





## Curriculum Mapping: English

### Vision Statement

<p><b>Regular Readers</b></p> 	<p>We develop confident fluent, readers, who can read easily, widely and often. We aim for students to read habitually, for pleasure and for information. They read a wide range of literature from across time including stories from Greek mythology, the Bible, Shakespeare, the Gothic, poetry from the Romantic period and contemporary texts. Students get the chance to enjoy the library and to select their own books to read for pleasure.</p>
<p><b>Effective Writers</b></p> 	<p>Students are nurtured to write for pleasure. They write a range of stories, poetry and non-fiction. We aim to develop resilient writers who can effectively proof read, draft, adapt and improve their work routinely. They enter competitions such as Young Writers and are frequently published.</p>
<p><b>Articulate Speakers</b></p> 	<p>On a daily basis, oracy is embedded into the English curriculum so we can create successful students who are able to confidently use Standard English in both formal and informal contexts. They are able to participate in class discussion and can explore language use and meaning for impact.</p>
<p><b>Cultured Citizens</b></p> 	<p>Students have access to a wide range of opportunities such as visits to the theatre, interactions with working poets and the opportunity to celebrate international literacy events such as Banned Books Week, Shakespeare Week and World Book Day.</p>

	<b>KS3 Endpoints</b>	<b>KS4 Endpoints</b>	<b>KS5 Endpoints</b>
<b>Curriculum end points:</b>	<b>Students will be able to:</b>		
	Read with success at age related expectations, as a minimum.	Read with success at age related expectations, aiming to exceed them.	Read academic journals to expose students to higher education periodicals, thinking and vocabulary.
	Read a number of 20 <sup>th</sup> and 21 <sup>st</sup> century fiction and non-fiction texts from across different cultures and genres.	Read a range of unseen 20 <sup>th</sup> and 21 <sup>st</sup> century fiction and non-fiction texts, successfully answering questions about their contents.	Read a range of both fiction and non-fiction unseen extracts, successfully answering questions about their contents.
	Read extracts from Shakespearean plays, understanding types of genre such as Tragedy and Comedy and the Romances.	Closely study a Shakespearean play, analysing and evaluating Shakespeare's craft.	Closely study a Shakespearean play, analysing and evaluating Shakespeare's craft in depth.
	Read 19 <sup>th</sup> century poetry with success, recognising characteristics of Victorian literature.	Read a full Victorian text, analysing it closely and non-fiction Victorian extracts with success.	Read a collection of Victorian poetry, critically analysing and evaluating the poetry's meaning and significance.
	Understand and explain Tier 3 vocabulary relating to prose, poetry and drama.	Revisit and apply Tier 3 vocabulary relating to prose, poetry and drama.	Learn new and revisit Tier 3 vocabulary relating to prose, poetry and drama.
	Start to explore and craft effective non-fiction and fiction writing.	Explore and craft effective non-fiction and fiction writing.	Craft effective argumentative and evaluative academic essays.
	Use effective vocabulary and sentence types for effect.	Use effective vocabulary and sentence types for effect.	Use effective vocabulary and sentence types for effect when writing academic essays.
Start to explore and identify elements of spoken language, assessing how writers put together and express their arguments for effect. Exploratory and presentational talk is embedded at key points across the curriculum.	Explore and discuss with increasing confidence the elements of effective spoken language, applying these aspects to my own presentational talk.	Frequently explore the elements of linguistics and rhetoric and how they are used to craft impactful speeches. Presentational talk will be developed and confident.	

Year 7	HT1 Origins of story telling	HT2 Introduction to Shakespeare and Rhetoric	HT3 Introduction to Shakespeare and Rhetoric	HT4 Renaissance and Romantics	HT5 The Gothic and aspects of narrative	HT6 Transactional Writing
<b>Topic/ Big idea</b>	Greek Mythology	Introduction to Shakespeare	Introduction to Shakespeare	Romantic Poetry	Gothic Writing – Narrative writing	Stone Cold by Robert Swindells
<b>Curriculum Related Expectation</b>	Students have a secure understanding of the origins of storytelling and the role that Gods play in Literature.  Students will be able to apply their knowledge of storytelling when looking at crafting sections of their own narrative.	Students will be able to study how Shakespeare crafts plot, characters and setting while looking at different genres.  Students will look at extracts from three Shakespearean plays covering aspects of comedy and tragedy.	Students will be able to study how Shakespeare crafts plot, characters and setting while looking at different genres. Students will look at extracts from three Shakespearean plays covering aspects of comedy and tragedy.	Students will recognise a range of poetic conventions and develop their understanding of how they have been used in the Romantic era.  Students will be able to explore their own viewpoints on a range of different poems.	Students can write imaginatively, adopting conventions of the gothic genre. They will be able to select their vocabulary effectively and appropriately allowing them to construct sentences for effect.	Students can write for a wide range of purposes and audiences.  Students will be able to craft effective sentences and paragraphs to convey meaning.
<b>Students need to know</b>	<ul style="list-style-type: none"> <li>The five stages of Aristotle's plot structure</li> <li>Core mythology/tales from around the world including Classical Antiquity to enrich cultural capital and wider understanding of literary references</li> <li>The common features of creation and hero myths</li> <li>How epic heroes are presented</li> <li>The similarities between different epic stories</li> <li>A range of different narrative structures (chronological, non-chronological, in media res)</li> <li>The plot of a range of stories</li> <li>The importance of sense-making and storytelling in human civilization throughout history.</li> </ul>	<ul style="list-style-type: none"> <li>The abridged plots of Much Ado About Nothing, Macbeth and The Tempest.</li> <li>About the context surrounding Shakespeare's plays</li> <li>The common features of Tragedy, Comedy and Romance; paying particular attention to Tragedy</li> <li>How characters are presented across the different genres</li> <li>About the difference between Aristotle and Shakespearean tragedies</li> <li>How tragic heroes are presented in Shakespeare's plays.</li> <li>About Rhetoric (ethos, pathos, logos).</li> </ul>	<ul style="list-style-type: none"> <li>The abridged plots of Much Ado About Nothing, Macbeth and The Tempest.</li> <li>About the context surrounding Shakespeare's plays</li> <li>The common features of Tragedy, Comedy and Romance; paying particular attention to Tragedy</li> <li>How characters are presented across the different genres</li> <li>About the difference between Aristotle and Shakespearean tragedies</li> <li>How tragic heroes are presented in Shakespeare's plays.</li> <li>About Rhetoric (ethos, pathos, logos).</li> </ul>	<ul style="list-style-type: none"> <li>What the Romantic Movement was and its key themes.</li> <li>How to read a poem.</li> <li>How to identify a range of poetic/literacy devices (see key vocabulary table above).</li> <li>Specific literary concepts which relate to writer's intent (see key vocabulary table above).</li> <li>Key features of the literary context which influenced the writer's intent (The Age of Enlightenment and The Industrial Revolution).</li> <li>How to embed textual detail and introduce analysis of writer's methods and intent (T.A.R.T.S.; Comment-Evidence-Stretch).</li> </ul>	<ul style="list-style-type: none"> <li>Gothic Literature is a genre of literature and film that covers horror, death, and at times, romance.</li> <li>The Gothic derived from Walpole's The Castle of Otranto and developed with texts such as Mysteries of Udolpho, Jane Eyre and Wuthering Heights.</li> <li>Gothic conventions consist of evoking mystery and fear, emotional distress, the supernatural, romance as well as many others.</li> <li>Characterisation is a conscious construct developed by a writer' often convincing representation of society or a dramatised version for stylistic or moral effect.</li> <li>A conceptual metaphor is a figurative comparison that draws on experience and shared understanding of a source and the target image.</li> <li>Romanticism is an artistic and intellectual movement that began in the late 18<sup>th</sup> century where imagination rather than reason was the most important factor.</li> <li>A periodic sentence is a sentence in which the main clause is given at the end of the sentence in order to create interest or suspense.</li> </ul>	<ul style="list-style-type: none"> <li>How to speak about sensitive topics and how to apply them to society</li> <li>How authors use techniques such as dual narrative to drive a story</li> <li>Characterisation is a conscious construct developed by a writer's often convincing representation of society or a dramatised version for stylistic or moral effect.</li> <li>Terms such as protagonist and antagonist when referring to the novel</li> <li>How to craft a piece of transactional writing as well as narrative writing</li> <li>How to develop their creative ideas through chosen vocabulary that can help evoke meaning and empathy for characters</li> <li>How authors use language and structure in a text and develop their understanding of this in their own work.</li> <li>How to draft, edit and improve their work.</li> <li>How to craft effective rhetoric/speeches.</li> </ul>
<b>Students should be able to</b>	<ul style="list-style-type: none"> <li>Summarise a range of mythical and epic stories (Gilgamesh, creation myths, Prometheus, Medusa, Icarus, the Odyssey, the Iliad)</li> <li>Write from different narrative perspectives</li> </ul>	<ul style="list-style-type: none"> <li>Summarise several of Shakespeare's plays (Macbeth, Much Ado About Nothing and The Tempest).</li> <li>Distinguish through explanation, what the differences are between the genres</li> <li>Identify aspects of</li> </ul>	<ul style="list-style-type: none"> <li>Summarise several of Shakespeare's plays (Macbeth, Much Ado About Nothing and The Tempest).</li> <li>Distinguish through explanation, what the differences are between the genres</li> <li>Identify aspects of</li> </ul>	<ul style="list-style-type: none"> <li>Construct personal viewpoints of poetry.</li> <li>Select and write about texts embedding relevant textual detail; write about a writer's choices of language (Comment-Evidence-Stretch).</li> <li>Write academic introductions using T.A.R.T.S.</li> <li>Analyse the writer's use of language, structure, and poetic form.</li> <li>Evaluate the writer's intent.</li> <li>Compare poems in relation to literary</li> </ul>	<ul style="list-style-type: none"> <li>evaluate and analyse Gothic characters and conventions.</li> <li>Develop understanding of societal anxiety portrayed through Gothic Literature.</li> <li>Evaluate the writer's creation of characters and their state of mind.</li> </ul>	<ul style="list-style-type: none"> <li>Recall and summarise key aspects of the text including plot details, themes and characters.</li> <li>Develop understanding of how society can influence a text</li> <li>Evaluate the writer's creation of characters and their state of mind.</li> <li>Develop use of techniques and</li> </ul>

	<ul style="list-style-type: none"> <li>Apply theories of plot structure to understand how stories are structured</li> <li>Analyse a writer's methods</li> <li>Use a range of sentence types to create effects</li> <li>Understand, analyse and apply structural and narrative techniques.</li> <li>Apply the conventions of epic to a range of texts.</li> <li>Evaluate the presentation of heroes.</li> <li>Summarise key texts clearly and precisely.</li> <li>Construct personal viewpoints.</li> </ul>	<p>tragedy when reading an extract from a tragic play</p> <ul style="list-style-type: none"> <li>Analyse tragic heroes and explain what makes them tragic</li> <li>Apply theories such as Aristotle's Poetics and conventions of Shakespearean tragedy when reading tragic plays</li> <li>Analyse Shakespeare's methods when exploring extracts such as his use of soliloquy, aside and dramatic irony</li> <li>Identify elements of rhetoric in Shakespearean speeches and other famous speeches.</li> <li>Craft an effective speech using all elements of rhetoric accurately and with confidence.</li> </ul>	<p>tragedy when reading an extract from a tragic play</p> <ul style="list-style-type: none"> <li>Analyse tragic heroes and explain what makes them tragic</li> <li>Apply theories such as Aristotle's Poetics and conventions of Shakespearean tragedy when reading tragic plays</li> <li>Analyse Shakespeare's methods when exploring extracts such as his use of soliloquy, aside and dramatic irony</li> <li>Identify elements of rhetoric in Shakespearean speeches and other famous speeches.</li> <li>Craft an effective speech using all elements of rhetoric accurately and with confidence.</li> </ul>	<p>concepts, ideas and methods.</p>	<ul style="list-style-type: none"> <li>Develop use of conceptual metaphors to craft own detailed description.</li> <li>Use periodic sentences within own writing to build suspense.</li> </ul>	<p>vocabulary in their own writing</p> <ul style="list-style-type: none"> <li>Have confidence in writing transactional pieces such as letters and articles</li> <li>Explore how themes are shown in extracts from the novella</li> <li>Craft effective narratives developing their use of characterisation and accurate use of vocabulary.</li> <li>Understand the different formats for pieces of writing and how it should be set out on the page.</li> <li>Use paragraphs within own writing to build suspense.</li> <li>Edit and redraft their writing to ensure accuracy and development.</li> </ul>
<b>Keywords</b>	<ul style="list-style-type: none"> <li>Metaphor</li> <li>Plot</li> <li>Tragic</li> <li>Myth</li> <li>Narrative Arc</li> <li>Exposition</li> <li>Rising Action</li> <li>Climax</li> <li>Falling Action</li> <li>Dénouement</li> <li>Protagonist</li> <li>Antagonist</li> <li>Characterisation</li> <li>Dialogue</li> <li>In media res</li> <li>Deus ex Machina</li> <li>God</li> <li>Moral</li> <li>Allusion</li> <li>Characterisation</li> <li>Philosopher</li> </ul>	<ul style="list-style-type: none"> <li>Ethos</li> <li>Pathos</li> <li>Logos</li> <li>Rhetoric</li> <li>Soliloquy</li> <li>Comedy</li> <li>Duality</li> <li>Aside</li> <li>Supernatural</li> <li>Tragic hero</li> <li>Foreshadowing</li> <li>Playwright</li> <li>Pun</li> <li>Public Figure</li> <li>Usurp</li> <li>Antagonist</li> <li>Protagonist</li> <li>Metaphor</li> <li>Chorus</li> <li>Tyrant</li> <li>Prologue</li> </ul>	<ul style="list-style-type: none"> <li>Ethos</li> <li>Pathos</li> <li>Logos</li> <li>Rhetoric</li> <li>Soliloquy</li> <li>Comedy</li> <li>Duality</li> <li>Supernatural</li> <li>Tragic hero</li> <li>Foreshadowing</li> <li>Playwright</li> <li>Pun</li> <li>Public Figure</li> <li>Usurp</li> <li>Antagonist</li> <li>Protagonist</li> <li>Metaphor</li> <li>Chorus</li> <li>Tyrant</li> <li>Prologue</li> </ul>	<ul style="list-style-type: none"> <li>Assonance</li> <li>Couplet</li> <li>Metaphor</li> <li>Simile</li> <li>Sonnet</li> <li>Stanza</li> <li>Theme</li> <li>Syllable</li> <li>Romantic Movement</li> <li>Pastoral</li> <li>Sublime</li> <li>The Age of Enlightenment</li> <li>The Industrial Revolution.</li> <li>T.A.R.T.S</li> <li>Comment/Evidence/Stretch</li> <li>Discourse markers</li> <li>Tentative language</li> </ul>	<ul style="list-style-type: none"> <li>Gothic</li> <li>Sublime</li> <li>Convention</li> <li>Degeneration</li> <li>Genre</li> <li>Betrothed</li> <li>Supernatural</li> <li>Patriarchal</li> <li>Metaphor</li> <li>Simile</li> <li>Personification</li> </ul>	<ul style="list-style-type: none"> <li>Purpose</li> <li>Audience</li> <li>Format</li> <li>Dual Narrative</li> <li>Homelessness</li> <li>Characterisation</li> <li>Prejudice</li> <li>Rhetoric</li> <li>Pathos</li> <li>Ethos</li> <li>Logos</li> <li>Injustice</li> <li>Antagonist</li> <li>Protagonist</li> </ul>
<b>Application of knowledge (Assessment)</b>	<b>Assessment 1-KS3 Assessment Window</b>		<b>Assessment 2-KS3 Assessment Window</b>		<b>Assessment 3-KS3 Assessment Window</b>	
<b>Revision Strategy</b>	<b>Knowledge organisers-Look, Cover, Write Check Correct</b>		<b>Flashcards-remember key poetic terms</b>		<b>Mind mapping-planning key ideas for content</b>	
<b>Wider Links</b>	Ancient Greece; Greek Gods; Aristotle's Poetics; Oracy – Fate and Freewill; DEAR Day; Banned Books week	DEAR Day 2; King James I; The Great Chain of Being; patriarchy; Divine Right of Kings	King James I; The Great Chain of Being; patriarchy; Divine Right of Kings	The environment; power of nature; individual experience; identity;	Religion; victims and villains; good vs evil	Homelessness: prejudice in society; oracy- discrimination

<b>English</b>	<b>Year 8</b>	<b>HT1 Origins of story telling</b>	<b>HT2 Introduction to Shakespeare</b>	<b>HT3 Introduction to Shakespeare</b>	<b>HT4 Renaissance and Romantics</b>	<b>HT5 The Gothic and aspects of narrative</b>	<b>HT6 Transactional Writing</b>
	<b>Topic/ Big idea</b>	Biblical origins	Romeo and Juliet	Romeo and Juliet	Love Poetry	Descriptive writing	Of Mice and Men
	<b>Curriculum Related Expectation</b>	Students will be able to explore a number of biblical stories and discuss how these can link across different texts. Students will be able to identify conventions of storytelling and characterisation in these.	Students will be able to read extracts from across the play and analyse key characters. They will be able to debate the concept of fate vs freewill and how this can impact the characters. Students will strengthen their knowledge of Shakespeare's writing in the tragic genre and be able to relate this to the	Students will be able to read extracts from across the play and analyse key characters. They will be able to debate the concept of fate vs freewill and how this can impact the characters. Students will strengthen their knowledge of Shakespeare's writing in the tragic genre and be able to relate this to the	Students can construct personal viewpoints in relation to a range of poems. They will also be able to evaluate the writer's intention and how this can shape meaning in the poem. Students will also be able to compare poems looking at language, form and structure with this. Finally, they will explore context of the poems and how this can develop the understanding of the writer's intention.	Students will be confident in exploring a range of literature looking at characterisation, plot and setting. With this, students will be able to develop their understanding of how to craft engaging stories of their own following a specific structure. Students will be able to evaluate the writer's creation of characters and	Students will be able to explore a challenging text engaging with historical details to support understanding. Students will be able to evaluate key characters and how they can represent human nature and the downfall of mankind. They will be able to use this information to craft effective pieces of

		context of the play. Students will craft academic essays in line with this exploring key terminology such as tentative phrasing and embedding evidence.	context of the play. Students will craft academic essays in line with this exploring key terminology such as tentative phrasing and embedding evidence.		how this can shape meaning. In order to craft their own stories, they will be able to draw on a range of techniques such as vocabulary and literary devices to add detail.	transactional writing such as letters and articles.
<b>Students need to know</b>	<ul style="list-style-type: none"> <li>The conventions of storytelling and how narratives in the Bible have been constructed- what was their purpose? What makes them effective stories?</li> <li>The difference between the Old and New Testament</li> <li>About the origin of religion in literature in terms of literary, historical, social and theoretical knowledge relating to the Old and New Testament</li> <li>Several Biblical stories from both the Old and New Testament such as Creation; The Fall in the Old Testament; Job; The Last Supper and The War in Heaven (Revelation)</li> <li>Which characters fall and why this happened (in the Bible stories and other texts)</li> <li>The consequences of the characters' actions and the impact they have</li> <li>About the representation of religion across other texts such as Macbeth by William Shakespeare and Songs of Innocence and Experience by William Blake</li> <li>About the concept of The Fall and how it is evident across literature</li> <li>How authors use language and biblical allusion to convey meaning in terms of character</li> <li>How to craft an effective academic essay introduction using the T.A.R.T.S formula</li> <li>How to craft effective academic essays using: discourse markers, fronted adverbials, embedded evidence, tentative phrases and analytical verbs.</li> </ul>	<ul style="list-style-type: none"> <li>About the Elizabethan period and the social, historical and cultural factors evident in 'Romeo and Juliet'</li> <li>The tragic aspects (drawing on prior knowledge about Aristotle's Poetics) of the play and understanding characters as tragic heroes</li> <li>Several key extracts from across the play that they can discuss with confidence</li> <li>Which characters fall and why this happened (using their prior knowledge of biblical stories, such as 'The Fall' and identifying similarities with characters in each text)</li> <li>The consequences of the characters' actions and the impact they have</li> <li>About fate and freewill and The beliefs about the influence of the Gods</li> <li>About the allusions to Petrarchan notions of unattainable and unrequited love and the consuming despair of unreciprocated desire</li> <li>How authors use language and allusion to convey meaning in terms of character</li> <li>How to craft an effective academic essay introduction using the T.A.R.T.S formula</li> <li>How to craft effective academic essays using: discourse markers, fronted adverbials, embedded evidence, tentative phrases and analytical verbs.</li> <li>About Rhetoric (ethos, pathos, logos).</li> </ul>	<ul style="list-style-type: none"> <li>About the Elizabethan period and the social, historical and cultural factors evident in 'Romeo and Juliet'</li> <li>The tragic aspects (drawing on prior knowledge about Aristotle's Poetics) of the play and understanding characters as tragic heroes</li> <li>Several key extracts from across the play that they can discuss with confidence</li> <li>Which characters fall and why this happened (using their prior knowledge of biblical stories, such as 'The Fall' and identifying similarities with characters in each text)</li> <li>The consequences of the characters' actions and the impact they have</li> <li>About fate and freewill and The beliefs about the influence of the Gods</li> <li>About the allusions to Petrarchan notions of unattainable and unrequited love and the consuming despair of unreciprocated desire</li> <li>How authors use language and allusion to convey meaning in terms of character</li> <li>How to craft an effective academic essay introduction using the T.A.R.T.S formula</li> <li>How to craft effective academic essays using: discourse markers, fronted adverbials, embedded evidence, tentative phrases and analytical verbs.</li> <li>About Rhetoric (ethos, pathos, logos).</li> </ul>	<ul style="list-style-type: none"> <li>How to read a poem.</li> <li>How to identify a range of poetic devices (see key vocabulary table above).</li> <li>Specific literary concepts which relate to writer's intent (see key vocabulary table above).</li> <li>Key features of context (including literary context) which influenced the writer's intent.</li> <li>How to embed textual detail and introduce analysis of writer's methods and intent (T.A.R.T.S.; Comment-Evidence-Stretch).</li> </ul>	<ul style="list-style-type: none"> <li>Gothic Literature is a genre of literature and film that covers horror, death, and at times, romance</li> <li>The Gothic derived from Walpole's The Castle of Otranto and developed with texts such as Mysteries of Udolpho, Jane Eyre and Wuthering Heights, Dr Jekyll and Mr Hyde..</li> <li>Gothic conventions consist of evoking mystery and fear, emotional distress, the supernatural, romance as well as many others.</li> <li>Characterisation is a conscious construct developed by a writer' often convincing representation of society or a dramatised version for stylistic or moral effect.</li> <li>Romanticism is an artistic and intellectual movement that began in the late 18<sup>th</sup> century where imagination rather than reason was the most important factor.</li> </ul>	<ul style="list-style-type: none"> <li>the historical and contextual details of America in the 1930s and the themes surrounding Of Mice and Men</li> <li>the significance of setting, linking to the story</li> <li>about racism, economic downfall and isolation during the 1930s and the impact of contrasting ideas on decisions people felt they had to make in their lives</li> <li>how these concepts are depicted in the text</li> <li>several key extracts from across the novel that they can discuss with confidence</li> <li>the isolation of the protagonist and why this is important in understanding human nature</li> <li>the character's actions and the impact this has</li> <li>how authors use language and structure to convey meaning in terms of character</li> <li>how to craft an effective piece of transactional writing (article, letter, speech)</li> <li>how to craft effective transactional writing using discourse markers, fronted adverbials, embedded evidence, tentative phrases and analytical verbs.</li> </ul>
<b>Students should be able to</b>	<ul style="list-style-type: none"> <li>Summarise several Biblical stories such as Creation and The Fall from the Book of Genesis in the Old Testament;</li> </ul>	<ul style="list-style-type: none"> <li>Summarise the key events in the play</li> <li>Discuss how Petrarchan literature is alluded to in the play and how it supports their</li> </ul>	<ul style="list-style-type: none"> <li>Summarise the key events in the play</li> <li>Discuss how Petrarchan literature is alluded to in the play and how it supports their</li> </ul>	<ul style="list-style-type: none"> <li>Construct personal viewpoints.</li> <li>Select and write about texts embedding relevant textual detail; write about a writer's choices of language (Comment-Evidence-Stretch).</li> </ul>	<ul style="list-style-type: none"> <li>evaluate and analyse Gothic characters and conventions.</li> <li>Develop understanding of societal anxiety portrayed</li> </ul>	<ul style="list-style-type: none"> <li>summarise the key events in the novel</li> <li>discuss how the economic downfall and society's changes are</li> </ul>

		<p>Job; The Last Supper and The War in Heaven (Revelation) in the New Testament.</p> <ul style="list-style-type: none"> <li>Discuss how The Fall is apparent across literature in Macbeth by William Shakespeare and the poem A Poison Tree by William Blake</li> <li>Identify the conventions of storytelling.</li> <li>Analyse key characters and explain why they fall</li> <li>Debate the concept of good and evil and the human condition.</li> <li>Craft an effective academic essay introduction using the T.A.R.T.S formula.</li> <li>Craft effective academic paragraphs including discourse markers; fronted adverbials; embedded evidence; tentative phrases and analytical verbs.</li> </ul>	<p>understanding of the type of love between the two protagonists</p> <ul style="list-style-type: none"> <li>Identify the conventions of tragic plays</li> <li>Analyse key characters and explain why they fall</li> <li>Debate the concept of fate and freewill</li> <li>Craft an effective academic essay introduction using the T.A.R.T.S formula</li> <li>Craft effective academic paragraphs including discourse markers; fronted adverbials; embedded evidence; tentative phrases and analytical verbs</li> <li>Identify elements of rhetoric is 'Romeo and Juliet' when the opportunity appears.</li> <li>Craft an effective speech using all elements of rhetoric accurately and with confidence.</li> </ul>	<p>understanding of the type of love between the two protagonists</p> <ul style="list-style-type: none"> <li>Identify the conventions of tragic plays</li> <li>Analyse key characters and explain why they fall</li> <li>Debate the concept of fate and freewill</li> <li>Craft an effective academic essay introduction using the T.A.R.T.S formula</li> <li>Craft effective academic paragraphs including discourse markers; fronted adverbials; embedded evidence; tentative phrases and analytical verbs</li> <li>Identify elements of rhetoric is 'Romeo and Juliet' when the opportunity appears.</li> <li>Craft an effective speech using all elements of rhetoric accurately and with confidence.</li> </ul>	<ul style="list-style-type: none"> <li>Write academic introductions using T.A.R.T.S.</li> <li>Analyse the writer's use of language, structure, and poetic form.</li> <li>Evaluate the writer's intent.</li> <li>Compare poems in relation to literary concepts, ideas, and methods.</li> </ul>	<p>through Gothic Literature</p> <ul style="list-style-type: none"> <li>Evaluate the writer's creation of characters and their state of mind.</li> <li>Emulate the Gothic craft in their own creative writing.</li> </ul>	<p>depicted in the novel</p> <ul style="list-style-type: none"> <li>identify the conventions of texts</li> <li>analyse key characters and explain how their actions represent human nature</li> <li>craft effective transactional writing (article and letter)</li> <li>craft effective academic paragraphs including discourse markers; fronted adverbials; embedded evidence; tentative phrases and analytical verbs</li> </ul>
<b>Key words</b>	<ul style="list-style-type: none"> <li>The New Testament</li> <li>The Old Testament</li> <li>Original Sin</li> <li>Biblical Allusion</li> <li>Symbolism</li> <li>Moral message</li> <li>Genesis</li> <li>Laconic Saga Style</li> <li>The Garden of Eden</li> <li>Protagonist</li> <li>Antagonist</li> <li>The Fall</li> <li>The Book of Revelation</li> <li>Extended Metaphor</li> <li>Lucifer</li> <li>Hubris</li> <li>Tentative Phrasing</li> <li>Discourse Marker</li> <li>T.A.R.T.S</li> </ul>	<ul style="list-style-type: none"> <li>Prologue</li> <li>Theme</li> <li>Tragedy</li> <li>Oxymoron</li> <li>Unrequited love</li> <li>Protagonist</li> <li>Antagonist</li> <li>Foreshadowing</li> <li>Soliloquy</li> <li>Betrayal</li> <li>Rebellion</li> <li>Iambic pentameter</li> <li>Renaissance</li> <li>Biblical allusion</li> <li>Patriarchy</li> <li>Metaphor</li> <li>Imagery</li> </ul>	<ul style="list-style-type: none"> <li>Prologue</li> <li>Theme</li> <li>Tragedy</li> <li>Oxymoron</li> <li>Unrequited love</li> <li>Protagonist</li> <li>Antagonist</li> <li>Foreshadowing</li> <li>Soliloquy</li> <li>Betrayal</li> <li>Rebellion</li> <li>Iambic pentameter</li> <li>Renaissance</li> <li>Biblical allusion</li> <li>Patriarchy</li> <li>Metaphor</li> <li>Imagery</li> </ul>	<ul style="list-style-type: none"> <li>Assonance</li> <li>Anaphora</li> <li>Enjambment</li> <li>Perspective</li> <li>Semantic field</li> <li>Sonnet</li> <li>Couplet</li> <li>Metaphor</li> <li>Simile</li> <li>Sonnet</li> <li>Stanza</li> <li>Imperative verb</li> <li>Theme</li> <li>Syllable</li> <li>Romantic Movement</li> <li>Pastoral</li> <li>Sublime</li> <li>T.A.R.T.S</li> <li>Comment/Evidence/Stretch</li> <li>Discourse markers</li> <li>Tentative language</li> </ul>	<ul style="list-style-type: none"> <li>Damsel in Distress</li> <li>Sublime</li> <li>Gothic</li> <li>Genre</li> <li>Characteration</li> <li>Degeneration</li> <li>Atmosphere</li> <li>Simile</li> <li>Metaphor</li> <li>Convention</li> <li>Duality</li> <li>Supernatural</li> <li>Repression</li> <li>Description</li> </ul>	<ul style="list-style-type: none"> <li>Migrant</li> <li>Great Depression</li> <li>Format</li> <li>Purpose</li> <li>Audience</li> <li>Foreshadowing</li> <li>Antagonist</li> <li>Protagonist</li> <li>Context</li> <li>Rhetoric</li> <li>Wall Street Crash</li> <li>Gender</li> <li>Setting</li> <li>Simile</li> <li>Personification</li> <li>Imagery</li> </ul>	
<b>Application of knowledge (Assessment)</b>	<b>Assessment 1-KS3 Assessment Window</b>		<b>Assessment 2-KS3 Assessment Window</b>		<b>Assessment 3-KS3 Assessment Window</b>		
<b>Revision Strategy</b>	<b>Knowledge organisers-Look, Cover, Write Check Correct</b>		<b>Flashcards-remember key poetic terms</b>		<b>Mind mapping-planning key ideas for content</b>		
<b>Wider Links</b>	DEAR Day; Christian values; The downfall of man; good vs evil	The role of women; The Great Chain of Being; Patriarchal society; King James I; Divine Right of Kings; DEAR Day	The role of women; The Great Chain of Being; Patriarchal society; King James I; Divine Right of Kings; DEAR Day	Individual experience; identity;	Fate vs freewill; good vs evil; human nature and downfall; isolation	Prejudice; racism; The Great Depression; Economic downturn; isolation	

<b>English</b>	<b>Year 9</b>	<b>HT1 Origins of story telling</b>	<b>HT2 Shakespeare</b>	<b>HT3 Shakespeare</b>	<b>HT4 Poetry</b>	<b>HT5 The Gothic and aspects of narrative</b>	<b>HT6 Transactional Writing</b>
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Topic/ Big idea	The Hobbit	Richard III	Richard III	Poetry from other cultures	The strange case of Dr Jekyll and Mr Hyde	Blood Brothers
<b>Curriculum Related Expectation</b>	Students will gain an understanding of the fantasy genre and narrative structures such as flashbacks and chronological plotting. They will be able to analyse language and structure of key events and purpose of the story. They will explore characterisation, plot and setting looking at how to craft their own narratives building on prior learning. Students will also look at different types of narration while understanding how to write imaginatively to develop convincing characters.	Students will be able to identify motifs and symbolism across a Shakespearean play. They will explore how key themes are presented and how specific language is used to convey meaning. They will be able to evaluate the writer's intention and consider alternative interpretations when writing about these. Students will be able to analyse language, form and structure constructing personal viewpoints on this.	Students will be able to identify motifs and symbolism across a Shakespearean play. They will explore how key themes are presented and how specific language is used to convey meaning. They will be able to evaluate the writer's intention and consider alternative interpretations when writing about these. Students will be able to analyse language, form and structure constructing personal viewpoints on this.	Students can construct personal viewpoints in relation to a range of poems. They will also be able to evaluate the writer's intention and how this can shape meaning in the poem. Students will also be able to compare poems looking at language, form and structure with this. Finally, they will explore context of the poems and how this can develop the understanding of the writer's intention.	<ul style="list-style-type: none"> <li>Students will explore the text looking at the Victorian period and the expectations in this. They will analyse how characters are created and the key conventions of a gothic text. Students will be able to debate how the duality of human nature is shown in the text. They will be able to use specific information to develop their understanding of transactional writing specifically a letter and an article. Students can debate the topic of good vs evil and the human condition.</li> </ul>	Students will explore a play to analyse how meaning is created through dialogue and stage directions. They will debate the topic of nature vs nurture and how this can impact on a character's life experiences. They will develop their understanding of characterisation through a play and different interpretations to writer's intentions. They will explore how people are viewed based on their backgrounds and use this to enhance their own writing.
<b>Students need to know</b>	<ul style="list-style-type: none"> <li>the conventions of storytelling and the features of a fantasy novel</li> <li>the purpose of folklore stories</li> <li>what inspired Tolkien to write The Hobbit</li> <li>the plot of The Hobbit</li> <li>how good and evil is presented throughout the novel and its deeper meaning</li> <li>the range of devices Tolkien uses to create characters such as setting, archaic language, anastrophe and sibilance</li> <li>about different narrative structures such as flashback and chronological plotting</li> </ul>	<ul style="list-style-type: none"> <li>The conventions of Shakespeare's history plays</li> <li>The plot of Richard III</li> <li>The characteristics of a Machiavellian villain</li> <li>How the themes of betrayal, deceit and justice are presented in the play and in many Shakespearean plays</li> <li>How histories are structured</li> <li>The historical context of Shakespeare's <i>Richard III (The Great Chain of Being; The War of the Roses etc.)</i>.</li> <li>About Rhetoric (ethos, pathos, logos).</li> </ul>	<ul style="list-style-type: none"> <li>The conventions of Shakespeare's history plays</li> <li>The plot of Richard III</li> <li>The characteristics of a Machiavellian villain</li> <li>How the themes of betrayal, deceit and justice are presented in the play and in many Shakespearean plays</li> <li>How histories are structured</li> <li>The historical context of Shakespeare's <i>Richard III (The Great Chain of Being; The War of the Roses etc.)</i>.</li> <li>About Rhetoric (ethos, pathos, logos).</li> </ul>	<ul style="list-style-type: none"> <li>How to read a poem.</li> <li>How to identify a range of poetic devices.</li> <li>Specific literary concepts which relate to writer's intent.</li> <li>Key features of context (including literary context) which influenced the writer's intent.</li> <li>How to embed textual detail and introduce analysis of writer's methods and intent (T.A.R.T.S.; Comment-Evidence-Stretch).</li> </ul>	<ul style="list-style-type: none"> <li>Gothic Literature is a genre of literature and film that covers horror, death, and at times, romance</li> <li>The Gothic derived from Walpole's <i>The Castle of Otranto</i> and developed with texts such as <i>Mysteries of Udolpho</i>, <i>Jane Eyre</i> and <i>Wuthering Heights</i>, <i>Dr Jekyll and Mr Hyde</i>.</li> <li>Gothic conventions consist of evoking mystery and fear, emotional distress, the supernatural, romance as well as many others.</li> <li>Characterisation is a conscious construct developed by a writer' often convincing representation of society or a dramatised version for stylistic or moral effect.</li> <li>Romanticism is an artistic and intellectual movement that began in the late 18<sup>th</sup> century where imagination rather than reason was the most important factor.</li> <li>The plot of <i>The Strange Case of Dr Jekyll and Mr Hyde</i>.</li> <li>The characteristics of a Victorian gentleman.</li> <li>How the themes of duality, the scientific and nature vs. nurture are presented in the novel.</li> <li>The historical context of Stevenson's <i>The Strange Case of Dr Jekyll and Mr Hyde (The Victorian Gentleman; Class divide etc.)</i>.</li> <li>How to craft effective academic essays using the C-E-S structure, including how to embed evidence effectively and include discourse</li> </ul>	<ul style="list-style-type: none"> <li>The historical and contextual details of Liverpool in the 1970s and the themes surrounding Blood Brothers</li> <li>The significance of setting, linking to the story.</li> <li>About the social class system and how social inequality in the 1970's impacted people's lives.</li> <li>How these concepts are depicted in the text.</li> <li>Several key extracts from across the novel that they can discuss with confidence</li> <li>the isolation of the protagonist and why this is important in understanding human nature</li> <li>the character's actions and the impact this has</li> <li>how authors use language and structure to convey meaning in terms of character</li> <li>how to craft an effective piece of transactional writing (article, letter, speech)</li> <li>how to craft effective transactional writing using discourse markers, fronted adverbials, embedded evidence, tentative phrases and analytical verbs.</li> </ul>

					<ul style="list-style-type: none"> <li>markers and tentative language appropriately.</li> <li>What is meant by 'rhetoric' and the different characteristics of this. They can identify where these are present in the play and select key quotations which demonstrate rhetorical devices.</li> </ul>	
<b>Students should be able to</b>	<ul style="list-style-type: none"> <li>summarise the plot of The Hobbit</li> <li>explain and analyse Tolkien's use of language, structure and form, adopting Comment-Evidence-Stretch in both language and literature style questions</li> <li>select a range of evidence and explore a range of ideas across a text</li> <li>identify multiple interpretations</li> <li>use academic analytical verbs to enhance their writing</li> <li>use modal verbs/tentative phrasing when analysing</li> <li>write imaginatively, adopting a range of writing techniques to enhance the effect on the reader.</li> <li>Craft effective sentences using fronted adverbials; triple noun colons; simile starts; so so sentences etc</li> <li>Write in both first and third person</li> <li>Add detail and develop convincing characters</li> <li>Write with technical accuracy and use a range of punctuation for effect</li> </ul>	<ul style="list-style-type: none"> <li>Identify and explain the effect of symbolism and motifs in the play and across Shakespearean plays</li> <li>Explain how key themes are presented in the play</li> <li>Explain the difference between meaning and intentions of specific words</li> <li>Construct personal viewpoints</li> <li>Write about characters as constructs and explore their function in the text</li> <li>Select and embed relevant textual detail</li> <li>Consider alternative interpretations</li> <li>Analyse the writer's use of language, structure and form</li> <li>Evaluate the writer's intent.</li> <li>Identify elements of rhetoric of 'Richard III' when the opportunity appears.</li> <li>Craft an effective speech using all elements of rhetoric accurately and with confidence.</li> </ul>	<ul style="list-style-type: none"> <li>Identify and explain the effect of symbolism and motifs in the play and across Shakespearean plays</li> <li>Explain how key themes are presented in the play</li> <li>Explain the difference between meaning and intentions of specific words</li> <li>Construct personal viewpoints</li> <li>Write about characters as constructs and explore their function in the text</li> <li>Select and embed relevant textual detail</li> <li>Consider alternative interpretations</li> <li>Analyse the writer's use of language, structure and form</li> <li>Evaluate the writer's intent.</li> <li>Identify elements of rhetoric of 'Richard III' when the opportunity appears.</li> <li>Craft an effective speech using all elements of rhetoric accurately and with confidence.</li> </ul>	<ul style="list-style-type: none"> <li>Construct personal viewpoints.</li> <li>Select and write about texts embedding relevant textual detail; write about a writer's choices of language (Comment-Evidence-Stretch).</li> <li>Write academic introductions using T.A.R.T.S.</li> <li>Analyse the writer's use of language, structure, and poetic form.</li> <li>Evaluate the writer's intent.</li> <li>Compare poems in relation to literary concepts, ideas, and methods.</li> </ul>	<ul style="list-style-type: none"> <li>Evaluate and analyse Gothic characters and conventions.</li> <li>Develop understanding of societal anxiety portrayed through Gothic Literature</li> <li>Evaluate the writer's creation of characters and their state of mind.</li> <li>Emulate the Gothic craft in their own creative writing.</li> <li>Construct and discuss personal viewpoints.</li> <li>Explain how key themes are presented in the play.</li> <li>Analyse the effects of key words and consider why Stevenson might have chosen these.</li> <li>Craft effective academic paragraphs using the C-E-S structure.</li> <li>Select and embed relevant textual details.</li> <li>Consider alternative interpretations.</li> <li>Analyse the writer's use of language, structure, and form.</li> <li>Consider Stevenson's authorial intent when creating characters.</li> <li>Consider the role of contextual factors.</li> <li>Accurately identify where rhetorical devices are present within extracts and can select key quotations which demonstrate where these devices are present, exploring the effects of these.</li> </ul>	<ul style="list-style-type: none"> <li>summarise the key events in the novel</li> <li>discuss how the social class system is depicted in the novel</li> <li>identify the conventions of texts</li> <li>analyse key characters and explain how their actions represent human nature</li> <li>craft effective transactional writing (article and letter)</li> <li>craft effective academic paragraphs including discourse markers; fronted adverbials; embedded evidence; tentative phrases and analytical verbs</li> </ul>
<b>Keywords</b>	<ul style="list-style-type: none"> <li>Quest Novel</li> <li>Fantasy</li> <li>Folklore</li> <li>Myth</li> <li>Legend</li> <li>Foreshadowing</li> <li>Setting</li> <li>Third Person Narrative</li> <li>Freytag's Pyramid</li> <li>Archaic Language</li> <li>Flashback</li> <li>Good vs Evil</li> <li>Personification</li> <li>Metaphor</li> <li>Symbolic</li> <li>Allusions</li> <li>Personification</li> <li>Development</li> <li>Protagonist</li> <li>Antagonist</li> <li>Characterisation</li> <li>Sibilance</li> </ul>	<ul style="list-style-type: none"> <li>Primogeniture</li> <li>Machiavellian</li> <li>Hamartia</li> <li>Duplicity</li> <li>Prophecy</li> <li>Aside</li> <li>Dramatic Irony</li> <li>Foreshadowing</li> <li>Personification</li> <li>Pathetic Fallacy</li> <li>Repetition</li> <li>Playwright</li> <li>Symbolism</li> </ul>	<ul style="list-style-type: none"> <li>Primogeniture</li> <li>Machiavellian</li> <li>Hamartia</li> <li>Duplicity</li> <li>Prophecy</li> <li>Aside</li> <li>Dramatic Irony</li> <li>Foreshadowing</li> <li>Personification</li> <li>Pathetic Fallacy</li> <li>Repetition</li> <li>Playwright</li> <li>Symbolism</li> </ul>	<ul style="list-style-type: none"> <li>Compare</li> <li>Assonance</li> <li>Anaphora</li> <li>Enjambment</li> <li>Perspective</li> <li>Semantic field</li> <li>Sonnet</li> <li>Couplet</li> <li>Metaphor</li> <li>Simile</li> <li>Sonnet</li> <li>Stanza</li> <li>Imperative verb</li> <li>Theme</li> <li>Syllable</li> <li>Romantic Movement</li> <li>Pastoral</li> <li>Sublime</li> <li>T.A.R.T.S</li> <li>Comment/Evidence/Stretch</li> <li>Discourse markers</li> <li>Tentative language</li> </ul>	<ul style="list-style-type: none"> <li>Gothic</li> <li>Victorian</li> <li>Gentleman</li> <li>Duplicity</li> <li>Protagonist</li> <li>Antagonist</li> <li>Format</li> <li>Purpose</li> <li>Audience</li> <li>Authorial Intent</li> <li>Ethos</li> <li>Logos</li> <li>Pathos</li> <li>Rhetoric</li> <li>Sublime</li> <li>Internal/external self</li> <li>Symbolism</li> <li>Science</li> <li>Theory of Evolution</li> <li>Morality</li> <li>Allusion</li> </ul>	<ul style="list-style-type: none"> <li>Playwright</li> <li>Social class</li> <li>Working class</li> <li>Middle class</li> <li>Upper class</li> <li>Nature vs nurture</li> <li>Inequality</li> <li>Brotherhood</li> <li>Dramatic irony</li> <li>Stage directions</li> <li>Purpose</li> <li>Audience</li> <li>Format</li> <li>Rhetoric</li> <li>Ethos</li> <li>Pathos</li> <li>Logos</li> </ul>
<b>Application of knowledge (Assessment)</b>	<b>Assessment 1-KS3 Assessment Window</b>		<b>Assessment 2-KS3 Assessment Window</b>		<b>Assessment 3-KS3 Assessment Window</b>	
<b>Revision Strategy</b>	<b>Knowledge organisers-Look, Cover, Write Check Correct</b>		<b>Flashcards-remember key poetic terms</b>		<b>Mind mapping-planning key ideas for content</b>	

<b>Wider Links</b>	Consequences of greed; personal growth; heroism; warfare; isolation	The role of women; The Great Chain of Being; Patriarchal society; King James I; Divine Right of Kings; DEAR Day	The role of women; The Great Chain of Being; Patriarchal society; King James I; Divine Right of Kings	Identity; individual experience; human nature; prejudice; inequality; social class	Fate vs freewill; good vs evil; human nature and downfall; isolation; scientific experiments	Prejudice; nature vs nurture; inequality; social class; violence; superstition and fate; injustice
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English	<b>Year 10</b>	<b>HT1</b>	<b>HT2</b>	<b>HT3</b>	<b>HT4</b>	<b>HT5</b>	<b>HT6</b>
	<b>Topic/ Big idea</b>	Macbeth	Macbeth	A Christmas Carol	An Inspector Calls	Conflict/Unseen poetry	Introduction to Language C1/Spoken Language
	<b>Curriculum Related Expectation</b>	Students will explore a tragic play in preparation for their GCSE. They will be able to draw on prior knowledge of context around The Great Chain of Being and Shakespeare's intentions throughout the play. Students will analyse a range of key extracts from across the play looking at language and structure to create meaning. Students will complete extract questions as well as a whole text question to demonstrate understanding.	Students will explore a tragic play in preparation for their GCSE. They will be able to draw on prior knowledge of context around The Great Chain of Being and Shakespeare's intentions throughout the play. Students will analyse a range of key extracts from across the play looking at language and structure to create meaning. Students will complete extract questions as well as a whole text question to demonstrate understanding.	Students will explore Dicken's intention with the text and how he achieves this through his characters. They will be able to explore a Victorian text linking to prior knowledge of the context and expectations of characters. Students will analyse extracts from the novella and how meaning is shaped through characters. They will be able to explore how narratives are created and the purpose of ordering the book in a specific way.	Students will understand the terms of capitalism and socialism. They will be able to understand the importance of these in relation to characters and writer's message. Students will explore the context surrounding the play and how this has shaped meaning. They will draw on their knowledge of analysing characters, setting and plot. They will be able to explore symbolism in the text specifically around the class system and the impact this could have on society. Students will be able to write confidently about the play and embedding evidence to show understanding.	Students will explore poems from the conflict anthology looking at conflict. They will be able to explore context effectively and the purpose of the poems. Students will be able to craft responses exploring meaning and writer's intentions for these. They will develop their understanding of time periods that the poems are written in to support analysis.	Students will understand the aspects of the Language exam looking at both reading and writing skills. Students will look at crafting narrative stories and be able to adapt ideas to fit with the titles given. Students will be able to speak confidently on a topic of their choice. They will be able to respond appropriately to questions from an audience and structure their speech effectively. Students will be able to engage their audience using a range of strategies to support this.
	<b>Students need to know</b>	<ul style="list-style-type: none"> <li>Students need to securely know the plot of Macbeth.</li> <li>Students need to know the connections to the Jacobean period.</li> <li>Students need to know key themes such as: violence, kingship, ambition, etc.</li> <li>Students need to know how to read, understand and respond to texts.</li> <li>Students need to know how to analyse the language, form and structure.</li> <li>Students need to know how to show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Students need to know how to use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Students need to securely know the plot of Macbeth.</li> <li>Students need to know the connections to the Jacobean period.</li> <li>Students need to know key themes such as: violence, kingship, ambition, etc.</li> <li>Students need to know how to read, understand and respond to texts.</li> <li>Students need to know how to analyse the language, form and structure.</li> <li>Students need to know how to show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Students need to know how to use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Students need to securely know the plot of A Christmas Carol.</li> <li>Students need to know key themes such as: Christmas spirit, poverty, family etc.</li> <li>Students need to know how to read, understand and respond to texts.</li> <li>Students need to know how to analyse the language, form and structure.</li> <li>Students need to know how to show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Students need to know how to use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Students need to securely know the plot of An Inspector Calls.</li> <li>Students need to know the connections to the Edwardian period and post war Britain.</li> <li>Students need to know key themes such as: power, money, ambition, chain of events, etc.</li> <li>Students need to know how to read, understand and respond to texts.</li> <li>Students need to know how to analyse the language, form and structure.</li> <li>Students need to know how to show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Students need to know how to use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Students need to securely know the story, context and message to each conflict poem.</li> <li>Students need to know historical context behind each poem</li> <li>Students need to know key themes such as: reality of war, loss, power of nature etc.</li> <li>Students need to know how to read, understand and respond to texts.</li> <li>Students need to know how to analyse the language, form and structure.</li> <li>Students need to know how to show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Students need to know how to use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Students need to know how to Identify and interpret explicit and implicit information and ideas.</li> <li>Students need to know how to explain, comment on and analyse how writers use language.</li> <li>Students need to know how to compare writer's ideas and perspectives.</li> <li>Students need to know how to evaluate texts critically.</li> <li>Students need to know how to communicate clearly and effectively.</li> <li>Students need to know how to use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and</li> </ul>

						punctuation.
<b>Students should be able to</b>	<ul style="list-style-type: none"> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Identify and interpret explicit and implicit information and ideas.</li> <li>Explain, comment on and analyse how writers use language.</li> <li>Compare writer's ideas and perspectives.</li> <li>Evaluate texts critically.</li> <li>Communicate clearly and effectively.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>
<b>Keywords</b>	<ul style="list-style-type: none"> <li>Hubris</li> <li>The Great Chain of Being</li> <li>Comment</li> <li>Evidence</li> <li>Stretch</li> <li>Jacobean</li> <li>Machiavellian</li> <li>Tragedy</li> <li>Motif</li> <li>Aside</li> <li>Soliloquy</li> <li>Foil/Antithesis</li> <li>Hamartia</li> <li>Nihilism</li> <li>Morality</li> <li>Duality</li> <li>Divine order</li> <li>Supernatural</li> <li>Antagonist</li> <li>Protagonist</li> </ul>	<ul style="list-style-type: none"> <li>Hubris</li> <li>The Great Chain of Being</li> <li>Comment</li> <li>Evidence</li> <li>Stretch</li> <li>Jacobean</li> <li>Machiavellian</li> <li>Tragedy</li> <li>Motif</li> <li>Aside</li> <li>Soliloquy</li> <li>Foil/Antithesis</li> <li>Hamartia</li> <li>Nihilism</li> <li>Morality</li> <li>Duality</li> <li>Divine order</li> <li>Supernatural</li> <li>Antagonist</li> <li>Protagonist</li> </ul>	<ul style="list-style-type: none"> <li>Pathetic Fallacy</li> <li>Stave</li> <li>Victorian</li> <li>Poetry</li> <li>Surplus</li> <li>Population</li> <li>Symbolism</li> <li>Novela</li> <li>Omniscient narrator</li> <li>Transformation</li> <li>Humbug</li> <li>Malthusian</li> <li>Economics</li> <li>Misanthropic</li> <li>Moral</li> <li>Purgatory</li> <li>Workhouse</li> <li>Isolated</li> <li>Miser</li> <li>Comment</li> <li>Evidence</li> <li>Stretch</li> </ul>	<ul style="list-style-type: none"> <li>Capitalism</li> <li>Socialism</li> <li>Social class</li> <li>Generation</li> <li>Dramatic Irony</li> <li>Satire</li> <li>Cyclical</li> <li>Stage Directions</li> <li>Mouthpiece</li> <li>Microcosm</li> <li>Allegory</li> <li>Power</li> <li>Bigotry</li> <li>Hypocrisy</li> <li>Ideology</li> <li>Political</li> </ul>	<ul style="list-style-type: none"> <li>Theme</li> <li>Stanza</li> <li>Couplet</li> <li>Message</li> <li>Context</li> <li>Power of Nature</li> <li>Comment</li> <li>Evidence</li> <li>Stretch</li> <li>Construct</li> <li>Loss</li> <li>Personal experience</li> <li>Angry</li> <li>Biblical</li> <li>Suffering</li> <li>Anaphora</li> <li>Metaphor</li> <li>Simile</li> <li>Enjambment</li> <li>Repetition</li> <li>Caesura</li> </ul>	<ul style="list-style-type: none"> <li>Identify</li> <li>Analyse</li> <li>Comment</li> <li>Evidence</li> <li>Stretch</li> <li>Range</li> </ul>
<b>Application of knowledge (Assessment)</b>		<b>Assessment week - Knowledge assessment</b>		<b>Assessment week – knowledge assessment</b>	<b>Interim PPE</b>	<b>PPEs</b>
<b>Revision Strategy</b>	<b>Knowledge organisers-Look, Cover, Write Check Correct</b>		<b>Flashcards-remember key poetic terms</b>		<b>Mind mapping-planning key ideas for content</b>	
<b>Wider Links</b>	Racism; prejudice; isolation;	Victorian era; class system;	The role of women; The Great Chain of Being; Patriarchal society; King James I; Divine Right of Kings	The role of women; The Great Chain of Being; Patriarchal society; King James I; Divine Right of Kings	Class system; war; political change; economic change;	Warfare;

<b>English</b>	<b>Year 11</b>	<b>HT1</b>	<b>HT2</b>	<b>HT3</b>	<b>HT4</b>	<b>HT5</b>	<b>HT6</b>
	<b>Topic/ Big idea</b>	Eduqas Lang paper 2 and Poetry/Macbeth retrieval	Eduqas Language component 1/Poetry and AIC revision	Eduqas Language /Poetry and ACC revision	Language/Literature revision	Language/Literature revision	
	<b>Curriculum Related Expectation</b>	Students will be able to confidently answer a range of exam style questions analysing language and structure. They will be able to complete responses in timed conditions and recall specific details of plot, characters and context. Students will be able to draw on a range of strategies to craft pieces of transactional writing such as letters, articles and speeches. They will include a range of techniques to shape responses and have a clear understanding of the redrafting and improvement process. Students will	Students will be able to confidently answer a range of exam style questions analysing language and structure. They will be able to complete responses in timed conditions and recall specific details of plot, characters and context. Students will use their imagination to craft narratives following the 5 part plan.	Students will be able to confidently answer a range of exam style questions analysing language and structure. They will be able to complete responses in timed conditions and recall specific details of plot, characters and context. Students will be able to draw on a range of strategies to craft pieces of transactional writing and narrative writing. They will include a range of techniques to shape responses and have a clear understanding of the redrafting and improvement process. Students will also be able to develop	Students will be able to confidently answer a range of exam style questions analysing language and structure. They will be able to complete responses in timed conditions and recall specific details of plot, characters and context. Students will be able to draw on a range of strategies to craft pieces of transactional writing and narrative writing. They will include a range of techniques to shape responses and have a clear understanding of the redrafting and improvement process. Students will also be able to develop	Students will be able to confidently answer a range of exam style questions analysing language and structure. They will be able to complete responses in timed conditions and recall specific details of plot, characters and context. Students will be able to draw on a range of strategies to craft pieces of transactional writing and narrative writing. They will include a range of techniques to shape responses and have	



	<ul style="list-style-type: none"> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>and effectively.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</li> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>	<ul style="list-style-type: none"> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> <li>Read, understand and respond to texts.</li> <li>Analyse the language, form and structure.</li> <li>Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>
<b>Keywords</b>	<ul style="list-style-type: none"> <li>Hubris</li> <li>The Great Chain of Being</li> <li>Comment</li> <li>Evidence</li> <li>Stretch</li> <li>Jacobean</li> <li>Machiavellian</li> <li>Tragedy</li> <li>Motif</li> <li>Aside</li> <li>Soliloquy</li> <li>Foil</li> <li>Hamartia</li> <li>Nihilism</li> <li>Morality</li> <li>Duality</li> <li>Divine order</li> <li>Supernatural</li> <li>Antagonist</li> <li>Protagonist</li> </ul>	<ul style="list-style-type: none"> <li>Capitalism</li> <li>Socialism</li> <li>Social class</li> <li>Generation</li> <li>Dramatic</li> <li>Irony</li> <li>Satire</li> <li>Cyclical</li> <li>Stage</li> <li>Directions</li> <li>Mouthpiece</li> <li>Construct</li> <li>Microcosm</li> <li>Allegory</li> <li>Power</li> <li>Bigotry</li> <li>Hypocrisy</li> <li>Ideology</li> <li>Political</li> </ul>	<ul style="list-style-type: none"> <li>Pathetic Fallacy</li> <li>Stave</li> <li>Victorian</li> <li>Poetry</li> <li>Surplus</li> <li>Population</li> <li>Symbolism</li> <li>Novela</li> <li>Omniscient narrator</li> <li>Transformation</li> <li>Humbug</li> <li>Malthusian</li> <li>Economics</li> <li>Misanthropic</li> <li>Moral</li> <li>Purgatory</li> <li>Workhouse</li> <li>Isolated</li> <li>Miser</li> <li>Comment</li> <li>Evidence</li> <li>Stretch</li> </ul>	Students will continue to explore a mixture of keywords from HT1/2/3.	Students will continue to explore a mixture of keywords from HT1/2/3.
<b>Application of knowledge (Assessment)</b>	<b>Extract responses/whole text response</b>	<b>PPEs/ Class assessment</b>	<b>PPEs/Whole text question/Language papers</b>	<b>PPEs</b>	
<b>Revision Strategy</b>	<b>Knowledge organisers-Look, Cover, Write Check Correct</b>		<b>Revision guides</b>		<b>Mind mapping-planning key ideas for content</b>