

Curriculum Overview				
Year Group	Term	Unit of Work	Assessment Content	Vocabulary mapping
7	1	<p>Unit title: Begin at the beginning- Myths and the origin of story. Core text: The Odyssey</p> <p>Why this? Why now? Students will build on foundational knowledge of myth stories from KS2 and begin to explore text as construct. The Hero's journey is a foundational concept for English literature, and The Odyssey is the basis for allusions and influences on texts taught throughout the KS3 and KS4 curriculum.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • Concept of oral history / storytelling /The Hero's journey / archetypal heroes / tragic hero/ hubris/ conflict as essential component of story/ differing types of power/ Greek Gods and mythic monsters. • Consolidate knowledge of word types and sentence components. • Focus on comprehension of texts and being able to clearly explain understanding of plot and character. <p>Understand</p> <ul style="list-style-type: none"> • Stories differ dependent on context (e.g. creation stories) • Begin to explore concept of allusion and how texts build on other texts. 	<p>Baseline writing assessment (Sept)</p> <p>NGRT reading assessment (baseline)</p>	<p>Myth</p> <p>A myth is a traditional story, often involving gods or heroes.</p> <p>Summary</p> <p>A summary is a brief overview of the main points or ideas of a larger text or story.</p> <p>Comparison</p> <p>A comparison is the act of examining two or more things to identify their similarities and differences.</p> <p>Ancient</p> <p>Very old or belonging to a time long ago.</p> <p>Oral tradition</p> <p>Oral tradition is the practice of passing stories, history, and knowledge from one generation to the next by word of mouth.</p> <p>Convention</p>

	<ul style="list-style-type: none">• How to punctuate sentences clearly and express clear and developed thought through writing (because/but/so/ kernel sentence extension etc.)• How to structure an analytical paragraph (4 step plan) <p>Be able to</p> <ul style="list-style-type: none">• Comment on how characters are portrayed in texts –• Explore contrasts and connections between characters• Select evidence to support explanations• Write clear explanations and summaries• Write descriptive and narrative texts inspired by model texts from the Odyssey/linked mythic texts	<p>a convention is a common feature or rule that is typically followed in a specific type of story or style</p> <p>Genre</p> <p>A genre is a category or type of art, literature, or entertainment</p> <p>Evaluation</p> <p>when we review all of the evidence to form an opinion or make a judgement about something.</p> <p>Simile</p> <p>A comparison using 'like' or 'as'</p> <p>Deity</p> <p>a god or goddess that is worshipped and believed to have special powers</p> <p>Power</p> <p>the ability or strength to do something, control, or influence people, situations, or events</p> <p>Immortal</p> <p>if something or someone is immortal, they live forever and cannot die</p> <p>Hero</p>
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				<p>a person who is admired for their bravery, strength or good deeds</p> <p>Quest</p> <p>a journey or adventure where someone sets out to achieve a specific goal or find something important</p> <p>Protagonist</p> <p>the main character in a story, usually the one who faces challenges and drives the plot forward</p> <p>Evidence</p> <p>Evidence is information or facts that help prove whether something is true or not. It can be used to support a claim or argument.</p> <p>Quotation</p> <p>A quotation is the exact words taken from someone else's speech or writing, usually shown with quotation marks.</p>
	2	<p>Unit title: Myths and the origin of story. Core text: The Odyssey</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> The Hero's journey / archetypal heroes / tragic hero/ hubris/ conflict as essential component of story/ 	Mid-year reading and writing assessments provided by UL	<p>Analysis</p> <p>Analysis in literature is when you carefully examine a story, poem, or text to understand its deeper meaning.</p>

		<p>differing types of power/ Selected extracts from The Odyssey</p> <ul style="list-style-type: none"> Consolidate knowledge of word types and sentence components. Focus on comprehension of texts and being able to clearly explain understanding of plot and character. <p>Understand</p> <ul style="list-style-type: none"> Students begin to move 'outside' the text- looking at text and character as construction. Students begin to form own opinions of character and plot points – supporting their arguments with evidence from text. Students recognise that there are multiple possible interpretations of texts. How to punctuate sentences clearly and express clear and developed thought through writing (because/but/so/ kernel sentence extension etc.) <p>Be able to</p> <ul style="list-style-type: none"> Form a personal response to text/character and explain this clearly both verbally and in writing Select evidence from text to support opinion. Begin to 'zoom in' on key words / phrases used by the writer- moving towards more specific analytical skills Write descriptive and narrative texts inspired by model texts from the Odyssey/linked mythic texts 		<p>Intention</p> <p>Intention is the purpose or reason behind why someone does something.</p> <p>Noun</p> <p>a word that names a person, place, thing, or idea.</p> <p>Adjective</p> <p>a word that describes a noun.</p> <p>Verb</p> <p>a word that shows action or a state of being.</p> <p>Adverb</p> <p>a word that describes a verb.</p> <p>Concrete Noun</p> <p>a noun that names something you can see, touch, hear, smell, or taste.</p> <p>Abstract Noun</p> <p>a noun that names something you cannot see, touch, hear, smell, or taste. It refers to ideas, feelings, qualities, or concepts.</p> <p>Connotation</p>
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				<p>the ideas, feelings, or emotions that a word suggests</p> <p>Alliteration</p> <p>when two or more words close together begin with the same sound. It is often used in poetry or writing to create rhythm or emphasis.</p> <p>Sibilance</p> <p>the repetition of "s" or "sh" sounds in words that are close together, creating a hissing or soft sound effect. It often gives a soothing, whispering, or sinister feeling in writing.</p> <p>Explicit</p> <p>something that is clearly and directly stated, leaving no room for confusion</p> <p>Implicit</p> <p>something that is suggested or understood without being directly stated</p> <p>Characterisation</p> <p>the way an author presents and develops characters in a story</p> <p>Tragedy</p>
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				<p>A story where the main character faces a downfall, usually because of a flaw or tough situation, leading to a sad ending.</p> <p>Tragic Hero</p> <p>A heroic character who is honourable but has a flaw that leads to their downfall and a tragic ending.</p> <p>Flaw</p> <p>A flaw is a mistake or weakness that causes problems.</p>
	3	<p>Unit title: Conflict non-fiction and poetry part 1</p> <p>Why this? Why now?</p> <p>Reading enables pupils both to acquire knowledge and to build on what they already know. Pupils will know the purpose, audience, and context of the writing and drawing on this knowledge to support comprehension. Pupils should read critically, knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, present meaning.</p> <p>Students will</p> <p>Know:</p> <ul style="list-style-type: none"> Contextual details around conflicts presented in the poetry in the UL anthology What the poems in the UL anthology are about 	<p>Mid-year assessment. Reading and writing both provided by UL</p>	<p>Diary</p> <p>A book in which you write down your private thoughts or feelings or what has happened that day</p> <p>Context</p> <p>when and where a text was written, including what was happening in society at that time</p> <p>Infer</p> <p>to draw a conclusion from evidence based on what is seen and what is already known</p> <p>Exclamation</p> <p>a type of sentence that conveys strong feelings, normally indicated by an exclamation mark</p>

		<ul style="list-style-type: none"> • How to use appositive phrases, • How to punctuate direct speech. • The conventions of non-fiction texts (i.e. articles) <p>Understand:</p> <ul style="list-style-type: none"> • How context shapes the writers' feelings and perspectives. • Real world journalism skills • How to effectively and accurately use grammar in sentences • How to craft effective sentences • The different poetic methods that poets use <p>Be able to:</p> <ul style="list-style-type: none"> • Independently construct because/but/so sentences to develop their analytical thinking • Analyse the way in which language is used to convey feelings, tone and perspectives • Compare different perspectives of the same historical period. • Write a non-fiction piece • Effectively convey their own ideas and perspectives in their non-fiction writing • Convert interviews into articles, following the structure and conventions of information articles. • Partake in paired discussion, using sentence stems to scaffold verbal responses. • Embed evidence from the poems • Identify a poet's use of different poetic methods • Analyse the effect and impact of poetic methods 		<p>List a series of things placed one after another</p> <p>Tone the attitude or feelings a writer expresses towards a subject</p> <p>short sentence a sentence containing only a few words; it's normally a single-clause sentence</p> <p>Personification giving human feelings or actions to an inanimate object</p> <p>rhetorical question a question that is used to make a point, rather than get an answer</p> <p>Metaphor a comparison in which a person, object or action is used to represent or symbolise another person, object or action</p> <p>Memoir a personal narrative or account that focuses on specific aspects of an individual's life, experiences, and reflections</p>
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				<p>Journalist a person whose job is to collect news and write about it for newspapers, magazines, television or radio</p> <p>Article a piece of writing that is published in a newspaper or magazine (including online publications)</p> <p>appositive phrase an additional phrase that adds more information to a noun or noun phrase</p> <p>direct speech when the exact words that are spoken are written in speech marks</p> <p>indirect speech when we report what someone has said without using the speaker's exact words</p> <p>explicit said or written in a clear and direct way</p> <p>Implicit said or written in an indirect or more subtle way</p> <p>Perspective</p>
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				<p>a way of looking at or thinking about something, especially influenced by your beliefs or experiences</p> <p>Refugee someone who has been forced to flee their home because of war, violence or persecution; they are unable to return home unless conditions in their native lands are safe for them again</p> <p>Isolation the state of being alone and separated from other things or people</p> <p>Persecution unfair or cruel treatment over a long period of time because of race, religion or political beliefs</p> <p>Antisemitism prejudice against or hatred of Jewish people</p> <p>the Holocaust the genocide of European Jews during World War II</p>
	4	<p>Unit title: Conflict non-fiction and poetry part 2</p> <p>Why this? Why now? Students continue to employ reading comprehension strategies, but this time with shorter, non-fiction texts and</p>		<p>Exclamation a type of sentence that conveys strong feelings</p>

	<p>poetry. Students are also introduced to contextual details, and they will consider how context shapes writers' feelings and perspectives. In the second half of the unit, there are usually two lessons dedicated to each poem: one lesson for students to comprehend and infer the 'story' and meaning in the poem, followed by a lesson linking the meaning to writers' methods. Students continue to use the four reading strategies, with a particular emphasis on summarising poems. Students also continue to use 'Because/But/So' sentence stems to develop their critical thinking</p> <p>Students will:</p> <p>Know:</p> <ul style="list-style-type: none">• How to summarise the meaning of the poem• Writing methods that are specific to poetry• How to embed evidence into paragraphs• Add contextual detail to topic sentences using appositive phrases.• The central ideas of the different types in the UL anthology <p>Understand:</p> <ul style="list-style-type: none">• How to analyse the tone of a text and identify what the impact is• How to conduct sentence-level analysis• Poetic methods, such as metre and rhyme.• How to make good language choices in creative writing	<p>rhetorical question</p> <p>a question that is used to make a point, rather than get an answer</p> <p>Tone</p> <p>the attitude or feelings a writer expresses towards a subject</p> <p>Mood</p> <p>a literary method used by writers to evoke certain feelings in readers, through descriptions</p> <p>Personification</p> <p>giving human feelings or actions to an inanimate object</p> <p>Metaphor</p> <p>a comparison in which a person, object or action is used to represent or symbolise another person, object or action</p> <p>Synonym</p> <p>a word which has the same or nearly the same meaning as another word</p> <p>Speaker</p>
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	<ul style="list-style-type: none">• How to use symbolism, verbs and adjectives to craft personification• The historical context of the poems• Key vocabulary relating to the text type and topic• Structural features in a text <p>Be able to:</p> <ul style="list-style-type: none">• Comprehend and infer the 'story' and meaning in the poem• Use Because/But/So sentence stems to develop their critical thinking• Analyse figurative language and methods, such as repetition• Use appositive phrases and embed evidence• Write a remembrance poem• Take part in performative talk• Perform a poem (or part of a poem) in groups, focusing on volume, pace and mood.• Make predictions on the ideas of the poem just from looking at the title• Analyse the methods used by writers	<p>in poetry, the narrative voice or the person speaking in the poem</p> <p>Stanza</p> <p>a group of lines that form a smaller unit within a poem</p> <p>rhyme scheme</p> <p>the pattern according to which rhyming words located at the end of lines are repeated in works of poetry</p> <p>Anaphora</p> <p>the repetition of the same words at the start of successive sentences or clauses or lines of poetry</p> <p>Metre</p> <p>the rhythmical structure of a line of poetry: the pattern of syllables (or beats) in the line.</p> <p>Enjambement</p> <p>the continuation of a sentence or clause across a line break in poetry</p> <p>Caesura</p>
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				<p>a pause that occurs within a line of poetry, usually marked by some form of punctuation</p> <p>Pronoun</p> <p>a word that you use to refer to someone or something, in place of a noun</p> <p>Repetition</p> <p>when a single word, or a group of words, is repeated</p> <p>extended metaphor</p> <p>a metaphor that unfolds across multiple lines or even paragraphs of a text</p> <p>Symbolism</p> <p>when a writer takes an action, object, place, person, animal or word and gives it a more metaphorical meaning</p> <p>Ambiguous</p> <p>something that is unclear or it can be understood in more than one way</p> <p>Displacement</p>
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				<p>to force out of a home territory or particular place</p> <p>Patriotism</p> <p>love for your country and loyalty towards it</p> <p>Enlist</p> <p>when someone joins the military</p> <p>Commemorate</p> <p>to honour or remember a person, event or object through a ceremony, monument, or other means of recognition</p> <p>Remembrance</p> <p>if you do something in remembrance of someone who has died, you show you remember them and respect them</p> <p>Colonialism</p> <p>a practice by which one country controls people or areas in another country, often by establishing colonies</p> <p>The British Empire</p>
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				<p>a collection of colonies controlled by the United Kingdom from the sixteenth century to the mid-twentieth century</p> <p>Sacrifice</p> <p>the act of giving up something of great value to show loyalty or deep affection</p> <p>Loss</p> <p>a feeling of sadness when someone or something you like is taken away from</p>
	5	<p>Unit title: Julius Caesar</p> <p>Unit title: Unit title -Julius Caesar</p> <p>Why this? Why now?</p> <p>Students are introduced to common Shakespeare themes i.e power/ambition/tragedy which are essential for study of later texts both in KS3 and KS4. Students also revisit the concept of the hero which was first introduced in the Odyssey (unit 1) and will also be referenced in their modern novel study in term 5.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • Plot • Key characters – Caesar / Brutus / Mark Anthony • Themes of betrayal / public and private selves / Power and ethics/ Leadership 	<p>End of year assessments.</p> <p>Reading and writing assessments provided by UL.</p>	<p>Power</p> <p>The ability or capacity to do something or act in a particular way</p> <p>Tyrant</p> <p>A harsh or cruel leader</p> <p>Assassination</p> <p>Murder by sudden or secret attack often for political reasons</p> <p>Honour</p> <p>The quality of doing what is morally right</p> <p>Ambition</p> <p>The strong desire to achieve something</p>

		<ul style="list-style-type: none"> Renaissance context- intro to the world of Shakespeare (Globe / tragedies and comedies) dramatic techniques and key terms such as soliloquy /monologue/ aside <p>Understand</p> <ul style="list-style-type: none"> Difference between a play text/novel / poem Impact of performance. Impact of dramatic techniques as well as language techniques HOW the writer builds character (methods) – build on students understanding of multiple possible interpretations Speaking and listening focus – students to perform monologues/ short scenes and understand impact of verbal clarity / voice and presentation to audience <p>Be able to</p> <ul style="list-style-type: none"> Perform monologues / short scenes in character Engage in debates on key themes Create persuasive and narrative writing pieces inspired by Julius Caesar Use language from JC to enhance descriptive and narrative writing Construct what-how-why paragraphs using quotations from the text 		<p>Suspicion</p> <p>A feeling that something is likely to be true</p> <p>Motive</p> <p>The reason or purpose behind someone's actions.</p> <p>Authenticity</p> <p>The quality of being genuine, real or true</p> <p>Performance</p> <p>Pretending or behaving in a way that is not true to one's real self.</p> <p>Manipulation</p> <p>The act of controlling or influencing someone or something in a skilful but often unfair or deceitful way.</p> <p>Conspiracy:</p> <p>A secret plan or plot to do something illegal</p>
	6	<p>Unit title: Modern Novel- The Girl of Ink and Stars / Creative writing responses</p> <p>Why this? Why now?</p>		<p>Banished</p> <p>When a person is punished by being sent away from a place and not permitted to return.</p>

	<p>The modern novel revisits the key concept of the hero and the hero's journey which recaps prior learning from previous units. The unit also covers fundamental knowledge and skills that pupils need for the UL end of year assessments.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • The 5 core elements of story: scene setting / character / objects / action and conflict / endings. • Narrative structure – hero's journey in modern text/ Freytag's pyramid of narrative structure • Protagonist / antagonist as key roles in story • Narrative structure – hero's journey in modern text/ Freytag's pyramid of narrative structure • Protagonist / antagonist as key roles in story • Key allusions from myth in story e.g., labyrinth / raven • Word types • Subject and verb <p>Understand</p> <ul style="list-style-type: none"> • Conflict as driving force of narrative • Rules for paragraphing • Rules for sentence structure • Begin to explore how to vary sentences for impact • How writers use word choice to establish scene and character <p>Be able to</p> <ul style="list-style-type: none"> • Form a personal response to text/character and explain this clearly both verbally and in writing. • Use vocabulary and imagery from the novel in own writing 	<p>Cartographer A person who draws or creates maps.</p> <p>Coercive Using force or the threat of force.</p> <p>Colonialism When one country acquires full or partial control over another country, occupying it with settlers, and exploiting it and the local people for wealth and resources.</p> <p>Redemption Being saved or saving someone from evil, sin or suffering</p> <p>Ruthless Hard and cruel; determined to get what you want and not caring if you hurt other people.</p> <p>Labyrinth A series of confusing passages or paths which can be difficult to navigate.</p> <p>Myth A traditional story, often associated with a particular place or group of</p>
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	<ul style="list-style-type: none">• Use novel extracts as a springboard to explore elements of creative writing e.g., descriptive detail – zoom out / in – character development etc.• Write descriptively• Write with a clear narrative structure• Create believable and engaging characters inspired by model texts• Write using a range of interesting vocabulary, sentence structures and techniques	<p>people, usually featuring supernatural or fantastical elements.</p> <p>Subjugated Being controlled or dominated.</p> <p>Tyrant A cruel and oppressive rule</p> <p>Banished When a person is punished by being sent away from a place and not permitted to return.</p> <p>Cartographer A person who draws or creates maps.</p> <p>Symbolism The use of symbols to express ideas or qualities</p> <p>Omen An event regarded as a sign of good or evil</p> <p>Hero A person who is admired for their bravery, strength or good deeds</p> <p>Protagonist</p>
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				The main character in a story, usually the one who faces challenges and drives the plot forward
8	1	<p>Unit title: 19th century novel- Dracula</p> <p>Why this? Why now?</p> <p>Students are introduced to fundamental aspects of the gothic genre that are required for future units in year 9. Students also revisit previous core literature concepts such as power/heroism that are essential for KS4 texts.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • The plot of Dracula • The key conventions of gothic fiction (e.g damsel in distress/eerie settings/supernatural elements) • How Dracula uses elements of gothic literature • How an epistolary novel is constructed • How a writer can create suspense and tension within a text <p>Understand</p> <ul style="list-style-type: none"> • How writers use dramatic techniques to enhance texts • How contexts inform texts • How writers establish character using dialogue and movement • How writers use symbols to convey ideas 	NGRT reading assessment (baseline)	<p>Gothic fiction -</p> <p>Refers to a style of writing that is characterised by elements of fear, horror, death, gloom, and extreme emotions</p> <p>Epistolary novel -</p> <p>A novel written as a series of documents, usually in the form of letters, although newspaper clippings, diary entries and other documents can be used.</p> <p>Characterisation -</p> <p>A literary device in which in a writer develops a character in a narrative</p> <p>Mood</p> <p>The feelings or atmosphere perceived by a reader in a piece of literature.</p> <p>Symbolism</p> <p>The use of symbols to express ideas or qualities.</p>

		<ul style="list-style-type: none"> • Protagonist/antagonist/foil character and the impact of these on a narrative • How writers convey the change in a character across a text • How to develop and deepen analysis – leading with the idea • Understand the impact of writing a text from different characters' perspectives <p>Be able to</p> <ul style="list-style-type: none"> • Make connections about concept of hero – from Odyssey through Sawbones • Build on knowledge of patriarchal societies and how this impacts on presentation of gender • Analyse how writers use symbols and symbolism to convey ideas • Analyse how a character is presented in a text (WHAT/HOW/WHY) • Independently annotate language to answer an essay style question 		<p>Supernatural</p> <p>Something that cannot be explained by the laws of science and that seems to involve gods or magic.</p> <p>Superstition</p> <p>The belief that particular events cannot be explained by reason or science and/or the belief that particular events bring good or bad luck.</p> <p>Quest narrative</p> <p>A quest is used as a plot device in mythology and fiction. The story follows a difficult journey towards a goal, often symbolic or allegorical.</p> <p>Symbolism</p>
	2	<p>Unit title: Richard III</p> <p>Why this? Why now? Students are supported to comprehend Shakespeare's challenging history with key questions to discuss the plot, characters and language. Students also begin to develop their inferences by examining the connotations of words and phrases.</p> <p>Students will:</p>	Mid-year assessments in reading and writing provided by UL.	<p>Machiavellian Cunning, scheming, and unscrupulous, especially in politics</p> <p>Villainous Wicked or criminal behaviour.</p> <p>Treacherous Guilty of or involving betrayal or deception.</p>

		<p>Know:</p> <ul style="list-style-type: none"> • The plot of Richard III • The social, historical and literary context around the play (i.e The war of the roses/battle of Bosworth) • Key historical beliefs of the period (i.e the Divine Right of Kings/Great Chain of Being) • The overall message of Richard III • The key characters of Richard III and how they are characterised by Shakespeare • The key concepts of Richard III which are also seen in other Shakespeare plays (i.e. power/heroes/kingship) <p>Understand:</p> <ul style="list-style-type: none"> • Key terminology relevant to Richard III and other Shakespeare plays (i.e. soliloquy/aside) • How Shakespeare uses the play to convey his key message • The purpose behind the creation of the characters of Richard III <p>Be able to:</p> <ul style="list-style-type: none"> • Analyse the characterisation of Richard III and other key characters • Construct analytical paragraphs using the What-How-Why format • Analyse key quotations from the play • Answer comprehension questions relating to the plot of Richard III • Respond to analytical questions about key themes in the play 		<p>Tyrant A cruel and oppressive ruler.</p> <p>Corrupt Having or showing a willingness to act dishonestly in return for money or personal gain</p> <p>Amoral Lacking a moral sense; unconcerned with the rightness or wrongness of Something.</p> <p>Charismatic A strong desire and determination to achieve success.</p> <p>Ambition A strong desire and determination to achieve success</p> <p>Usurp To take a position of power or importance illegally, or by force</p> <p>Usurper A person who takes a position of power or importance illegally, or by force</p> <p>To depose</p>
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		<ul style="list-style-type: none">• Select appropriate quotations to use in analytical responses• Refer to key contextual factors within their paragraphs• Identify and analyse key methods used by Shakespeare within quotations from the play• Write about Shakespeare's use of methods within analytical paragraphs• Use subject specific terminology within their paragraphs		<p>To remove from a throne or other high position.</p> <p>Slain To kill violently.</p> <p>Kinsman A blood relative</p> <p>Fate The development of events outside a person's control, regarded as predetermined by a supernatural power.</p> <p>Free will The ability to decide what to do independently of any outside influence.</p> <p>Destiny The events that will happen to a particular person or thing in the future which cannot be changed.</p> <p>Self-determination The ability or power to make decisions for yourself.</p>
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	3	<p>Unit title: Unit title: non-fiction Social Justice (writers include Malala Yousafzai/Darren Chetty/ Maya Angelou)</p> <p>Why this? Why now? This unit focuses on non-fiction texts. Students are introduced to rhetoric, reading a range of influential speeches and letters from a range of time periods. Students use contextual information to establish the purpose, audience, and form of each text.</p> <p>Students will:</p> <p>Know:</p> <ul style="list-style-type: none"> • Different experiences of social justice in Britain through a range of non-fiction texts • Different perspectives on the power of education • Experiences of social justice around the globe • The different text forms that writers use to express their perspectives on equality <p>Understand</p> <ul style="list-style-type: none"> • Key vocabulary related to non-fiction writing · • The process of indoctrination and its impact · • The terms around social justice: sexism, gender bias, stereotypes · • The importance of representation · • The perspective of the unit's key writer Malala Yousafzai · • Key vocabulary relating to social justice 		<p>Critical verbs: Verbs that are used to explain a source, argument or fact</p> <p>Perspective The way things are seen from a particular point of view.</p> <p>Indoctrination The process of teaching a person or group to accept a set of beliefs</p> <p>Activist A person who believes strongly in a political or social cause and who takes part in activities to effect change.</p> <p>Civil rights The rights that each person has in a society, whatever their race, sex, or religion. It includes equality under the law, in employment and the right to vote.</p> <p>Gender equality Equal access to opportunities regardless of gender.</p> <p>Ideological</p>
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		<p>Be able to ·</p> <ul style="list-style-type: none">• Analyse dialogue·• Analyse non-fiction writing and methods ·• Use critical verbs in analytical writing E.g. advocates, illustrates etc ·• Use short sentences and one-line paragraphs• Write in an autobiographical format ·• Complete comprehension tasks to ensure understanding of the texts		<p>Based on or relating to a particular set of ideas of beliefs.</p> <p>Intolerance Unwillingness to accept views, beliefs, or behaviour that differ from one's own.</p> <p>Moral integrity Having the courage to do what we believe in our hearts to be right.</p> <p>Racism Prejudice, discrimination, or antagonism directed against a person or people based on their membership of a particular racial or ethnic group.</p> <p>Representation The fact of including different types of people, for example In literature, films, politics, or sport, so that all different groups are represented.</p> <p>Sexism Prejudice, stereotyping, or discrimination, typically against women, on the basis of sex</p>
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				<p>Autobiography The account of a person's life written by that person</p> <p>Anecdote A short amusing or interesting story about a real incident or person.</p> <p>Dialogue A conversation between two of more people as a feature of a book, play or film</p> <p>Simple sentence A sentence which has one independent clause.</p> <p>One - line paragraph A one- line paragraph is a sentence which stands on its own in a text</p>
	4	<p>Unit title: Dystopian Fiction</p> <p>Why this? Why now? This unit develops further knowledge of the genre and form; this time, the dystopian short story. Students continue to establish the writers' viewpoint, supporting their ideas by independently selecting relevant evidence from the text.</p> <p>Students will: Know</p>		<p>Dystopia An imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally damaged one.</p> <p>Utopia An imagined place or state of things in which everything is perfect</p>

	<ul style="list-style-type: none">• The concepts of utopia and dystopia• The conventions of dystopian fiction• Conventions of a dystopian protagonist• Plot of short story 'Examination day'• The plot of other dystopian stories featured in the UL anthology <p>Understand</p> <ul style="list-style-type: none">• How dystopia reflects the fears of the future• How dystopian novels reflect the context and fears of the times in which they are written• How dystopian fiction relates to the world today• How dystopian fiction is presented by a range of writers through extracts from the Handmaid's Tale, Parable of the Sower, Orleans and other text• How writers use language to create impact and how we can learn from this to enhance and improve our own writing• How to structure an analytical paragraph (4 step plan) <p>Be able to</p> <ul style="list-style-type: none">• Create a dystopian short story with clearly drawn setting, protagonist, world building detail and conflict• Use inspiration from texts read to enhance own creative writing• Comment on how exposition is used as a vehicle in dystopian fiction• Comment on symbolism and motifs in dystopian fiction	<p>Totalitarian A system of government that is centralised and dictatorial and requires its people to obey the government or state without questions</p> <p>Fatalistic Relating to or characteristic of the belief that all events are predetermined and therefore Inevitable.</p> <p>Nihilistic Rejecting all religious and moral principles in the belief that life is meaningless.</p> <p>Repressed Oppressed or restrained.</p> <p>Tyranny Cruel, unreasonable and oppressive rule or government.</p> <p>Dehumanise To deprive some one of positive human qualities</p> <p>Rebellion</p>
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				<p>The action or process of resisting authority, control, or convention</p> <p>Paranoia Unjustified suspicion or mistrust of people</p> <p>Propaganda Using biased or misleading information to promote a political cause or point of view.</p> <p>Ebbing To gradually decrease.</p> <p>Interminably Endless or continuing too long.</p> <p>perfunctory Carrying out an action without real interest, feeling or effort</p> <p>Paradox A person or thing that combines contradictory features or qualities</p> <p>Stagnating Existing in an unchanging situation</p> <p>Futuristic</p>
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				<p>Having or involving very modern technology or design</p> <p>Oppressive Something or someone that limits freedom of thought or action</p> <p>bureaucratic Inflexible rules, procedures and regulations</p> <p>societal norm The unwritten rules of behaviour that are considered acceptable in a group or society</p> <p>Dictatorship A government or a social situation where one person / system makes all the rules and decisions without allowing input from anyone else</p>
	5	<p>Unit title: Poetry and social Justice</p> <p>Why this? Why now? Students are introduced to a wider range of critical phrases, thematic and character / tone vocabulary and learn to embed this accurately into their analysis and to use it as a basis for forming 'Big Idea' statements. Students develop increasing</p>		<p>Abuse of power When someone or a group of people in a position of authority use their power to oppress people.</p> <p>collective responsibility</p>

	<p>independence in selecting the most relevant supporting evidence, and in sequencing their ideas.</p> <p>Students will:</p> <p>Know:</p> <ul style="list-style-type: none"> • A selection of poets who produce poetry centred around social justice (i.e. Jackie Kay/Maya Angelou/William Blake) • A range of poetry specific terms (i.e. enjambment/stanza/rhyme) • A selection of poems relating to social justice • The historical, social and literary context around each of the poems in the social justice anthology • The key context around Blake's 'the Chimney Sweeper' - essential for KS4 study of anthology poetry <p>Understand:</p> <ul style="list-style-type: none"> • A range of topic specific vocabulary that relates specifically to the theme of social justice (i.e. oppression/homophobia) • The influence of social and historical factors on a poet's writing • Each poet's message that they aim to convey in their poem • How a poet uses methods and language to convey their message • The impact of using an extended metaphor and other methods on the reader <p>Be able to:</p>		<p>Where everyone is responsible for each other.</p> <p>Activist A person who believes strongly in political or social change and takes part in activities to make these changes.</p> <p>glass ceiling The glass ceiling is a metaphor used to describe the difficulties faced by women when trying to move to higher roles in a male-dominated hierarchy.</p> <p>ignorance/ignorant A lack of knowledge, understanding, or information about something.</p> <p>othering/othered To view or treat a person or a group of people as different from yourself based on race, gender, ethnicity or social class.</p> <p>polemic A strong written or verbal attack on someone or something.</p>
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		<ul style="list-style-type: none"> Identify where the poets have used poetry specific methods Analyse the effect of poetic methods Analyse language use in the poems by conducting close annotation Use critical verbs to explain the poet's message Construct analytical paragraphs using the what-how-why structure using quotations from the poems Select appropriate quotations from the poems to use in analytical paragraphs Identify a poet's use of an extended metaphor Form their own opinions and perspectives on social justice Create their own poem on the theme of social justice Use poetic methods in their own writing (i.e. extended metaphor/enjambment) Reflect on their work and make adaptations to improve Construct analytical paragraphs in the what-how-why format in response to essay type questions 		<p>homophobia The irrational hatred, intolerance and fear of gay, lesbian and bisexual people.</p> <p>exploitation The action or fact of treating someone unfairly in order to benefit from their work.</p> <p>oppression Continued, unfair, cruel and unjust treatment which prevents people having their rights and freedoms</p> <p>Empowered To make someone stronger and more confident, especially in controlling their life and claiming their rights.</p> <p>resilience/ resilient The capacity to recover quickly from difficulties.</p>
	6	<p>Unit title: Pygmalion</p> <p>Why this? Why now? Students are introduced to satire and comedy, exploring how the dramatic form conveys ideas about social hierarchy and class in the early 20th century. They analyse how a key theme</p>		<p>Accent A distinctive way of pronouncing a language, especially one associated with a particular country, area, or social class</p>

	<p>is presented across the text, drawing upon contextual knowledge. Students also explore the differences between standard and non-standard English, and how the writer uses these to convey a viewpoint.</p> <p>Know:</p> <ul style="list-style-type: none"> • The plot of Pygmalion • How to use creative writing to develop understanding • The key characters of the play <p>Understand:</p> <ul style="list-style-type: none"> • How issues are presented in a text • How to explore the use of spoken language • How to write a script using the conventions of script writing • How a character changes through their language use. • Implicit characterisation • Standard English and the way in which it differs to non-standard English <p>Be able to:</p> <ul style="list-style-type: none"> • Construct a full literary response • Explore the presentation of a theme across a text • Interpedently generate big ideas • Explain how contextual factors shape meaning • Support ideas with relevant evidence • Sequence responses coherently • Use pair discussion to interview each other • Create careful questioning to elicit information and ideas • Developed paired performances of script using voice and tone to convey character 	<p>Class A system of ordering society whereby people are divided into sets based on perceived social or economic status</p> <p>Dialect A particular form of a language which is used by people in a specific region or social group.</p> <p>Hypocrisy The practice of engaging in the same behaviour or activity for which one criticise or condemns another.</p> <p>Linguistics The scientific study of language and its structure</p> <p>Meritocracy A society governed by people selected according to merit</p> <p>Misogyny A dislike of, contempt for, or ingrained prejudice against women</p> <p>Patriarchy A system of society or government in which men hold the power and women are largely excluded from it</p>
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				<p>Rigid Not able to change or adapt</p> <p>social hierarchy The order in which society categorises its people based on factors like wealth, income, race, class, education, and power</p> <p>Comedy of manners A comedy that satirically portrays the manners and fashions of a particular class or social group</p> <p>Satire The use of humour to expose, ridicule and criticise people's foolishness, stupidity or vices</p> <p>Satirical Sarcastic, critical, and mocking another's weaknesses.</p> <p>Symbolism The use of symbols to express ideas or qualities</p> <p>Stage directions Instructions written into the script of a play, indicating stage actions, movements of performers, or production requirements e.g. set design or staging</p>
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Unit title: Enlightenment and Romantics. Core text: Frankenstein

Why this? Why now?

Students are introduced to key contextual knowledge of the Romantic period essential for KS4 poetry. Students revisit the core concepts introduced in prior learning of Dracula and are re-exposed to the language present in 19th century literature which is explored at KS4 level with A Christmas Carol.

Students will:

Know

- Concept of Divine Right of Kings
- Enlightenment ideas as a challenge to DROK – Leviathan
- Romanticism– first introduction.
- Students will begin to plot key literary movements on a timeline – recognising thematic changes in ideas from Shakespeare-Enlightenment-Romantics
- Introduced to Romantic poets – Wordsworth and Shelley and Romantic ideas of love of nature/ empowerment of the ‘ordinary man’ / distrust of the industrial age
- Concept of the ‘sublime’ in literature
- Hero vs monster- archetypes
- Plot of the novel Frankenstein
- Character in Frankenstein and how they relate to archetypes e.g., hero /monster
- Concept of subverting stereotype
- Key ideas of Romanticism – context
- Epistolary narrative form
- Frame narrative form

Epistolary novel

A novel written as a series of documents, usually in the form of letters, although newspaper clippings, diary entries and other documents can be used

Gothic fiction

Refers to a style of writing that is characterised by elements of fear, horror, death, gloom, and extreme emotions

Isolation

The state of being separated from other people or things.

Revenge

The act of hurting or punishing someone in return for something they did wrong

Ambition

A strong desire to achieve something

Fallibility

the tendency to make mistakes or be wrong.

Motivation

a reason or reasons for acting or behaving in a particular way.

	<ul style="list-style-type: none"> • Sentence types – declarative/imperative/interrogative/exclaiming and how these can be used for impact • The plot of Frankenstein <p>Understand</p> <ul style="list-style-type: none"> • How Romantic ideas led to the creation of the novel Frankenstein. • How a writer uses language to create character / theme. • WHY – themes and context behind the text (text as construction) • How writers create characters to reflect 'big ideas • How writers subvert stereotype • Discuss and debate ideas about heroism / what makes a monster / 'othering' in society and texts • Explain and begin to analyse in detail how writers use language and structural features for effect • Write descriptive and narrative pieces inspired by Frankenstein <p>Be able to</p> <ul style="list-style-type: none"> • Discuss and debate Romantic and Enlightenment ideas • Clearly explain how Romantic context led to creation of Frankenstein as a text • Explain how poets and writers use language to convey an idea in a novel • Discuss and debate ideas about heroism / what makes a monster / 'othering' in society and texts • Explain and begin to analyse in detail how writers use language and structural features for effect 		<p>Oppression the unfair or cruel treatment of people by those in power</p> <p>Regret a feeling of sadness or disappointment about something you did or didn't do in the past.</p> <p>Foreboding A feeling that something bad will happen</p> <p>Justice the fair and equal treatment of people</p> <p>Injustice lack of fairness</p> <p>Rejection the act of refusing to accept, believe in, or approve of someone or something</p> <p>Characterisation the way an author presents and develops characters in a story</p> <p>Heroism the showing of great courage, bravery, or selflessness</p>
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		<ul style="list-style-type: none"> • Write descriptive and narrative pieces inspired by Frankenstein • Write clear topic sentences – adapting sentence types for impact and effect • Comment on allusion in Frankenstein – biblical / Paradise Lost • Compare and contrast the Romantic ‘hero’ to Odysseus in previous study of the ‘hero’ – discuss is VF a tragic hero? 		<p>Rhetorical question</p> <p>a question asked to make a point rather than to get an answer</p> <p>Prejudice</p> <p>a strong, unfair opinion or feeling formed about someone or something without enough knowledge or experience, often based on stereotypes</p> <p>Obsession</p> <p>a persistent and intense focus with a person, idea, or thing</p> <p>Villain</p> <p>a character in a story who does bad or evil things</p> <p>Abhorrent</p> <p>inspiring disgust and loathing; repugnant</p> <p>Degrade</p> <p>treat or regard (someone) with contempt or disrespect</p>
	2	<p>Unit title: Enlightenment and Romantics. Core text: Frankenstein</p> <p>Why this? Why now?</p>	<p>Mid- year assessments. Reading and writing provided by UL</p> <p>Reading- Frankenstein</p>	<p>Epistolary novel</p> <p>A novel written as a series of documents, usually in the form of letters, although newspaper clippings,</p>

	<p>Students are introduced to key contextual knowledge of the Romantic period essential for KS4 poetry. Students revisit the core concepts introduced in prior learning of Dracula and are re-exposed to the language present in 19th century literature which is explored at KS4 level with A Christmas Carol.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • Concept of Divine Right of Kings • Enlightenment ideas as a challenge to DROK – Leviathan • Romanticism– first introduction. • Students will begin to plot key literary movements on a timeline – recognising thematic changes in ideas from Shakespeare-Enlightenment-Romantics • Introduced to Romantic poets – Wordsworth and Shelley and Romantic ideas of love of nature/ empowerment of the ‘ordinary man’ / distrust of the industrial age • Concept of the ‘sublime’ in literature • Hero vs monster- archetypes • Plot of the novel Frankenstein • Character in Frankenstein and how they relate to archetypes e.g., hero /monster • Concept of subverting stereotype • Key ideas of Romanticism – context • Epistolary narrative form • Frame narrative form • Sentence types – declarative/imperative/interrogative/exclaiming and how these can be used for impact • The plot of Frankenstein 	<p>Writing – Opinion writing</p>	<p>diary entries and other documents can be used</p> <p>Gothic fiction Refers to a style of writing that is characterised by elements of fear, horror, death, gloom, and extreme emotions</p> <p>Isolation The state of being separated from other people or things.</p> <p>Revenge The act of hurting or punishing someone in return for something they did wrong</p> <p>Ambition A strong desire to achieve something</p> <p>Fallibility the tendency to make mistakes or be wrong.</p> <p>Motivation a reason or reasons for acting or behaving in a particular way.</p> <p>Oppression the unfair or cruel treatment of people by those in power</p>
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		<p>Understand</p> <ul style="list-style-type: none"> • How Romantic ideas led to the creation of the novel Frankenstein. • How a writer uses language to create character / theme. • WHY – themes and context behind the text (text as construction) • How writers create characters to reflect 'big ideas • How writers subvert stereotype • Discuss and debate ideas about heroism / what makes a monster / 'othering' in society and texts • Explain and begin to analyse in detail how writers use language and structural features for effect • Write descriptive and narrative pieces inspired by Frankenstein <p>Be able to</p> <ul style="list-style-type: none"> • Discuss and debate Romantic and Enlightenment ideas • Clearly explain how Romantic context led to creation of Frankenstein as a text • Explain how poets and writers use language to convey an idea in a novel • Discuss and debate ideas about heroism / what makes a monster / 'othering' in society and texts • Explain and begin to analyse in detail how writers use language and structural features for effect • Write descriptive and narrative pieces inspired by Frankenstein • Write clear topic sentences – adapting sentence types for impact and effect 		<p>Regret a feeling of sadness or disappointment about something you did or didn't do in the past.</p> <p>Foreboding A feeling that something bad will happen</p> <p>Justice the fair and equal treatment of people</p> <p>Injustice lack of fairness</p> <p>the act of refusing to accept, believe in, or approve of someone or something</p> <p>Characterisation the way an author presents and develops characters in a story</p> <p>Heroism the showing of great courage, bravery, or selflessness</p> <p>Rhetorical question a question asked to make a point rather than to get an answer</p> <p>Prejudice</p>
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		<ul style="list-style-type: none"> • Comment on allusion in Frankenstein – biblical / Paradise Lost • Compare and contrast the Romantic ‘hero’ to Odysseus in previous study of the ‘hero’ – discuss is VF a tragic hero? 		<p>a strong, unfair opinion or feeling formed about someone or something without enough knowledge or experience, often based on stereotypes</p> <p>Obsession a persistent and intense focus with a person, idea, or thing</p> <p>Villain a character in a story who does bad or evil things</p> <p>Abhorrent inspiring disgust and loathing; repugnant</p> <p>Degrade treat or regard (someone) with contempt or disrespect</p>
	3	<p>Unit title: Poetry Identity and relationships</p> <p>Why this? Why now? Students are introduced to key ideas around which support the understanding of the proceeding module. Students also recap and enhance their understanding of methods specifically used in poetry in preparation for anthology poetry in KS4. Students also develop the ability to independently analyse poetry, specifically looking at language and methods and their impact.</p> <p>Students will:</p>		<p>Oppression Based on or relating to a particular set of ideas or beliefs.</p> <p>Revolution Unwillingness to accept views, beliefs, or behaviour that differ from one's own.</p> <p>Self-love</p>

	<p>Know:</p> <ul style="list-style-type: none"> • A selection of poets who produce poetry centred around Identity and relationships (i.e. Sylvia Plath/Alice Walker/Carol Ann Duffy) • A range of poetry specific terms (i.e. enjambment/stanza/rhyme) • A selection of poems relating to Identity and Relationships • The historical, social and literary context around each of the poems in the Identity and Relationships anthology • Terminology specifically related to poetry (i.e. stanza/enjambment/caesura) • What each poem in the Identity and Relationships anthology is about <p>Understand</p> <ul style="list-style-type: none"> • The influence of historical, social and literary factors on poetic writing • The impact of poetic methods on the reader • How a writer conveys their ideas and messages through poetry • The impact of using the poetic method of caesura <p>Be able to:</p> <ul style="list-style-type: none"> • Identify where the poets have used poetry specific methods • Analyse the effect of poetic methods • Analyse language use in the poems by conducting close annotation • Use critical verbs to explain the poet's message and within analytical writing 	<p>an appreciation of one's own worth or value.</p> <p>Mother tongue The first language that you learn when you are a baby/growing up</p> <p>Unconventional not conforming to what is done or believed in society.</p> <p>Bereavement The death of a close relative or friend.</p> <p>Futility Useless or pointless</p> <p>Materialism The attitude of someone who attaches a lot of importance to money and wants to possess a lot of material things.</p> <p>Immortalise To give everlasting fame and life to someone or something.</p> <p>Agency In this context agency means the capacity of individuals to act independently and make their own choices</p>
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		<ul style="list-style-type: none"> • Construct analytical paragraphs using the what-how-why structure using quotations from the poems • Select appropriate quotations from the poems to use in analytical paragraphs • Identify a poet's use of an extended metaphor and explain its effect on the reader • Construct ideas-led thesis statements to open analytical writing • Form their own opinions and perspectives on identity and relationships • Create their own poem to express their ideas and opinions • Apply their understanding of poetic methods into their own poetic writing (i.e. independent construct of an extended metaphor) • Independently conduct analysis of poems looking at language, methods and how the writers' message is conveyed 		<p>metaphor A comparison in which one thing is said to be another.</p> <p>extended metaphor A metaphor which is developed through the text.</p> <p>semantic field A semantic field is a group of words which are associated in some way to one another.</p> <p>caesura Caesura (pronounced see-ZOO-ra) refers to a break or pause in the middle of a line of verse indicated by a piece of punctuation.</p> <p>free verse Refers to the form of a poem that does not have a regular pattern of rhyme or rhythm.</p> <p>sonnet A sonnet is a one stanza, 14 line poem.</p> <p>elegy A poem or song that is written in dedication to someone who has died</p>
	4	Unit title: Non-fiction Identity and relationships		feminist

	<p>Why this? Why now? Students build on prior knowledge of terminology and ideas around identity and relationships that was established in the previous unit. Students are re-introduced to the conventions of non-fiction writing that were first introduced in previous years and is essential for KS4 study. Students also develop their skills in non-fiction writing by using more methods and vocabulary which is fundamental for KS4.</p> <p>Students will</p> <p>Know:</p> <ul style="list-style-type: none"> • Methods used by non-fiction writers' (Anecdote, Anaphora, Parallelism, Rhetorical Question) • Key terminology associated with non-fiction writing and identity and relationships • Key non-fiction texts that are present in daily life (newspapers/magazines/websites) • Key contextual knowledge of the different texts in the anthology <p>Be able to:</p> <ul style="list-style-type: none"> • Identify where writers have used non-fiction writing methods • Analyse the use of non-fiction writing methods and their impact • Use the key terminology in analytical writing • Respond to comprehension questions based on the non-fiction texts in the UL anthology • Write about the tone of the text and explain the effect 		<p>A feminist advocates or supports the rights and equality of women</p> <p>Gender The social and cultural differences associated with being male or female.</p> <p>Stigma A mark of disgrace associated with a particular circumstance, quality, or person.</p> <p>Discrimination The unfair treatment of different categories of people, based on their age, race or sex.</p> <p>Indigenous Originating or occurring naturally in a particular place.</p> <p>Socialisation The process of learning to behave in a way that is acceptable to society.</p> <p>Internalise</p>
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		<ul style="list-style-type: none"> Independently identify a writer's perspective on identity and/or relationships Compare writers' perspectives Compare the methods writers' have used to convey their perspectives Form opinions and perspectives on identity and relationships Effectively use facts and statistic to support arguments and perspectives Use non-fiction writing methods for effect Construct a news article using methods and effective vocabulary <p>Understand:</p> <ul style="list-style-type: none"> A range of non-fiction texts that are featured in the UL identity and relationships anthology (articles, websites, magazines) The different writers' messages and perspectives on identity and relationships How writers convey their messages and perspectives through their writing The effect of using non-fiction writing methods How wider societal and global issues influence non-fiction writing 		<p>To make an attitude or behaviour part of one's nature by learning it consciously or unconsciously</p> <p>Privilege A special advantage, permission, right, or benefit given to or enjoyed by an individual or a group of individuals.</p> <p>Reductive Thinking about or presenting something in a way that is too simple.</p> <p>Objective Based on fact and not influenced by personal beliefs or feelings.</p> <p>Anecdote A short amusing or interesting story about a real incident or person</p> <p>Anaphora The repetition of a word or phrase at the beginning of successive clauses</p> <p>Parallelism</p>
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				<p>Phrasing that is grammatically similar or identical in structure</p> <p>rhetorical question A question for which the person asking does not expect a direct answer</p> <p>emotive language Word choice which is used to evoke (arouse/bring up) emotion in the reader.</p> <p>Anaphora The repetition of a word or phrase at the start of successive clauses</p>
	5	<p>Unit title: The Speckled band (Sherlock Holmes)</p> <p>Why this? Why now? Students will be introduced to key contextual knowledge needed to understand the core text as well as the 18th century text for GCSE study. Students will also develop their skills in non-fiction writing by implementing the use of more complex methods. Students will learn to independently conduct character analysis and construct thesis statements ready for KS4 study.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • Plot of The Speckled Band • What is 'True Crime' 	<p>End of year assessments. Reading and writing provided by UL</p> <p>Reading- Sherlock Holmes</p> <p>Writing – Opinion writing</p>	<p>Deduce Arrive at a fact or a conclusion by reasoning; draw as a logical conclusion</p> <p>Deduction The process of reaching a decision or answer by thinking about the known facts</p> <p>Reasoning The action of thinking about something in a sensible and logical way.</p> <p>Temperament</p>

	<ul style="list-style-type: none"> • Difference between crime fiction and crime non-fiction writing • Range of forms non-fiction writing can take • Context of Victorian fascination with crime • Context of Poor Law and impact on crime (builds towards ACC key context) • Key players in history of detective fiction • Archetype of damsel in distress (link back to gothic) • Historical figure- Jack the Ripper and impact on literature (e.g., Jekyll and Hyde) <p>Understand</p> <ul style="list-style-type: none"> • Malthusian economics and context of criminalisation of the poor (builds towards ACC key context) • How exposition is used in the detective genre • Archetypes of detective/sidekick • Conventions of the detective genre • Conventions of true crime • How writers build tension, mystery and threat in both fiction and non-fiction crime texts • How denouement is important to the detective genre • How to develop and deepen analysis – leading with the idea • How to write a thesis statement <p>Be able to</p> <ul style="list-style-type: none"> • Analyse the presentation of Sherlock Holmes as a character • Explore character as construct and link to context-convention and historical • Write an opinion text using a model structure • Use vocabulary and sentence structures borrowed from model texts to enhance opinion writing 	<p>A person's or animal's nature/traits of personality, which have a permanent impact on their behaviour.</p> <p>Xenophobia Dislike or prejudice against people from different countries.</p> <p>The Other An individual or a group seen by a dominant group as not belonging.</p> <p>Detective fiction A sub-genre of crime fiction and mystery fiction in which an investigator or a detective (professional, amateur or retired) investigates a crime, often murder</p> <p>literary conventions Defining features of particular genres such as novel, short story, ballad, sonnet, and play.</p> <p>First person peripheral narrator A type of narrative perspective in which the narrator is the another character in the story who witnesses the main character's story and conveys it to the reader.</p> <p>Protagonist</p>
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		<ul style="list-style-type: none">• Use rhetorical and other language techniques to enhance opinion writing		<p>The central character or leading figure in a poem, narrative, novel or any other story. Sometimes can also be referred to as a “hero” by the audience or readers.</p> <p>Antagonist A person who actively opposes or is hostile to someone or something; an adversary.</p> <p>Tone The choice of writing style the writer employs to convey specific feelings, emotions or attitudes.</p> <p>Symbolism The use of symbols to express ideas or qualities.</p> <p>Characterisation A literary device in which an author builds up a character in a narrative</p> <p>Exposition Refers to part of the story used to introduce background information about events, settings, characters etc. to the reader.</p> <p>rising action A related series of incidents in a literary plot that build toward the point of greatest excitement/interest</p>
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				<p>Climax The point of highest tension in a narrative</p> <p>falling action Occurs immediately after the climax, when the main problem of the story has been resolved.</p>
	6	<p>Unit title: King Lear</p> <p>Why this? Why now? King Lear will re-introduce students to key conventions of tragedy and the core themes of Shakespeare plays. Students will also develop their ability in analysing Shakespearean character, language and themes in preparation for Macbeth at the start of KS4. Students will also learn to track character development across the play, which is again essential for study of Macbeth.</p> <p>Students will:</p> <p>Know:</p> <ul style="list-style-type: none"> • The plot of King Lear • The key characters in the play and how Shakespeare presents them • What makes Lear a tragedy play • The key moments in the play • The key social, historical and literary context around the play (reign of James VI) • The central themes of King Lear 		<p>Assertive Confident, forceful, decisive</p> <p>Abdicate When a monarch renounces (gives up) their throne.</p> <p>Realm A kingdom.</p> <p>Disintegration The process of losing cohesion, strength or breaking down.</p> <p>Illegitimate A child born to parents who are not married.</p> <p>Treacherous Guilty of, or involving betrayal or deception</p> <p>Tyrant</p>

		<p>Understand</p> <ul style="list-style-type: none"> • The influence of social, historical and literary factors on Shakespeare's writing • Key terminology that is specific to play writing (i.e. aside/monologue/stage direction) • How Shakespeare characterises the key characters • How Shakespeare uses the play to convey his wider message to the audience • The changes in characterisation as the play progresses <p>Be able to</p> <ul style="list-style-type: none"> • Confidently read the Shakespeare play aloud • Respond to comprehension questions relating to the plot of Lear • Refer to historical context within analytical writing • Construct analytical paragraphs in response to exam style questions to characters and theme • Select appropriate quotations from play to use in essay responses • Analyse key quotations specifically for the impact of language and methods • Analyse the impact play-specific methods such as stage directions and • Independently write analytical paragraphs using the what-how-why format, using quotations from the text • Track characters throughout the play • Use subject specific terminology in analytical writing 		<p>A cruel and oppressive ruler.</p> <p>Corrupt Having or showing a willingness to act dishonestly in return for money or personal gain.</p> <p>Machiavellian Cunning, scheming, and unscrupulous, especially in politics.</p> <p>Transgressive Violating (crossing) moral and social boundaries.</p> <p>Downfall A loss of power, prosperity or status</p> <p>Arrogance Unpleasantly proud and behaving as if you are more important than, or know more than, other people</p> <p>Hubris Excessive pride or self confidence</p> <p>vanity Excessive pride in or admiration of one's own appearance or achievements.</p> <p>Barbarous extremely brutal</p>
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				<p>Primogeniture The right of succession belonging to the first born, usually the son</p> <p>Tragedy A play ending with the suffering and death of the main character</p> <p>Soliloquy A speech or passage in a drama when a character on stage speaks to himself or herself, expressing their inner thoughts and feelings.</p> <p>Hamartia The fatal flaw of a tragic hero.</p>
10	1	<p>Unit title: GCSE LITERATURE- MACBETH Students will:</p> <p>Know</p> <ul style="list-style-type: none"> Plot of Macbeth Acts 1-3 Context of the play Macbeth Supernatural and Jacobean beliefs/Holinshead Chronicles/Gunpowder plot Build on existing knowledge of Tragedy/Tragic hero Build on existing knowledge of Divine Right of Kings/natural order Concept of the tragic hero's fatal flaw Concept of Foil character (Banquo) Concept of morality/ambition /treason/betrayal 	<p>Formative assessed work on Macbeth through study of text including</p> <ul style="list-style-type: none"> MCQs Comprehension tasks using Writing Revolution sentence stems essay -style paragraphs responding to big ideas linked to theme / character 	<p>Ambition A desire to achieve something</p> <p>Hubris Having excessive pride or self-confidence</p> <p>Tyrant A ruler who rules through fear</p> <p>Corrupt Acting dishonestly OR being in a state of decay</p>

- Dramatic techniques used by Shakespeare e.g., aside/ soliloquy/monologue etc
- What is iambic pentameter / trochaic tetrameter

Key quotes:

ACT 1 'Fair is foul and foul is fair' / 'Brave Macbeth, well he deserves that name' 'instruments of darkness' / 'borrowed robes' / 'rapt' / 'stars hide your fires, let not light see my black and deep desires' 'pour my spirits in thine ear' / 'unsex me here' / 'look like the innocent flower but be the serpent under't' / 'He's here in double trust' / 'when you durst do it then you were a man'

ACT 2 'art thou but a dagger of the mind' / 'I could not say 'Amen' ' / 'Sleep no more. Macbeth does murder sleep' / 'A little water clears us of this deed' 'If a man were porter of hell-gate' / 'Horror! Horror! Horror!' / 'In the great hand of God I stand' / 'There's daggers in men's smiles' / 'lest our old robes sit easier than our new'

ACT 3 'I fear thou playd'st most foully for't' / 'fruitless crown...barren sceptre' / 'for Banquo's issue have I filed my mind' / 'O full of scorpions is my mind' / 'Be innocent of the knowledge dearest chuck' 'Never shake thy gory locks at me' / 'Are you a man' / 'What man dare, I dare' / 'It will have blood, they say, blood will have blood' / 'Our suffering country under a hand accursed'

Act 4:

Formative assessed work on creative/ opinion writing fortnightly using whole class feedback

Patriarchal

A society where power is in the hands of men

Duplicitous

Lying and being false. Two faced. Deceitful

Facade

A false front, mask or illusion. Hiding one's feelings

Prescient

Having knowledge of things before they happen – the witches

Nihilistic

The belief that everything is meaningless

Courageous

Being very brave

Supernatural

Things that are not part of the natural world

Fate

Events being already decided and out of a person's control

		<p>Something wicked this way comes/ Beware Macduff/ no man of woman born shall harm Macbeth / Birnham wood shall come against him / the firstlings of my heart shall be the firstlings of my hand/ that womanly defence – I have done no harm ‘bleed bleed poor country’ / ‘a devil more damned in evils to top Macbeth’ / ‘savagely slaughtered’ / ‘Dispute it like a man.’ / ‘But I must also feel it as a man’</p> <p>Act 5:</p> <p>she has light by her continually’ / ‘Out damned spot’/ ‘Now does he feel his secret murders sticking on his hands’ / ‘like a giant’s robe upon a dwarfish thief’/ ‘A Tale told by an idiot, signifying nothing’ / They have tied me to a stake / My wife and children’s ghosts will haunt me still / despair thy charm / untimely ripped / turn hell hound turn./ Then yield thee, coward. / This dead butcher and his fiend-like queen</p> <p>‘His bloody life in my bloody hands’</p> <p>Understand</p> <ul style="list-style-type: none"> • <u>How</u> Macbeth is established as a ‘true’ hero at the start of the play and how he evolves into a tragic hero • The violent and bloody ‘world’ Shakespeare establishes in the play • How Shakespeare makes deliberate choices to appeal to the audience of his day • How Shakespeare uses specific words, motifs, metre and language choices to convey character and theme • How Shakespeare contrasts characters for impact 		<p>Treachery Betraying someone’s trust</p> <p>Regicide The killing of a king</p> <p>Motif A recurring image or idea that has symbolic importance. The best example in Macbeth would be blood</p> <p>Soliloquy When a character is alone on stage and speaks their thoughts aloud to themselves</p> <p>Iambic Pentameter A line of a play or poem that has 10 syllables organised into 5 pairs of syllables where the second in each pair is emphasised</p> <p>Foreshadowing When a hint or warning is given about a later event</p> <p>Dramatic Irony When a character is unaware of something that the audience is aware of, so they don’t know the full significance of their words</p>
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	<ul style="list-style-type: none"> • How Shakespeare uses dramatic techniques to convey character and theme • How Shakespeare uses biblical and mythological allusions in texts <p>Be able to</p> <ul style="list-style-type: none"> • Analyse the presentation of a character in Acts 1-3 (Macbeth / Banquo / Lady M/ Witches) • Analyse the presentation of a theme in Acts 1-3 (ambition/power/masculinity/supernatural forces) • Use specific vocabulary to express ideas – e.g. regicide / hubris etc. • Use knowledge built through KS3 to inform interpretations of the text e.g. exploration of biblical allusion – Adam and Eve / Fall of Man to inform reading of ‘look like the serpent’ quotation • Develop a personal response to the text and articulate this clearly verbally and in writing • Explore multiple interpretations of the play and Shakespeare’s ‘big ideas’ <p>GCSE LANGUAGE-CREATIVE/NON-FICTION WRITING</p> <p>Know</p> <ul style="list-style-type: none"> • Consolidate knowledge of the ‘five circles’ plan for flash fiction writing (incorporating all the core elements of story) • Consolidate knowledge of the ‘five step’ plan for opinion writing <p>Understand</p> <ul style="list-style-type: none"> • How to use a model text to inspire and enhance own writing • How to vary sentences for impact and effect • How to paragraph work for both clarity and impact 		<p>Symbolism When something symbolises a set of ideas</p> <p>Aside When a character pauses in a conversation to speak only to the audience or another character, unheard by the rest</p>
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		<ul style="list-style-type: none"> How to add detail and develop initial ideas in both creative and opinion writing <p>Be able to</p> <ul style="list-style-type: none"> Write a well-structured piece of flash fiction, incorporating all the elements of 'story' as embedded through KS3 Write a well-structured piece of opinion writing, incorporating the 'five-step' plan Vary sentences for impact Vary vocabulary for impact in writing Paragraph work clearly 		
	2	<p>Unit title: GCSE Literature - A Christmas Carol</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> Context of Victorian London (Dickens' era) – Thomas Malthus / Poor Law/ Workhouses / Philanthropy Plot of A Christmas Carol Characters – Scrooge / Fred / Bob Cratchit / Jacob Marley Concept of Foil character (Fred and Scrooge) Characters in A Christmas Carol and what they embody/represent – Belle as lost love / relationship / Fezziwig as ideal employer – Tiny Tim as innocent face of the surplus population / ignorance and Want as ills of society Key themes in A Christmas Carol (inequality / social injustice/ poverty/ redemption/ work and employers / philanthropy/family/ Christmas) <p>Stave 1 ACC: 'hard and sharp as flint' / 'bah humbug' / solitary as an oyster' / 'his eyes sparkled and his breath smoked' / 'dismal little cell' / 'Are there no prisons / are there</p>	<p>Formative assessed work on poetry and ACC through study of text including</p> <ul style="list-style-type: none"> MCQs Comprehension tasks using Writing Revolution sentence stems essay -style paragraphs responding to big ideas linked to theme / character Formative assessed work on creative/ opinion writing fortnightly using 	<p>Malthusian Population growth that will outstrip agricultural growth leading to economic disaster (a reference to Thomas Malthus)</p> <p>Purgatory A place or state of suffering inhabited by the souls of sinners</p> <p>Misanthropic Having or showing a dislike of other people unsociable</p> <p>Philanthropic Seeking to promote the welfare of others; generous and benevolent</p> <p>Solitude The state or situation of being alone</p>

	<p>no workhouses' / 'better they should do it and decrease the surplus population' / 'darkness was cheap and Scrooge liked it' / 'I wear the chain I forged in life' / 'Mankind was my business'</p> <p>Stave 2 – 'the curtains of his bed were drawn/ 'from the crown of its head there sprung a bright clear jet of light' / a solitary child, neglected by his friends / 'the happiness he gives is quite as great as if it cost a fortune' / 'he has the power to render us happy or unhappy' / 'Another idol has displaced me – a golden one' / 'he could not hide the light'</p> <p>Stave 3- 'A mighty blaze went roaring up the chimney' / 'Come in! and know me better man' / 'I learnt a lesson which is working now. Tonight if they have aught to teach me, let me profit by it' / 'As good as gold and better' / 'This boy is Ignorance, This girl is Want...They are man's' / 'Are there no prisons...'</p> <p>Stave 4- 'The phantom slowly, gravely, silently approached' / 'I hope to live to be another man from what I was' / 'Spirit of Tiny Tim, thy childish essence was from god!' / 'I will honour Christmas in my heart and try to keep it all the year, I will live in the Past the Present and the Future./ 'Oh tell me I may sponge away the writing on this stone'</p> <p>Stave 5 – 'I am as light as a feather' / 'I'm quite a baby' / 'Make up the fires and buy another coal scuttle before you dot another i, Bob Cratchit' / 'to Tiny Tim who did NOT die, he was a second father'</p> <p>Understand:</p> <ul style="list-style-type: none"> • Key context which informs A Christmas Carol and how this is reflected in the opening of the novella • How Dickens contrasts the characters of Scrooge and Fred • How Dickens uses characters as symbols to represent key ideas / figures in society 	<p>whole class feedback</p> <ul style="list-style-type: none"> • EXAM STYLE TASK ON ACC - COMPLETED IN CLASS IN TIMED CONDITIONS 	<p>Resolute Admirably purposeful, determined and unwavering</p> <p>Remorse Deep regret or guilt for a wrong committed</p> <p>Redemption Being saved or saving someone from evil, sin or suffering</p> <p>Capitalism An economic, political, and social system in which property, business, and industry are privately owned. The system is directed towards making the greatest possible profits for the owners of production</p> <p>Inequality The difference in social status, wealth, or opportunity between people or groups</p> <p>Injustice A situation in which there is no fairness, justice, or equality in the treatment of a person or persons</p>
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		<ul style="list-style-type: none"> • How Dickens uses symbols and motifs in Stave One of A Christmas Carol – particularly light vs darkness and the motif of fire as a symbol of Christmas spirit and togetherness • <u>How</u> Dickens presents the change in Scrooge through the actions of the character, his language and interactions with other characters • How Dickens makes deliberate choices to appeal to the reader and encourage them to reflect on the ideas and themes presented in the novella • How Dickens uses specific words, motifs, structural and language choices to convey character and theme • How Dickens contrasts and connects characters for impact • How Dickens uses symbolism and motif to convey ideas • How themes and ideas are developed across the novella • Why Dickens wrote the novella – what are the big ideas linked to the key themes – redemption /social injustice/ Christmas spirit / Work and employers/ wealth and poverty/ loneliness and family / charity and philanthropy <p>Be able to:</p> <ul style="list-style-type: none"> • Analyse the presentation of a character in Stave 1 (Scrooge/Fred/Bob/Marley) • Analyse the presentation of a theme in Stave 1 (inequality/family/loneliness/Christmas/work and employers) • Use specific vocabulary to express ideas – e.g. surplus/Malthusian etc. 		<p>Stave Chapters in the novella, but normally associated with music as if the book is a Christmas carol, and each chapter is part of the song</p> <p>Symbolism The use of symbols to represent ideas or qualities</p> <p>Intrusive Narrator A narrator who interrupts the story to provide a commentary to the reader on some aspect of the story or on a more general topic</p> <p>Circular structure Circular narratives cycle through the story one event at a time to end back to where the story originated</p> <p>Allegory A story that can be interpreted to reveal a hidden meaning, typically a moral or political one</p> <p>Didactic A type of literature that is written to inform or instruct the reader, especially in moral or political lessons</p>
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		<ul style="list-style-type: none"> • Use knowledge built through KS3 to inform interpretations of the text e.g. exploration of impact of the poor law and Victorian view on crime / criminalisation of the poor • Develop a personal response to the text and articulate this clearly verbally and in writing • Explore multiple interpretations of the novella and characters and Dickens's 'big ideas' 		Polemic A strong verbal or written attack on someone or something
	3 and 4	Unit title: GCSE English Language (Fiction) Students will: Know <ul style="list-style-type: none"> • The format of the GCSE English Language Paper • What is meant by analysis? (revise) • What is meant by evaluation (revise) • How to tackle an unseen text- exam reading strategies • Key structural techniques used by writers – Freytag's pyramid and beyond • Key linguistic techniques used by writers and their impact (revise) Understand <ul style="list-style-type: none"> • How to use a model text to inspire and enhance own writing • How to craft and vary sentences for impact and effect • How to use specific techniques and sentence types in writing for impact on the reader • The relationship between reader and writer Be able to <ul style="list-style-type: none"> • Analyse how writers use language for impact • Zoom in on important words used by a writer and explain the impact of these 	Formative assessed work on poetry and ACC through study of text including <ul style="list-style-type: none"> • MCQs • Comprehension tasks using Writing Revolution sentence stems • essay -style paragraphs responding to big ideas linked to theme / character Formative assessed work on creative/ opinion writing fortnightly using whole class feedback EXAM STYLE TASK ON ACC -COMPLETED IN CLASS IN TIMED CONDITIONS	Structural Devices The techniques the writer uses to move the story on Perspective The point of view of the narrator of the text Focus shift Moving the reader's attention from one thing to another Purpose The reason for writing a piece of text Audience Who the text is written for Form The type of text being written Evaluation

		<ul style="list-style-type: none"> • Evaluate how a particular character or theme is presented in a text • Write well-crafted paragraphs working on specific elements of story e.g. introducing a character / setting a scene • Vary vocabulary for impact in writing • Vary sentences for impact in writing <p>Unit title: Power and Conflict Poetry Students will:</p> <p>Know:</p> <ul style="list-style-type: none"> • Content and ‘story’ of the poems – • Context of conflicts explored within the poems • Context of historical figures • Big ideas expressed in each poem • Key language and poetic techniques used by the poets e.g. enjambment / biblical allusion / repetition etc. • Understand • How poets present ideas about conflict and power • How poets use form, language and structure to express these ideas and to have an impact on the reader • How poems are connected to a political, social and historical context • Be able to • Analyse the presentation of a theme or idea and how this is developed within a poem • Use specific vocabulary to express ideas • Develop a personal response to poems and articulate this clearly verbally and in writing, using a thesis statement and clear, organised paragraphs • Explore multiple interpretations of the poems 	<p>MOCK EXAM PAPER 1 LANGUAGE</p>	<p>Using evidence in a text to make a judgement on what is happening</p> <p>Alliteration A series of words beginning with the same sound</p> <p>Allusion A reference to something without specifically stating it</p> <p>Anaphora Repeating words or phrases in a structured way</p> <p>Caesura A pause within a line of poetry, created by a punctuation mark</p> <p>Colloquial Everyday, informal language</p> <p>Dramatic Monologue A poem in which the poet adopts the voice, or persona, of a character and addresses an imagined audience</p>
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		<ul style="list-style-type: none"> • Make connections between, and contrast the ideas, language and imagery in the poems • GCSE English Language (Writers' viewpoints and perspectives – literary non-fiction) – texts linked thematically to Poems studied above • Students will: • Know • How to tackle an unseen non-fiction text • Key structural techniques used by writers in non-fiction texts • Key linguistic techniques used by writers in non-fiction texts and their impact • Understand • How to summarise the ideas presented in a non-fiction text • How to analyse a non-fiction text • How to zoom in on important words used by a writer and comment on the impact on the reader • How to comment on the perspective of a writer • How to compare texts – in terms of perspective, form, language and structure • How to use a model text to inspire and enhance own writing • How to craft and vary sentences for impact and effect • How to use specific techniques and sentence types in writing for impact on the reader • The relationship between reader and writer • Be able to • Analyse how writers use language for impact • Zoom in on important words used by a writer and explain the impact of these 		<p>Elegy A poem of serious reflection, often focusing on grief about death</p> <p>End-stopped Using punctuation at the end of a line of poetry</p> <p>Enjambment Continuing a sentence across lines of poetry without end-stopping</p> <p>Extended Metaphor A metaphor that is continued throughout a series of images</p> <p>Hyperbole Exaggerated language</p> <p>Internal Rhyme Words that rhyme within lines of poetry</p> <p>Irony Saying one thing in order to deliberately suggest the opposite</p> <p>Juxtaposition Placing two things next to each other to each other, usually to create a contrast</p>
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	<ul style="list-style-type: none">• Evaluate how a theme, perspective or idea is presented in a text• Write well-crafted paragraphs working on specific elements of opinion texts e.g. introducing an idea / anecdote• Vary vocabulary for impact in writing• Vary sentences for impact in writing•	<p>Metaphor A descriptive technique, using comparison to say one thing is something else</p> <p>Onomatopoeia Words that sound like the sound they are describing</p> <p>Plosives Harsh sounds formed through a sudden release of air from the mouth</p> <p>Repetition Saying something more than once to achieve a specific effect</p> <p>Rhyme Words with the same sound</p> <p>Sibilance Repetition of S sounds</p> <p>Simile A descriptive technique using like or as to form a comparison</p> <p>Sonnet</p>
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			<p>A fourteen-line poem in iambic pentameter with a fixed rhyme scheme, usually focusing on love</p> <p>Stanza A group of lines in a poem</p>
5	<ul style="list-style-type: none">Unit title: GCSE Literature – An Inspector Calls <p>Students will:</p> <p>Know:</p> <ul style="list-style-type: none">Plot of An Inspector Calls (Fast read)Key characters in An Inspector CallsKey context of An Inspector Calls – eras of 1912 / 1945 / Priestley’s experience during the war/ socialist ideas and building of NHS vs capitalist ideasKey dramatic techniques used by Priestley e.g. cliff-hangers / stage directions / lighting changesKey contextual references (e.g. war/titanic/labour strikes etc.)Genre of the ‘mystery’ play and ‘detective’ genreKey quotations: <p>Understand</p> <ul style="list-style-type: none">How the context of the industrialised world informs the ‘world’ of the playHow Priestley makes deliberate choices in language, setting and structure to appeal to the audience of his dayHow Priestley uses specific words, motifs, metre and language choices to convey character and themeHow Priestley contrasts characters for impact	<p>Formative assessed work on AIC through study of text including</p> <ul style="list-style-type: none">MCQsComprehension tasks using Writing Revolution sentence stemsessay -style paragraphs responding to big ideas linked to theme / character <p>Formative assessed work on creative/ opinion writing fortnightly using whole class feedback</p>	<p>Capitalist Believing in private wealth and business aimed at making profit for the business owners. Independent and self-reliant</p> <p>Socialist Believing in shared ownership, collective responsibility for one another and social equality for all</p> <p>Ideology A political viewpoint or set of beliefs, for example, socialism</p> <p>Responsibility Being accountable or to blame for something, or having a duty to deal with something</p> <p>Hierarchy A ranking or status or power</p> <p>Patriarchy</p>

		<ul style="list-style-type: none"> • How Priestley uses dramatic techniques to convey character and theme • How Priestley uses symbolism and repeated imagery (e.g., doorbell / engagement ring / port) to convey ideas • How themes and ideas are developed across the play • Why Priestley wrote the play – what are the big ideas linked to the key themes - (social inequality/ impact of industrialisation / capitalism vs socialism/ guilt and secrets/relationships) <p>Be able to</p> <ul style="list-style-type: none"> • Analyse the presentation of a character and how they are developed across the play • Analyse the presentation of a theme and how this is developed across the play • Use specific vocabulary to express ideas – e.g. socialism / industrialisation etc. • Develop a personal response to the text and articulate this clearly verbally and in writing, using a thesis statement and clear, organised paragraphs • Explore multiple interpretations of the play and Priestley's 'big ideas' 		<p>A society in which power lies with men</p> <p>Prejudice An opposition to or opinion about something/someone based upon what they are</p> <p>Morality The belief that some behaviour is right and some is wrong</p> <p>Proletariat The working class</p> <p>Bourgeoisie The capitalist class in possession of the means of acquiring wealth</p> <p>Aristocracy The highest class in society and often holding titles passed from father to son</p> <p>Facade A false front or surface level illusion</p> <p>Catalyst Someone or something that speeds up or triggers an event</p> <p>Antithesis</p>
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				<p>When something is the opposite of something else</p> <p>Foil A character who stands for the opposite of another</p> <p>Proxy When one character takes the beliefs and role of another</p> <p>Dramatic Irony When the audience is aware of something that a character is not aware of</p> <p>Plot Twist When a story suddenly departs from the expected path and something very unexpected happens</p> <p>Cliffhanger Each act ends on a particularly dramatic revealing moment that creates a sense of tension or anticipation</p> <p>Stage Directions When a playwright instructs actors/directors to perform in a particular way</p>
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				<p>Entrances/Exits Characters frequently leave or enter the stage at dramatic moments. Some characters miss important events</p> <p>Lighting Directing how the stage should be lit</p> <p>Props Physical objects used in the play</p> <p>Contrast and juxtaposition Deliberately placing two very different things alongside one another to draw comparisons</p>
	6	<p>Unit title: GCSE English Language (Fiction) Recap and Macbeth/ACC revision Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • The format of the GCSE English Language Paper • What is meant by analysis? (revise) • What is meant by evaluation (revise) • How to tackle an unseen text- exam reading strategies • Key structural techniques used by writers – Freytag’s pyramid and beyond • Key linguistic techniques used by writers and their impact (revise) • The plot and characters of Macbeth and A Christmas Carol 	Mock exams – Paper 1 Language (Fiction) Paper 1 Literature (Macbeth / A Christmas Carol)	See previous terms

		<ul style="list-style-type: none"> • The main themes of both texts • The context of both texts • The methods/techniques used by the writers and the impact they have on the audience/reader <p>Understand</p> <ul style="list-style-type: none"> • How to use a model text to inspire and enhance own writing • How to craft and vary sentences for impact and effect • How to use specific techniques and sentence types in writing for impact on the reader • The relationship between reader and writer • How to annotate and extract and link their ideas to the text as a whole • How to write an analytical essay on the texts focusing on the question <p>Be able to</p> <ul style="list-style-type: none"> • Analyse how writers use language for impact • Zoom in on important words used by a writer and explain the impact of these • Evaluate how a particular character or theme is presented in a text • Write well-crafted paragraphs working on specific elements of story e.g. introducing a character / setting a scene • Vary vocabulary for impact in writing • Vary sentences for impact in writing • Write an analytical essay on both texts linking to the writers' methods, techniques and context of the text 		
	1	<p>Unit title: GCSE English Language (Writers' viewpoints and perspectives – literary non-fiction)</p> <p>Students will:</p>	Formative assessed work on study of text including:	<p>Structural Devices</p> <p>The techniques the writer uses to move the story on</p>

11		<p>Know</p> <ul style="list-style-type: none"> The format of the GCSE English Language Paper 2 What is meant by analysis? (revise) What is meant by synthesis and summary? What is meant by comparison? How to tackle an unseen text- exam reading strategies Key structural techniques used by writers in non-fiction texts Key linguistic techniques used by writers in non-fiction texts and their impact (revise) <p>Understand</p> <ul style="list-style-type: none"> How to use a model text to inspire and enhance own writing How to craft and vary sentences for impact and effect How to use specific techniques and sentence types in writing for impact on the reader The relationship between reader and writer <p>Be able to</p> <ul style="list-style-type: none"> Analyse how writers use language for impact Zoom in on important words used by a writer and explain the impact of these Evaluate how a theme, perspective or idea is presented in a text Write well-crafted paragraphs working on specific elements of opinion texts e.g. introducing an idea / anecdote Vary vocabulary for impact in writing Vary sentences for impact in writing 	<p>MCQs</p> <p>Comprehension tasks</p> <p>essay -style paragraphs responding to big ideas linked to theme</p> <p>Formative assessed work on opinion writing fortnightly using whole class feedback</p>	<p>Perspective The point of view of the narrator of the text</p> <p>Focus shift Moving the reader's attention from one thing to another</p> <p>Purpose The reason for writing a piece of text</p> <p>Audience Who the text is written for</p> <p>Form The type of text being written</p> <p>Evaluation Using evidence in a text to make a judgement on what is happening</p>
	2	<p>Unit title: GCSE English Literature-Anthology poetry / unseen poetry / AIC - REVISION</p> <p>Students will:</p>	<p>Formative assessed work on study of text including</p> <ul style="list-style-type: none"> MCQs 	<p>See previous terms</p>

	<p>Know</p> <ul style="list-style-type: none"> • Content and 'story' of poems/text • Context of conflicts within the poems • Context of wars • Context of historical figures • Big ideas expressed in each poem • Key language and poetic techniques used by the poets/writer e.g. enjambment / biblical allusion / repetition / dramatic irony etc <p>Understand</p> <ul style="list-style-type: none"> • How poets/writer present ideas • How poets/writer use form, language and structure to express these ideas and to have an impact on the reader • How poems/play are connected to a political, social and historical context <p>Be able to</p> <ul style="list-style-type: none"> • Analyse the presentation of a theme or idea and how this is developed within a poem/text • Use specific vocabulary to express ideas • Develop a personal response to poems and articulate this clearly verbally and in writing, using a thesis statement and clear, organised paragraphs • Explore multiple interpretations of the poems/text • Make connections between, and contrast the ideas, language and imagery in the poems <p>GCSE English Language (Writers' viewpoints and perspectives – literary non-fiction) – texts linked thematically to Poems studied above</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • How to tackle an unseen non-fiction text 	<ul style="list-style-type: none"> • Comprehension tasks using Writing Revolution sentence stems • essay -style paragraphs responding to big ideas linked to theme in poems / non-fiction texts <p>Formative assessed work on opinion writing fortnightly using whole class feedback</p> <p>PPE – LANG PAPER 2</p> <p>LITERATURE PAPER 2</p>	
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		<ul style="list-style-type: none"> • Key structural techniques used by writers in non-fiction texts • Key linguistic techniques used by writers in non-fiction texts and their impact <p>Understand</p> <ul style="list-style-type: none"> • How to summarise the ideas presented in a non-fiction text • How to analyse a non-fiction text • How to zoom in on important words used by a writer and comment on the impact on the reader • How to comment on the perspective of a writer • How to compare texts – in terms of perspective, form, language and structure • How to use a model text to inspire and enhance own writing • How to craft and vary sentences for impact and effect • How to use specific techniques and sentence types in writing for impact on the reader • The relationship between reader and writer <p>Be able to</p> <ul style="list-style-type: none"> • Analyse how writers use language for impact • Zoom in on important words used by a writer and explain the impact of these • Evaluate how a theme, perspective or idea is presented in a text • Write well-crafted paragraphs working on specific elements of opinion texts e.g. introducing an idea / anecdote • Vary vocabulary for impact in writing • Vary sentences for impact in writing 		
	3	<p>Unit title: GCSE English Literature REVISION</p> <p>Students will:</p>		See previous terms

		Know: <ul style="list-style-type: none"> • Key characters in each of the texts • Plot of all the texts • Methods/techniques used by all writers • Context of all the texts • Key quotes for all the texts Understand: <ul style="list-style-type: none"> • How to write analytically about the texts incorporating all the assessment objectives • How to annotate successfully • How to plan an answer • How the writers' have got their big ideas across and the impact on the audience/reader • How to successfully address the Assessment Objectives Be able to: <ul style="list-style-type: none"> • Write confidently about the texts • Write analytically about the texts addressing the methods/techniques used the writers • Write about the contexts of the texts • Annotate extract/poems and plan essays • Use key quotations from the texts 		
	4	REVISION OF ALL KEY TEXTS AND LANGUAGE PAPERS – CONTENT DICTATED BY KEY COHORT WEAKNESSES		
	5	REVISION OF ALL KEY TEXTS AND LANGUAGE PAPERS – CONTENT DICTATED BY KEY COHORT WEAKNESSES		
	6			

