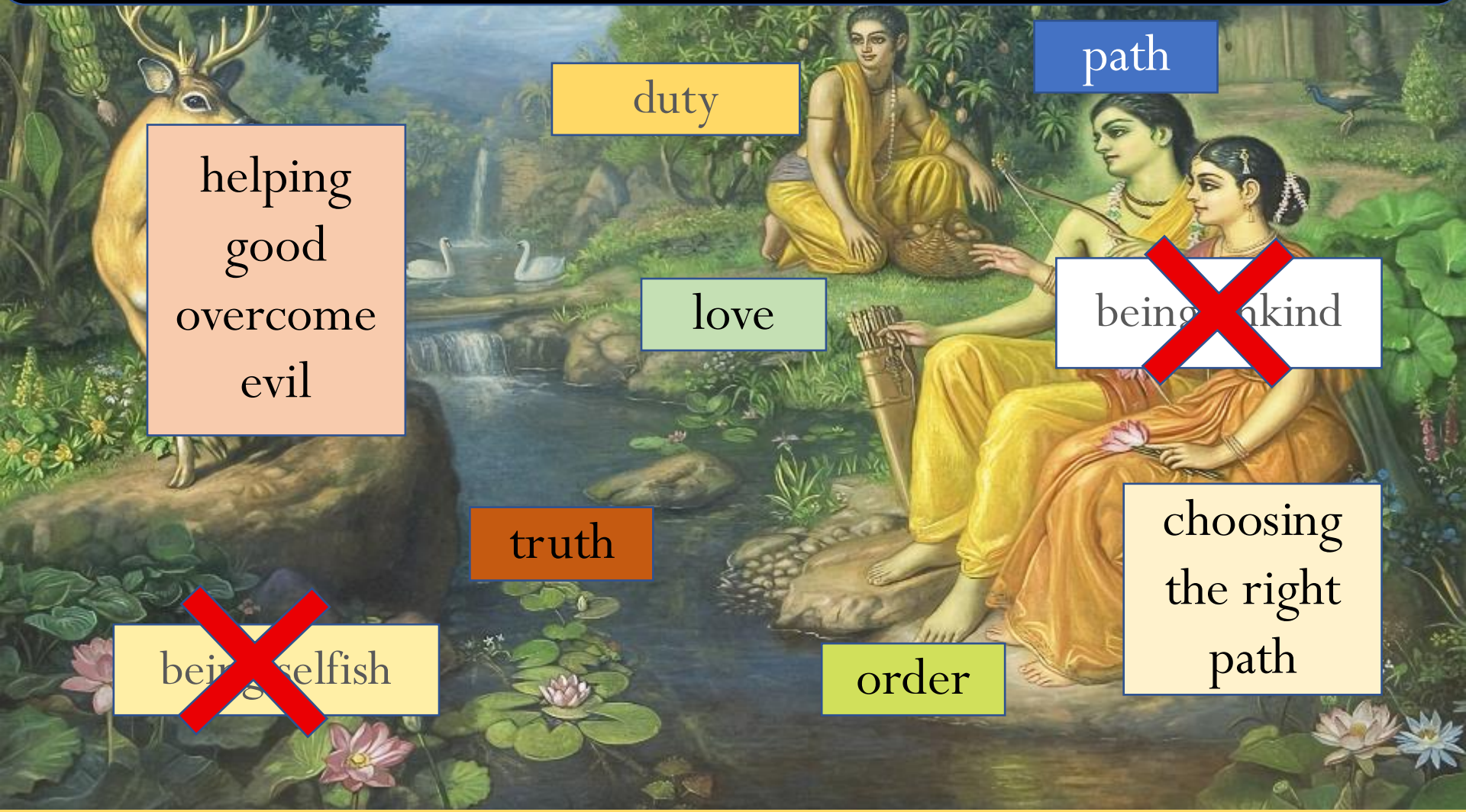
Whose name begins each of these sentences?

Sita	was entranced by the beautiful deer.
Rama	went to capture the deer.
Lakshmana	left Sita all alone in the forest.
Ravana	went to capture Sita disguised as an old man.
Ravana	kidnapped Sita and took her to his island.
Hanuman	was a monkey who loved Rama.
Hanuman	built a bridge with the help of all the monkeys and fish.
Rama	fought the evil demon Ravana and rescued Sita.

Rama | Sita | Hanuman | Ravana | Lakshmana

Let's check we remember.

Here are some words which help us to understand dharma.
Two don't belong. They are the opposite of dharma! Which are they?

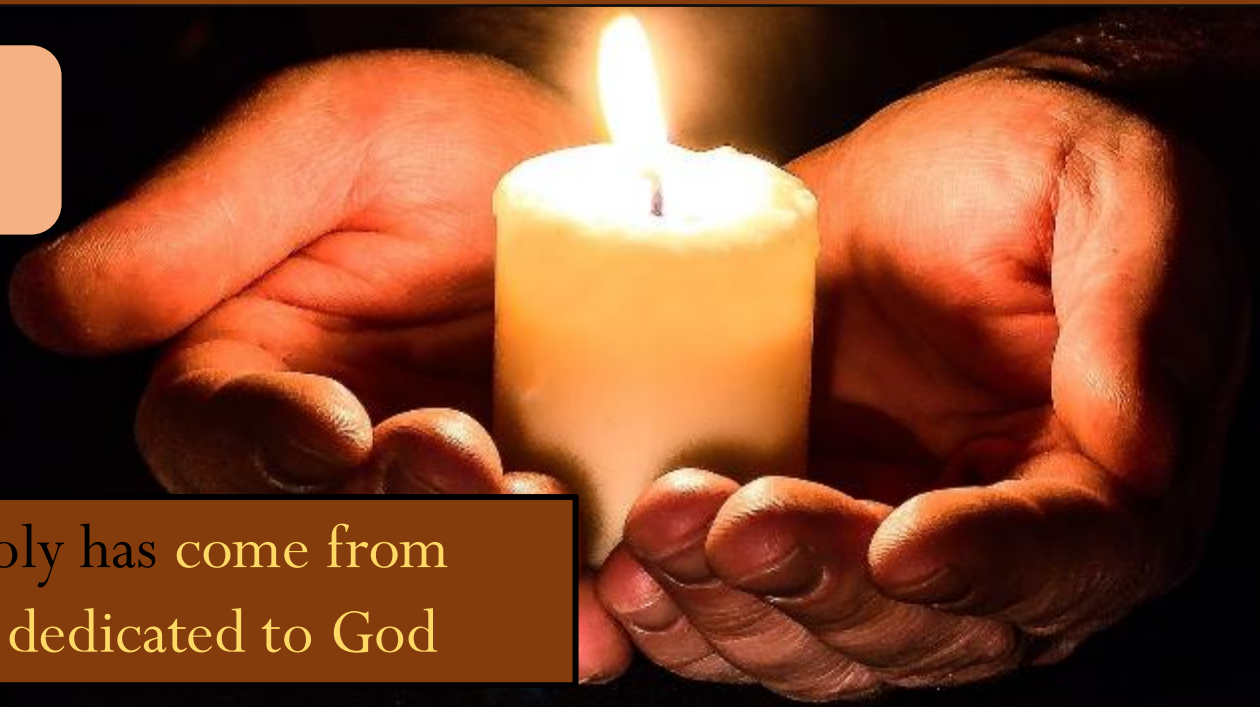


Let's check we remember and talk.

What do religious believers mean when they call something holy?

Holy means set apart from ordinary things.

holy



Something holy has come from God or been dedicated to God

Let's learn a new word.

Believers might talk about holy places.

"The quiet, peaceful building felt like a very holy place."

"Everyone fell silent when they saw people worshipping at the holy altar."

Let's hear our new word being used properly, in different ways.

Believers might talk about a holy man or a holy woman.

"They went to the holy woman to ask for advice."

"The holy man devoted his time to prayer."

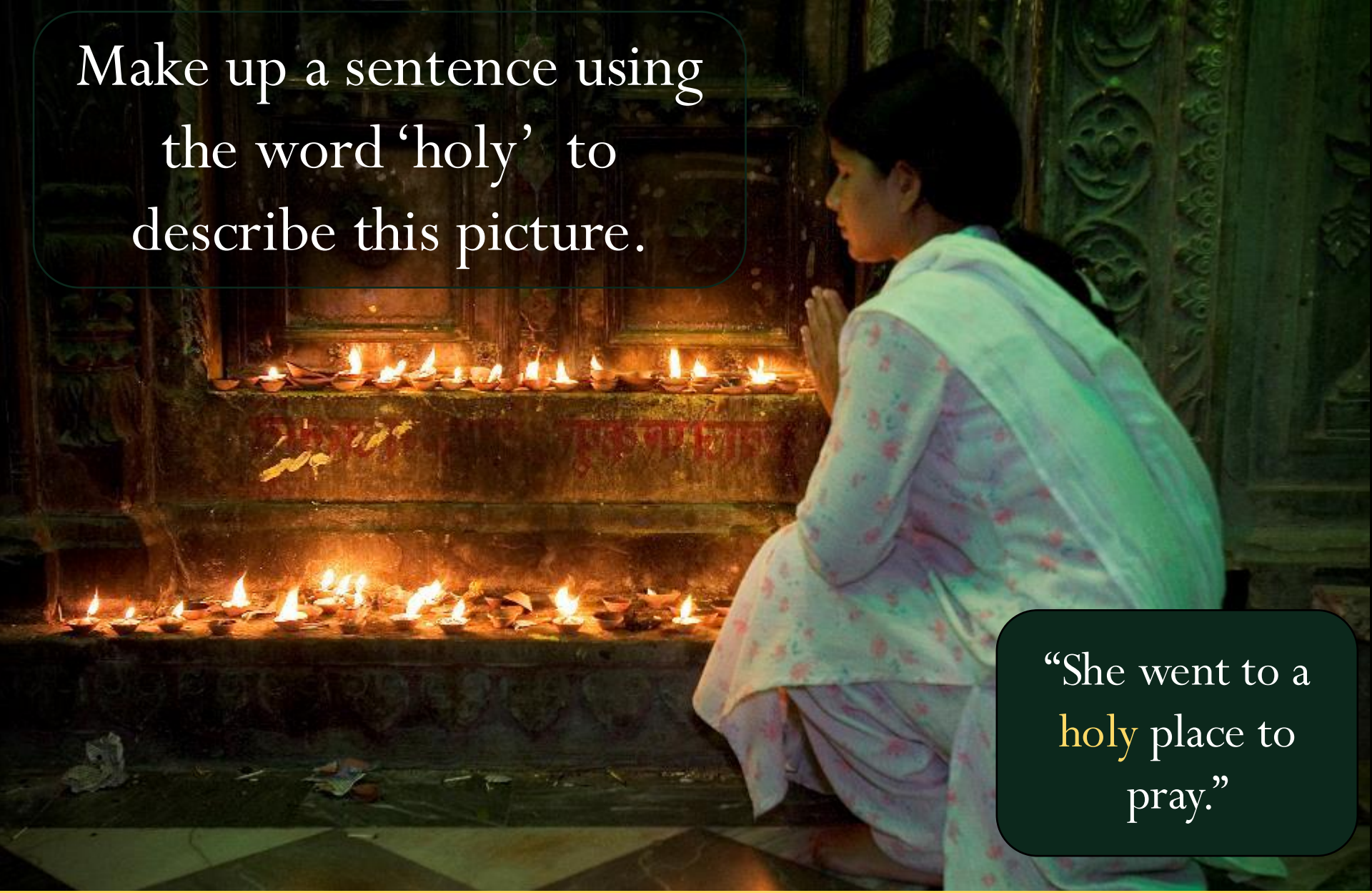
Let's hear our new word being used properly, in different ways.

Believers might talk about a holy book.

"They studied their holy book to learn how to live a good life."

"Each day, they devoted time to reading the holy books."

Let's hear our new word being used properly, in different ways.



Let’s practise our new word.

holiness

"Entranced by the light of the candles, they felt the holiness of this special place."

Let's learn a new word.

holy man, **Manu**

bathing

river

tiny fish

tiny voice

jar

Let's listen to a story.

Let's listen to a story.

Let's listen to a story.

revealed

embodiment

Vishnu

Let's listen to a story.

holy man, **Manu**
bathing
river
tiny fish
tiny voice
jar

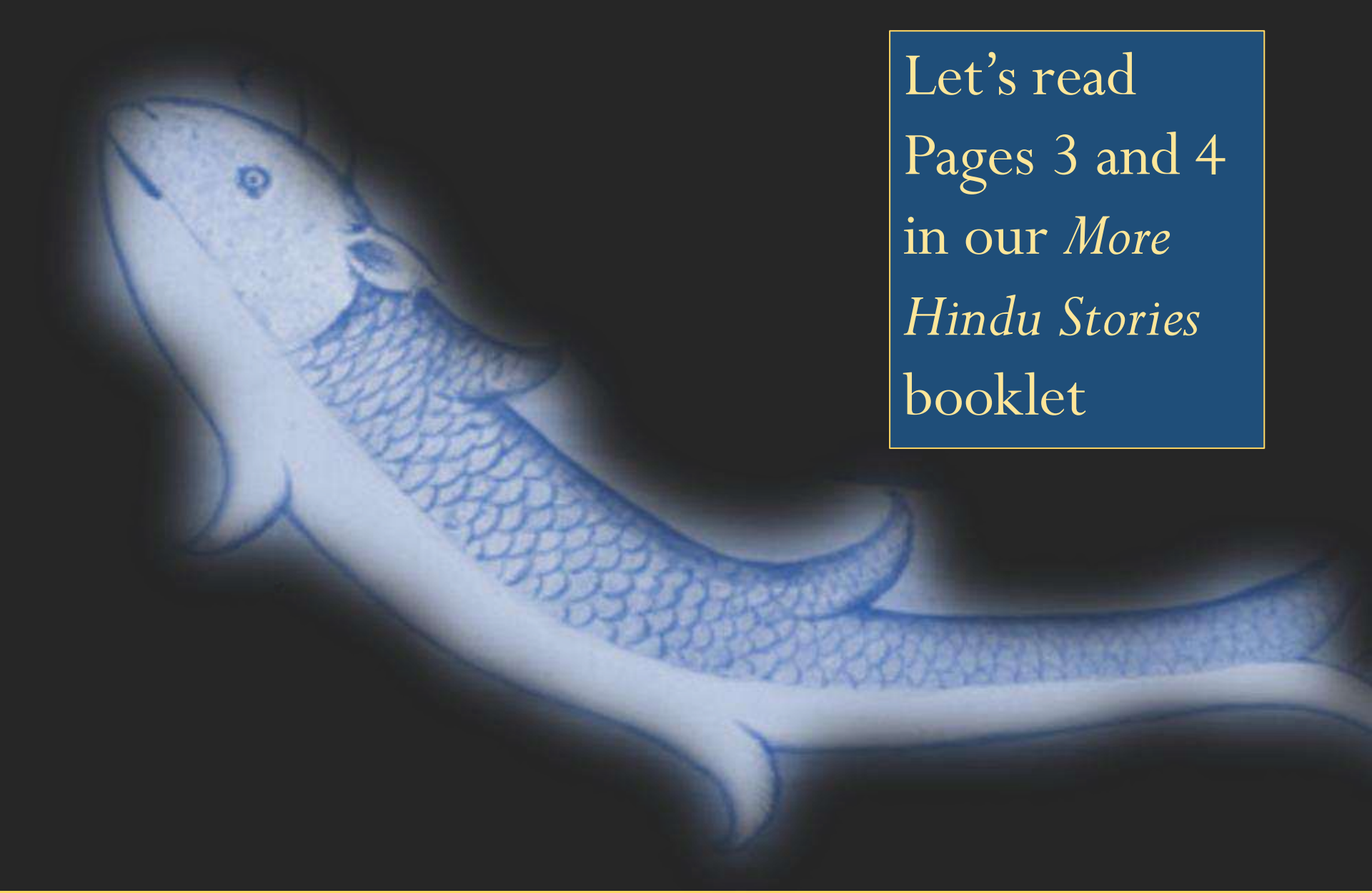
Matsya
well
pond
lake
sea

Matsya said:
Please don't throw me into the sea!

Manu said:
"How can you speak?! You're a fish! Who are you?! Please tell me!"

revealed embodiment Vishnu

Let's tell our partners the story.



Let's read
Pages 3 and 4
in our *More Hindu Stories*
booklet

Let's read.

1. Manu and Matsya the fish

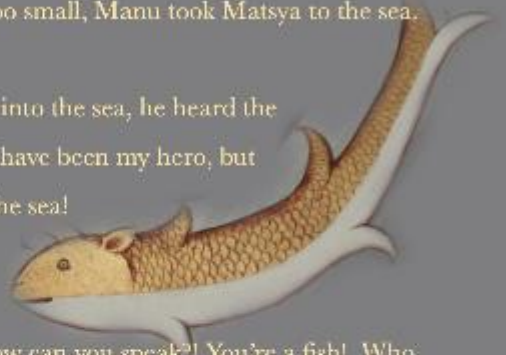
One day when a very **holy** man called **Manu** was bathing in a river, he scooped some clear water into the palms of his hands. As he looked into his hands, Manu saw a tiny fish. Quickly, he dropped the little fish back into the water.

Manu then heard a tiny voice. The voice cried, "My dear Manu, why are you throwing me back when the bigger fish will eat me? I'm afraid of them. Please help me!" Astonished at the talking fish, Manu put it in a jar and took it home.

The next morning when Manu went to see the fish, he was astonished to see that it had grown!

It was now nearly as big as the jar. The fish said, "My dear Manu, I do not like living in this jar. It's too small, please find me somewhere bigger". Manu took the fish, who was called **Matsya**, and put him in a huge well. After a short while, Matsya the fish grew again. Matsya was now very uncomfortable!

Manu now took Matsya the fish to a pond. But Matsya kept on growing! Manu then put him in the largest lake that he could find. Whenever the lake became too small, Manu took Matsya to the sea.



As Manu was putting the fish into the sea, he heard the fish speak again: "Manu, you have been my hero, but please do not throw me into the sea! The big sharks will eat me!"

This time, Manu replied, "How can you speak?! You're a fish! Who are you? You must be an embodiment of God! I want to know why you have taken the form of a fish. Please tell me!"

When Manu spoke in this way, Matsya decided to **reveal** himself. Matsya the fish was indeed a god. He was the embodiment of Vishnu. Vishnu had taken the form of a fish!

Let's write some sentences telling the story so far.

1

holy man, **Manu**
bathing
river
tiny fish
tiny voice
jar

2

Matsya
well
pond
lake
sea

3

Matsya said:
Please don't throw me into the sea!

Manu said:
"How can you speak?! You're a fish! Who are you? Please tell me!"

4

revealed embodiment Vishnu

Let's write the story.

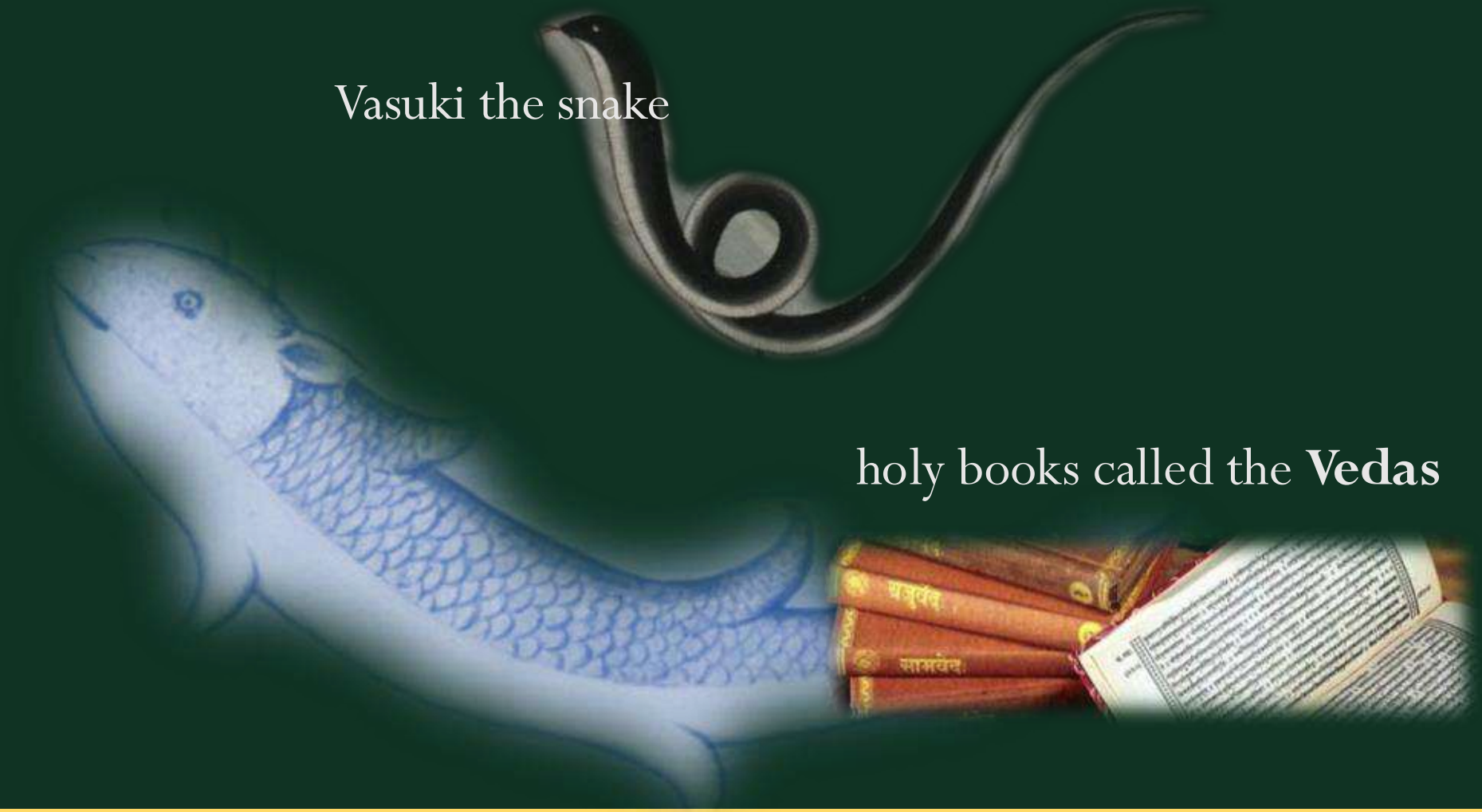
seven days
flood
boat
animals
seeds
seven holy men

darkening skies
Sun and Moon fade
holiness of the seven holy men

Let’s listen to the rest of the story.

powerful winds

Vasuki the snake



holy books called the **Vedas**

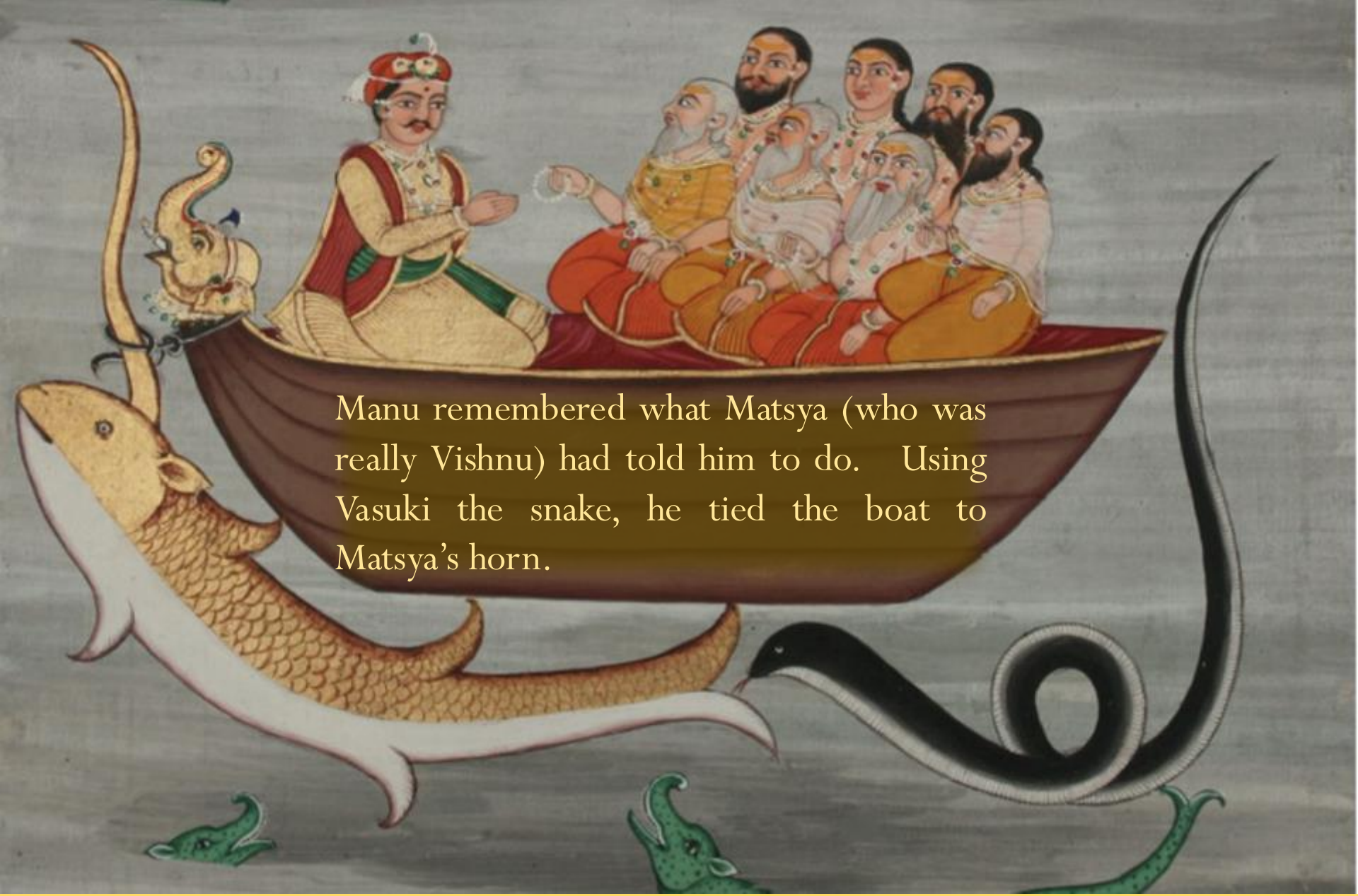
Let's listen to the rest of the story.

dark clouds
rain
rivers
loading the boat
boarding the boat
fierce gales

But Manu
remembered the
words of Matsya
(really Vishnu!)

Matsya the fish
Vasuki the snake

Let's listen to the rest of the story.



Let's listen to the rest of the story.

Let's read Pages 5, 6 and 7 in *More Hindu Stories*

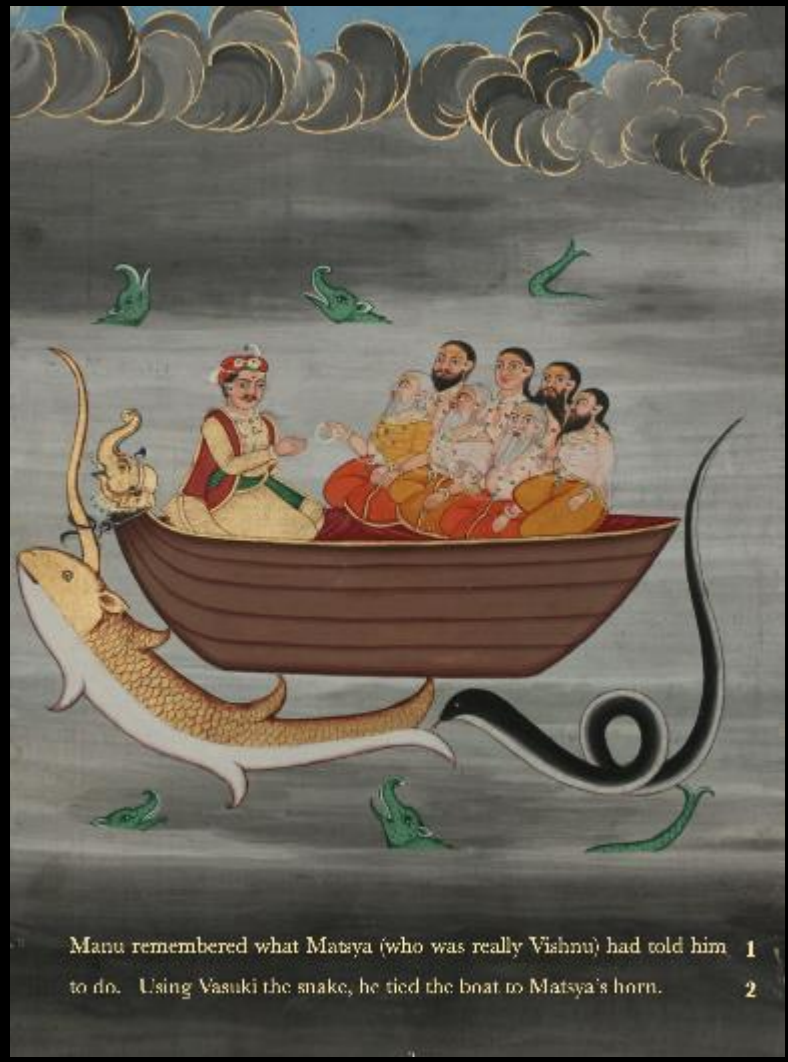
Let's read.

Exactly one week later, dark clouds rolled across the sky. Rain began to pour as thickly as pillars. Soon, the rivers overflowed onto the land.

Just as Manu was remembering Matysa's instructions, he saw a huge boat floating towards him. Manu loaded the plant seeds and the animals onto the boat. Then he **boarded** the boat with seven holy men.

Although fierce gales tossed the boat, Manu was not afraid. He remembered the words of the god Vishnu, who had appeared as Matsya the fish.

Then, all of a sudden, set against the black stormy sky, Manu saw a gigantic shape. It was Matsya the fish, swimming towards the boat! On Matsya's head was a long horn. Behind him, something long and thin was swimming. It was Vasuki the snake.



Manu remembered what Matsya (who was really Vishnu) had told him to do. Using Vasuki the snake, he tied the boat to Matsya's horn.

On your sheet like this, draw a picture for each section.

Matsya the fish told Manu that a storm would come, bringing floods and gales. Matsya told Manu what to do to prepare.

Draw Matsya talking to Manu.

Matsya told Manu that he would teach him all the knowledge in the holy books called the Vedas.

Draw some holy books.

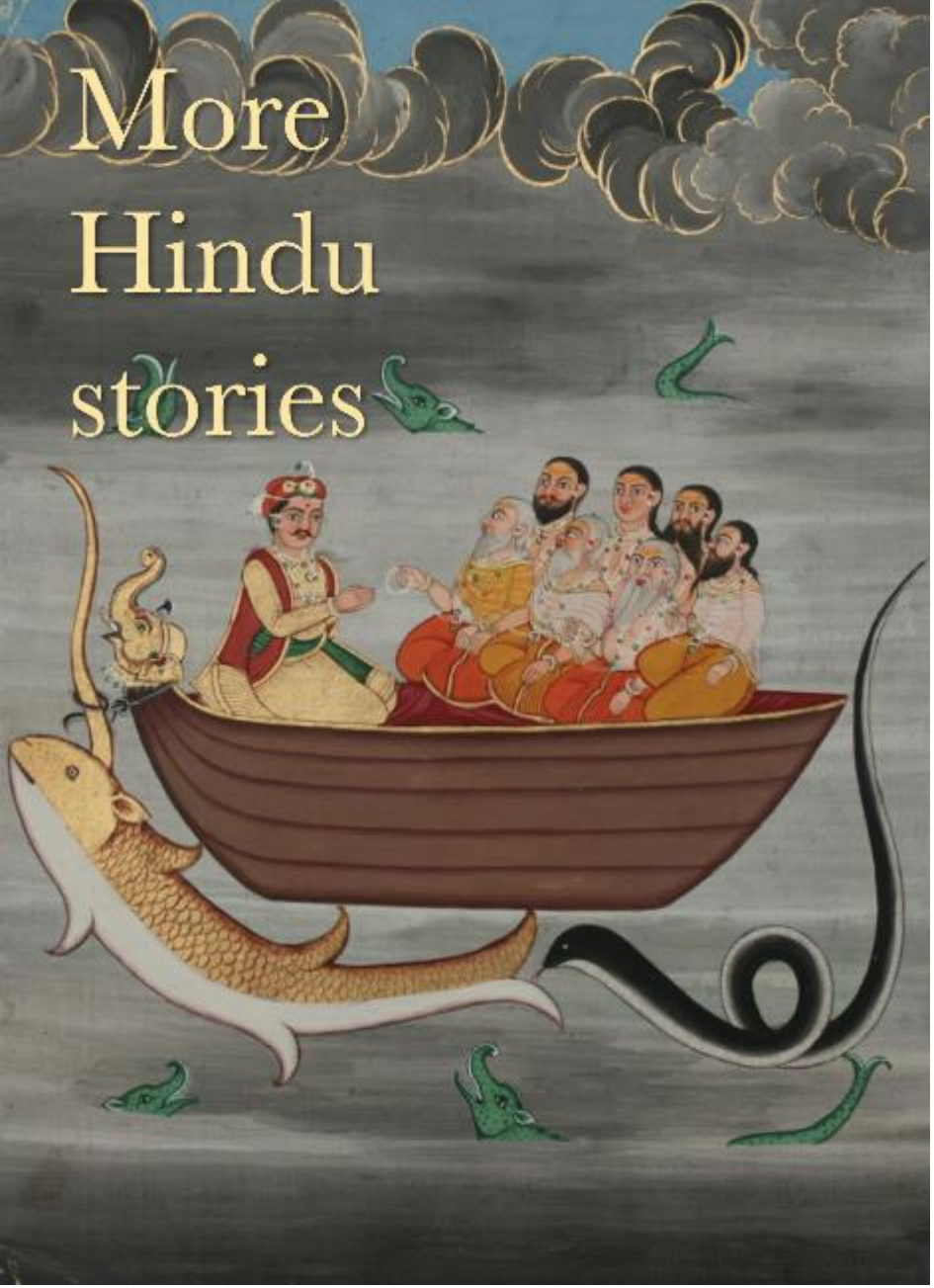
The rains came and the gales blew. Manu loaded the boat with seeds, animals and seven holy men.

Draw Manu and the seven holy men (glowing brightly!) in the boat.

Matsya the fish and Vasuki the snake came to help.

Draw Vasuki the snake tying the boat to Matsya's long golden horn.

Let's read and draw.



More Hindu stories

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- intent to use pupils' security in specific knowledge as access to future learning? **(sequencing)**
- systematic building of **vocabulary** through subject knowledge?

Pitfalls!

1. Avoid confusing curriculum with activity and experience.
2. Consider whether what you are calling 'engagement' is superficial and unnecessary.
3. Be clear about the disciplinary tradition you are working in.