

## Curriculum rationale & design

Our curriculum is designed to introduce our students into an ongoing conversation about the place of language and literature in the world. It provides the map of the journey that we want our students to make in their English studies, and shows how they will acquire the most important knowledge and skills, and how these connect together. In essence, it is a manifestation of the schema we want our students to develop.

Our curriculum provides our students with a rich, satisfying experience of studying English and a focus on teaching the core language that we intend them to learn. The texts are chosen because they say something important about the world and context they were written in. They provide an opportunity to identify, argue and communicate about events in the stories. Not only will these texts help students to access later aspects of the curriculum, but also the approaches taken to how these texts are read, how writing is scaffolded and how discussion is placed at the heart of the curriculum, will help prepare them for later life.

The curriculum is designed around the explicit teaching of powerful conceptual knowledge that we believe our students need to master in the discipline of English. We believe that teaching conceptually means that important knowledge in English will be made explicit, sequenced carefully, and taught deliberately. This will provide access to rich, abstract ideas to all of our students and provide a deeper exploration and appreciation of texts. Our key concepts are at the heart of understanding our subject and include the examination of language in a text, the context and message of a text, how meaning is formed and the idea of a text as a construct. Literary concepts (rather than a list of techniques) are tied to meaning-making, which allows writers and readers to co-construct sophisticated meanings in a text.

Much of the sequencing in our curriculum is chronological with students studying different literary (not historical) eras throughout Key Stage 3. This will allow students to make better sense of the concepts that they explore and build schema for future study.

Our intention is to prepare all of our students, regardless of their starting points, to appreciate the depth and richness of the English language and its literature. Using ideas about 'powerful knowledge' we have determined that this must include a grounding in the conventions of poetry, novels and plays along with their development through the ages. We want our students to understand the reception of the texts in their literary context and realise that modern readers will interpret things differently. By combining a carefully sequenced curriculum with regular and thorough instruction about how to read, write and speak, our students will acquire the knowledge to build and define arguments and to communicate clearly and precisely.

Literature is placed at the centre of all of our units and all Astrea students will be introduced to some of the major figures of the canon of English literature. In addition to reading a 'focus text' we have included carefully curated additional extracts to introduce connection and breadth. These extracts include a diverse repertoire of writers who have been affected or influenced by the canonical writings and are made up of a collaborative effort to include work based on the purposes of our common curriculum. The nature of the repertoire means that the texts can be reviewed and although they are prescribed, they are adaptive so that our students have common reference points.

Year	Autumn 1	Spring 1	Summer 1
<b>Year 7 Foundational (Inside)</b>	<b>Foundations of Literature</b> (World Myths; The Odyssey) Poetry & descriptive writing (personification / opposition) Intro to rhetoric (speaking assessment / speech writing)	<b>Evolution of Literature</b> (Sir Gwain and the Green Knight & extract booklet) Narrative writing (character change)	<b>Shakespearean Comedy &amp; Rhetoric</b> (A Midsummer Night's Dream)  Letter writing - informal
<b>Year 8 Constructional (Outside)</b>	<b>Gothic Literature</b> (Gothic Anthology) Descriptive writing	<b>The 19<sup>th</sup> Century Novel</b> (Great Expectations) Narrative writing (perspective) Letter writing - formal	<b>Poetry</b> (Poetry Anthology) Rhetoric – writing to protest (speaking assessment) authentic voice
<b>Year 9 Thoughtful (Beyond)</b>	<b>Post 20<sup>th</sup> Century Playscript</b> (Small Island) Script writing – a missing scene / personal voice	<b>Post 20<sup>th</sup> Century Novel</b> (Lord of the Flies) Narrative writing (tension)	<b>Shakespearean History</b> (Richard III) Rhetoric – writing to persuade
<b>Year 10 Critical</b>	Poetry & 19 <sup>th</sup> Century Text Power & Conflict; A Christmas Carol  AQA Language: Creative Reading and Writing: Powerful Beginnings; Disturbing Words Eduqas Language : Paper 1	Poetry & 20 <sup>th</sup> Century Text Power & Conflict; An Inspector Calls  AQA Language: Creative Reading and Writing: Structuring suspense; 'Evaluating Suspense: from mystery to method; Writers Viewpoints and Perspectives: Voices of Change (Rhetoric in speeches) Eduqas Language : Paper 1/2	Poetry and Shakespeare Power & Conflict; Macbeth  AQA Language: Writers Viewpoints and Perspectives: Voices of Change (Rhetoric and prep for SLE), Writers Viewpoints and Perspectives: Evaluation Across Eras, Walk through of both Language papers. Eduqas Language : Paper 2 and prep for SLE
<b>Year 11 Conceptional</b>	Sprint Cycle 1	Sprint Cycle 2	Sprint Cycle 3

Year 7	Subject: English	Unit title: Myths and Origins	Term: Autumn
Text(s): Myth Anthology; Odysseus	End of Unit Assessment: Is Odysseus a hero?		Closed book with planning sheet
<p><b>Knowledge (Learn that):</b> Lifted from knowledge overview document.</p> <ul style="list-style-type: none"> <li>Myths are traditional stories containing gods and supernatural events that explain events and ideas</li> <li>Convention is a key word in English; we can classify texts using conventions.</li> <li>English Literature has been deeply influenced by Greek mythology; understanding core Greek myths helps set the foundation for literary analysis.</li> <li>A Greek hero had to be favoured by the gods, mortal, physically impressive, and skilled at warfare.</li> <li>A flawed hero is a hero who has some admirable qualities but also has a 'flaw', an imperfection or a weakness that leads them to make mistakes.</li> <li>Hubris originally meant believing you were better or equal to the gods; now hubris means excessive pride or arrogance.</li> <li>We use a three part explanation to write about the things we notice in literary texts.</li> <li>Traditionally, Persephone is portrayed as a vulnerable and powerless young woman, kidnapped by the King of the Underworld. In English, we are often interested in how is seen as powerful (and who isn't) and explore why this might be.</li> <li>Modern writers often use Greek myths to create meaning and to question the</li> </ul>	<p><b>Vocabulary to consolidate:</b> Vocabulary that children are to know and understand.</p> <p>Myth Metaphor Flaw Hubris Literary analysis Archetype Juxtaposition Opposition Monstrous Subvert stereotypical Epic poetry Epithet Thesis statement Topic sentence Evidence Comma splice Appositive credible rhetoric Pathos ethos logos noun phrase adjective preposition</p>	<p><b>Teaching Sequence:</b></p> <ul style="list-style-type: none"> <li>Core Knowledge Takeaway</li> <li>Unit booklets</li> </ul>	

<p>stories. Carol Ann Duffy uses the Persephone myth to describe a mother's love for her child.</p> <ul style="list-style-type: none"> <li>Traditionally, Medusa is portrayed as a monstrous female creature, who is finally defeated by the brave mythic hero Perseus.</li> <li>Carol Ann Duffy subverts the traditional presentation of Medusa in her poem, by emphasising Medusa's anger and power.</li> <li>In descriptive writing, we use personification.</li> <li>Writers play with language; we can use opposition to make interesting choices in our descriptive writing.</li> <li>In poetry, we can use opposition and personification to express feelings of loss and grief, as well as joy and happiness.</li> <li>Epic poetry introduced several new conventions to Classical literature, taking the idea of a hero but adding much longer narratives.</li> <li>Homer, an ancient epic poet, created two heroes: Achilles the warrior and Odysseus the schemer.</li> <li>Achilles is an epic hero, who is physically impressive, mortal, favoured by the gods and (highly) skilled in warfare. However, he is also flawed and his dearest friend dies because of Achilles' mistakes.</li> <li>Achilles is described using epithets. Epithets were repeated noun phrases that helped the epic bards in composing, performing and remembering the oral tales.</li> <li>Odysseus is a very different kind of hero, even though he too meets the criteria for an epic hero.</li> <li>Like Achilles, Odysseus is also flawed; for</li> </ul>	<div> <div> emotive commonplace logic non verbal communication </div> <div> <b>Vocabulary to retrieve:</b>  KS2 Spag terms:  Sentence  Subject  Verb  Fragment  Noun phrase  Conjunction  Word classes (adjective, verb, adverb)  Comma  Rhetoric  Pathos  Ethos  Logos </div> </div>	
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<p>him, it is hubris that leads to the deaths of his men and his own 20 year exile from his home, wife and son.</p> <ul style="list-style-type: none"> <li>• To express our opinion about a character, we find evidence, consider patterns and alternative points of view, and then support our opinion with evidence.</li> <li>• An essay skeleton uses thesis statements and topic sentences.</li> <li>• Rhetoric is the art of using language to persuade and influence others. It is made up of ethos, logos and pathos.</li> <li>• To write persuasively using ethos, I use <ul style="list-style-type: none"> <li>○ collective nouns to show the same interests (we, our, us)</li> <li>○ Backing up points with evidence (quotations from the text)</li> <li>○ Using rhetorical questions to show moral responsibility (Is it right that Odysseus leads his men in to certain death?)</li> </ul> </li> <li>• We can use the following methods to create pathos in our writing and speech: <ul style="list-style-type: none"> <li>○ telling anecdotes (personal stories)</li> <li>○ choosing emotive language</li> <li>○ Exaggeration</li> <li>○ Flattery (making the listener feel good about themselves)</li> <li>○ Creating contrasts (highlighting suffering / injustice by comparing it to what is right / fair)</li> </ul> </li> <li>• To write persuasive using Logos, I use <ul style="list-style-type: none"> <li>○ Facts and Statistics (using numbers, research, or data).</li> <li>○ Examples (giving real situations to explain/ support an idea).</li> <li>○ Making clear connections ("therefore," "because" or "so.")</li> </ul> </li> </ul>		
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<ul style="list-style-type: none"> <li>○ Cause and Effect (Showing how one thing leads to another).</li> <li>• When we give a presentation we use non-verbal communication.</li> <li>• Non-verbal communication is a powerful tool when delivering a persuasive speech. It includes body language, facial expressions, eye contact, posture, and gesture, all of which help reinforce your message.</li> </ul>		
<p><b>Disciplinary aims:</b> What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past.</p> <p>Through a range of mythological stories, scholars will develop a mental model of English as a discipline and literary analysis as an approach. They will be introduced to key terms, approaches and methods that form the foundations of the subject, alongside foundational knowledge that will develop throughout the rest of the KS3, KS4 and KS5 curriculum.</p> <p>Having set our foundation via mythological stories, we will then focus on epic poetry, particularly the presentation of Achilles in the Iliad and Odysseus in the Odyssey. Scholars will know what they did and evaluate their flaws.</p>		
<p><b>Links to other units:</b> Why this and why now? How does this speak to what came before it and what will come after it?</p> <ul style="list-style-type: none"> <li>• Ancient civilizations is part of the KS2 History curriculum, and many primaries focus on either Ancient Greece or Ancient Rome. Greek myths are part of both cultural capital and literary background knowledge which enables scholars to participate in the great conversation of English Literature.</li> <li>• This unit provides the foundations – both substantive and disciplinary – which scholars will use throughout their study of English, including key terms (archetype, analysis, metaphor etc)</li> </ul>		

- and key ideas (knowledge = fire/light, the flawed hero, narrative structure).
- Foundational grammar knowledge focused on accurate sentence construction.

#### Links to the national curriculum:

Outline of how this unit links or moves beyond the national curriculum.

- 1) reading a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. The range will include high-quality works from:
  - English literature, both pre-1914 and contemporary, including prose, poetry and drama
  - Shakespeare (two plays)
  - seminal world literature
- 2) making inferences and referring to evidence in the text → knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension
- 3) knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning
- 4) making critical comparisons across texts
- 5) applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form
- 6) drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing
- 7) extending and applying the grammatical knowledge set out in English Appendix 2 to the key stage 1 and 2 programmes of study to analyse more challenging texts → studying the effectiveness and impact of the grammatical features of the texts they read → drawing on new vocabulary and grammatical constructions from their reading and listening, and using these consciously in their writing and speech to achieve particular effects

Year 7	Subject: English	Unit title: Evolution of English	Term: Spring
Text(s): Middle English Anthology; Sir Gwain and the Green Knight	End of Unit Assessment: How does Armitage present Sir Gawain in Sir Gwain and the Green Knight?		Extract and closed book
<b>Knowledge (Learn that):</b> Lifted from knowledge overview document. <ul style="list-style-type: none"> <li>Over the last 1500 years, the English language has developed from a small collection of dialects spoken by Germanic invaders to a global language, with over 300 million native speakers and more than a billion people who speak English as a second language</li> <li>Old English, the earliest form of the English language, was spoken over 1,500 years ago by the Anglo-Saxons, invaders from parts of Germany and Denmark. This ancient language, a blend of Latin and Germanic tongues, is very different from the English we use today.</li> </ul>	<b>Vocabulary to consolidate:</b> Vocabulary that children are to know and understand.  Old English  Anglo Saxon graphology phonology	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>Core Knowledge Takeaway</li> <li>Unit booklets</li> </ul> <b>Writing Progression:</b> <ul style="list-style-type: none"> <li>Nominalization (review)</li> <li>Subordinating conjunctions (Although, Despite, While)</li> <li>Participle phrases</li> <li>Varying sentence starts</li> </ul>	

<ul style="list-style-type: none"> <li>• The English language has continued to change and does so even now; technology in particular has had a significant impact on modern English language.</li> <li>• Following the Norman Conquest, Old English gradually changed into Middle English, heavily influenced by French vocabulary.</li> <li>• By the 14<sup>th</sup> century, Middle English had developed into regional dialects, with distinct vocabulary and expressions.</li> <li>• English has become a global language, largely through TV, film, music and now the internet. As a result, there have been many more new words added and accents have also started to change. Some people argue that English has become less formal. The Covid-19 pandemic introduced many new words.</li> <li>• Standard English is the name for a dialect of English that is widely understood and tends to be used in writing and formal situations. Slang is a type of informal language that is more often used in speech than in writing.</li> <li>• There are strong opinions about what should - and should not - be considered 'correct' English. Some people believe teenagers should not use slang in the classrooms as it is disruptive and not Standard English.</li> <li>• To express an opinion in English essays, we use topic sentences, hyperbole, appositives, collective pronouns, supporting details and concluding sentences. We also use our rhetorical knowledge including emotive language.</li> <li>• Sir Gawain and the Green Knight is a Middle English narrative poem written somewhere in the north west of England by an anonymous poet.</li> <li>• Sir Gawain and the Green Knight uses alliteration to structure lines and verses. Alliteration is the repetition of initial sounds e.g. 'a bold race bred there, battle happy men'.</li> <li>• The Gawain poet uses a bob and wheel structure; this refers to five shorter lines at the end of each stanza. The bob is the first line, the wheel the following quatrain.</li> <li>• Arthurian legend was a very popular genre of stories, which developed during the Middle English period, perhaps based on earlier oral tales. Arthurian legend has continued to be an important source of images and ideas in English Literature.</li> </ul>	<p>Middle English</p> <p>graphology</p> <p>phonology</p> <p>linguistics</p> <p>appositive</p> <p>diachronic</p> <p>standardise</p> <p>inkhorn terms</p> <p>prescriptive</p> <p>descriptive</p> <p>received pronunciation</p> <p>Estuary English</p> <p>political correctness</p> <p>euphemism</p> <p>colloquialization</p> <p>lexicographer</p> <p>standard English</p> <p>slang</p> <p>neologism</p> <p>hyperbole</p> <p>derivation</p> <p>compounding</p> <p>Eponyms</p> <p>clipping</p>	
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<ul style="list-style-type: none"> <li>• The poem is set in the court of King Arthur when a strange, gigantic Green Knight appears to challenge Arthur to a duel.</li> <li>• Wishing to protect his king, Sir Gawain offers to fight the Green Knight in Arthur's place.</li> <li>• The Green Knight survives the duel and demands that Sir Gawain journey to his hall and face the second round. Sir Gawain agrees.</li> <li>• Sir Gawain is a chivalric hero, who follows the code of chivalry. The code of chivalry was a code for Knights which expected a particular kind of behaviour, including respect for women and acting in an honourable and noble way.</li> <li>• When Gawain finally faces the Green Knight, his dishonesty is revealed. Penitent and ashamed, Gawain returns to the court of King Arthur where all the Knights adopt his piety.</li> <li>• The poem of Sir Gawain shows how epic poetry developed in the vernacular romances; it also shows how heroic archetypes and conventions were changed and developed to meet Christian principles.</li> <li>• Women are often absent from chivalric romance, or otherwise only appear as silent and obedient women. However, the Green Knight's lady is not like this and seems like a much more active role in the narrative. This shows us how later writers can play with and adapt archetypes and conventions.</li> </ul>	<p>           accent            dialect            Gawain            Arthurian legend            Dialect            Code of chivalry            Chivalric            Penitent            Romance genre            Alliteration            Bob and wheel            Quatrain            Stanza            Strophe         </p>	
<p><b>Disciplinary aims:</b>            What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past.</p> <ul style="list-style-type: none"> <li>• Historical development of English Language over time</li> <li>• Understanding how English is flexible as a language, with comparisons to other languages.</li> <li>• Understanding of middle English and the blossoming of English Literature.</li> <li>• Having established a mental model of English, scholars will develop this to include analysis of character and evaluation, beginning to focus on writer's methods.</li> <li>• Understand how to apply these methods in their own writing, showing a character who changes in two contrasting situations.</li> </ul>	<p><b>Vocabulary to retrieve:</b></p> <p>           Juxtaposition            Contrast            Opposition            Hero            Flaw            Hubris            Metaphor            Literary analysis            Archetype            Juxtaposition            Opposition            Monstrous            Subvert            stereotypical            Epic poetry            Wrathful            Epithet            Subject         </p>	

	Verb Sentence Noun Phrase Appositive Adjective Thesis statement Topic sentence Nominalization	
<b>Links to other units:</b> <ul style="list-style-type: none"> <li>• <b>Builds on:</b> knowledge of heroes and how this developed in Middle English; the timeline of literature from Classical Texts; the use of archetype and stereotype in literary texts; sentence knowledge to write in more fluent and academic ways. Add detail in AO2 analysis: say three things revisited, add terms and zoom in on specific words and phrases to add to an argument/analysis.</li> <li>• <b>Builds foundations for:</b> studying poetry; conventions of poetry and quest narratives; developing understanding of themes (power, love, patriarchy, development of a hero.</li> </ul>		
<b>Year 7</b>	<b>Subject: English</b>	<b>Unit title: Shakespearean comedy</b>
<b>Text(s): A Midsummer Night's Dream</b>	<b>End of Unit Assessment: How does Shakespeare present the theme of power in A Midsummer Night's Dream? Refer to the extract and wider play in your response.</b>	<b>Extract and closed book</b>
<b>Knowledge (Learn that):</b> <ul style="list-style-type: none"> <li>• Elizabethan England was a patriarch society, despite being ruled by a female monarch.</li> <li>• Shakespeare presents a patriarchal society in A Midsummer Night's Dream.</li> <li>• A Midsummer Night's Dream is a Shakespearean comedy</li> <li>• The plot and sequencing of main events within the play</li> <li>• The roles, presentation of and interaction between the play's characters.</li> <li>• Different types of power are presented in the play( patriarchal; hierarchical; magical; romantic; individual, and chaotic power)</li> <li>• Different characters use and are controlled through</li> </ul>	<b>Vocabulary to consolidate:</b> monarch patriarchy hierarchy consent ultimatum vow Soliloquy genre mischievous conflict humiliate fickle transformation	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>• Core Knowledge Takeaway</li> <li>• Unit booklets</li> </ul>

<p>others’ use of power</p> <ul style="list-style-type: none"><li>• The play’s ending can be seen as problematic to a modern audience (consent and the love potion).</li></ul> <p><b>Writing progression:</b></p>	<p>rectify chaos vindictive vulnerable reconcile harmony doubtful epilogue</p>	
	<p><b>Vocabulary to retrieve:</b> See CKTs from past units.</p>	
<p><b>Disciplinary aims:</b></p> <ul style="list-style-type: none"><li>• Historical context (Elizabethan and Athenian society; Shakespearean theatre).</li><li>• Conventions of Shakespearean comedy</li><li>• Themes of power, conflict, control, comedy and love</li></ul>		
<p><b>Links to other units:</b></p> <ul style="list-style-type: none"><li>• <b>Builds on:</b> themes of power, patriarchy, love, control and consent; consolidated vocabulary from past units;</li><li>• <b>Builds foundations for:</b> studying playscripts and further Shakespeare plays; conventions of drama; developing understanding of themes (power, love, patriarchy , control ,consent, comedy); vocabulary to retrieve;</li></ul>		

**Links to the national curriculum:****Reading**

- Reading Shakespeare ( 1 of 2 plays)
- learning new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of context and dictionaries
- making inferences and referring to evidence in the text ☐
- knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension
- checking their understanding to make sure that what they have read makes

**Reading critically**

- knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning
- studying setting, plot, and characterisation, and the effects of these
- understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play
- making critical comparisons across texts studying a range of authors, including at least two authors in depth each year

**Writing**

- writing well-structured formal expository and narrative essays; notes and polished scripts for talks and presentations; a range of other narrative and non-narrative texts, including argument, summarising and organising material, and supporting ideas and arguments with any necessary factual detail
- applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form ☐ drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing
- considering how their writing reflects the audiences and purposes for which it was intended
- amending the vocabulary, grammar and structure of their writing to improve its coherence and overall effectiveness
- paying attention to accurate grammar, punctuation and spelling; applying the spelling patterns and rules set out in English Appendix 1 to the key stage 1 and 2 programmes of study for English.

**Grammar and vocabulary**

- extending and applying the grammatical knowledge set out in English Appendix 2 to the key stage 1 and 2 programmes of study to analyse more challenging texts
- studying the effectiveness and impact of the grammatical features of the texts they read
- drawing on new vocabulary and grammatical constructions from their reading and listening, and using these consciously in their writing and speech to achieve particular effect

**Spoken English**

- using Standard English confidently in a range of formal and informal contexts, including classroom discussion
- giving short speeches and presentations, expressing their own ideas and keeping to the point
- participating in formal debates and structured discussions, summarising and/or building on what has been said
- improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact

<b>Year 8</b>	<b>Subject: English</b>	<b>Unit title: Gothic Literature</b>	<b>Term: Autumn</b>
<b>Text(s): Gothic Anthology; The Tell Tale Heart</b>	<b>Assessment: How does Poe create an atmosphere of fear in The Tell Tale Heart?</b>		<b>Closed book</b>

<p><b>Knowledge (Learn that):</b></p> <ul style="list-style-type: none"> <li>the origins and development of Gothic literature (beginning with The Castle of Otranto)</li> <li>the literary conventions of Gothic literature (supernatural; ruined settings; the double; atavism; monsters; isolation; insanity; science; vulnerable heroines; villains; forbidden knowledge; death)</li> <li>representations of distinct types of fear in gothic literature (atavism, scientific advancements; degeneration; insanity; death; the supernatural and unknown)</li> <li>influences of Romanticism and horror on the Gothic genre</li> <li>characters are constructs created as a vehicle for the writer's intentions.</li> <li>writers can use texts can be used to reflect and / or comment on contemporary society (contemporary to when the text was created)</li> <li>writers construct different narrative voices, which impact on the intent/tone of the narrative (1<sup>st</sup> person, 2<sup>nd</sup> person, 3<sup>rd</sup> person, omniscient, objective, reliable, unreliable)</li> <li>writers construct different formats to convey the narrative voice (epistolatory, journals, diaries, etc)</li> </ul>	<p><b>Vocabulary to consolidate:</b></p> <p>Isolation Community Supernatural Despair Clarity Decay Vitality Serenity Turmoil Duality Foil Savagery Macabre Sublime Symbolisme, Fin de siècle Dichotomy Juxtaposition Uncanny Claustrophobia Grotesque Ominous Pathetic fallacy Foreshadowing Menace Epistolatory Foreboding</p>	<p><b>Teaching Sequence:</b></p> <ul style="list-style-type: none"> <li>Core Knowledge Takeaway</li> <li>Unit booklets</li> </ul> <p><b>Gothic Booklet:</b></p> <ol style="list-style-type: none"> <li>1) Rebecca</li> <li>2) Jane Eyre</li> <li>3) The Hound of the Baskervilles</li> <li>4) Dracula</li> <li>5) Frankenstein</li> <li>6) The Picture of Dorian Gray</li> <li>7) Dr Jekyll and Mr Hyde</li> <li>8) Northanger Abbey</li> <li>9) The Tell Tale Heart</li> </ol>
<p><b>Disciplinary aims:</b></p> <ul style="list-style-type: none"> <li>Develop scholars understanding of the Gothic genre through a range of 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century extracts.</li> </ul>	<p><b>Vocabulary to retrieve:</b></p>	

<ul style="list-style-type: none"> <li>• Understand how social and literary contexts and historic events shaped gothic texts.</li> <li>• Develop scholars' mental model of 19<sup>th</sup> century texts, in preparation for the next unit (Great Expectations)</li> <li>• Understand the main conventions of Gothic literature and how to apply it in their own creative writing.</li> <li>• Understand the different types of narrators and the impact they have on the narrative.</li> <li>• Understand how to construct and develop a piece of Gothic descriptive writing.</li> </ul>		
<p><b>Links to other units:</b></p> <ul style="list-style-type: none"> <li>• <b>Builds on:</b> themes of power, patriarchy, love, control and consent; consolidated vocabulary from past units;</li> <li>• <b>Builds foundations for:</b> studying 19<sup>th</sup> century novel; conventions of narrative writing, developing understanding of themes (power, love, patriarchy, fear, control); vocabulary to retrieve; fiction as a construct of the writer; authorial intent; use of methods (foreshadowing / pathetic fallacy) to convey tone and develop structure; understanding of narrative voice.</li> </ul>		
<p><b>Links to the national curriculum:</b></p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>• reading a wide range of fiction and non-fiction, including in particular whole books, short stories, poems with a wide coverage of genres, historical periods, forms and authors (English literature, both pre-1914 and contemporary, including prose &amp; poetry )</li> <li>• learning new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of context and dictionaries</li> <li>• making inferences and referring to evidence in the text</li> <li>• knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension</li> <li>• checking their understanding to make sure that what they have read makes sense.</li> <li>• knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning</li> <li>• recognising a range of poetic conventions and understanding how these have been used</li> <li>• studying setting, plot, and characterisation, and the effects of these</li> <li>• making critical comparisons across texts</li> <li>• studying a range of authors, including at least two authors in depth each year.</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>• writing for a wide range of purposes and audiences (formal expository, essays, stories, other imaginative writing)</li> <li>• a range of other narrative and non-narrative texts, including arguments, and personal and formal letters</li> <li>• summarising and organising material, and supporting ideas and arguments with any necessary factual detail</li> <li>• applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing</li> <li>• considering how their writing reflects the audiences and purposes for which it was intended</li> </ul>		

- amending the vocabulary, grammar and structure of their writing to improve its coherence and overall effectiveness
- paying attention to accurate grammar, punctuation and spelling; applying the spelling patterns and rules set out in English Appendix 1 to the key stage 1 and 2 programmes of study for English.

#### **Grammar and vocabulary**

- extending and applying the grammatical knowledge set out in English Appendix 2 to the key stage 1 and 2 programmes of study to analyse more challenging texts
- studying the effectiveness and impact of the grammatical features of the texts they read drawing on new vocabulary and grammatical constructions from their reading and listening, and using these consciously in their writing and speech to achieve particular effects
- knowing and understanding the differences between spoken and written
- language, including differences associated with formal and informal registers, and between Standard English and other varieties of English using Standard English confidently in their own writing and speech
- discussing reading, writing and spoken language with precise and confident use of linguistic and literary terminology.

#### **Spoken English**

- using Standard English confidently in a range of formal and informal contexts, including classroom discussion
- giving short speeches and presentations, expressing their own ideas and keeping to the point
- participating in structured discussions, summarising and/or building on what has been said

Year 8	Subject: English	Unit title: The 19 <sup>th</sup> century novel	Term: Spring
Text(s): Great Expectations	Assessment: How does Dicken’s construct the change in Pip’s character in Great Expectations? Refer to the extract and wider novel in your response.		Extract and closed book
<ul style="list-style-type: none"> <li>Pip’s journey from childhood to adulthood, including his encounters with Miss Havisham, Estella, and Magwitch.</li> <li>Information about key characters: Pip, Joe, Miss Havisham, Estella, Magwitch.</li> <li>Central themes: ambition and self-improvement, social class, justice and the law, crime and punishment, love and rejection.</li> <li>Representations of motifs and symbols: Satis House, the stopped clocks, marshes, money/debt.</li> <li>Understand rigid class divisions; importance of “gentlemanly” behaviour in Victorian society.</li> <li>Explore ideas about social, moral and legal judgement.</li> <li>Explore the theme of poverty in relation to Victorian society / Pip’s experiences of poverty in his childhood, Dickens’ criticism of social inequality.</li> <li>Exploring <b>narrative voice</b>: Pip as a first-person narrator reflecting back on childhood.</li> <li>Analysing <b>language and structure</b>: metaphors, imagery, setting, foreshadowing.</li> <li>Considering <b>authorial intent</b>: how</li> </ul>	<p><b>Vocabulary to consolidate:</b> Vocabulary that children are to know and understand.</p> <p>Ambiguity Ambiguous Ambitious Ashamed Bildungsroman Blacksmith Bleak Colloquial Complex Conceited Conscience Convict Decayed Dramatic Irony Eccentric Egocentric Envy Foreboding Foreshadow Forge Fugitive Ignorance Injustice Malicious</p>	<p><b>Teaching Sequence:</b></p> <ul style="list-style-type: none"> <li>Core Knowledge Takeaway</li> <li>Unit booklets</li> </ul>	



<p>Dickens wanted to influence Victorian readers.</p> <p>Interpreting <b>multiple perspectives</b>: how characters represent ideas (e.g. Miss Havisham as decay of the past).</p>	<p>Manipulate Marsh Motif Naïve Nuance Orphan Pathetic Fallacy Personification Poverty Sinister Social Society Sophisticated Supernatural Symbolism Tension Theme Tormented Transformation Vengeful Workhouse</p>	
<p><b>Disciplinary aims:</b></p> <ul style="list-style-type: none"> <li>• Learn to read a 19th-century novel with awareness of narrative voice, structure, and perspective.</li> <li>• Develop critical analysis through practise close reading of Dickens' language, picking out patterns, imagery, and symbolism.</li> <li>• Consider how Dickens constructs</li> </ul>	<p><b>Vocabulary to retrieve:</b> See CKTs from past units.</p>	

<p>characters and settings to critique Victorian society.</p> <ul style="list-style-type: none"> <li>• Explore multiple view points and how different characters and events embody competing values (e.g. justice vs injustice, wealth vs poverty).</li> <li>• Develop the understanding of how to form and sustain a critical line of reasoning in writing and discussion.</li> </ul>		
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Year 8	Subject: English	Unit title: Poetry	Term: Summer
Text(s): Poetry Anthology	Assessment: Compare how the poet presents the theme of conflict in [anthology poem] with the poet presents this in [unseen poem].		Open book for both poems
<p><b>Knowledge (Learn that):</b></p> <ul style="list-style-type: none"> <li>• Themes of war &amp; conflict: Who's for the Game?, Dulce et Decorum Est, A Wife in London, The Manhunt.</li> <li>• Themes of love &amp; relationships: Richard, An Arundel Tomb, About His Person, Handbag, Valentine, Late Love, Sonnets 18 &amp; 130.</li> <li>• Themes of identity, race &amp; inequality: Caged Bird, Living Space, Harlem, If We Must Die.</li> <li>• Poetic techniques: imagery, metaphor, simile, sonnet form, free verse, rhyme and rhythm, enjambment.</li> <li>• Comparison skills: spotting similarities and differences in theme, tone, and technique between two poems.</li> <li>• Explore WW1 propaganda vs anti-war poetry</li> </ul>	<p><b>Vocabulary to consolidate:</b> Vocabulary that children are to know and understand.</p> <p>Propaganda truth Honor Shame Sacrifice Self-preservation Patriotism. Disillusionment Resilience Despondency Fortitude Fragility Solidarity Discord Harmony Chaos Caesura Enjambment Romanticism</p>	<p><b>Teaching Sequence:</b></p> <ul style="list-style-type: none"> <li>• Core Knowledge Takeaway</li> <li>• Unit booklets</li> </ul> <p><b>Anthology</b> Who's for the Game? by Jessie Pope Dulce et Decorum Est by Wilfred Owen A Wife in London by Thomas Hardy <b>The Manhunt (Laura's Poem) by Simon Armitage</b> Richard by Carol Ann Duffy An Arundel Tomb by Philip Larkin <b>About His Person by Simon Armitage</b> (tbc) Handbag by Ruth Fainlight Valentine by Carol Ann Duffy Late Love by Jackie Kay Sonnets 18 by William Shakespeare Sonnets 130 by William Shakespeare Caged Bird by Maya Angelou Living Space by Imtiaz Dharker Harlem by Langston Hughes If We Must Die by Claude McKay</p>	

<ul style="list-style-type: none"> <li>Understand societal anxieties and how these are represented through poetry.</li> </ul> <p>Explore poetry through different ages and how society has shaped anthology texts.</p>	Stanza Volta	
	<b>Vocabulary to retrieve:</b> Vocabulary that children will have studied in prior units that is appropriate for this unit.	
<b>Disciplinary aims:</b> <ul style="list-style-type: none"> <li>Interpret form and structure, e.g. how sonnets, free verse, or irregular structures create meaning.</li> <li>Analyse voice and perspective, such as poet's attitude, narrative stance, persona.</li> <li>Compare poems, drawing thematic and technical links (e.g. propaganda vs pity of war).</li> <li>Explore context critically, such as how poems respond to social, political, or cultural issues.</li> <li>Evaluate effects, developing interpretations of how poems might affect or challenge readers across time.</li> </ul>		

<b>Year 9</b>	<b>Subject: English</b>	<b>Unit title: Post-20<sup>th</sup> century playscript</b>	<b>Term: Autumn</b>
<b>Small Island</b>	<b>Assessment: How does Edmundson present the theme of injustice in Small Island?</b>		<b>Closed book</b>
<b>Knowledge (Learn that):</b> Lifted from knowledge overview document.	<b>Vocabulary to consolidate:</b> Vocabulary that children are to know and understand.	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>Core Knowledge Takeaway</li> <li>Unit booklets</li> </ul>	
	<b>Vocabulary to retrieve:</b>		

<b>Disciplinary aims:</b> What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past.	See CKTs from past units.	
<b>Links to other units:</b> Why this and why now? How does this speak to what came before it and what will come after it?		
<b>Links to the national curriculum:</b> Outline of how this unit links or moves beyond the national curriculum.		

Year 9	Subject: English	Unit title: Post-20 <sup>th</sup> century novel	Term: Spring
Text(s) Lord of the Flies	Assessment: How does Golding use Jack to represent the darker side of human nature? Refer to the extract and wider play in your response.		Extract & closed book
<b>Knowledge (Learn that):</b> Lifted from knowledge overview document.	<b>Vocabulary to consolidate:</b> Vocabulary that children are to know and understand.	<b>Teaching Sequence:</b> <ul style="list-style-type: none"><li>• Core Knowledge Takeaway</li><li>• Unit booklets</li></ul>	
	<b>Vocabulary to retrieve:</b> See CKTs from past units.		
<b>Disciplinary aims:</b> What disciplinary purposes does this knowledge serve? For example, developing children’s sense of the past.			
<b>Links to other units:</b> Why this and why now? How does this speak to what came before it and what will come after it?			
<b>Links to the national curriculum:</b> Outline of how this unit links or moves beyond the national curriculum.			

Year 9	Subject: English	Unit title: Shakespearean history	Term: Summer
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Text: Richard III		Assessment: How does Shakespeare construct Richard's duplicity in Richard III? Refer to the extract and wider play in your response.	
<b>Knowledge (Learn that):</b> Lifted from knowledge overview document.	<b>Vocabulary to consolidate:</b> Vocabulary that children are to know and understand.	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>Core Knowledge Takeaway</li> <li>Unit booklets</li> </ul>	
	<b>Vocabulary to retrieve:</b> See CKTs from past units.		
<b>Disciplinary aims:</b> What disciplinary purposes does this knowledge serve? For example, developing children's sense of the past.			
<b>Links to other units:</b> Why this and why now? How does this speak to what came before it and what will come after it?			
<b>Links to the national curriculum:</b> Outline of how this unit links or moves beyond the national curriculum.			



Year 10	Subject: English Literature	Unit title: The 19 <sup>th</sup> century novel & War & conflict poetry anthology	Term: Autumn
<b>Text(s):</b> <ul style="list-style-type: none"> <li>• A Christmas Carol</li> <li>• Charge of the Light Brigade,</li> <li>• Bayonet Charge</li> <li>• Exposure</li> </ul>			
<b>Knowledge (Learn that):</b> <b>A Christmas Carol</b> <ul style="list-style-type: none"> <li>• The contextual foundations of <i>A Christmas Carol</i>, including Dickens' views on poverty, the Poor Laws, and Malthusian theory.</li> <li>• The social problems of Victorian London—poverty, injustice, industrialisation, child labour, the workhouse.</li> <li>• The novella form: structure, chapters (staves), and Dickens' purpose in creating a moral allegory.</li> <li>• The Gothic and supernatural features of the text (ghosts, the macabre, atmosphere, symbolism).</li> <li>• Key plot points across all five staves.</li> <li>• Character constructs of Scrooge, the Ghosts, and the allegorical figures Ignorance and Want.</li> <li>• Authorial intention: Dickens' didactic purpose, moral teaching, and social criticism.</li> <li>• Analytical writing progression (infinitive verb phrases, analytical verbs, structured paragraphs).</li> <li>• How Dickens uses language, structure, symbolism, pathetic fallacy, and juxtaposition to shape meaning.</li> </ul>	<b>Vocabulary to consolidate:</b> Allegory Anonymous Authentic Authorial intention Avarice Benevolent Biblical allusion Character construct Compassion Condemned Dichotomy Didactic Foreshadow Gothic Gothic Literature Idol Idolise Illuminate Ignorance Injustice Juxtaposition Macabre Malleable Malthusian theory Meagre Melancholy	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>• Core Knowledge Takeaway</li> <li>• Unit booklets</li> </ul>	

<p><b>War &amp; Conflict Poetry</b></p> <ul style="list-style-type: none"> <li>Context of the Crimean War and Tennyson's role as Poet Laureate.</li> <li>Context of WW1 poets (Hughes &amp; Owen) including trench warfare, patriotism, trauma, and psychological conflict.</li> <li>How poets use structure, imagery, sound, and form to present war and conflict.</li> <li>Comparative analysis skills across poems.</li> </ul>	<p>Mercenary Misanthropic Misanthropy Motif Nominalise Novella Parsimonious Pathetic fallacy Personification</p>	
<p><b>Disciplinary aims:</b></p> <ul style="list-style-type: none"> <li>To analyse a 19th-century text with accuracy and confidence, developing critical interpretations using evidence.</li> <li>To understand how writers use language, structure, and form to shape meaning and convey viewpoints.</li> <li>To write academically using precise analytical vocabulary and accurate subject terminology.</li> <li>To develop comparative reading skills across poems and themes.</li> <li>To interpret authorial intention and evaluate how texts reflect context and ideology.</li> <li>To craft extended written responses using developed, conceptualised arguments.</li> </ul>	<p><b>Vocabulary to retrieve:</b> See CKTs from past units.</p>	



**Links to other units:**

- **Builds on:** analysis of literary texts in KS3, including development of analytical writing skills and understanding of genres (particularly The Gothic), literary conventions, methods, and how writers create fictional constructs to convey meaning and intent
- **Builds foundations for:** directly builds towards GCSE assessment in English Literature and supports understanding of context and writers' methods in GCSE English Language.

**Links to the national curriculum:**

Study of a complete high-quality 19th-century text from the English literary heritage, as required by the KS4 curriculum.

- Development of critical reading skills, including the ability to analyse language, structure and form and evaluate how these shape meaning and influence the reader.
- Understanding and exploring **context** (Victorian society, poverty, social inequality, morality, the Poor Laws), and how a writer's viewpoint and purpose influence their work.
- Securing knowledge of key literary terminology (e.g., allegory, symbolism, characterisation, motif, narrative structure) to support accurate academic writing.
- Writing effectively for analytical purposes: selecting and embedding evidence, using subject terminology, and organising ideas into coherent, well-structured essays.
- Developing spoken language skills through discussion, debate and exploration of themes such as social responsibility, compassion, injustice and redemption.
- Reading for comprehension and inference, including interpretation of character motivation, thematic development and authorial intention.
- Interpreting and comparing the presentation of soldiers, bravery, fear, leadership, and the reality of conflict across different time periods and poetic styles.
- Writing analytically with evidence: selecting quotations, embedding them accurately, and applying subject terminology such as caesura, enjambment, semantic field, rhythm, and imagery.
- Developing skills in comparative analysis to meet GCSE requirements: identifying similarities and differences in themes, ideas and methods across poems.
- Enhancing spoken language skills through discussion and debate about the morality of war, patriotism, propaganda, and the psychological impact of conflict.

Year 10	Subject: English Literature	Unit title: The post 19 <sup>th</sup> century text & War & conflict poetry anthology	Term: Spring
<b>Text(s):</b> <ul style="list-style-type: none"> <li>• An Inspector Calls</li> <li>• Remains</li> <li>• War Photographer</li> <li>• Kamikaze</li> <li>• Poppies</li> <li>• Prelude</li> <li>• Storm on the Island</li> </ul>			
<b>Knowledge (Learn that):</b> An Inspector Calls	<b>Vocabulary to consolidate:</b> Capitalism	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>• Core Knowledge Takeaway</li> </ul>	

<ul style="list-style-type: none"> <li>• Key context of 1912 (class hierarchy, gender roles, capitalism) and 1945 (post-war social change, rise of socialism).</li> <li>• Priestley's socialist beliefs and his intention to deliver a didactic moral message.</li> <li>• How the opening stage directions establish character, class, setting and themes (lighting, furniture, costume, symbolism).</li> <li>• The full plot of the play, taught chronologically.</li> <li>• The character constructs of Arthur, Sybil, Sheila, Eric, Gerald, Inspector Goole and Eva Smith.</li> <li>• How each character contributes to the theme of responsibility.</li> <li>• How stagecraft (lighting, entrances/exits, the photograph, dramatic irony) shapes meaning.</li> <li>• The central themes: responsibility, class inequality, gender inequality, generational conflict, morality and social change.</li> <li>• How Priestley uses dramatic irony to criticise capitalist selfishness.</li> <li>• How to write analytical paragraphs exploring character, theme, context and authorial intention.</li> </ul> <p><b>War &amp; Conflict Poetry</b></p> <ul style="list-style-type: none"> <li>• Key contextual knowledge for each poem, including exposure to war,</li> </ul>	<div> Socialism  Responsibility  Collective responsibility  Dramatic irony  Patriarchy  Class hierarchy  Social inequality  Hypocrisy  Didactic  Stage directions  Symbolism  Moral conscience  Generational divide  Privilege  Exploitation  Accountability  Moral awakening  Pretence  Status quo  Foreshadow  Tension  Structural shift </div> <div> <b>Vocabulary to retrieve:</b>  See CKTs from past units. </div>	<ul style="list-style-type: none"> <li>• Unit booklets</li> </ul>
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<p>political conflict, psychological trauma, and national identity.</p> <ul style="list-style-type: none"> <li>• How each poet presents conflict through language, structure and form.</li> <li>• The impact of war on individuals (<i>Remains, War Photographer, Poppies</i>) and on communities or nations (<i>Kamikaze, Storm on the Island, Prelude</i>).</li> <li>• How to analyse poetic techniques: imagery, symbolism, form, enjambment, caesura, semantic fields, extended metaphor.</li> <li>• How perspectives on conflict differ across time periods and cultures.</li> <li>• How context shapes meaning (e.g., PTSD, Iraq War, Troubles in Ireland, Japanese honour code, Romanticism).</li> <li>• How to compare poems effectively through theme, method, and viewpoint.</li> <li>• The concept of power: nature's power (<i>Prelude, Storm on the Island</i>) vs human power (<i>War Photographer, Kamikaze</i>).</li> <li>• How poets use narrative voice to convey memory, guilt, fear, pride and identity.</li> <li>• How to write analytical paragraphs that explore meaning, methods, context and effect.</li> </ul>		
<p><b>Disciplinary aims:</b> <b>An Inspector Calls</b></p>		

<ul style="list-style-type: none"> <li>• To analyse dramatic techniques and their effects.</li> <li>• To explore complex character constructs and motivations.</li> <li>• To link context to character behaviour and themes.</li> <li>• To evaluate Priestley’s critical message about society.</li> <li>• To write clear, conceptual analytical paragraphs using precise terminology.</li> </ul> <p>War and conflict:</p> <ul style="list-style-type: none"> <li>• To analyse how poets use language, structure and form to present conflict.</li> <li>• To understand how cultural and historical context influences perspectives on war.</li> <li>• To evaluate the emotional, psychological and social impact of conflict.</li> <li>• To develop comparative analytical skills across texts.</li> <li>• To use precise terminology when writing about poetry.</li> </ul>		
<p><b>Links to other units:</b></p> <ul style="list-style-type: none"> <li>• <b>Builds on:</b> analysis of literary texts in KS3 and A Christmas Carol, including development of analytical writing skills and understanding of genres literary conventions, methods, and how writers create fictional constructs to convey meaning and intent in drama texts.</li> <li>• <b>Builds foundations for:</b> directly builds towards GCSE assessment in English Literature and supports understanding of context and writers’ methods in GCSE English Language</li> </ul>		
<p><b>Links to the national curriculum:</b></p> <ul style="list-style-type: none"> <li>• Study of poetry from the English literary heritage.</li> <li>• Understanding how poets communicate ideas about power, conflict and identity.</li> <li>• Development of comparative reading skills.</li> </ul>		

- Writing extended analytical responses using evidence.
  - Participation in spoken exploration of themes, methods and perspectives.
  - Study of a complete modern play.
  - Understanding literary context and author viewpoint.
  - Analysis of language, structure and staging.
  - Development of extended analytical writing.
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- Participation in discussion and interpretation of social themes.

Year 10	Subject: English Literature	Unit title: Shakespeare & War & Conflict poetry anthology	Term: Summer
Text(s): <ul style="list-style-type: none"> <li>• Macbeth</li> <li>• Ozymandias</li> <li>• War Photographer</li> <li>• My Last Duchess</li> <li>• Checkin Out My History</li> <li>• Emigree</li> <li>• Tissue</li> </ul>			
Knowledge (Learn that): Macbeth Students learn: <ul style="list-style-type: none"> <li>• The full plot of <i>Macbeth</i>, moving chronologically through key scenes (Act 1–5).</li> <li>• How Shakespeare uses tragic structure,</li> </ul>	Vocabulary to consolidate: <ul style="list-style-type: none"> <li>Ambition</li> <li>Tragic hero</li> <li>Hamartia (fatal flaw)</li> <li>Prophecy</li> <li>Supernatural</li> <li>Witches</li> </ul>	Teaching Sequence: <ul style="list-style-type: none"> <li>• Core Knowledge Takeaway</li> <li>• Unit booklets</li> </ul>	

<p>supernatural elements and dramatic tension to shape meaning.</p> <ul style="list-style-type: none"> <li>• How Macbeth's character develops from loyal warrior → ambitious murderer → paranoid tyrant.</li> <li>• How Lady Macbeth manipulates Macbeth, challenges gender norms, and later breaks down under guilt.</li> <li>• Key themes: ambition, power, fate vs free will, the supernatural, guilt, kingship, masculinity, violence and loyalty.</li> <li>• How Shakespeare uses symbolism (blood, darkness, weather, hallucinations), motifs (sleep, visions) and foreshadowing to build the tragedy.</li> <li>• The role of the Witches and the supernatural in influencing Macbeth's choices.</li> <li>• Jacobean context: Divine Right of Kings, James I, witchcraft, treason.</li> <li>• How to write analytical paragraphs exploring character, theme, context and dramatic method.</li> </ul> <p><b>War &amp; Conflict Poetry</b></p>	<p>Fate Free will Regicide Usurpation Tyranny Manipulation Masculinity Guilt Hallucination Apparition Foreshadowing Soliloquy Motif Symbolism Blood imagery Darkness Paranoia Loyalty Treason Divine Right of Kings Moral decline Catastrophe Equivocation Dramatic tension</p>	
<ul style="list-style-type: none"> <li>• Key contextual knowledge for each poem: political power, tyranny, identity, memory, displacement, and cultural conflict.</li> <li>• How poets explore <b>power</b> (political, personal, cultural) and <b>identity</b> (heritage, memory, selfhood).</li> <li>• How structure, form, and language create meaning (e.g., dramatic monologue, free verse, sonnet variations, voice and perspective).</li> </ul>	<p><b>Vocabulary to retrieve:</b> See CKTs from past units.</p>	

<ul style="list-style-type: none"> <li>• How poets present the abuse of power: <b>Ozymandias</b> (tyranny, human arrogance), <b>My Last Duchess</b> (control, patriarchy, oppression).</li> <li>• How personal or cultural identity shaped</li> <li>• How conflict is emotional, moral or cultural, not only physical (<i>War Photographer</i> – moral conflict and trauma).</li> <li>• How to compare poems by theme, perspective, method and context.</li> <li>• How to write analytical paragraphs exploring meaning, poetic method, context and effect</li> </ul>		
<p><b>Disciplinary aims:</b> <b>Macbeth</b></p> <ul style="list-style-type: none"> <li>• To analyse how Shakespeare uses dramatic methods to present character and theme.</li> <li>• To understand tragic structure and the concept of a tragic hero.</li> <li>• To connect context to character behaviour, morality and ambition.</li> <li>• To evaluate Macbeth and Lady Macbeth's moral and psychological decline.</li> <li>• To write clear, conceptual analytical responses using precise terminology.</li> </ul> <p><b>War and conflict:</b></p> <ul style="list-style-type: none"> <li>• To analyse how poets represent personal, political and cultural power.</li> </ul>		

<ul style="list-style-type: none"> <li>• To explore identity through narrative voice, perspective and symbolism.</li> <li>• To understand how context shapes a poet's presentation of authority, memory and conflict.</li> <li>• To compare poems effectively using conceptual links.</li> <li>• To write clear, precise analytical responses using quotations and terminology</li> </ul>		
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#### Links to other units:

- **Builds on:** analysis of literary texts in KS3 and A Christmas Carol, An Inspector Calls and War and Conflict Poetry including development of analytical writing skills and understanding of genres literary conventions, methods, and how writers create fictional constructs to convey meaning and intent in drama texts (with a focus on Shakespearean texts and contexts).
- **Builds foundations for:** directly builds towards GCSE assessment in English Literature and supports understanding of context and writers' methods in GCSE English Language

#### Links to the national curriculum:

- Study of poetry from the English literary heritage.
- Understanding how poets communicate ideas about power, conflict and identity.
- Development of comparative reading skills.
- Writing extended analytical responses using evidence.
- Participation in spoken exploration of themes, methods and perspectives.
- Study of a complete Shakespeare tragedy.
- Understanding historical context and its influence on character/theme.
- Analysis of language, structure and theatrical methods.
- Development of extended analytical writing using evidence.
- Participation in spoken analysis of key themes and character motivation



Year 10	Subject: English Language	Unit title: Creative Reading and Writing: Powerful Beginnings and Disturbing Words	Term: Autumn
Anthology of narrative openings	<b>Assessment:</b> a) How does Hill create unease in this extract? b) Write a short description of a character arriving in a new place		Closed book
<b>Knowledge (Learn that):</b> <ul style="list-style-type: none"> <li>• Writer start their novels using a range of techniques, including pathetic fallacy, tone, juxtaposition, setting, narrative perspective</li> <li>• Texts contain literal and figurative meaning; writers create figurative meaning through similes, metaphors, imagery and semantic field.</li> <li>• Semantic field refers to words with a shared or similar meaning; like all figurative language, we analyse the connotations of this to understand the implicit meaning.</li> <li>• We use tone and intent to analyse a writer's purpose.</li> <li>• Writers use connotations to create tone and atmosphere</li> <li>• Writers use symbolism to subvert our expectations</li> <li>• We use infinitive verb phrases, analytical verbs and tentative language to write analytically about</li> </ul>	<b>Vocabulary to consolidate:</b> <ul style="list-style-type: none"> <li>analytical verb</li> <li>background setting</li> <li>contrast</li> <li>critical</li> <li>fine grain analysis</li> <li>first person</li> <li>first person narrative perspective</li> <li>infinitive verb phrase</li> <li>integral setting</li> <li>ironic</li> <li>juxtaposition</li> <li>melancholy</li> <li>mimic</li> <li>narrative perspective</li> <li>nostalgic</li> <li>omniscient</li> <li>optimistic</li> <li>pathetic fallacy</li> <li>reflective</li> <li>setting</li> <li>spatial setting</li> </ul>	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>• Core Knowledge Takeaway</li> <li>• Unit booklets</li> </ul>	

<p>the texts we are studying.</p> <ul style="list-style-type: none"> <li>• We can use exemplars from the texts we are studying to improve our own creative writing, specifically to create setting, use juxtaposition and switch narrative perspective. We also use models to develop semantic field and binary opposites to subvert our reader's expectations.</li> <li>• We can play with language, trying out various different words and phrases to identify which are the most effective.</li> <li>• Starting our sentences with two or three adjectives in creative writing helps make our writing more fluent and sophisticated.</li> </ul>	<p>suspenseful temporal setting tentative language third person third person limited narrative perspective third person omniscient narrative perspective tone figurative language metaphor tenor vehicle ground semantic field connotation symbol subvert binary oppositions adjective</p>	
<p><b>Disciplinary aims:</b></p> <ul style="list-style-type: none"> <li>• Know key terms to support analysis of unseen texts.</li> <li>• Read a wide range of 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> century texts from a wide range of authors.</li> <li>• Identify the use of specific techniques in narrative writing.</li> <li>• Analyse the use of specific techniques in narrative writing.</li> <li>• Use an academic register to write analytically about a broad range of</li> </ul>	<p><b>Vocabulary to retrieve:</b> See CKTs from past units.</p>	

<p>texts.</p> <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 a range of language techniques to achieve effects and influence readers, using relevant subject terminology to support our views.</li> <li>Communicate clearly, effectively and imaginatively, selecting and adapting style, tone and register for different purposes, forms and audiences.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect.</li> </ul>		
<p><b>Links to other units:</b></p> <ul style="list-style-type: none"> <li><b>Builds on:</b> analysis of narrative writing in KS3, including tone and setting, whilst adding depth and detail to understanding of figurative language.</li> <li><b>Builds foundations for:</b> directly builds towards GCSE assessment in English Language and supports understanding in English Literature</li> </ul>		
<p><b>Links to the GCSE specification:</b></p> <ul style="list-style-type: none"> <li>AO1: Identify and interpret explicit and implicit information and ideas; practise analysing</li> <li>AO2: Explain, comment on and analyse how writers use a range of language techniques to achieve effects and influence readers</li> <li>AO2: Know a range of subject terminology and practise applying this so that scholars can use subject terminology that is relevant and accurate</li> <li>AO5: Practise communicating effectively and clearly, using exemplars and models to begin this process; style and form are more limited in Year 10 to build fluency in one domain before extending this to multiple domains</li> <li>AO6: Practise using a range of sentence structures with deliberate instruction in specific techniques</li> </ul>		

Year 10	Subject: English Language	Unit title: Creative Reading and Writing: Structuring Suspense; Evaluating Suspense: from mystery to methods	Term: Spring
Anthology of unseen extracts	Assessment:		Closed book

a) Write the opening of a narrative inspired by this setting (image) b) Past paper practice (November 2019)		
<b>Knowledge (Learn that):</b> <ul style="list-style-type: none"> <li>Using a clear structure helps to improve our creative writing.</li> <li>Drop, zoom, flashback, question is one structure that we can use to shape an opening</li> <li>To analyse structure, we use a jigsaw puzzle approach with 4 elements: opening anticipation, the journey down, the reveal, the consequences</li> <li>To create suspense, writers use shifts in time, topic, place and person.</li> <li>To create suspense, writers use conflict: internal and external. External conflict can be interpersonal or social conflict, or against nature/the world.</li> <li>We use specific verbs and verb phrases to help us write effectively about structure.</li> <li>To evaluate critically means to weigh up evidence and form a judgement about a piece of writing</li> <li>A critical evaluation considers a proposition using supporting evidence and analysis of writers' methods</li> <li>We use evidence to support our viewpoints; we use multiple examples to strength our evaluation.</li> <li>We zoom in to useful words and phrases to analyse that link to our</li> </ul>	<b>Vocabulary to consolidate:</b> structure internal conflict external conflict chronology flashback flashforward interpersonal conflict social conflict foreshadowing exposition cyclical structure equilibrium narrative climax resolution evaluate proposition 	<b>Teaching Sequence:</b> <ul style="list-style-type: none"> <li>Core Knowledge Takeaway</li> <li>Unit booklets</li> </ul>
	<b>Vocabulary to retrieve:</b> analytical verb background setting contrast critical fine grain analysis first person first person narrative perspective infinitive verb phrase integral setting ironic	

<p>evaluation.</p> <ul style="list-style-type: none"><li>• We create an academic register by using infinitive verb phrases, tentative language, appositives and a range of analytical verbs for evaluation.</li></ul>	<p>juxtaposition melancholy mimic narrative perspective nostalgic omniscient optimistic pathetic fallacy reflective setting spatial setting suspenseful temporal setting tentative language third person third person limited narrative perspective third person omniscient narrative perspective tone figurative language metaphor tenor vehicle ground semantic field connotation symbol subvert binary oppositions adjective</p>	
<p><b>Disciplinary aims:</b></p> <ul style="list-style-type: none"><li>• Key terms to support analysis of unseen texts.</li><li>• Read a range of 20<sup>th</sup> and 21<sup>st</sup> century texts from a range of authors.</li><li>• Identify the use of specific structural techniques in narrative writing.</li><li>• Analyse the use of specific structural techniques in narrative writing.</li><li>• Use an academic register to write analytically about a broad range of texts.</li><li>• Communicate clearly, effectively and imaginatively, selecting and adapting stone, style and register for different purposes, forms and audiences.</li><li>• Use a range of vocabulary and sentence structures for clarity, purpose and effect.</li></ul>		
<p><b>Links to other units:</b></p> <ul style="list-style-type: none"><li>• <b>Builds on:</b> analysis of narrative writing in KS3, extending to include structural features and critical evaluation of methods.</li><li>• <b>Builds foundations for:</b> directly builds towards GCSE assessment in English Language and supports understanding in English Literature</li></ul>		

**Links to the national curriculum:**

- AO2: Explain, comment on and analyse how writers use a range of structural techniques to achieve effects and influence readers
- AO2: Know a range of subject terminology and practise applying this so that scholars can use subject terminology that is relevant and accurate
- AO4: Know how to evaluate critically and use evidence to support an evaluation about a specific proposition.
- AO4: Evaluate texts critically and support this with appropriate textual references
- AO5: Practise communicating effectively and clearly, using exemplars and models to begin this process; style and form are more limited in Year 10 to build fluency in one domain before extending this to multiple domains
- AO6: Practise using a range of sentence structures with deliberate instruction in specific techniques

Year 10	Subject: English Language	Unit title: Voices of Change: The Importance of Rhetoric Evaluating Across Eras	Term: Summer
Anthology of unseen extracts	Assessment: a) Spoken Language endorsement b) Past paper practice Q1-5		Closed book
<b>Knowledge (Learn that):</b> <ul style="list-style-type: none"><li>• Rhetoric is the skill of using language to persuade and influence others</li><li>• There are three appeals in Rhetoric: ethos, logos and pathos</li><li>• We can recognise these appeals in the speeches of famous activists and politicians.</li><li>• Writers use rhetorical appeals and certain types of sentences and structure to influence their reader and express their viewpoint.</li><li>• We can also use these appeals and types of sentences in our own speeches to influence our listeners.</li><li>• To infer means to draw out the</li></ul>	<b>Vocabulary to consolidate:</b> vernacular non-standard English emancipation credible rhetoric pathos ethos logos noun phrase emotive commonplace logic non verbal communication alliteration anecdote	<b>Teaching Sequence:</b> <ul style="list-style-type: none"><li>• Core Knowledge Takeaway</li><li>• Unit booklets</li></ul>	

<p>implicit meaning</p> <ul style="list-style-type: none"> <li>• To synthesise evidence means to draw it together and identify similarities/differences</li> <li>• We can use a specific approach to synthesis to structure our ideas and answers</li> <li>• To compare, we analyse and evaluate the differences between two writers' viewpoints.</li> <li>• To evaluate critically means to weigh up evidence and form a judgement about a piece of writing</li> <li>• A critical evaluation considers a proposition using supporting evidence and analysis of writers' methods</li> <li>• We use evidence to support our viewpoints; we use multiple examples to strength our evaluation.</li> <li>• We zoom in to useful words and phrases to analyse that link to our evaluation.</li> <li>• We create an academic register by using infinitive verb phrases, tentative language, appositives and a range of analytical verbs for evaluation and comparison.</li> </ul>	<p>anaphora antithesis dialysis direct address emotive language hyperbole hypophora injustice polemic proof purpose rhetorical question tricolon</p>	
<p><b>Disciplinary aims:</b></p> <ul style="list-style-type: none"> <li>• Key terms to support analysis of unseen texts.</li> <li>• Read a range of 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> century texts from a range of authors.</li> <li>• Identify the use of specific rhetorical techniques in narrative writing.</li> </ul>	<p><b>Vocabulary to retrieve:</b></p> <p>analytical verb contrast critical fine grain analysis first person infinitive verb phrase ironic juxtaposition melancholy mimic narrative perspective nostalgic optimistic reflective tentative language third person tone figurative language metaphor</p>	

<ul style="list-style-type: none"> <li>Analyse the use of specific rhetorical techniques in narrative writing.</li> <li>Use an academic register to write analytically about a broad range of non-fiction texts.</li> <li>Communicate clearly, effectively and imaginatively, selecting and adapting style, tone and register for different purposes, forms and audiences.</li> <li>Use a range of vocabulary and sentence structures for clarity, purpose and effect.</li> <li>Express ideas using a sophisticated range of vocabulary</li> <li>Organise and structure a presentation using an effective range of strategies to engage the audience</li> <li>Listen to questions and feedback and respond appropriately in Standard English</li> </ul>	<p>tenor vehicle ground semantic field connotation symbol subvert binary oppositions adjective structure chronology foreshadowing exposition cyclical structure equilibrium resolution evaluate proposition</p>	
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#### Links to other units:

- Builds on:** analysis of nonfiction and transactional writing in KS3, extending to include structural features and critical evaluation of methods.
- Builds foundations for:** directly builds towards GCSE assessment in English Language and supports understanding in English Literature

#### Links to the national curriculum:

- AO2: Explain, comment on and analyse how writers use a range of structural techniques to achieve effects and influence readers
- AO2: Know a range of subject terminology and practise applying this so that scholars can use subject terminology that is relevant and accurate
- AO4: Know how to evaluate critically and use evidence to support an evaluation about a specific proposition.
- AO4: Evaluate texts critically and support this with appropriate textual references
- AO5: Practise communicating effectively and clearly, using exemplars and models to begin this process; style and form are more limited in Year 10 to build fluency in one domain before extending this to multiple domains
- AO6: Practise using a range of sentence structures with deliberate instruction in specific techniques
- AO7 Presenting information and ideas



- AO8 Responding to spoken language
- AO9 Spoken Standard English

**Y11:** Year 11 Scholars follow a bespoke, lessons-by-lesson pathway tailored to address gaps in knowledge, areas to develop and strengths in scholar performance.