

# Curriculum Overview – English

## Introduction

This document outlines **the curriculum and key considerations** including:

- Aims and purpose
- Alignment with the whole school provision and curriculum intent
- A summary programme of study which includes sequencing of taught content

**We use the National Curriculum as our statutory foundation** and broadly share its principles and aims including:

- ‘To provide students with an introduction to the essential knowledge that they need to be educated citizens. To introduce students to the best that has been thought and said and help engender an appreciation of human creativity and achievement’.
- To prepare students to be confident in themselves, to have a fulfilled and successful life beyond our school – one where they contribute positively to society.
- Our statutory curriculum is just one element in the education of every child. There is time and space in the school day and in each week, term, and year to range beyond statutory specifications.
- Provision of a framework of core knowledge around which teachers can develop exciting and stimulating lessons to promote the development of students’ knowledge, understanding and skills as part of the wider school curriculum.
- The wider school curriculum includes an extensive range of opportunities and activities that are routinely available to students, are inclusive and reflect our diverse community.

## Numeracy and literacy

Teachers should take opportunities to develop students’ mathematical fluency, spoken language, reading, writing and vocabulary within their specific discipline and in line with the expectations laid out in our school curriculum statement.

## Purpose of study

English has a pre-eminent place in education and in society. A high-quality education in English will teach students to speak and write fluently so that they can communicate their ideas and emotions to others and through their reading and listening, others can communicate with them. Through reading in particular, students have a chance to develop culturally, emotionally, intellectually, socially and spiritually. Literature, especially, plays a key role in such development. Reading also enables students both to acquire knowledge and to build on what they already know.’ Adapted from National Curriculum, DFE, 2013

## Wolfreton Curriculum Intent

Our English curriculum is underpinned by our Intent statement:

*So much more than just a story*

To inspire a passion for words and a love of language which will allow you to engage with the world in which we live. To provide you with skills to enter into debate on important social, moral and political issues, through a range of stimulating texts.

### Curriculum Aims

At Wolfreton, in English, we want our students to be curious, empathetic, analytical and opinionated. Our curriculum is designed to be engaging, enriching and empowering and aims to:

- Ensure that pupils have a high level of competency in both reading and writing skills, empowering them to excel in all subject areas
- Provide pupils with the skills to enter into debate on important social, moral and political issues, through a range of stimulating texts
- Encourage oracy skills through opportunities to develop talk in a variety of contexts
- Develop a habit of reading widely, independently and confidently, both for pleasure and to inform understanding
- Provide opportunities for the further successful study of English Literature, stimulating a lifelong love of English
- Inspire a passion for words and a love of language which will allow students to engage articulately with the world in which we live

### Building on prior learning

#### Reading

Students should be taught to:

- 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.
- maintain positive attitudes to reading and 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 one 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 views

### Writing – transcription

Students should be taught to:

- use further prefixes and suffixes and understand the guidance for adding them
- spell some words with 'silent' letters [for example, knight, psalm, solemn]
- continue to distinguish between homophones and other words which are often confused
- use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically
- use dictionaries to check the spelling and meaning of words
- use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary
- use a thesaurus.

## Writing – composition

Students should be taught to:

- 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 students 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
- proof-read 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

Students should be taught to:

- develop their understanding of the concepts set out in English Appendix 2 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 (i.e. omitted) relative pronoun
  - learning the grammar for years 5 and 6 in English Appendix 2

- 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 semi-colons, colons or dashes to mark boundaries between independent clauses
  - using a colon to introduce a list
  - punctuating bullet points consistently

### What are the skills gaps?

- Students’ ability to adopt **writing stamina** in order to write in greater depth in response to both analytical and writing tasks.
- **Fear of going against conventional viewpoints** even if students can support their challenge effectively.
- A lack of **wider and challenging independent reading** leading to a lack of **understanding of how to write in a range of genres**. This can impede creativity and originality.
- Students can discuss and describe the key events in a text but lack **analytical skills** meaning that they struggle to consider the writer’s use of methods or authorial intent
- Students’ **cultural capital** deficit results in an inability to identify the social, moral and political references of the writers that they study

### Curriculum Structure

Key Concepts	Year 7	Year 8	Year 9	Year 10 and 11
<b>Moral Codes</b>	<ul style="list-style-type: none"> <li>• The Gothic</li> </ul>	<ul style="list-style-type: none"> <li>• Crime</li> </ul>	<ul style="list-style-type: none"> <li>• Romeo and Juliet</li> <li>• Injustice</li> <li>• A Christmas Carol</li> </ul>	<ul style="list-style-type: none"> <li>• An Inspector Calls</li> <li>• Macbeth</li> <li>• A selection of Power and Conflict Poetry</li> <li>• Jekyll &amp; Hyde</li> </ul>
<b>Power</b>	<ul style="list-style-type: none"> <li>• Dystopia</li> <li>• The Gothic</li> <li>• Voices from Different Cultures</li> </ul>	<ul style="list-style-type: none"> <li>• The Protest Novel: Animal Farm</li> <li>• Injustice</li> </ul>	<ul style="list-style-type: none"> <li>• Romeo and Juliet</li> <li>• A Christmas Carol</li> </ul>	<ul style="list-style-type: none"> <li>• An Inspector Calls</li> <li>• Macbeth</li> <li>• A selection of Power and Conflict Poetry</li> </ul>
<b>Identity</b>	<ul style="list-style-type: none"> <li>• Growing Up</li> </ul>	<ul style="list-style-type: none"> <li>• Injustice- non-fiction</li> </ul>	<ul style="list-style-type: none"> <li>• Romeo and Juliet</li> </ul>	<ul style="list-style-type: none"> <li>• Jekyll and Hyde</li> </ul>

	<ul style="list-style-type: none"> <li>Voices from Different Cultures</li> </ul>			<ul style="list-style-type: none"> <li>Specific Power and Conflict Poetry: Checking out me History, The Emigree, Tissue, The Prelude)</li> </ul>
Injustice	<ul style="list-style-type: none"> <li>Global Voices-Poetry</li> </ul>	<ul style="list-style-type: none"> <li>Injustice- non-fiction</li> </ul>	<ul style="list-style-type: none"> <li>Romeo and Juliet</li> <li>A Christmas Carol</li> </ul>	<ul style="list-style-type: none"> <li>An Inspector Calls</li> </ul>
Gender	<ul style="list-style-type: none"> <li>The Gothic</li> </ul>	<ul style="list-style-type: none"> <li>Crime</li> </ul>	<ul style="list-style-type: none"> <li>Romeo and Juliet</li> <li>Poetic Forms</li> </ul>	<ul style="list-style-type: none"> <li>An Inspector Calls</li> <li>Macbeth</li> <li>Specific Power and Conflict Poetry: My Last Duchess</li> </ul>
Skills - Oracy (Speaking and Listening)	<ul style="list-style-type: none"> <li>Speech to inform and entertain</li> </ul>	<ul style="list-style-type: none"> <li>Formal Debate on Injustice</li> </ul>	<ul style="list-style-type: none"> <li>The Spoken Word: Formal Persuasive Speech</li> </ul>	<ul style="list-style-type: none"> <li>Informal debate</li> <li>Oracy for Writing</li> </ul>

## Assessment at KS3

Students are formatively assessed throughout each topic using low stakes testing and Assessment for Learning (AfL) strategies.

Year 7 students assessed in the first term through a spelling test and reading test, which informs whole school and departmental intervention programme to support weaker readers in this year group.

Students complete an assessment within the scheme of learning based on the knowledge and skills they have been acquired. In each year pupils will be assessed on writing skills, reading skills and speaking and listening skills. Pupils also complete a summative end of year exam covering all topics studied in that year. There are 6 summative assessments throughout Years 7, 8 and 9.

## Curriculum Sequencing

All learning in Years 7 and Years 8 are supported by a weekly focus on either technical accuracy or disciplinary reading accompanied by reading for pleasure

### Key Stage 3: Year 7 – Long Term Planning

	Autumn term	Spring term	Summer term
Knowledge	<u>Growing Up</u> The reading and study of fiction and non-fiction over time periods, poetry, autobiographical writing, speaking and listening.	<u>The Gothic</u> The history of The Gothic in Literature. Study of 'Flesh and Blood' Gothic writing <ul style="list-style-type: none"> <li>Conventions of the gothic tradition</li> </ul>	<u>Dystopia</u> In depth study of 'The Giver' Analysis of non-fiction. Writing to express a viewpoint <ul style="list-style-type: none"> <li>Recognition of genre conventions</li> </ul>

	<ul style="list-style-type: none"> <li>• Difference between fiction and non-fiction</li> <li>• Autobiography</li> <li>• Standard English</li> <li>• Formality / informality</li> <li>• Audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• Conventions of the play form</li> <li>• Context of texts</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding of influence of context and purpose</li> <li>• Knowledge of the world around us and environmental issues</li> <li>• Understanding of structural devices</li> <li>• Knowledge of a range of public speakers</li> <li>• How persuasive devices are used</li> </ul>
<b>Skills</b>	<p><u>Growing Up</u></p> <p><b>Spoken Language:</b>  Use an appropriate structure for a speech  Use an appropriate level of formality  Use prosodic features to engage audience  Start to use paralinguistic features in speech</p> <p><b>Writing:</b>  Writing with accurate punctuation and grammar  Varied vocabulary  Use of informal, colloquial style  Using structural devices</p>	<p><u>The Gothic</u></p> <p><b>Reading:</b>  Read drama fluently with expression  Form appropriate inferences about characters with some explanation  Identify and comment on the writer’s choices with a particular focus on powerful words and methods  Support inferences with relevant evidence  Consider how historical and literary context influences a text</p> <p><b>Writing:</b>  Write using sentences for clarity and impact  Establish atmosphere through vocabulary choices  Write using figurative language  Apply a narrative viewpoint consistently</p>	<p><u>Dystopia</u></p> <p><b>Reading:</b>  Identify features of dystopian fiction  Recognise use of 3<sup>rd</sup> person narrative and begin to consider its purpose  Consider how historical and literary context influences a text  Explain inferences about the writer’s choices with a particular focus on powerful words and methods</p> <p><b>Writing:</b>  Write using sentences for clarity and impact. Focus on subordinate clause use at the start of the sentences  Structure writing effectively to engage reader and begin to consider methods such as zooming on a particular feature.</p> <p><u>Poetry: Voices from Different Cultures</u></p> <p><b>Reading:</b>  Form appropriate inferences about places, feeling and perspectives with some explanation  Identify writer’s viewpoints and purposes, with some explanation of the key opinions and perspectives presented  Identify and comment on the writer’s choices with a particular focus on powerful words and methods; start to identify and comment on structural features (repetition / rhyme scheme)</p>

			Consider how texts can contribute to debate issues in society <b>Writing:</b> Support awareness of purpose and inferences about the text with embedded evidence and supporting explanation
<b>Vocabulary</b>	Biography, autobiography, narrative, connotation, convention, stereotype, discrimination, prejudice, prosodic, paralinguistic.	Macabre, vampires, supernatural, death, play, prose, stage directions, acts, scenes, playwright, dialogue	Utopia, dystopia, community, authoritarian, inequality, repression, manipulation, slavery, refrain, call and response, tenor, vehicle, ground, civil rights, theme, emotive language, direct address, refrain, triplet, juxtaposition, stanza, rhyme, free verse, pentameter
<b>Assessment</b>	<b>Writing:</b> Writing to inform and entertain: A Day in the Life article <b>Spoken Language:</b> A speech to inform and entertain to an audience of peers	<b>Writing:</b> Write the opening to a Gothic story <b>Reading:</b> Gothic conventions analysis in a named extract	<b>The Giver:</b> <b>Reading:</b> How does the writer show Jonas' pain and suffering in an extract?  <b>Writing:</b> Descriptive writing of a dystopian world  <b>Global Voices:</b> <b>Reading:</b> Presentation of a key theme in a named poem

### Key Stage 3: Year 8 – Long Term Planning

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<u>Crime: Sherlock Holmes and The Whole Town's Sleeping by Ray Bradbury</u>  Crime in literature in 19th century Crime in Victorian era non-fiction	<u>The Protest Novel: Animal Farm</u> <ul style="list-style-type: none"> <li>Context of Marxism in 'Animal Farm' with particular reference to the Russian Revolution</li> <li>Audience &amp; purpose</li> <li>Annotation</li> <li>Planning techniques</li> </ul>	<u>Tragicomedy: Genre Study</u> Study of 'The Tempest' with a focus on Caliban's struggle for freedom <ul style="list-style-type: none"> <li>Decoding language within 'The Tempest'</li> <li>Elizabethan context – in particular the British Empire</li> <li>Conventions of stagecraft</li> </ul>

	<ul style="list-style-type: none"> <li>• Crime literature in context of 19th century.</li> <li>• Genre: crime and gothic</li> <li>• Coverage of duality</li> <li>• Exploration of morals and justice</li> </ul>	<ul style="list-style-type: none"> <li>• Propaganda</li> <li>• Exploration of leadership and tyranny</li> <li>• Real world examples of struggles against tyranny or injustice</li> </ul>	<ul style="list-style-type: none"> <li>• Conventions of tragedy and comedy</li> <li>• Character analysis</li> <li>• Structural analysis</li> <li>• Performance skills</li> <li>• Historical information about repression, slavery and racism</li> <li>• Writers' differing perspectives</li> </ul>
<b>Skills</b>	<p><b>Reading:</b>          Explain the effects of writer's choices with a focus on language choices and methods          Some explanation of how writers are influenced by contextual factors          Read analytically, asking questions about key ideas (focus on how to discuss)          Form relevant and consistent inferences across a text          Support inferences with a range of relevant references from an extract          Consider the development of character in texts</p> <p><b>Writing:</b>          Consciously choose vocabulary for impact          Consciously choose sentence structures for impact with variety to clause placement          Consciously use paragraphing to impact overall structure</p> <p><u>Injustice: Non-Fiction Text Study</u></p> <p><b>Spoken Language:</b>          Use appropriate structures for a debate          Start to use some rhetorical features in spoken language          Use appropriate prosodic features to engage audience          Start to use paralinguistic features to support emphasis in content</p>	<p><b>Reading:</b>          Understand and interpret the concept of an allegory          Detailed explanation of how writers are influenced by contextual factors          Consistently explain the effects of writer's choices with a focus on language choices, methods such as characterisation and structural features – for example a cyclical structure</p> <p><b>Writing:</b>          Use a thesis statement as introduction to an analytical response with accuracy and some confidence          Consider the conscious crafting of the 'how' part of an analytical paragraph</p>	<p><b>Reading:</b>          Explain how the writer uses dramatic methods          Explain the effects of writer's choices with a focus on language choices, methods and the tragic or comedic elements of the problem play          Support inferences with a range of relevant references from across the text          Identify writer's viewpoints and purpose and explain those with clarity          Explanation of how writers are influenced by contextual factors</p> <p><b>Writing:</b>          Use a thesis statement as introduction to an analytical response          Consider the crafting of an analytical paragraph</p> <p>Consciously structure writing to suit purpose          Demonstrate clear understanding of format          Consciously choose a range of descriptive vocabulary.          Use appropriate methods in a non-fiction text</p>

	<p><b>Writing:</b>          Shape a transactional piece to engage the reader and present a viewpoint convincingly          Write accurately, employing a range of punctuation          Consciously choose vocabulary for impact on the reader          Consciously choose sentence structures for impact on the reader          Start to use some rhetorical features in writing</p>		
<b>Vocabulary</b>	Protagonist, antagonist, villain, gentleman detective, hard-boiled detective, anti-hero zoomorphism, juxtaposition, pathetic fallacy, in media res, sidekick, red herring, metaphor, analogy, juxtaposition	Allegory, propaganda, symbolism, rebellion, tyranny, dictator, comrade, Communism,	Tempest, colonialism, soliloquy, native, usurp, tragedy, comedy, tragicomedy, nature, nurture, dramatic irony, monologue, arras
<b>Assessment</b>	<p><b>Crime:</b>  <b>Reading:</b> How does Conan Doyle present Grimesby Roylott as a villainous character?  <b>Writing:</b> Write the opening to a crime story          Injustice:  <b>Writing:</b> Write an article about a form of injustice that is prevalent today  <b>Spoken Language:</b> Formal debate about the historical treatment of people with disabilities</p>	<p><b>Reading:</b>          How does Orwell use the character of Napoleon to show how power inevitably leads to corruption?  <b>Writing:</b>          Write an editorial article about an area of injustice that you feel strongly about.</p>	<p><b>Reading:</b> How does Shakespeare present the character of Caliban?  <b>Writing:</b> Write an informative leaflet about a holiday destination.</p>

### Key Stage 3: Year 9 – Long Term Planning

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<p><u>The 19th Century Novella: A Christmas Carol</u>            Study of 'A Christmas Carol'</p>	<p><u>Transactional Writing and The Spoken Word</u></p> <ul style="list-style-type: none"> <li>How writers/orators use speeches for a variety of purposes</li> </ul>	<p><u>Female Perspectives</u>            Shakespeare study - 'Romeo and Juliet'            Women in literature through time.            Elizabethan England with focus on life of women.</p> <ul style="list-style-type: none"> <li>The form of a play (Romeo and Juliet)</li> </ul>

	<p>Study of a range of 19th century texts</p> <ul style="list-style-type: none"> <li>• Context of industrialisation in 18th century England: poverty; inequality.</li> <li>• Conventions of the Gothic.</li> <li>• Focus on settings/ atmospheres and characterisation within 'A Christmas Carol'.</li> <li>• Consideration of social context and writer's influences contribute to meanings within texts</li> </ul>	<ul style="list-style-type: none"> <li>• The use of formal language and standard English in the spoken word</li> <li>• Audience and purpose</li> <li>• Rhetorical/persuasive techniques</li> <li>• Appropriate range of vocabulary</li> <li>• Researching a topic</li> <li>• Creating textual cohesion</li> <li>• Understanding the form of non-fiction texts</li> </ul> <p><u>Poetic Forms</u></p> <ul style="list-style-type: none"> <li>• Knowledge of a variety of poetic genres.</li> <li>• Studying a variety of specifically literary methods</li> <li>• Understanding of how social context impacts on the meanings of poetry</li> <li>• Clear understanding of similarities between genre, content and methods in poems</li> </ul>	<ul style="list-style-type: none"> <li>• Adaptations of plays</li> <li>• Perspectives and viewpoints</li> <li>• Representation</li> <li>• The function of the prologue</li> <li>• Societal expectations and conforming/non-conforming</li> </ul>
<p><b>Skills</b></p>	<p><u>Descriptive Writing</u></p> <ul style="list-style-type: none"> <li>• Develop an increasingly sophisticated and nuanced vocabulary</li> <li>• Use a wide range of sentence structures for impact</li> <li>• Increase the range of punctuation used for clarity and effect</li> <li>• Use a cyclical structure effectively</li> <li>• Use a variety of literary methods to engage the reader</li> </ul> <p><u>The 19th Century</u></p>	<p><u>Spoken Word</u></p> <ul style="list-style-type: none"> <li>• Speaking audibly and intelligibly</li> <li>• Applying appropriate level of formality</li> <li>• Express challenging/sophisticated ideas</li> <li>• Structure presentation to engage reader</li> <li>• Using appropriate vocabulary</li> <li>• Structure to the presentation</li> <li>• Listen carefully to questions and respond in detail, elaborating ideas</li> </ul> <p><u>Transactional Writing</u></p> <ul style="list-style-type: none"> <li>• Communicate convincingly</li> </ul>	<p><u>Female Perspectives</u></p> <ul style="list-style-type: none"> <li>• Response to task and whole text</li> <li>• Precise references to support interpretation(s)</li> <li>• Analysis of writer's methods with subject terminology</li> <li>• Exploration of effects of writer's methods to create meanings</li> <li>• Exploration of ideas / perspectives / contextual factors shown by specific, detailed links between context / text / task</li> </ul>

	<ul style="list-style-type: none"> <li>• Demonstrate clear critical opinion with imaginative insights.</li> <li>• Analysis of language with detailed exploration of how the writer achieves this</li> <li>• Consider Victorian context and its impact on themes and characterisation</li> </ul>	<ul style="list-style-type: none"> <li>• Match tone, style and register to purpose</li> <li>• Employ ambitious vocabulary</li> <li>• Demonstrate sustained crafting of linguistic devices</li> <li>• Use of structural features</li> <li>• Incorporate a range of increasingly complex ideas</li> <li>• Link paragraphs with integrated discourse markers</li> </ul> <p><u>Poetic Forms:</u> Thoughtful use of references to support interpretation Analysis of writer's methods with subject terminology used accurately Exploration of effects of writer's methods on reader Exploration of contextual factors shown by specific links between context and text</p>	
<b>Vocabulary</b>	Dramatic monologue, persona, free verse, Subordinate clause, fragment, cyclical structure, zoom-in, ignorance, poverty, allusion, allegory, redemption, stave, novella	Rhetoric, direct address, anecdote, hyperbole, rhetorical question, emotive language, triplet logos, pathos, ethos,	Prologue, dramatic irony, bawdy humour, monologue, soliloquy, oxymoron, sonnet,
<b>Assessment</b>	<p><b>Reading:</b> Extract question analysing the theme of poverty in 'A Christmas Carol' by Charles Dickens</p> <p><b>Writing:</b> Create a description of a setting in winter-time inspired by the novella 'A Christmas Carol'.</p>	<p><b>Spoken Word:</b> GCSE Non Examined Assessment Speech to peers using rhetorical devices</p> <p><b>Writing:</b> Write a speech that employs a wide variety of rhetorical devices.</p> <p><b>Writing:</b> Analysis of Poet's Methods</p>	<b>Reading:</b> How does Shakespeare present Juliet in the extract and the wider play?

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<p><u>Modern Drama: 'An Inspector Calls'</u></p> <p>Historical Context</p> <ul style="list-style-type: none"> <li>• Priestley</li> <li>• Edwardian Britain</li> <li>• The Titanic</li> <li>• Society in 1945</li> <li>• Labour Strikes</li> <li>• Women's Rights</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• Recall the plot, characters and narrative structure of An Inspector Calls</li> <li>• Apply key vocabulary to describe how the characters are presented by the writer</li> </ul> <p>Characters - Consider what Priestley intended through his characterisation of each of the following:</p> <ul style="list-style-type: none"> <li>• Arthur Birling</li> <li>• Sybil Birling</li> <li>• Sheila Birling</li> <li>• Gerald Croft</li> <li>• Eric Birling</li> <li>• Inspector Goole</li> <li>• Eva Smith</li> </ul> <p>Big Ideas/Themes</p> <ul style="list-style-type: none"> <li>• Social Responsibility</li> <li>• Socialism</li> <li>• Capitalism</li> <li>• Social Status</li> <li>• Gender Gap</li> <li>• Generational Gap</li> </ul>	<p><u>19th Century Novel: 'Jekyll &amp; Hyde'</u></p> <p>Historical Context</p> <ul style="list-style-type: none"> <li>• Robert Louis Stevenson</li> <li>• Darwin and Evolution</li> <li>• The Victorian Era</li> <li>• The Jack the Ripper Murders</li> <li>• Science and Religion</li> <li>• Healthcare and Death</li> <li>• Fin-de-siècle fears</li> <li>• Victorian values</li> <li>• Physiognomy</li> <li>• Victorian London</li> <li>• Urban terror</li> <li>• Deacon Brodie</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• Recall the plot, characters and narrative structure of Jekyll and Hyde</li> <li>• Apply key vocabulary to describe how the characters are presented by the writer</li> </ul> <p>Characters - Consider what Stevenson intended through his characterisation of each of the following,</p> <ul style="list-style-type: none"> <li>• Dr Henry Jekyll</li> <li>• Mr Edward Hyde</li> <li>• Mr Gabriel Utterson</li> <li>• Dr Hastie Lanyon</li> <li>• Mr Poole and Mr Guest</li> <li>• Mr Enfield and Sir Danvers Carew</li> </ul> <p>Big Ideas/ Themes</p>	<p><u>Shakespeare: Macbeth</u></p> <ul style="list-style-type: none"> <li>• Historical Context:</li> <li>• Shakespeare's relationship with King James</li> <li>• The Great Chain of Being</li> <li>• The Divine Right of Kings</li> <li>• Witchcraft and the Supernatural</li> <li>• The Medieval Masculine Ideal</li> <li>• Female stereotypes in the Jacobean and medieval period</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• Recall the plot, characters and narrative structure of Macbeth</li> <li>• Apply key vocabulary to describe how the characters are presented by the writer</li> </ul> <ul style="list-style-type: none"> <li>• Characters - Consider what Priestley intended through his characterisation of each of the following:</li> <li>• Macbeth</li> <li>• Lady Macbeth</li> <li>• Banquo</li> <li>• Macduff</li> <li>• Duncan</li> <li>• Malcolm</li> </ul> <p>Big Ideas/Themes</p> <ul style="list-style-type: none"> <li>• Ambition</li> <li>• Fate and free will</li> <li>• Guilt</li> <li>• Gender Inequality</li> <li>• Order and Chaos</li> <li>• Good versus Evil</li> </ul>

	<ul style="list-style-type: none"> <li>• The Class Divide</li> </ul> <p><u>English Language Paper 1</u> Core Knowledge</p> <ul style="list-style-type: none"> <li>• Word Classes</li> <li>• Key Terms</li> <li>• Sentence Forms</li> <li>• Style</li> <li>• Types of Character</li> </ul> <p>Subject Terminology</p> <ul style="list-style-type: none"> <li>• Alliteration</li> <li>• Assonance</li> <li>• Sibilance</li> <li>• Onomatopoeia</li> <li>• Consonance</li> <li>• Plosives</li> <li>• Monosyllabic</li> </ul> <p>Language Devices</p> <ul style="list-style-type: none"> <li>• Simile</li> <li>• Metaphor</li> <li>• Extended Metaphor</li> <li>• Personification</li> <li>• Symbolism</li> <li>• Hyperbole</li> </ul> <p>Points of View Narrative Structure</p>	<ul style="list-style-type: none"> <li>• Responsibility and Guilt</li> <li>• The Duality of Human Nature</li> <li>• Reputation</li> <li>• The Dangers of Science and Discovery</li> </ul> <p><u>Power &amp; Conflict Poetry</u> Ozymandias London My Last Duchess Checking out me History Storm on the Island Tissue</p>	<ul style="list-style-type: none"> <li>• Appearance versus Reality</li> <li>• The Supernatural</li> <li>• Kingship and Loyalty</li> </ul> <p><u>English Language Paper 1</u> LANGUAGE: Paper 1 Revisiting and developing analysis of fiction extracts and creative writing tasks</p>
<p><b>Skills</b></p>	<p><u>Modern Drama: 'An Inspector Calls'</u></p> <ul style="list-style-type: none"> <li>• Explain how the actions of the characters link to the play's principle themes (including: capitalism, socialism, the gender gap, the class divide, the idea of social responsibility)</li> <li>• Explain how An Inspector Calls comments on its cultural context (including: Edwardian Britain, the Titanic, the two World Wars, society in</li> </ul>	<p><u>19th Century Novel: 'Jekyll &amp; Hyde'</u></p> <p>Explain how the actions of the characters link to the novella's principle themes (including: responsibility, guilt, duality, reputation, the dangers of science and discovery)</p> <p>Explain how Jekyll and Hyde comments on its cultural context (including: Victorian Britain, Scientific developments in the 19<sup>th</sup> century, the influence of religion, the confines of the</p>	<p><u>Shakespeare: Macbeth</u> <u>English Language Paper 1</u> Reading Skills: Section A 1. Comprehension and Interpretation: Understand and interpret a variety of texts, including fiction and literary non-fiction. Demonstrate an ability to read and comprehend texts critically and analytically. Identify and interpret explicit and implicit meanings and attitudes.</p>

	<p>1945, labour strikes, Priestley as a socialist writer)</p> <ul style="list-style-type: none"> <li>• Evidence their opinions using quotations from the play, some of which they have learned</li> <li>• Analyse meanings of key quotations</li> <li>• Write with clarity in formal English (for grade 5+): write well-organised, analytical paragraphs</li> <li>• Explore writer’s intentions (for grades 7+): use language of possibility, and abstract ideas, to explore sophisticated interpretations</li> </ul> <p><u>English Language Paper 1</u> Reading Skills: Section A</p> <p>1. Comprehension and Interpretation:</p> <ul style="list-style-type: none"> <li>• Understand and interpret a variety of texts, including fiction and literary non-fiction.</li> <li>• Demonstrate an ability to read and comprehend texts critically and analytically.</li> <li>• Identify and interpret explicit and implicit meanings and attitudes.</li> </ul> <p>2. Analysis:</p> <ul style="list-style-type: none"> <li>• Analyse how writers use language and structure to create effects and influence readers.</li> <li>• Understand the significance of a writer’s choice of vocabulary, form, and structure.</li> <li>• Evaluate the effectiveness of a writer’s methods and techniques.</li> </ul> <p>Writing Skills; Section B</p> <p>1. Creative Writing:</p> <ul style="list-style-type: none"> <li>• Write imaginatively, creatively, and effectively for different purposes and audiences.</li> <li>• Develop and sustain ideas, describing settings, characters, and atmosphere in narratives.</li> <li>• Organize writing logically and coherently, using a range of structural features effectively.</li> </ul>	<p>Victorian Gentleman, Stevenson as a critic of the repressive Victorian morality)</p> <p>Evidence their opinions using quotations from the play, some of which they have learned</p> <p>Analyse meanings of key quotations</p> <p>Write with clarity in formal English (for grade 5+): write well-organised, analytical paragraphs</p> <p>Explore writer’s intentions (for grades 7+): use language of possibility, and abstract ideas, to explore sophisticated interpretations</p> <p><u>Power &amp; Conflict Poetry</u></p> <p>Explain how the content of the poems link to the anthology’s principle themes (including: conflict, suffering, realities of war, power, identity, the natural world)</p> <p>Explain how the poems comment on their diverse cultural contexts (including: the Georgian and Victorian eras, World War I and 2, late twentieth century and early 21<sup>st</sup> century)</p> <p>Evidence opinions using quotations from the poems, some of which have been learned</p> <p>Analyse meanings of key quotations</p> <p>Write with clarity in formal English (for grade 5+): write well-organised, analytical paragraphs</p> <p>Explore writer’s intentions (for grades 7+): use language of possibility, and abstract ideas, to explore sophisticated interpretations</p>	<p>2. Analysis:</p> <p>Analyse how writers use language and structure to create effects and influence readers.</p> <p>Understand the significance of a writer’s choice of vocabulary, form, and structure.</p> <p>Evaluate the effectiveness of a writer’s methods and techniques.</p> <p>Writing Skills; Section B</p> <p>1. Creative Writing:</p> <p>Write imaginatively, creatively, and effectively for different purposes and audiences.</p> <p>Develop and sustain ideas, describing settings, characters, and atmosphere in narratives.</p> <p>Organize writing logically and coherently, using a range of structural features effectively.</p> <p>2. Technical Accuracy:</p> <p>Use a wide range of vocabulary and sentence structures for clarity, purpose, and effect.</p> <p>Apply accurate spelling, punctuation, and grammar.</p> <p>Use linguistic and literary devices appropriately to enhance writing.</p> <p>3. Writing for Different Purposes:</p> <p>Write in various forms, including descriptive and narrative writing.</p> <p>Tailor writing to suit different audiences and purposes, demonstrating an understanding of tone and style.</p> <p>Use techniques such as varied sentence structures, and appropriate paragraphing to engage readers</p>
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	<p>2. Technical Accuracy:</p> <ul style="list-style-type: none"> <li>• Use a wide range of vocabulary and sentence structures for clarity, purpose, and effect.</li> <li>• Apply accurate spelling, punctuation, and grammar.</li> <li>• Use linguistic and literary devices appropriately to enhance writing.</li> </ul> <p>3. Writing for Different Purposes:</p> <ul style="list-style-type: none"> <li>• Write in various forms, including descriptive and narrative writing.</li> <li>• Tailor writing to suit different audiences and purposes, demonstrating an understanding of tone and style.</li> <li>• Use techniques such as varied sentence structures, and appropriate paragraphing to engage readers</li> </ul>		
<b>Vocabulary</b>	<p><u>Modern Drama: 'An Inspector Calls'</u> Didactic, Patriarchal, Hypocritical, Microcosm, Authority, Ignorant, Edwardian, Remorse, Morality, Redemption, Deceit, Division, Privilege, Patronising, Exposition, Misogyny, Denouement, Inequality, Compassionate, Subservience</p> <p><u>English Language Paper 1</u> Alliteration, Assonance, Sibilance, Onomatopoeia, Consonance, Plosives, Monosyllabic, Simile, Metaphor, Extended Metaphor, Personification, Symbolism, Hyperbole</p>	<p><u>19th Century Novel: 'Jekyll &amp; Hyde'</u> Abhorrent, Allegory, Allusion, Anxiety, Atavism, Consciousness, Debased, Degenerate, Depraved, Duality, Duplicity, Epistolary, Ethics, Eugenics, Feral, Genre, Metamorphosis, Perversion, Repression, Respectability, Restraint, Savage, Subconscious, Suppression, Supernatural, Unorthodox, Victorian</p> <p><u>Power &amp; Conflict Poetry</u> Stanza, dramatic monologue, anaphora, oxymoron, volta, sibilance, plosives, enjambment, caesura, end-stopped, dialect, figurative language, allegory, sonnet</p>	<p><u>Shakespeare: Macbeth</u> tragedy, hamartia, hubris, nemesis, peripeteia, anagnorisis, catharsis, dramatic irony, aside, soliloquy, blank verse, stichomythia, allusion, morality</p> <p><u>English Language Paper 1</u> English Language Paper 1 Alliteration, Assonance, Sibilance, Onomatopoeia, Consonance, Plosives, Monosyllabic, Simile, Metaphor, Extended Metaphor, Personification, Symbolism, Hyperbole</p>
<b>Assessment</b>	<p>KMP An Inspector Calls essay task An Inspector Calls Common Assessment (Trust wide task) KMP English Language Paper 1 Section A</p>	<p>KMP English Language Paper 1 Section B writing a description or narrative KMP Jekyll and Hyde essay task KMP Power and Conflict Poetry essay task</p>	<p>EOY Exams: English Language Paper 1 English Literature Paper 1</p>

Key Stage 4: Year 11 – Long Term Planning – AQA GCSE English (Sept 2025 onwards)

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<p><u>English Language Paper 2</u>                      Core Knowledge                      Word Classes                      Key Terms                      Sentence Forms                      Style                      Subject Terminology                      Alliteration                      Assonance                      Sibilance                      Onomatopoeia                      Consonance                      Plosives                      Monosyllabic                      Language Devices                      Simile                      Metaphor                      Extended Metaphor                      Personification                      Symbolism                      Hyperbole                      Points of View</p> <p><u>English Literature Paper 2 - Power and Conflict Poetry</u>                      The Charge of the Light Brigade                      Exposure                      Bayonet Charge                      Remains                      Poppies                      War Photographer                      The Emigree                      Kamikaze</p>	<p>English Literature Revision                      (Flexible – depending on needs of pupils)                      An Inspector Calls                      Jekyll and Hyde                      Macbeth                      Power and Conflict Poetry                      Unseen Poetry</p> <p>English Language Revision                      Core Knowledge</p> <ul style="list-style-type: none"> <li>• Word Classes</li> <li>• Key Terms</li> <li>• Sentence Forms</li> <li>• Style</li> <li>• Types of Character</li> </ul> <p>Subject Terminology</p> <ul style="list-style-type: none"> <li>• Alliteration</li> <li>• Assonance</li> <li>• Sibilance</li> <li>• Onomatopoeia</li> <li>• Consonance</li> <li>• Plosives</li> <li>• Monosyllabic</li> </ul> <p>Language Devices</p> <ul style="list-style-type: none"> <li>• Simile</li> <li>• Metaphor</li> <li>• Extended Metaphor</li> <li>• Personification</li> <li>• Symbolism</li> <li>• Hyperbole</li> <li>• Points of View</li> <li>• Narrative Structure</li> </ul>	<p>English Literature Revision                      (Flexible – depending on needs of pupils)                      An Inspector Calls                      Jekyll and Hyde                      Macbeth                      Power and Conflict Poetry                      Unseen Poetry</p> <p>English Language Revision                      Core Knowledge</p> <ul style="list-style-type: none"> <li>• Word Classes</li> <li>• Key Terms</li> <li>• Sentence Forms</li> <li>• Style</li> <li>• Types of Character</li> </ul> <p>Subject Terminology</p> <ul style="list-style-type: none"> <li>• Alliteration</li> <li>• Assonance</li> <li>• Sibilance</li> <li>• Onomatopoeia</li> <li>• Consonance</li> <li>• Plosives</li> <li>• Monosyllabic</li> </ul> <p>Language Devices</p> <ul style="list-style-type: none"> <li>• Simile</li> <li>• Metaphor</li> <li>• Extended Metaphor</li> <li>• Personification</li> <li>• Symbolism</li> <li>• Hyperbole</li> <li>• Points of View</li> <li>• Narrative Structure</li> </ul>

	<p>Poppies</p> <p><u>Unseen Poetry</u></p> <p>Core Knowledge</p> <p>Word Classes</p> <p>Key Terms</p> <p>Structure</p> <p>Style</p> <p>Subject Terminology</p> <p>Alliteration</p> <p>Assonance</p> <p>Sibilance</p> <p>Onomatopoeia</p> <p>Plosives</p> <p>Language Devices</p> <p>Simile</p> <p>Metaphor</p> <p>Extended Metaphor</p> <p>Personification</p> <p>Symbolism</p> <p>Title</p>	<ul style="list-style-type: none"> <li>• Non-fiction forms</li> </ul>	<ul style="list-style-type: none"> <li>• Non-fiction forms</li> </ul>
<p><b>Skills</b></p>	<p>English Language Paper 2</p> <p>Reading Skills: Section A</p> <p>1. Comprehension and Interpretation:</p> <p>Understand and interpret a variety of texts, including literary non-fiction.</p> <p>Demonstrate an ability to read and comprehend texts critically and analytically.</p> <p>Identify and interpret explicit and implicit meanings and attitudes.</p> <p>2. Analysis:</p> <p>Analyse how writers use language and structure to create effects and influence readers.</p> <p>Understand the significance of a writer's choice of vocabulary, form, and structure.</p>	<p><u>English Literature Revision</u></p> <p>Explain how the actions of characters in a fiction text link to its principle themes (including: responsibility, guilt, duality, reputation, the dangers of science and discovery)</p> <p>Explain how a fiction text comments on its cultural context</p> <p>Evidence opinions using quotations from the text, some of which have been learned</p> <p>Analyse meanings of key quotations</p> <p>Write with clarity in formal English (for grade 5+): write well-organised, analytical paragraphs</p>	<p><u>English Literature Revision</u></p> <p>Explain how the actions of characters in a fiction text link to its principle themes (including: responsibility, guilt, duality, reputation, the dangers of science and discovery)</p> <p>Explain how a fiction text comments on its cultural context</p> <p>Evidence opinions using quotations from the text, some of which have been learned</p> <p>Analyse meanings of key quotations</p> <p>Write with clarity in formal English (for grade 5+): write well-organised, analytical paragraphs</p>

	<p>Evaluate the effectiveness of a writer’s methods and techniques.</p> <p>3. Comparison: Compare and contrast texts, considering themes, ideas, perspectives, and contexts. Identify similarities and differences in how different writers convey their messages.</p> <p>Writing Skills; Section B</p> <p>1. Creative Writing: Write imaginatively, creatively, and effectively for different purposes and audiences. Develop and sustain ideas, construct a logical argument. Organize writing coherently, using a range of structural features effectively.</p> <p>2. Technical Accuracy: Use a wide range of vocabulary and sentence structures for clarity, purpose, and effect. Apply accurate spelling, punctuation, and grammar. Use linguistic and literary devices appropriately to enhance writing.</p> <p>3. Writing for Different Purposes: Write in various forms, including letters, articles, leaflets, speeches. Tailor writing to suit different audiences and purposes, demonstrating an understanding of tone and style. Use techniques such as rhetorical devices, varied sentence structures, and appropriate paragraphing to engage readers</p> <p><u>Power &amp; Conflict Poetry</u> Explain how the content of the poems link to the anthology’s principle themes (including: conflict,</p>	<p>Explore writer’s intentions (for grades 7+): use language of possibility, and abstract ideas, to explore sophisticated interpretations</p> <p><u>English Language Revision</u> Reading Skills: Section A</p> <p>1. Comprehension and Interpretation: Understand and interpret a variety of texts, including literary non-fiction. Demonstrate an ability to read and comprehend texts critically and analytically. Identify and interpret explicit and implicit meanings and attitudes.</p> <p>2. Analysis: Analyse how writers use language and structure to create effects and influence readers. Understand the significance of a writer’s choice of vocabulary, form, and structure. Evaluate the effectiveness of a writer’s methods and techniques.</p> <p>3. Comparison: Compare and contrast texts, considering themes, ideas, perspectives, and contexts. Identify similarities and differences in how different writers convey their messages.</p> <p>Writing Skills; Section B</p> <p>1. Creative Writing: Write imaginatively, creatively, and effectively for different purposes and audiences. Develop and sustain ideas, construct a logical argument. Organize writing coherently, using a range of structural features effectively.</p> <p>2. Technical Accuracy:</p>	<p>Explore writer’s intentions (for grades 7+): use language of possibility, and abstract ideas, to explore sophisticated interpretations</p> <p><u>English Language Revision</u> Reading Skills: Section A</p> <p>1. Comprehension and Interpretation: Understand and interpret a variety of texts, including literary non-fiction. Demonstrate an ability to read and comprehend texts critically and analytically. Identify and interpret explicit and implicit meanings and attitudes.</p> <p>2. Analysis: Analyse how writers use language and structure to create effects and influence readers. Understand the significance of a writer’s choice of vocabulary, form, and structure. Evaluate the effectiveness of a writer’s methods and techniques.</p> <p>3. Comparison: Compare and contrast texts, considering themes, ideas, perspectives, and contexts. Identify similarities and differences in how different writers convey their messages.</p> <p>Writing Skills; Section B</p> <p>1. Creative Writing: Write imaginatively, creatively, and effectively for different purposes and audiences. Develop and sustain ideas, construct a logical argument. Organize writing coherently, using a range of structural features effectively.</p> <p>2. Technical Accuracy:</p>
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	<p>suffering, realities of war, power, identity, the natural world)          Explain how the poems comment on their diverse cultural contexts (including: the Georgian and Victorian eras, World War I and 2, late twentieth century and early 21st century)          Evidence opinions using quotations from the poems, some of which have been learned          Analyse meanings of key quotations          Write with clarity in formal English (for grade 5+): write well-organised, analytical paragraphs          Explore writer’s intentions (for grades 7+): use language of possibility, and abstract ideas, to explore sophisticated interpretations</p> <p><u>Unseen Poetry</u>          Explain how the content of the poems link to the theme identified in the question.          Evidence opinions using quotations from the poems, Analyse meanings of key quotations, explore methods used by the writer, compare ideas across two texts.          Write with clarity in formal English (for grade 5+): write well-organised, analytical paragraphs          Explore writer’s intentions (for grades 7+): use language of possibility, and abstract ideas, to explore sophisticated interpretations.</p>	<p>Use a wide range of vocabulary and sentence structures for clarity, purpose, and effect.          Apply accurate spelling, punctuation, and grammar.          Use linguistic and literary devices appropriately to enhance writing.          3. Writing for Different Purposes:          Write in various forms, including letters, articles, leaflets, speeches, descriptions, narratives          Tailor writing to suit different audiences and purposes, demonstrating an understanding of tone and style.          Use techniques such as rhetorical devices, varied sentence structures, and appropriate paragraphing to engage readers</p>	<p>Use a wide range of vocabulary and sentence structures for clarity, purpose, and effect.          Apply accurate spelling, punctuation, and grammar.          Use linguistic and literary devices appropriately to enhance writing.          3. Writing for Different Purposes:          Write in various forms, including letters, articles, leaflets, speeches, descriptions, narratives          Tailor writing to suit different audiences and purposes, demonstrating an understanding of tone and style.          Use techniques such as rhetorical devices, varied sentence structures, and appropriate paragraphing to engage readers</p>
<p><b>Vocabulary</b></p>	<p><u>English Language Paper 2</u>          Direct address, anecdote, rhetorical questions, emotive language, statistics, triplets, personal/inclusive pronouns, imperatives</p> <p><u>Power &amp; Conflict Poetry</u>          Refrain, dactyl, epistrophe, hendiadys, synaesthesia, colloquial language, semantic field,</p>	<p><u>English Literature Revision</u>          Didactic, Patriarchal, Hypocritical, Microcosm, Authority, Ignorant, Edwardian, Remorse, Morality, Redemption, Deceit, Division, Privilege, Patronising, Exposition, Misogyny, Denouement, Inequality, Compassionate, Subservience          Abhorrent, Allegory, Allusion, Anxiety, Atavism, Consciousness, Debased, Degenerate, Depraved,</p>	<p><u>English Literature Revision</u>          Didactic, Patriarchal, Hypocritical, Microcosm, Authority, Ignorant, Edwardian, Remorse, Morality, Redemption, Deceit, Division, Privilege, Patronising, Exposition, Misogyny, Denouement, Inequality, Compassionate, Subservience          Abhorrent, Allegory, Allusion, Anxiety, Atavism, Consciousness, Debased, Degenerate, Depraved,</p>

	<p><u>Unseen Poetry</u>          Similes, metaphor, personification, imagery, symbolism, hyperbole, juxtaposition, structure, repetition, mood, atmosphere, adjectives, adverbs, cyclical structure</p>	<p>Duality, Duplicity, Epistolary, Ethics, Eugenics, Feral, Genre, Metamorphosis, Perversion, Repression, Respectability, Restraint, Savage, Subconscious, Suppression, Supernatural, Unorthodox, Victorian          tragedy, hamartia, hubris, nemesis, peripeteia, anagnorisis, catharsis, dramatic irony, aside, soliloquy, blank verse, stichomythia, allusion, morality          Stanza, dramatic monologue, anaphora, oxymoron, volta, sibilance, plosives, enjambment, caesura, end-stopped, dialect, figurative language, allegory, sonnet, refrain, dactyl, epistrophe, hendiadys, synaesthesia, colloquial language, semantic field,</p> <p><u>English Language Revision</u>          Alliteration, Assonance, Sibilance, Onomatopoeia, Consonance, Plosives, Monosyllabic, Simile, Metaphor, Extended Metaphor, Personification, Symbolism, Hyperbole          Direct address, anecdote, rhetorical questions, emotive language, statistics, triplets, personal/inclusive pronouns, imperatives</p>	<p>Duality, Duplicity, Epistolary, Ethics, Eugenics, Feral, Genre, Metamorphosis, Perversion, Repression, Respectability, Restraint, Savage, Subconscious, Suppression, Supernatural, Unorthodox, Victorian          tragedy, hamartia, hubris, nemesis, peripeteia, anagnorisis, catharsis, dramatic irony, aside, soliloquy, blank verse, stichomythia, allusion, morality          Stanza, dramatic monologue, anaphora, oxymoron, volta, sibilance, plosives, enjambment, caesura, end-stopped, dialect, figurative language, allegory, sonnet, refrain, dactyl, epistrophe, hendiadys, synaesthesia, colloquial language, semantic field,</p> <p><u>English Language Revision</u>          Alliteration, Assonance, Sibilance, Onomatopoeia, Consonance, Plosives, Monosyllabic, Simile, Metaphor, Extended Metaphor, Personification, Symbolism, Hyperbole          Direct address, anecdote, rhetorical questions, emotive language, statistics, triplets, personal/inclusive pronouns, imperatives</p>
<b>Assessment</b>	<p>KMP English Language Paper 2 Section A          KMP English Language Paper 2 Section B</p>	<p>Mock Exam: Trust wide          English Language Paper 2          English Literature Paper 2</p>	<p>Formal Examination Season:          English Literature Paper 1          English Literature Paper 2          English Language Paper 1          English Language Paper 2</p>

**Key Stage 5: Year 12 - 13 – Long Term Planning – AQA GCSE English (Sept 2025 onwards)**

<b>Year 12</b>	<b>Autumn term</b>	<b>Spring term</b>	<b>Summer term</b>
<b>Knowledge</b>	<p>AQA A-Level English Literature B Paper 1          Aspects of Tragedy</p>	<p>AQA A-Level English Literature B Paper 1          Aspects of Tragedy</p>	<p>AQA A-Level English Literature B          Paper 1: Aspects of Tragedy</p>

	<p>King Lear (William Shakespeare) – teacher 1 Death of a Salesman (Arthur Miller) – teacher 2</p> <p>Historical Context – King Lear</p> <ul style="list-style-type: none"> <li>• Aristotelean tragedy</li> <li>• Nobility and social class</li> <li>• Primo-geniture</li> <li>• Philosophical ideas of Bacon, Hooker and Hobbes</li> <li>• Jacobean values and attitudes</li> <li>• Divine right of Kings / Great Chain of Being</li> <li>• Nahum Tate’s adaptation of Shakespeare’s King Lear</li> </ul> <p>Historical Context – Death of a Salesman</p> <ul style="list-style-type: none"> <li>• Miller’s theories of tragedy - ‘Tragedy and the Common Man’</li> <li>• Post WW2 New York</li> <li>• Consumer society and its impacts</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• Recall the plot, characters, tragic concepts and narrative structure of King Lear and Death of a Salesman</li> <li>• Apply key vocabulary to describe how the characters and themes are presented by the writer</li> </ul> <p>Big Ideas</p> <ul style="list-style-type: none"> <li>• Downfall</li> <li>• Suffering and punishment</li> <li>• Fatal flaws and their consequences</li> <li>• Gender Gap</li> <li>• Family values</li> <li>• Pity</li> </ul>	<p>King Lear (William Shakespeare) – teacher 1 John Keats poetry (Lamia, Eve of St Agnes, Isabella, La Belle Dame Sans Merci) – teacher 2</p> <p>Historical Context – King Lear</p> <ul style="list-style-type: none"> <li>• Aristotelean tragedy</li> <li>• Nobility and social class</li> <li>• Primo-geniture</li> <li>• Philosophical ideas of Bacon, Hooker and Hobbes</li> <li>• Jacobean values and attitudes</li> <li>• Divine right of Kings / Great Chain of Being</li> <li>• Nahum Tate’s adaptation of Shakespeare’s King Lear</li> </ul> <p>Historical Context – Keat’s poetry</p> <ul style="list-style-type: none"> <li>• Romanticism</li> <li>• Keats’ attitude to truth, beauty and imagination</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• Recall the plot, characters, tragic concepts and narrative structure of King Lear and Keats’ poems</li> <li>• Apply key vocabulary to describe how the characters and themes are presented by the writer</li> </ul> <p>Big Ideas</p> <ul style="list-style-type: none"> <li>• Downfall</li> <li>• Suffering and punishment</li> <li>• Fatal flaws and their consequences</li> <li>• Gender Gap</li> <li>• Family values</li> </ul>	<p>King Lear (William Shakespeare) – teacher 1 (some continuation of what is covered in the previous 2 terms) John Keats poetry (Lamia, Eve of St Agnes, Isabella, La Belle Dame Sans Merci) – teacher 2 (some continuation of what is covered in the previous 2 terms)</p> <p>AQA A-Level English Literature B NEA (Non-exam assessment)</p> <p>Theories</p> <ul style="list-style-type: none"> <li>• Feminist Literary Theory</li> <li>• Marxist Literary Theory</li> <li>• Eco-Critical Literary Theory</li> <li>• Post-Colonial Literary Theory</li> </ul> <p>Students choose their own texts (1 prose – a novel, and 1 poetry – a specific collection published by a poet). Under teacher supervision and guidance, students create an essay task for each text, producing 1500-word responses to each text using a different literary theory to inform their ideas for each text.</p> <p>Students will need to research the context and big ideas surrounding their chosen texts and demonstrate confidence in understanding the texts, their key themes and the theories being applied to the texts.</p> <p>Some teaching of the theoretical ideas will be introduced in the teaching of King Lear, Death of a Salesman and the Keats poetry.</p>
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	<ul style="list-style-type: none"> <li>• Tragic Hero or Tragic Villain?</li> <li>• Loss of identity</li> <li>• Restoration of order</li> <li>• Death</li> </ul> <p>Subject Terminology</p> <ul style="list-style-type: none"> <li>• Tragic hero</li> <li>• Tragic villain</li> <li>• Tragic fall</li> <li>• Fatal flaw</li> <li>• Fatal act</li> <li>• Hamartia</li> <li>• Peripeteia</li> <li>• Anagnorisis</li> <li>• Catharsis</li> <li>• Unity of Action</li> <li>• Unity of Time</li> <li>• Unity of Place</li> </ul> <p>Points of View</p> <ul style="list-style-type: none"> <li>• Feminist literary criticism</li> <li>• Eco-critical theory</li> <li>• Marxist literary criticism</li> </ul>	<ul style="list-style-type: none"> <li>• Pity</li> <li>• Tragic Hero or Tragic Villain?</li> <li>• Loss of identity</li> <li>• Restoration of order</li> <li>• Death</li> </ul> <p>Subject Terminology</p> <ul style="list-style-type: none"> <li>• Tragic hero</li> <li>• Tragic villain</li> <li>• Tragic fall</li> <li>• Fatal flaw</li> <li>• Fatal act</li> <li>• Hamartia</li> <li>• Peripeteia</li> <li>• Anagnorisis</li> <li>• Catharsis</li> <li>• Unity of Action</li> <li>• Unity of Time</li> <li>• Unity of Place</li> </ul> <p>Points of View</p> <ul style="list-style-type: none"> <li>• Feminist literary criticism</li> <li>• Eco-critical theory</li> <li>• Marxist literary criticism</li> </ul>	
<b>Skills</b>	<p>Assessment Objectives</p> <p>1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>2: Analyse ways in which meanings are shaped in literary texts.</p> <p>3:</p>	<p>Assessment Objectives</p> <p>1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>2: Analyse ways in which meanings are shaped in literary texts.</p> <p>3:</p>	<p>Assessment Objectives</p> <p>1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>2: Analyse ways in which meanings are shaped in literary texts.</p> <p>3:</p>

	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. 4: Explore connections across literary texts. 5: Explore literary texts informed by different interpretations.	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. 4: Explore connections across literary texts. 5: Explore literary texts informed by different interpretations.	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. 4: Explore connections across literary texts. 5: Explore literary texts informed by different interpretations.
<b>Vocabulary</b>	Tragic hero / Tragic villain / Tragic fall / Fatal flaw / Fatal act / Hamartia / Peripeteia / Anagnorisis / Catharsis / Unity of Action / Unity of Time / Unity of Place  Illegitimacy / Disorder / Malevolence / Patriarchy / Jacobean / Abdicate/ Fate / Familial love / inevitability / Wheel of fortune / choric function / Consumerism / Infidelity / Post-war / Domesticity / American Dream / Realism / Expressionism / Modernity	Tragic hero / Tragic villain / Tragic fall / Fatal flaw / Fatal act / Hamartia / Peripeteia / Anagnorisis / Catharsis / Unity of Action / Unity of Time / Unity of Place  Illegitimacy / Disorder / Malevolence / Patriarchy / Jacobean / Abdicate/ Fate / Familial love / Inevitability / Wheel of fortune / choric function / Ballad form / Stanza / Romanticism / Courtly Love /	Oppression / Discrimination / Narrative Voice / Marxist / Proletariat / Bourgeoise / Patriarchy / Emancipation / Femininity / Masculinity / Glass Ceiling / First Wave / Second Wave / Third Wave / Environment / Place / Eco-Sphere / Anthro-centrism / Anthropomorphism / Pastoral / Deep Ecology / Environmentalism / Identity / Emigration / Isolation / National Identity / Colonialism / Hybridity / Cultural Polyvalency / Otherness / Marginalisation
<b>Assessment</b>	3 x Paper 1 Section A (King Lear extract task) 3 x AS Paper 1 Section B (Death of a Salesman task)	Mock exam – Full AS paper <ul style="list-style-type: none"> <li>King Lear extract task</li> <li>Death of a Salesman task</li> </ul> 2 x Paper 1 Section B (King Lear whole text task) 1 x AS Paper 2, Section A (Keats poetry task) 1 x Paper 1, Section C (Death of a Salesman and Keats poetry task)	1 x Paper 1 Section B (King Lear whole text task)  1 x Paper 1, Section C (Death of a Salesman and Keats poetry task)  Mock exam – Full A-Level Paper 1 <ul style="list-style-type: none"> <li>Section A: King Lear extract task</li> <li>Section B: King Lear whole text task</li> <li>Section C: Death of a Salesman and Keats poetry task</li> </ul>

			Draft of 1 <sup>st</sup> NEA task submitted.
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Year 13	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<p>AQA A-Level English Literature B Paper 2 Elements of Crime Fiction AQA A-Level English Literature B NEA (Non-exam assessment)</p> <p>2<sup>nd</sup> NEA essay – teacher 1 (half-term 1) Crime Fiction extracts (Paper 2, Section A) - teacher 1 (half-term 2) Atonement (Ian McEwan) – teacher 2</p> <p>Historical Context – Atonement</p> <ul style="list-style-type: none"> <li>• 1930s Britain</li> <li>• Metafiction</li> <li>• Golden-Age crime fiction</li> <li>• WW2</li> <li>• Post-modernism</li> </ul> <p>Historical Context – Unseen crime fiction extracts</p> <ul style="list-style-type: none"> <li>• Golden Age crime fiction</li> <li>• Hard-boiled crime fiction</li> <li>• Cosy Crime fiction</li> <li>• Police Procedural crime fiction</li> <li>• Historical crime fiction</li> <li>• Courtroom Drama / Legal Thriller</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• Recall the plot, characters, tragic concepts and narrative structure of Atonement</li> </ul>	<p>AQA A-Level English Literature B Paper 2 Elements of Crime Fiction</p> <p>Rime of the Ancient Mariner (Samuel Taylor Coleridge) (Paper 2, Section A) - teacher 1 The Murder of Roger Ackroyd (Agatha Christie) – teacher 2</p> <p>Historical Context – Rime of the Ancient Mariner</p> <ul style="list-style-type: none"> <li>• Romanticism</li> <li>• Ballad form</li> <li>• Christianity</li> </ul> <p>Historical Context – The Murder of Roger Ackroyd</p> <ul style="list-style-type: none"> <li>• 1930s Britain</li> <li>• Detective Fiction</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• Recall the plot, characters, tragic concepts and narrative structure of Rime of the Ancient Mariner and The Murder of Roger Ackroyd</li> <li>• Apply key vocabulary to describe how the characters and themes are presented by the writer</li> </ul> <p>Big Ideas</p> <ul style="list-style-type: none"> <li>• Criminality</li> <li>• Guilt</li> <li>• Motivation</li> <li>• Trauma</li> <li>• Investigation</li> </ul>	<p>AQA A-Level English Literature B Paper 1: Aspects of Tragedy Paper 2: Elements of Crime Fiction</p> <p>Revision in preparation for exams</p>

	<ul style="list-style-type: none"> <li>Apply key vocabulary to describe how the characters and themes are presented by the writer</li> </ul> <p>Big Ideas</p> <ul style="list-style-type: none"> <li>Criminality</li> <li>Guilt</li> <li>Motivation</li> <li>Trauma</li> <li>Investigation</li> <li>Interrogation</li> <li>Justice</li> <li>Punishment</li> <li>Vengeance</li> <li>Morality</li> </ul>	<ul style="list-style-type: none"> <li>Interrogation</li> <li>Justice</li> <li>Punishment</li> <li>Vengeance</li> <li>Morality</li> <li>One-World Theory</li> </ul>	
<b>Skills</b>	<p><b>Assessment Objectives</b></p> <p>1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>2: Analyse ways in which meanings are shaped in literary texts.</p> <p>3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>4: Explore connections across literary texts.</p> <p>5: Explore literary texts informed by different interpretations.</p>	<p><b>Assessment Objectives</b></p> <p>1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>2: Analyse ways in which meanings are shaped in literary texts.</p> <p>3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>4: Explore connections across literary texts.</p> <p>5: Explore literary texts informed by different interpretations.</p>	<p><b>Assessment Objectives</b></p> <p>1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>2: Analyse ways in which meanings are shaped in literary texts.</p> <p>3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>4: Explore connections across literary texts.</p> <p>5: Explore literary texts informed by different interpretations.</p>

<b>Vocabulary</b>	Criminal / Perpetrator / Gentleman Detective / Hard-boiled Detective / Femme Fatale / Investigation / Interrogation / Reveal / Clue / Red Herring / Psychological Guilt / Victim / Metafiction / Post-modernism / Nature / Nurture / Motive / Punishment / Narrator / Sidekick	Criminal / Perpetrator / Gentleman Detective / Hard-boiled Detective / Femme Fatale / Investigation / Interrogation / Reveal / Clue / Red Herring / Psychological Guilt / Victim / Nature / Nurture / Motive / Punishment / Narrator / Sidekick / Ballad Form / Christian Allegory / Stanza / quatrain / Moral Framework / Climatic event	See other terms
<b>Assessment</b>	<p>Mock exam (October) Paper 1 – Aspects of Tragedy</p> <p>Draft of 2<sup>nd</sup> NEA task submitted.</p> <p>Final version of 1<sup>st</sup> NEA task submitted</p> <p>3 x A-Level Paper 2, Section A (Unseen Crime Fiction task)</p> <p>2 x A-Level Paper 2, Section B (Atonement task)</p> <p>Final version of 2<sup>nd</sup> NEA task submitted</p>	<p>Mock exam (January) Paper 1 – Aspects of Tragedy</p> <p>2 x A-Level Paper 2, Section B (Rime of the Ancient Mariner task)</p> <p>2 X A-Level Paper 2, Section B (The Murder of Roger Ackroyd)</p> <p>1 x A-Level Paper 2, Section C (use of 2 of the 3 crime texts)</p>	<p>Mock exam (April)</p> <p>Paper 2 – Elements of Crime Fiction</p>