

Curriculum overview: English

Key Stage 2 (Upper Years)

Reading - word reading

Apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), both to read aloud and to understand the meaning of new words that they meet

Reading - comprehension

- maintain positive attitudes to reading and an understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - reading books that are structured in different ways and reading for a range of purposes
 - increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
 - recommending books that they have read to their peers, giving reasons for their choices
 - identifying and discussing themes and conventions in and across a wide range of writing
 - making comparisons within and across books
 - learning a wider range of poetry by heart
 - preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- understand what they read by:
 - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
 - asking questions to improve their understanding
 - drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - predicting what might happen from details stated and implied
 - summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas
 - identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- distinguish between statements of fact and opinion
- retrieve, record and present information from non-fiction
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary
- provide reasoned justifications for their view

Spelling:

- Use further prefixes and suffixes and understand the guidance for adding them
- Spell some words with 'silent' letters [for example, knight, psalm, solemn]
- Place the possessive apostrophe accurately in words with regular plurals
- Write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far
- Use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically
- Use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary
- Use a thesaurus

Handwriting and presentation:

- write legibly, fluently and with increasing speed by choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters

Writing- composition:

- plan their writing by:
 - identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
 - noting and developing initial ideas, drawing on reading and research where necessary
 - in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
- draft and write by:
 - selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
 - in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
 - précising longer passages
 - using a wide range of devices to build cohesion within and across paragraphs
 - using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]
- evaluate and edit by:
 - assessing the effectiveness of their own and others' writing
 - proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
 - ensuring the consistent and correct use of tense throughout a piece of writing
 - ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
 - proofread for spelling and punctuation errors
 - perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear

Writing - vocabulary, grammar and punctuation

- develop their understanding grammar by:
 - recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
 - using passive verbs to affect the presentation of information in a sentence
 - using the perfect form of verbs to mark relationships of time and cause
 - using expanded noun phrases to convey complicated information concisely
 - using modal verbs or adverbs to indicate degrees of possibility
 - using relative clauses beginning with who, which, where, when, whose, that or with an implied (ie omitted) relative pronoun
- indicate grammatical and other features by:
 - using commas to clarify meaning or avoid ambiguity in writing
 - using hyphens to avoid ambiguity
 - using brackets, dashes or commas to indicate parenthesis
 - using semicolons, colons or dashes to mark boundaries between independent clauses
 - using a colon to introduce a list
 - punctuating bullet points consistently
- use and understand the grammatical terminology accurately and appropriately in discussing their writing and reading

Key skills/content requirements at GCSE

- Literal and inferential comprehension: understanding a word, phrase or sentence in context; exploring aspects of plot, characterisation, events and settings; distinguishing between what is stated explicitly and what is implied; explaining motivation, sequence of events, and the relationship between actions or events.
- Critical reading and comprehension: identifying and interpreting themes, ideas and information in a range of literature. Distinguishing between themes; supporting a point of view by referring to evidence in the text; recognising the possibility of and evaluating different responses to a text; using understanding of writers' social, historical and cultural contexts to inform evaluation;
- making an informed personal response that derives from analysis and evaluation of the text. Reading in different ways for different purposes, and comparing and evaluating the usefulness, relevance and presentation of content for these purposes. Identifying bias and misuse of evidence, including distinguishing between statements that are supported by evidence and those that are not.
- Evaluation of a writer's choice of vocabulary, grammatical and structural features: analysing and evaluating how language, structure, form and presentation contribute to quality and impact; using linguistic and literary terminology for such evaluation and analysing and evaluating how form and structure contribute to the effectiveness and impact of a text.
- Comparing texts: comparing and contrasting texts studied, referring where relevant to theme, characterisation, context (where known), style and literary quality; comparing two texts critically with respect to the above.
- Producing clear and coherent text: writing effectively about literature for a range of purposes such as: to describe, explain, summarise, argue, analyse and evaluate; discussing and maintaining a point of view; selecting and emphasising key points; using relevant quotation and using detailed textual references. Also, to write for different purposes and audiences to: narrate, instruct and to give and respond to information. Selecting vocabulary, grammar, form, and structural and organisational features judiciously to reflect audience, purpose and context; using language imaginatively and creatively; using information provided by others to write in different forms; maintaining and consistent point of view; maintaining coherence and consistence across a text.
- Summary and synthesis: identifying the main theme or themes; summarising ideas and information from a single text; synthesising from more than one text.
- Writing for impact: Selecting, organising and emphasising facts, ideas and key points; citing evidence and quotation effectively and pertinently to support views; creating emotional impact; using language creatively, imaginatively and persuasively, including rhetorical devices (such as rhetorical questions and parenthesis).
- Accurate Standard English: accurate spelling, punctuation and grammar.
- Presenting information and ideas: selecting and organising information and ideas effectively and persuasively for prepared spoken presentations; planning effectively for different purposes and audiences; making presentations and speeches.
- Responding to spoken language: listening to and responding appropriately to any questions and feedback.
- Spoken standard English: expressing ideas using standard English whenever and wherever appropriate.

Curriculum Overview

English Language and Literature content and understanding: Each year students will learn about a range of language and literature-based topics to help develop their understanding of key content. This portable knowledge is what students are entitled to know:

	Term 1	Term 2	Term 3	Portable knowledge	Key terms
Year 7	<u>Flights of Fantasy</u> Overview: Exploration of fictional and real heroes and monsters across time. ➤ Extracts from myths, legends, fantasy novels and film clips ➤ Non-fiction texts to explore real life heroes ➤ Poetry ➤ Narrative writing ➤ Spoken language opportunities	<u>Other Cultures</u> Overview: Exploration of 'The Bone Sparrow' alongside a range of non-fiction and poetry from other cultures. ➤ 'The Bone Sparrow' by Zana Fraillon ➤ Poetry from other cultures ➤ Narrative writing and/or letter writing ➤ Spoken language opportunity	<u>All the World's A Stage</u> Overview: Exploration of rhetoric: including Shakespearean and modern speeches. ➤ Shakespearean and modern speeches/ opening extracts with a focus on studying rhetoric ➤ Non-fiction texts ➤ Poetry ➤ Polemical writing ➤ Spoken language opportunity Reading: ▪ Explore the context needed to understand the speeches:	▪ Accurate use of: capital letters, full stops, apostrophes for possession and omission, commas in lists and complex sentences, speech marks. ▪ Being able to identify and apply the following: nouns, verbs, subject, predicate, adjectives and adverbs (focusing on different types e.g.	<u>Writing:</u> Appositives, Co-ordinating conjunctions, Declarative, Exclamatory, Imperative Interrogative, Main clause, Past/ present participle, Predicate Relative clauses, Subject, Subordinate clause, Subordinating conjunctions <u>Flights of Fantasy:</u> Antagonist, Anti-hero, Audience, Bias, Climax, Counter argument, Exposition,

Reading: ▪ Explore the origins of myths and legends from across Greek literature: ➤ What a myth is ➤ Origins of myths ➤ Why myths were used ➤ The difference between a myth and legend ➤ Context of the texts and time periods studied e.g. Ancient Greece / how women and children were treated ➤ How myths were passed down through generations ➤ When Greek myths began to be written down ➤ The plot and characters of each myth ➤ Gods- who they were and what impact they had on society ➤ Morals of different myths ➤ How myths were used to teach new generations ➤ Context/ historical figures including: - Ernest Shackleton - Robert Falcon Scott - Titus Oates - Siegfried Sassoon - Sir Arthur Conan Doyle ▪ Use the reading protocols, including	Reading: ▪ Explore the context needed to understand the novel: ➤ Who the author is ➤ What a refugee and an immigrant is ➤ Why people migrate ➤ What it means to be seeking asylum ➤ What are our human rights, our broader humanity and morals ➤ What a detention centre is ➤ What Australia is like ➤ An overview of Burma and the Rohingya people ➤ What political fiction is and what politics the novel explores ➤ The plot and characters in the novel ➤ Linking the context to the plot ➤ To understand the context well enough to empathise with the characters, themes and situations in the texts. ▪ Explore word choices: denotation verses connotation. ▪ Infer from the text. ▪ Create quote explosions to demonstrate inference skills.	➤ Explore Shakespeare's life, background, influences and Elizabethan/ Jacobean era ➤ Looking at the monarchs and how this impacted his writing. ➤ Brief history of language ➤ Basic knowledge on Shakespeare: language (thou, thee, thy, doth etc.), language contribution and iambic pentameter ➤ Basic knowledge of Elizabethan theatres and staging ➤ Basic plot outlines of key plays: 'Romeo and Juliet', 'Macbeth', 'Richard III' and 'The Tempest' ➤ Significant context for individual plays in order to understand key themes ▪ Explore the context needed to understand the modern speeches, poetry and non-fiction texts. E.g. who was Margaret Thatcher ▪ To use poetry terminology when annotating poetry. ▪ Apply the context to a text to demonstrate understanding. ▪ Be able to identify the form, audience and purpose of a text and understand the significance of this. ▪ Develop an understanding of rhetoric and language used to persuade and how it can be used effectively. ▪ To explore word choices and apply word terminology such as: verb, noun, adverb, collective pronoun. ▪ To infer and analyse the language used. ▪ Know the structure, conventions and rhetorical features of speeches. ▪ Identify and explore the effects of pathos, ethos and logos within different types of speech. ▪ Comment on the effect of punctuation on delivery, pace and tone. Such as: commas, colons, exclamation marks. ▪ Develop analytical writing-analysing how context informs the text, the	proper noun, abstract etc. ▪ To identify and apply the following: simple, compound and complex sentences. ▪ To identify and apply minor sentences. ▪ To know and use main and subordinate clauses. ▪ Using evidence to justify ideas. ▪ How to deconstruct a question. ▪ Apply: What, how and why to analyse. ▪ Conventions of descriptive and narrative writing. ▪ Comparative language: on the other hand, this is also shown, in comparison. ▪ To identify and apply the different sentence purposes: exclamatory, interrogative, imperative and declarative. ▪ To explore denotation and connotation. ▪ To identify Voice/ persona.	Falling action, Genre, Hamartia, Justice, Labyrinth, Legend, Metaphor, Mise-en-scene, Monologue, Moral, Myth, Mythology, Narrative perspective, Personification Predicate, Protagonist, Resolution, Rising action, Semantic field, Simile Social order, Subject, Tone, Tragic hero, Verb <u>Film / Media:</u> Close up, Diegetic sound, Establishing shot, Extreme close up, High angle, Long shot, Low angle, Mid shot, Non-diegetic sound, Oblique/ canted angle/ Dutch tilt, Aerial/ crane, Over the shoulder, Two shot <u>The Bone Sparrow:</u> Adverse, Alliteration, Anguish, Chaotic, Committing, Conscious, Coup, Cultivating, Detention Centre, Deteriorating, Dynamic verbs, Embracing, Etched, Genocide, Imagery, Implausible, Metaphor, Multiplying, Myanmar, Onomatopoeia, Perception, Personification, Precariously, Protest, Refugee, Repetition, Rohingya, Severed, Simile, Stateless <u>All the World's a Stage:</u> Adynaton, Anaphora, Anecdote, Aside, Asyndeton, Audience, Commanding, Conjunction, Connotation, Conservatives, Denotation, Direct address, Discontent, Downfall, Dramatic irony, Emotive language,
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	reading aloud and following with a ruler. - Identify conventions of narrative and descriptive writing. - Know and identify the purpose, audience and context of the writing. - Summarise and organise ideas. - Use evidence to justify ideas. - To analyse using: What, how and why. - Analyse and compare the mythological stories with the poetry. - Apply comparative language. - Grasp basic poetry conventions of modern and contemporary poetry. - Recognising poetic conventions and how these have been used. - Explore key themes of jealousy, greed, and loss. - Explore non-fiction texts that focus around real-life heroes. - Deconstruct questions and texts. - Explore vocabulary though: definitions, etymology, spelling and application. - Identify the following: simple, compound and complex sentences. - Identify parts of a sentence including subject, predicate, main clause and subordinate clauses.	- Identify and explore the significance of voice/ persona/ narrative perspective. - Identify writer's craft such as pathetic fallacy, symbolism, frame narrative and 1st perspective. - Explore the key themes of the novel such as identity, refugees and friendship. - Discuss the writer's purpose and the effect on the reader. - Apply poetic terms: stanza, rhyming couplet, free verse tone. - Compare texts including: themes, structure, word choices, purpose. - Explore the context needed to understand the other cultures poetry: ➤ Who John Agard, Moniza Alvi, Tatamkhulu Afrika, Sujata Bhatt, Nissim Ezekiel and Niyi Osunder are ➤ Understand the concepts of racial prejudice, segregation, bilingual, South African apartheid, Indian culture and injustice - Explore vocabulary though: definitions, etymology, spelling and application. - Develop inference and	writer's purpose, use rhetoric and word terminology, explore inferences and connotations. - Link the texts studied through key themes such as: gender, betrayal, violence, religion, history and romance. - To compare speeches through their: purpose, audience, language choices used. - Use the reading protocols, including reading aloud and following with a ruler. - Explore vocabulary though: definitions, etymology, spelling and application. - Participate in formal debates. - Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. - Speaking and Listening practice based on the speeches they write to demonstrate the art of rhetoric. Writing: - To apply the conventions of a speech to their own speeches and polemical writing. - To change style for specific audiences. - To plan, draft and proof-read an effective speech. - To structure writing in appropriate paragraphs. - To identify and use relative clauses, predicates, article and past/ present participle. - Accurate use of speech marks. - Identify and apply minor sentences.	- To know and identify basic poem conventions. - To know and apply poetry terminology. - To compare texts. - Explore the idea between the writer and the reader / audience. - Use of the reading protocols including reading aloud. - Write in full sentences. - Proof reading work. - Key tier 2 and 3 vocabulary including etymology and spelling. - Oracy – sharing ideas in pairs (think, pair, share); independently sharing ideas with the class; presenting independently to the class.	Empathy, Esteem, Ethos, Euphemism, Facts, Flattery, Hyperbole, Imperatives, Inequality, Inflicting, Logos, Mannerism, Masculine, Mockery, Monologue, Opinion, Pathos, Persona, Polysyndeton, Racism, Reign, Repetition, Rhetoric, Rhetorical questions, Semantic field, Signiors, Soliloquy, Stage directions, Statistics, Stereotypes, Structure, Surrender, Symbolism, Tactic, Triple structure
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	- Identify coordinating conjunction and joining clauses. - Know and identify film conventions. - Participate in formal debates. - Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. Writing: - Apply narrative writing conventions and know how to plan, write, craft and redraft narratives. - Proof reading work. - Accurate use of: capital letters, full stops, apostrophes for possession and omission, commas in lists and complex sentences, and speech marks. - To write using a range of simple, compound and complex sentences. - To use main and subordinate clauses. - Join clauses using `since`, `until`, `or`, `so`, `yet`, `and` and `but`. - Write in full sentences.	comprehension skills through non-fiction texts. - Use the reading protocols, including reading aloud and following with a ruler. - Participate in formal debates. - Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. Writing: - To identify and apply complex sentences. - To identify and apply the different sentence purposes: exclamatory, interrogative, imperative and declarative. - To identify and use appositives and subordinating conjunctions. - To know and apply the conventions of letter writing. - To plan, draft and proof-read a letter. - To structure writing in appropriate paragraphs. - To know and apply a narrative structure (story arc).				
Year 8	<u>Whodunnit?</u> Overview: Exploration of crime and detective fiction.	<u>Shakespeare: Much Ado About Nothing</u> Overview: Exploration of Shakespeare’s ‘ <u>Much Ado About Nothing</u>	- Modern Text – ‘Our Day out’ - Overview: Exploration of Willie Russel’s	- Gothic Genre Study Overview: - Dracula – abridged text and extracts	Year 7 content plus: Developed understanding of rhetoric features to persuade.	Year 7 vocabulary plus: <u>Whodunnit?</u> Appreciate, Attributed, Blanched, Confronted, Cryptogram, Colloquial, Conventional, Densest,

	➤ Crime and Detective extracts from across time ➤ Poetry ➤ Non-fiction ➤ Short story writing ➤ Review writing ➤ Newspaper article writing ➤ Spoken language Reading: ▪ Explore the context surrounding crime and detective fiction and the authors: ➤ Conventions of the genre: red herring, intelligent detective, companion, clues, and suspects ➤ Contextual information around the Golden Age of crime writing (during the war) ➤ Why crime and detective novels are still popular today ➤ Who Agatha Christie and Conan Doyle were and how they were involved with the Golden Age of crime writing ➤ Know modern crime and detective fictional writers such as Agatha Christie. ➤ Knowledge of the real-life crimes non-fiction texts are based on e.g. Zodiac Killer ▪ Explore the context surrounding the poetry and the poets:	➤ Much Ado About Nothing ➤ Speech writing ➤ Poetry ➤ Non-fiction Reading: ▪ Explore the context surrounding the text (building on Year 7 knowledge): ➤ Shakespeare's life: who he was married to, children, schooling and how this impacted his plays ➤ Influences of Shakespeare and the time period/monarch Shakespeare wrote during. ➤ The class divide and where the poor people would sit/watch the plays as Shakespeare wanted all of society to be involved ➤ Shakespearean language ➤ Significance of gender roles, marriage, religion and reputation ▪ To read the entire play and focus on deeper analysis of key extracts and scenes of the play looking at thematic links of romance, deception and gender ▪ Study poetry and non-fiction to show how the	play 'Our Day Out'. Reading: • Explore the context surrounding the Playwright, the setting (1980s Liverpool) and Russel's message. • Explore ideas around stereotypes • Explore ideas around class • Explore ideas around education • To read the entire play and focus on deeper analysis of key extracts and scenes of the play looking at thematic links of class, education and prejudice • Study non-fiction to show how the language is used to create these themes. • Understand the play as a performance and not as a text to be read.	from original novel ▪ Exploration of Gothic Literature over time. ▪ Gothic extracts ▪ Gothic poetry ▪ Non-fiction ▪ Narrative writing ▪ Descriptive writing Reading: ▪ Explore the context of the gothic genre: ▪ What gothic genre is- including history of when it began, the first gothic novel ▪ Victorian origins ▪ Victorian fear of outsiders and how this is reflected in gothic characters ▪ Exploration of scientific advancements and how perceptions of the supernatural have changed ▪ Gothic archetypes and roles of women: tyrants,	▪ Developed use of punctuation such as colon, semi-colon, parenthesis and apostrophe use. ▪ Accurate use of word and language terminology across poetry and fiction texts. ▪ Key knowledge of vocabulary, how to upgrade and de-code words through their etymology and word roots. ▪ Greater depth in analysis and including ideas around contextual information. ▪ Purposeful use of paragraphing in writing styles. ▪ Speaking and Listening skills. ▪ Knowledge of different formalities in text types.	Distorted, Foe, Genre, Glimpse, Impending, Mislead, Moderate, Presumably, Resigns, Sleuth, Unique, Verge, Dramatic monologue, Protagonist <u>Gothic Literature</u> Abnormal, Apparition, Archetype, Climax, Epistolary Exposition, Falling action, Foreboding, Gothic, Infallible, Maniac, Outsider, Protruded, Sepulchre, Shakespeare Deception, Aside, Soliloquy; Elizabethan, subvert, Dramatic Irony, <u>Writing</u> Atmosphere, Audience, Character, Complex sentence, Compound sentences, Conclusion, Descriptive, Development of narrative, DR POISAM, Formality, Genre, Informal, Narrative, Opening, Paragraph, Punctuation, Purpose, Sensory Imagery, Simple sentence, Style, Suspense, Tone, Vocabulary
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	➤ Carol Ann Duffy- what inspired her, context around the poem 'Education for Leisure' ➤ Background of Simon Armitage: what his influences were and political motivations. ➤ Context surrounding Joe Flaherty's 'True Detective' ▪ Further development of how to analyse using word, language and poetry terminology, specifically the metaphorical language within the texts. ▪ Explore how the authors create tension and mystery. ▪ Develop comprehension and inference skills. ▪ Explore vocabulary through: definitions, etymology, spelling and application. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. Writing: ▪ Creative writing and short story writing with a focus on creating an engaging starting and ending. ▪ How to plan transactional writing based such as a review and newspaper article.	language is used to create these themes. ▪ Explore the structure of the play. ▪ Understand the play as a performance and not as a text to be read. ▪ Introduce dramatic play conventions e.g. dramatic irony. ▪ Identify the conventions of a comedy. ▪ Explore vocabulary through: definitions, etymology, spelling and application. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. ▪ To rehearse a scene in order to demonstrate an understanding of the form of a play. Writing: ▪ Conventions and structure of speech writing to develop an understanding of how to maintain a purposeful speech through tone, vocabulary and sustained point of view. ▪ To have a deliberate use of vocabulary and developed understanding of using this for an impact. ▪ To demonstrate an understanding of the layout of a play by writing their own scripts.	Writing ▪ To have a deliberate use of vocabulary and developed understanding of using this for an impact. ▪ To demonstrate an understanding of the layout of a play by writing their own scripts ▪ To use supporting quotations and to apply appropriate registers when writing responses to texts	villains, maniacs, persecuted maidens, mad women ▪ Gothic settings and use of pathetic fallacy ▪ Context surrounding authors: Bram Stoker, Emily Brontë, Charlotte Brontë, Edgar Allan Poe, ▪ Identify and explore characteristics of a gothic antagonist. ▪ Explore vocabulary through: definitions, etymology, spelling and application. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. Writing: ▪ Narrative writing with a focus on planning, crafting,		
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	- Focus on vocabulary and upgrading vocabulary to be ambitious, purposeful and meaningful in the piece of writing. - Using a semi-colon for impact.			creating short, sustained and effective structured responses. - Using a range of structural devices effectively in narrative writing: flashback, single sentence paragraphs, cyclical etc. - Develop redrafting skills. - Upgrading and using effective vocabulary.		
Year 9	Other Cultures – ‘Of Mice and Men’. Overview: Exploration of John Steinbecks 'Of Mice and Men' and text from a range of different cultures Of Mice and Men Culture Poetry Non fiction Reading - Explore the context of 1930s America, the dust bowl and Steinbeck - Explore the cultural significance of ‘Of Mice and Men’ - Develop an awareness of context	<u>Shakespeare: Romeo & Juliet</u> Overview: Exploration of Shakespeare’s ‘<u>Romeo & Juliet</u>’ ➤ ‘<u>Romeo & Juliet</u>’ ➤ Speech writing ➤ Poetry ➤ Non-fiction Reading: - Explore the context surrounding the text (building on Year 7 knowledge): ➤ Shakespeare’s life: who he was married to, children, schooling and how this impacted his plays	<u>‘Fleshmarket’ novel study</u> Overview: Exploration of ‘Fleshmarket’ ➤ Fleshmarket ➤ Letter writing Writing in role Reading: ➤ Explore the context surrounding the text ➤ Understanding of life in Edinburgh in 1820s ➤ Underastand about developments in healthcare and surgery and how surgery functioned in the 1820s ➤ Consider accent and dialect and how they impact on characterisation ➤ Understand class structure ➤ Understand the ethical and moral issues around elements of surgical research	Year 7 and 8 plus: - Select and synthesise evidence from different texts and begin to make comparisons between texts. - Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts. - Evaluate texts critically and support this with appropriate textual references. - Show understanding of	Year 7 and 8 vocabulary plus: <u>Shakespeare</u> Adversaries, Astrology, Betrayal, Conjure, Courtly Love, Cunning, Destiny, Fate, Feuding, Foe, Irony, Loyalty, Monologue, Oppositions, Quarrel, Quarrel, Righteous, Righteous, Soliloquy, Tragedy, Valiant, Woe <u>Cultures</u> Apartheid, Prejudice, immigrant, migrant, itinerant, Objectification, isolation. Poetry Abundance, Aside, Blessing, Caesura, Clipped, Communist, Defiantly, Enjambment,	

	on gender representation and racial representations ▪ Make links to the civil war, civil rights movement and slavery ▪ The male gaze ▪ Read the entire text ▪ Cyclical structure and its significance ▪ Explore the text in relation to the theme of loneliness, the American Dream, Prejudice ▪ Foreshadowing and symbolism ▪ Consider how minority groups were treated in the 30s compared to modern day ▪ Read and annotate a range of other culture poems, including poems about India, Vietnam, West Indies, South Africa ▪ Understand what Apartheid is To identify and comment on the effect of poetic devices at word and structure level • Oracy – articulate opinions on challenging topics Writing ▪ Narrative and descriptive writing	➤ Influences of Shakespeare and the time period/monarch Shakespeare wrote during. ➤ The class divide and where the poor people would sit/watch the plays as Shakespeare wanted all of society to be involved ➤ Shakespearean language ➤ Significance of gender roles, marriage, religion, and reputation ▪ To read the entire play and focus on deeper analysis of key extracts and scenes of the play looking at thematic links of romance, power and jealousy. ▪ Study poetry and non-fiction to show how the language is used to create these themes. ▪ Explore the structure of the play. ▪ Understand the play as a performance and not as a text to be read. ▪ Introduce dramatic play conventions e.g. dramatic irony. ▪ Identify the conventions of a tragedy. ▪ Explore vocabulary though: definitions, etymology, spelling and application. ▪ Oracy – share ideas in pairs (think, pair,	➤ Burke and Hare and their crimes and how the world reacted ▪ To read an entire novel and look at key extracts in further depth and detail for analytical focus. ▪ To link the context to the plot and characters.. ▪ Consider the impact on the reader. ▪ Deeper understanding of terminology including structure within poetry and awareness of why the writer has used these features.. ▪ Developing multiple interpretations and analysis or language choices. ▪ Explore vocabulary though: definitions, etymology, spelling and application. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. Writing: ▪ Apply conventions of letter writing and understand the difference between formal and informal writing. ▪ Effective openings for a letter and a speech. ▪ Apply the structure of letter writing to their own planning and writing. ▪	the relationships between texts and the contexts in which they were written. ▪ A developed personal response so that students can consider context/ the writer's intent.	Metaphor, Monologue, Motif, Socialist, Symbolism, <u>Fleshmarket</u> Accent, dialect, reviled, catalyst, endure, resentment, ethical, unethical,
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	▪ Viewpoint and perspective ▪ Contrast ▪ To have a deliberate use of vocabulary and developed understanding of using this for an impact. ▪ Creating a character	share); independently share ideas with the class; present independently to the class. ▪ To rehearse a scene in order to demonstrate an understanding of the form of a play. Writing: ▪ Conventions and structure of speech writing to develop an understanding of how to maintain a purposeful speech through tone, vocabulary and sustained point of view. ▪ Improved understanding and developed use of the colon and semi-colon in a range of contexts. ▪ To have a deliberate use of vocabulary and developed understanding of using this for an impact. ▪ Developed understanding of the apostrophe for omission and possession in a range of contexts. To demonstrate an understanding of the layout of a play by writing their own scripts.			
Year 10	<u>Literature: 'An Inspector Calls' and Unseen Poetry</u> <u>Language: AQA Language Paper 2- Section A (Reading)</u> Literature: Exploration of 'An Inspector Calls'.	<u>Literature: Power and Conflict Poetry</u> <u>Language: AQA Language Paper 1- Section A and B (Reading and Writing)</u> Literature: Studying key poems, in	<u>Literature: 'Macbeth'</u> <u>Language: AQA Language Paper 20 Section A and B (Reading and Writing)</u> Literature: Exploration and analysis of Macbeth.	Year 7, 8 and 9 plus: ▪ Identify and explore links between texts. ▪ Comparing poetry, key themes and making links between texts.	Year 7, 8 and 9 vocabulary plus: <u>An Inspector Calls:</u> Authoritative, Bourgeoisie, Catalyst, Condescending, Conservative, Hierarchy, Dandy, Decanter,

	- Understanding the plot, structure and development. - Understanding of the use of dramatic techniques e.g. stage directions, dramatic irony, use of sound, lighting, symbolism etc. - Knowledge of the context: - Author's background - Capitalism verses socialism - Changes from 1912 to 1945: WW1, WW2, Titanic etc. - Edwardian society: class and gender divide - Applying context to the characters, plot, theme, effect on the audience. - Character progression and analysis. - Meaningful annotation with a focus on Priestley's intent. - Providing multiple inferences. - Thematic links across the texts: responsibility, gender, power etc. - Analysis of AIC and deconstruction of high-quality model answers that demonstrate the above. - Introduce the structure for high-quality introductions and conclusions. - Understanding the AQA marking criteria and exam expectations.	clusters, from the Power and Conflict Poetry Anthology. - Knowledge and understanding of the poems and the writer's craft: themes, narrative, language used, structure etc. - Understanding and applying context of the poets and poetry content. - Using poetry terminology to analyse writer's craft - Making explicit thematic links between poems in relation to themes, content. - Knowledge of how to approach an exam question and structure an answer. - Understanding the exam criteria by applying it to model answers. Language: Understanding and practising skills for AQA Language Paper 1 Reading and Writing. - Question by question focus. - How to approach unseen extract and exam questions. - How to structure exam answers. - Comprehension and inference skills. - Select and synthesise evidence from different texts.	- Knowledge and understanding of the plot and characters. - Knowledge and understanding of the context: - Recap Shakespeare's life and language - Jacobean culture: theatres, gender expectations, reputation - James 1 and Demonology - Links between the text and Scotland - Jacobean beliefs: Divine right of Kings', The Great chain of being etc. - The Gunpowder plot - Linking the context to the plot, characters, themes and writer's intentions. - Exploration of character progression and analysis. - Knowledge and understanding of Shakespeare's crafting for effect: structure, language, stagecraft etc. - Study a range of extracts across the play, focusing on how different characters and themes are crafted and presented. - Make thematic links across scenes and characters e.g. gender (masculinity, patriarchy, power, female roles), power (physical, mental, authority), ambition, violence, the supernatural, guilt etc. - Deconstruct high-quality model answers that demonstrate the marking criteria. - Develop introduction and conclusion skills. - Know how to plan an exam style answer based on a theme or a character. - Exploring Macbeth as a tragic hero. Language: Recapping and practising skills for AQA Language Paper 2 Reading. Understanding and practising skills for Writing section.	- Explicit teaching of how to weave context into analytical responses in order to fully develop responses. - Critical reading around the key texts to build students' cultural capital. - Presenting information and ideas: selecting and organising information and ideas effectively and persuasively for prepared spoken presentations; planning effectively for different purposes and audiences; making presentations and speeches. - Responding to spoken language: listening to and responding appropriately to any questions and feedback.	Dramatic Irony, Edwardian, Equality, Ethnocentric, Etiquette, Final Twist, Generation, Industrialist, Infirmary, Interrogative, Lodgings, Misogyny, Morals, Naïve, Oppression, Philosopher, Progressive, Prophecy, Prostitution, Responsibility, Social Commentator, Socialism <u>Poetry:</u> Alliteration, Ambiguity, Anaphora, Assonance, Ballad, Caesura, Cliché, Consonance, Dialect, Diction, Dynamic Verb, Elegy, Enjambment, Epics, Epistrophe, Euphemism, Extended Metaphor, Form, Iambic Pentameter, Irony, Metre, Monosyllabic, Mood, Ode, Oxymoron, Plosives, Rhyme, Rhythm, Semantic Field, Sibilance, Sonnet, Speaker, Stanza, Structure, Verse, Viewpoint, Volta <u>Writing:</u> Advise, Ambiguous, Atmosphere, Audience, Clause, Cliff-hanger, Cyclical, Declarative, Description, Ecstatic, Ellipses, Ethos, Exclamatory, Figurative language, Flashback, Foreshadow, Form, Genre, Hyperbole, Imperative, Inform, Interrogative, Juxtaposition, Logos, Melancholy, Metaphor,
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	▪ Exploring the author's intentions by linking the play to the context. ▪ Exploration of unseen poetry from different time periods and genres with a specific focus on an effective approach to take with any unseen poem. ▪ Recapping and applying poetry terminology: language, form and structural terms. ▪ Multiple inferences. ▪ Use of model answers to demonstrate high level responses and structure. ▪ Applying mark scheme to model answers to ensure understanding of task. Language: Understanding and practising skills for AQA Language Paper 2 Reading. ▪ Recapping knowledge and conventions of non-fiction texts. ▪ Question by question focus. ▪ How to approach unseen extract and exam questions. ▪ How to structure exam answers. ▪ Regular opportunities to practise, edit and improve ▪ Use of high-quality models. ▪ A focus on explicit and implicit meaning. ▪ Analysis with multiple inferences. ▪ Word level analysis. ▪ Compare writers' ideas and perspectives, as well	▪ In depth language analysis, technique and word level, using accurate terminology and offering multiple interpretations. ▪ Analysing the structure of a text, using structural terminology, and the impact this has on the reader. ▪ Evaluate critically and support this with appropriate textual references. ▪ Use of high-quality models with a focus on explicit and implicit meaning. ▪ Using accurate terminology within responses. ▪ Secure sentence demarcation. ▪ Using a range of effective punctuation, sentence forms and language. ▪ Consciously crafting linguistic devices and ambitious vocabulary. ▪ Planning and structuring engaging narrative and descriptive pieces of writing. ▪ Matching the tone, style and register to the purpose and audience. ▪ Varied and effective use of structural features. ▪ Develop proof reading skills. ▪ Regular opportunities to practise, edit and improve.	▪ Recapping skills required for each reading question: comprehension, inference, language analysis, comparison of writer's ideas. ▪ Recapping structure to follow in each reading question response. ▪ Regular opportunities to practise, edit and improve. ▪ Opportunities to approach reading questions in timed conditions. ▪ Opportunities for extended writing in timed conditions. ▪ Use of high-quality models. ▪ A focus on the use of accurate terminology within responses. ▪ Recapping the conventions of transactional writing using high-quality models and applying the mark scheme. ▪ Understanding how to break down the transactional writing questions to identify the genre, audience and form and the impact this will have on their planning and written piece. ▪ How to plan, structure, write and proofread different forms of transactional writing with a focus on crafting writing: using vocabulary, punctuation and different sentence structures purposefully. ▪ A focus on the use of accurate terminology within responses and the intended effect of the writer.		Narrative, Paradox, Parenthesis, Pathos, Persuade, Purpose, Structure, Superlative, Tone, Transactional <u>Macbeth:</u> Ambition, Antithesis, Apparitions, Aside, Betrayal, Catholics, Consequences, Divine Right, Fatal Flaw, Hallucinations, Harmatia, Iambic Pentameter, Illusion, Invincible, Jacobean, Juxtaposition, Kinsman, Masculinity, Monologue, Motifs, Natural Order, Noble, Paradox, Prose, Regicide, Remorseless, Siward, Soliloquy, Thane, Tragedy, Traitor, Treason, Virtuous, Visions <u>A Christmas Carol:</u> Allegory, Capitalist, Circular structure, Foil, Microcosm, Mirroring Motif, Novella, Omniscient narrator, Preface, Protagonist, Redemption, Stave, Symbolism, Transformation
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	as how these are conveyed, across two texts. A focus on the use of accurate terminology within responses.	Revision for Year 10 mocks: - Revision of the Poetry Anthology and 'An Inspector Calls' with a focus on weaving in contextual knowledge, writing comparative responses, multiple inferences, word-level analysis and exploring the writer's craft. - Revising and practising accurate quote retrieval from Literature texts. - Revision of paper 1- approach to the exam paper, timings, structuring answers, planning and proofreading, understanding the marking criteria etc.			
Year 11	<u>Literature: A Christmas Carol</u> <u>Language: Paper 2 Writing</u> Literature: Exploration of 'A Christmas Carol'. - Understanding the plot, structure and development. - Knowledge of the context: - Author's background - Industrial revolution - Malthus and the poor laws - Christianity and Christmas - Victorian society - Applying context to the characters, plot, theme, effect on the reader. - Character progression and analysis.	<u>Interleaved revision of all Language and Literature components</u> Literature Revision: - Recap poetry techniques and terminology. - Revision of the poems in the anthology- what they are about, context, structure, themes, language techniques used and how to compare. - Time practicing planning and writing comparative responses. - Revision of how to approach and analyse an unseen poem. - Revision of the plot, characters, context,	<u>Recapping of all Language and Literature components:</u> - Recapping of inference / connotation work to support reading responses. - Unsupported poetry responses whereby students have to implement practice from previous terms to respond in timed conditions to any question steer. - Exploration and application of critical reading surrounding the Literature texts: Freud's psychoanalysis, Simone de Beauvoir's feminist theory and Marxism. - Analysis and comparison of multiple extracts from Literature texts to look at character, plot and theme progression / change.	Year 7, 8, 9 and 10 plus: - Increased use of high-level terminology, especially in terms of accuracy. - Developing inference skills. - Comparison of multiple texts. - Application of context to a range of texts studied, including unseen contexts. - Discussion of stagecraft and exploration of the impact in the play.	

	▪ Meaningful annotation with a focus on Dickens' intent. ▪ Providing multiple inferences. ▪ Thematic links across the texts: redemption, poverty, family, loneliness etc ▪ Analysis of ACC and deconstruction of high-quality model answers that demonstrate the above. ▪ Apply the structure for high-quality introductions and conclusions. ▪ Understanding the AQA marking criteria and exam expectations. ▪ Exploring the author's intentions by linking the novel to the context. Language Paper 2 Writing: ▪ Recapping what non-fiction texts are. ▪ Undertaking the structure of different non-fiction texts e.g., letter, speech article etc. ▪ Knowing the significance of writing for a particular genre, audience and purpose. ▪ Recapping how to deconstruct a question and plan a response. ▪ Exploring the AQA mark scheme and how to achieve this in their work. ▪ Applying the mark scheme to model answers to demonstrate an understanding of what skills are required.	structure and quotes in all Literature texts ▪ Identifying the key focus of the extract/question. ▪ Drawing upon key contextual knowledge and determine the most important aspects within the extract/question. ▪ Unpicking the language and linking to the writer's intent. ▪ Planning and structuring a coherent response using an MPO with a suitable thesis and applying a critical theory. ▪ Exploring high-quality model answers that demonstrate the above. ▪ Understanding the AQA marking criteria and exam expectations. ▪ Developing multiple inferences, word-level analysis and exploring the writer's craft. ▪ Explicit links to stagecraft and devices used by the writer re. AIC. Language Paper 1 and 2 reading and writing revision: ▪ Understanding the requirements for each paper and reading question: timings, mark scheme, structure to use in their answer. ▪ Applying the mark scheme to model answers to demonstrate	▪ Recapping the significance of context Literature texts and the impact on the play as a whole. ▪ A focus on the audience'. reader's response to Literature texts based on the writer's intent. ▪ A focus on the use of accurate terminology within written responses. ▪ Correcting key misconceptions from all literature texts. ▪ After further modelling, students independently plan full Literature exam responses. ▪ Revision of the explicit links between poetry texts. ▪ Practising quote retrieval for all Literature components. ▪ Recapping Paper 2 text conventions. ▪ Revising narrative and descriptive structure. ▪ Revision of approaching exam questions, timings and structuring exam answers. ▪ Opportunities to practice exam answers in timed conditions.	▪ Application of critical theories. ▪ Creating and applying a thesis.	
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		an understanding of what skills are required. ▪ Opportunities to practice exam answers and reflect on the quality. ▪ Revision of language terminology. ▪ Understanding how to approach the writing section and how to demonstrate writer's craft in their own writing. ▪ How to appropriately plan and proofread their creative and non-fiction writing.			
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SMSC in English

English Language and Literature are subjects which naturally enable students' understanding of spiritual, moral, ethical, social and cultural issues in depth. Empathy is intrinsic to the English curriculum; therefore we constantly encourage and design opportunities for students to consider the world, particularly how emotions can motivate individuals to behave and react in certain ways. We aim to help pupils to grow and develop as people by preparing them for the adult world and allowing pupils to make sense of the world. In keeping with the ethos of the school, SMSC is embedded across the key stages to allow students to engage with meaning and promote personal development.

Spiritual development in English

The English curriculum enables students to consider the values by which we live, as well as to consider how spirituality and religion can impact on society and individuals. We encourage students to understand how religion can motivate people and shape societies. Many of our set texts link to spirituality in our own and other cultures. For example, when we explore 'Romeo and Juliet' students are taught about how and why religious imagery features so heavily in the text, and how God and Religious figures influence the characters and the audience at the time. independent learning. We aim to deliver the curriculum in a way that engages students in debates about spirituality, and we encourage students to reflect upon their own values.

Moral development in English

The texts taught at all key stages and especially at KS4 and KS5 have ethical dilemmas embedded in the schemes of work. Students frequently question, justify and challenge moral dilemmas about right and wrong, good and bad and consider the ethical implications of choices we have made as individuals and as societies. We focus particularly on the ethical questions around how people treat each other; for example, we explore exploitation of class and gender in 'An Inspector Calls'. Students are expected to articulate their views on these ethical issues as well as understanding why people treat each other unethically.

Social development in English

In the English classroom, social development is high on the agenda. Students are expected to work collaboratively with others, engage in discussions with their peers and teachers, and be polite and courteous. Behaviour of characters in fiction texts, and accounts of behaviour in non-fiction texts, provoke excellent discussions around socially acceptable behaviour, what it means to be respectful, what a healthy friendship and relationship looks like, and the value of communicating thoughts and feelings.

Cultural development in English

We are fortunate that cultural development in English is often at the heart of many of our textual choices. Our curriculum has been designed to furnish students with knowledge of other cultures; from life in a refugee detention in 'The Bone Sparrow', to the American Dream in 'Of Mice and Men'. Exposure to texts and writers from other cultures is embedded across all key stages. We

explicitly teach students about the background of different characters, societies, and historical periods for them to understand, and therefore empathise, with characters in texts, and consequently people in the real world.

Living in a multi-cultural society, they are encouraged to demonstrate respect and show tolerance towards people from all ethnic and socio-economic backgrounds.

Key Stage 5 Curriculum Overview

Subject: English Language and Literature

Year 12

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Assessments
- Course introduction – Language Levels and key terminology. IMAGINED WORLDS – PROSE TEXT - <i>The Lovely Bones</i>. Establishing setting and character. Links to Poe and The Gothic genre. <i>The Lovely Bones</i> contextual links – Sebold's biography.	IMAGINED WORLDS – PROSE TEXT - <i>The Lovely Bones</i>. Establishing setting and character. - The <i>Lovely Bones</i> contextual links to FBI and serial killers. REMEMBERED PLACES: <i>PARIS ANTHOLOGY</i>. - Read and annotate texts with a focus on language and contexts.	REMEMBERED PLACES: <i>PARIS ANTHOLOGY</i>. - Language analysis Compare & Contrast - Read and annotate texts with a focus on language and contexts - IMAGINED WORLDS – PROSE TEXT - <i>The Lovely Bones</i>. Establishing setting and character. - The <i>Lovely Bones</i> contextual links to Magical Realism, Plath and the Fantasy Genre.	REMEMBERED PLACES: <i>PARIS ANTHOLOGY</i>. - Read and annotate texts with a focus on language and contexts - Compare and contrast how <i>Paris</i> is presented. Exam Question structure. IMAGINED WORLDS – PROSE TEXT - <i>The Lovely Bones</i>. How to approach an exam question.	REMEMBERED PLACES: <i>PARIS ANTHOLOGY</i>. - Read and annotate texts with a focus on language and contexts - Compare and contrast how <i>Paris</i> is presented. Exam Question structure. POETIC VOICES POETRY TEXT <i>Carol Ann Duffy</i> - Revision of poetic devices. Close poetry study	NEA – MAKING CONNECTIONS Initial Reading and research. Agree an investigation title. Read 'To Kill A Mockingbird'. POETIC VOICES POETRY TEXT <i>Carol Ann Duffy</i> - Close poetry study EXPLORING CONFLICT: DRAMATIC ENCOUNTERS – <i>A Streetcar Named Desire</i>. <i>Context of the Deep South and Southern Belle.</i> - Context around Williams' life.	Year 12 exams cover 'The Lovely Bones and Paris Anthology.

Key Stage 5 Curriculum Overview

Subject: English Language and Literature

Year 13

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Assessments
▪ EXPLORING CONFLICT: DRAMATIC ENCOUNTERS <i>A Streetcar Named Desire. Characterisation and Gender.</i> • EXPLORING CONFLICT: WRITING ABOUT SOCIETY – RECAST AND COMMENTARY <i>The Kite Runner</i> • NEA. MAKING CONNECTIONS: 3000 words. Collate nonliterary and literary material for the investigation. Draft investigation questions.		▪ EXPLORING CONFLICT: DRAMATIC ENCOUNTERS <i>A Streetcar Named Desire.</i> Exam responses • EXPLORING CONFLICT: WRITING ABOUT SOCIETY – RECAST AND COMMENTARY <i>The Kite Runner</i> • NEA MAKING CONNECTIONS: One to one tutorial	• IMAGINED WORLDS PROSE TEXT. The Lovely Bones - revision • EXPLORING CONFLICT: A. WRITING ABOUT SOCIETY – RECAST AND COMMENTARY. The Kite Runner Exam Prep • TELLING STORIES: POETIC VOICES – POETRY ANTH. Carol Ann Duffy Revision • Submission of NEA	• TELLING STORIES: A. PARIS ANTHOLOGY – REMEMBERED PLACES – Compare and Contrast. Revision • EXPLORING CONFLICT: B. DRAMATIC ENCOUNTERS. A Streetcar Named Desire. Revision		