

# English Curriculum Overview



THE CONSORTIUM  
ACADEMY TRUST

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Shaping Positive Futures

## 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

## **Curriculum Aims**

During their time at Cottingham High School, learners will become:

- Eloquent Speakers - Within both Language and Literature, learners will have opportunities to practise oracy skills in a safe and comfortable environment. Using learners' knowledge, which is informed by literature, we explore varied contexts and building cultural capital, to ensure that learners have the vocabulary and the tools to debate issues, persuade viewpoints and articulate their ideas to others fluently, confidently and accurately.
- Custodians of Literature - The 'mastery' curriculum provided promotes an appreciation and passion for reading throughout Key Stage 3. Learners will have opportunities to read complex and rigorous texts, exploring a range of authors from a variety of genres, increasing in complexity to encourage learners to develop into independent readers who choose reading material for challenge, interest and enjoyment. At Key Stage 4, learners will study literature alongside fellow learners, creating a sense of community and a shared love of language.
- Confident Communicators - Through our curriculum, learners will tackle both pre-1914 and contemporary literature, including prose, poetry and drama. This ambitious, rich and wide range of literature helps learners to acquire an extensive vocabulary which will enable learners to become eloquent and successful communicators beyond the classroom. The coherently planned curriculum makes certain that learners have opportunities to practise writing in a range of contexts, purposes and audiences to ensure that learners develop the ability to become competent and accurate writers who write with purpose and creativity, paying attention to accurate grammar, punctuation and spelling.
- Linguists - Throughout learners' time at Cottingham High school, they will be taught the skills required to decode and analyse a range of text types. The demanding nature of the texts helps to promote academic excellence and rigour as they build resilience, develop their literacy skills and instil an ability to deconstruct language. Learners will leave Cottingham High School adept in comprehension, understanding the nuances of language and word choice, preparing learners to thrive in a world beyond education.
- Critical Readers - Through our varied curriculum, learners will have many opportunities to explore the exciting contexts that have shaped some of the world's most influential texts, enabling learners to understand the importance and have an appreciation for our literary heritage which will impact upon both their reading and writing skills. We provide the opportunity for every student to watch live performances, allowing learners to experience texts brought to life, the way that they were intended to be received, in an immersive and engaging setting. This helps to enrich learners' understanding of drama and develop their textual curiosity.
- Citizens of the Community - Through our challenging and diverse curriculum, learners address morality, debate with their peers and are encouraged to establish their own judgements, through a range of fiction and non-fiction texts. Through a range of settings, characters and situations, that they will encounter through literature, learners can develop their understanding and become empathic individuals, who practise respect and tolerance in their daily lives. Through a range of writing units, we debate topical issues, ensuring learners have a thorough awareness of democracy, law and individual liberty, helping learners become valued members of the community.

## **Building on prior learning: What can students do by the end of KS2?**

### **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

	Year 7	Year 8	Year 9	KS4
<b>Power</b>	<ul style="list-style-type: none"> <li>• Mythology (gods, punishment, fate)</li> <li>• <i>Refugee Boy</i> (political power)</li> <li>• Shakespeare's Villains</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The Tempest</i> (colonisation, control)</li> <li>• Dickens (social power)</li> <li>• War Poetry</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Romeo and Juliet</i> (patriarchy)</li> <li>• Dystopian Reading</li> <li>• <i>Noughts and Crosses</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>An Inspector Calls</i></li> <li>• <i>Macbeth</i></li> <li>• <i>Jekyll and Hyde</i></li> <li>• Power &amp; Conflict Poetry</li> </ul>
<b>Diversity</b>	<ul style="list-style-type: none"> <li>• Community Writing (Hull identity)</li> <li>• <i>Refugee Boy</i></li> <li>• Poetry from Different Cultures</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The Tempest</i> (otherness)</li> <li>• Short Stories (different perspectives)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Noughts and Crosses</i></li> <li>• Dystopian Reading</li> </ul>	<ul style="list-style-type: none"> <li>• Power &amp; Conflict Poetry</li> </ul>
<b>Conflict</b>	<ul style="list-style-type: none"> <li>• <i>Refugee Boy</i> (war, displacement)</li> <li>• Mythology</li> <li>• Shakespeare's Villains</li> </ul>	<ul style="list-style-type: none"> <li>• War Poetry</li> <li>• Short Stories</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Romeo and Juliet</i></li> <li>• Dystopian Reading</li> <li>• Dystopian Writing</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Macbeth</i></li> <li>• <i>Jekyll and Hyde</i></li> <li>• Power &amp; Conflict Poetry</li> </ul>
<b>Identity &amp; Belonging</b>	<ul style="list-style-type: none"> <li>• Community Writing</li> <li>• <i>Refugee Boy</i></li> <li>• Poetry from Different Cultures</li> </ul>	<ul style="list-style-type: none"> <li>• Short Stories</li> <li>• Narrative Writing</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Romeo and Juliet</i></li> <li>• <i>Noughts and Crosses</i></li> <li>• Dystopian Writing</li> </ul>	<ul style="list-style-type: none"> <li>• <i>An Inspector Calls</i></li> <li>• <i>Jekyll and Hyde</i></li> </ul>

<b>Injustice &amp; Inequality</b>	<ul style="list-style-type: none"> <li>• <i>Refugee Boy</i></li> <li>• Take Action (Persuasive Writing)</li> <li>• Poetry from Different Cultures</li> </ul>	<ul style="list-style-type: none"> <li>• Dickens</li> <li>• <i>The Tempest</i></li> <li>• Editorial Writing</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Noughts and Crosses</i></li> <li>• Dystopian Reading</li> <li>• Non-Fiction Speeches</li> </ul>	<ul style="list-style-type: none"> <li>• <i>An Inspector Calls</i></li> <li>• <i>Macbeth</i></li> <li>• <i>Jekyll and Hyde</i></li> <li>• Power &amp; Conflict Poetry</li> </ul>
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### **Vocabulary**

Having a rich, ambitious, broad vocabulary is vital for learners to succeed, both in school and throughout their lives. Tier 1 vocabulary is the simplest. These are the words we use in everyday conversation, such as “put”, “get”, “walk”, etc. Tier 2 vocabulary are challenging, ambitious words that don’t usually crop up in day-to-day conversation. These are the words that allow learners to access academic texts, such as high-level literature, newspaper articles and exam papers.

Tier 3 vocabulary is the subject-specific vocabulary of a particular discipline. These are words that are uncommon outside of the context of a specific subject and enable learners to communicate effectively within the subject. At Cottingham High School, tier 3 vocabulary is explicitly taught across our school curriculum and is mapped within the schemes of learning.

### **Key Subject Skills – English Literature**

<b>Assessment Objective</b>	<b>Descriptor</b>
A01 (10%)	Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts
A02 (17.5%)	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
A03 (10%)	Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts
A04 (12.5%)	Evaluate texts critically and support this with appropriate textual references
A05 (30%)	Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
A06 (20%)	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
A07	Demonstrate presentation skills in a formal setting
A08	Listen and respond appropriately to spoken language, including to questions and feedback on presentations
A09	Use spoken Standard English effectively in speeches and presentations.

### **Key Subject Skills – English language**

<b>Assessment Objective</b>	<b>FOCI</b>
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A01 (37.5%)	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>maintain a critical style and develop an informed personal response</li> <li>use textual references, including quotations, to support and illustrate interpretations.</li> <li>information and ideas</li> <li>select and synthesise evidence from different texts</li> </ul>
A02(42.5%)	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3 (15%)	Show understanding of the relationships between texts and the contexts in which they were written.
AO4 (5%)	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

### Assessment

Formative assessment is used throughout the year to check learners' knowledge and understanding, using feedback techniques including exit tickets and end of topic quizzes. Summative assessment is calendared at curriculum end points within each academic year and is conducted more formally.

Year	Assessment Window	Topics to be assessed
7	Autumn	Community Writing (Writing Skills: AO5 and AO6), Trash Novel Study (Reading Skills: AO1, AO2, AO3)
	Spring	Mythology (Reading: AO4), Cultures Poetry (Reading: AO1, AO2, AO3)
	Summer	Take Action Writing (Writing Skills: AO5 and AO6 /Speaking: AO7, AO8, AO9), Shakespeare's Villains (Reading: AO1, AO2, AO3)
8	Autumn	The Tempest (Reading: AO1, AO2, AO3 ), Dickens Extracts (Reading: AO1, AO2, AO3)
	Spring	Editorial Writing (Writing Skills: AO5 and AO6 ), War Poetry (Reading: AO1, AO2, AO3)
	Summer	Short Stories (Reading: AO1, AO2, AO3), Narrative Writing (Writing Skills: AO5 and AO6)
9	Autumn	Romeo and Juliet (Reading: AO1, AO2, AO3 ), Dystopian Fiction – Reading (Reading: AO1, AO2, AO3 and AO4)
	Spring	Noughts and Crosses – Novel Study (Reading: AO1, AO2, AO3 )
	Summer	Speeches - (Writing Skills: AO5 and AO6 /Speaking: AO7, AO8, AO9), Dystopian Fiction – Writing (Writing Skills: AO5 and AO6)
10	Autumn	An Inspector Calls essay tasks, An Inspector Calls Common Assessment (Trust wide task), English Language Paper 1 Section A and B
	Spring	Jekyll and Hyde essay task, MacBeth essay task
	Summer	English Language Paper 1, English Literature Paper 1
11	Autumn	
	Spring	
	Spring 2	

### Curriculum Sequencing

**Key Stage 3: Year 7:**

	Autumn term	Spring term	Summer term
Knowledge	<p><b><u>Descriptive Writing: Community (Hull and surrounding areas)</u></b></p> <ul style="list-style-type: none"> <li>• The meaning of community and how it shapes identity and belonging</li> <li>• How Hull’s culture, history and landmarks influence setting and atmosphere</li> <li>• Key local figures and events (Hull Fair, The Deep, Lillian Bilocca, Jean Bishop)</li> <li>• The difference between accent and dialect</li> <li>• How descriptive writing creates mood, tone and atmosphere</li> <li>• The difference between showing and telling</li> <li>• The purpose and effect of figurative language</li> <li>• How sound devices shape reader response</li> <li>• How structure shapes meaning (zoom and cyclical structure)</li> <li>• The rules of paragraphing (TiPToP)</li> </ul> <p><b><u>Refugee Boy</u></b></p> <ul style="list-style-type: none"> <li>• The meanings of refugee, asylum seeker and migration</li> <li>• The political and cultural context of Ethiopia and Eritrea</li> <li>• Key events and structure of the novel</li> <li>• The themes of identity, belonging, conflict and resilience</li> <li>• How war and displacement shape character experience</li> <li>• How writers present injustice, prejudice and inequality</li> <li>• The role of setting in shaping mood and meaning</li> <li>• How language is used to convey fear, hope and isolation</li> <li>• How writer’s intention affects reader response</li> </ul>	<p><b><u>Mythology</u></b></p> <ul style="list-style-type: none"> <li>• The key features and purposes of Greek mythology</li> <li>• Common myth conventions (gods, heroes, quests, punishment, fate)</li> <li>• The structure of myth narratives using Freytag’s Pyramid</li> <li>• How writers use language to create character, setting and tension</li> <li>• The role of symbolism in conveying meaning</li> <li>• How myths reflect cultural beliefs and values</li> <li>• The concept of a <i>cautionary tale</i></li> <li>• How narrative perspective shapes the reader’s response</li> <li>• How themes such as power, curiosity, punishment and heroism are presented</li> <li>• How context influences the meaning of ancient stories</li> </ul> <p><b><u>Poetry from Different Cultures</u></b></p> <ul style="list-style-type: none"> <li>• The meaning of <i>culture</i> and <i>diversity</i></li> <li>• How poets use poetry to explore identity, belonging and cultural experience</li> <li>• How poetry reflects personal, social and historical context</li> <li>• How poets use language to express emotion, conflict and perspective</li> <li>• The effect of imagery and symbolism in poetry</li> <li>• How structure and form shape meaning in poems</li> <li>• How poets present voice and viewpoint</li> <li>• Knowledge of the following poems from different cultures: <ul style="list-style-type: none"> <li>– Blessing – Imtiaz Dharker</li> <li>– Island Man – Grace Nichols</li> <li>– Nothing’s Changed – Tatamkhulu Afrika</li> <li>– Two Scavengers in a Truck, Two Beautiful</li> </ul> </li> </ul>	<p><b><u>Take Action (Persuasive Writing)</u></b></p> <ul style="list-style-type: none"> <li>• The purpose of persuasive writing</li> <li>• How audience, purpose and form affect writing choices</li> <li>• The features of writing to persuade (DAFORREST)</li> <li>• How sentence types can be used for effect</li> <li>• The structure of a coherent persuasive piece: <ul style="list-style-type: none"> <li>– Introduction</li> <li>– Anecdote</li> <li>– Arguments</li> <li>– Counterargument</li> <li>– Conclusion</li> </ul> </li> <li>• How writers use language to influence, challenge and convince</li> <li>• The role of topical issues in persuasive writing</li> <li>• How viewpoints and perspectives are shaped through language</li> <li>• How spoken and written persuasion differ</li> <li>• How performance skills support persuasive impact</li> </ul> <p><b><u>Shakespeare’s Villains</u></b></p> <p>The context of Shakespeare’s life and the Elizabethan era</p> <ul style="list-style-type: none"> <li>• The three Shakespearean genres: comedy, tragedy, history</li> <li>• The conventions of each genre and how they shape character and plot</li> <li>• Key plot elements from the studied plays: <ul style="list-style-type: none"> <li>– <i>A Midsummer Night’s Dream</i></li> <li>– <i>Othello</i></li> <li>– <i>Richard III</i></li> <li>– <i>The Merchant of Venice</i></li> <li>– <i>Hamlet</i></li> </ul> </li> <li>• The nature of villainy and how villain/victim roles are constructed</li> </ul>

		<p>People in a Mercedes – Lawrence Ferlinghetti  – Half-Caste – John Agard  – Search For My Tongue – Sujata Bhatt  – Presents from My Aunts in Pakistan – Moniza Alvi</p>	<ul style="list-style-type: none"> <li>• How genre influences the portrayal of character and conflict</li> <li>• How Shakespeare’s writing reflects the cultural, political and social beliefs of his time</li> <li>• How discriminatory attitudes (e.g. antisemitism, gender expectations) appear in Shakespeare’s work</li> <li>• How stagecraft (e.g. monologue, soliloquy) shapes our understanding of character</li> </ul>
<p><b>Skills</b></p>	<p><b><u>Descriptive Writing: Community (Hull and surrounding areas)</u></b></p> <ul style="list-style-type: none"> <li>• Write vivid descriptive paragraphs about place, people and events</li> <li>• Use sensory language to create atmosphere</li> <li>• Select ambitious verbs, adjectives and adverbs</li> <li>• Apply simile, metaphor, personification and sound devices accurately</li> <li>• Use hyperbole and oxymoron for effect</li> <li>• Structure writing using zoom and cyclical techniques</li> <li>• Paragraph ideas clearly and logically</li> <li>• Plan, draft, edit and improve descriptive writing</li> <li>• Write for audience and purpose</li> <li>• Use peer and self-assessment to improve writing</li> </ul> <p><b><u>Refugee Boy</u></b></p> <p>Comprehension</p> <ul style="list-style-type: none"> <li>• Identify explicit and implicit meaning</li> <li>• Summarise key events and track themes</li> </ul> <p>Language &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse how language presents character and emotion</li> <li>• Explain how dialogue and structure shape meaning</li> <li>• Use subject terminology accurately</li> </ul>	<p><b><u>Mythology</u></b></p> <p>Comprehension</p> <ul style="list-style-type: none"> <li>• Identify explicit and implicit meaning</li> <li>• Summarise key events and track themes</li> </ul> <p>Language &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse how language creates character and tension</li> <li>• Explain how structure shapes meaning</li> <li>• Use subject terminology accurately</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how myths reflect cultural beliefs and values</li> <li>• Make links between the texts and their historical context</li> </ul> <p>Evaluation</p> <ul style="list-style-type: none"> <li>• Evaluate ideas and characters using textual evidence</li> </ul> <p><b><u>Poetry from Different Cultures</u></b></p> <p>Comprehension &amp; Response</p> <ul style="list-style-type: none"> <li>• Understand and respond thoughtfully to poems</li> <li>• Develop an informed personal response</li> <li>• Select relevant quotations to support ideas</li> </ul> <p>Language, Form &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse how poets use language to create effects</li> <li>• Explore imagery and symbolism</li> </ul>	<p><b><u>Take Action (Persuasive Writing)</u></b></p> <p>Writing for Purpose &amp; Audience</p> <ul style="list-style-type: none"> <li>• Write clearly and effectively for different audiences and purposes</li> <li>• Adapt tone, style and register for persuasive writing</li> <li>• Organise ideas logically using an effective structure</li> <li>• Develop arguments and counterarguments</li> <li>• Write speeches and persuasive texts with impact</li> </ul> <p>Technical Accuracy &amp; Style</p> <ul style="list-style-type: none"> <li>• Use ambitious vocabulary appropriately</li> <li>• Use a range of sentence structures for effect</li> <li>• Apply accurate spelling, punctuation and grammar</li> <li>• Use rhetorical and persuasive devices confidently</li> </ul> <p><b><u>Shakespeare’s Villains</u></b></p> <p>Comprehension &amp; Response</p> <ul style="list-style-type: none"> <li>• Read, understand and respond to extracts from Shakespeare</li> <li>• Maintain a critical style and develop a personal response</li> <li>• Use quotations accurately to support interpretations</li> </ul> <p>Language, Form &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse Shakespeare’s language and how it</li> </ul>

	<p>Context</p> <ul style="list-style-type: none"> <li>• Link the novel to real-world refugee experiences</li> <li>• Explain how context influences characters and events</li> </ul> <p>Evaluation</p> <ul style="list-style-type: none"> <li>• Evaluate ideas and characters using textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Explain how structure and form shape meaning</li> <li>• Use subject terminology accurately</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how cultural and social context influences poetry</li> <li>• Make links between poems and real-world experiences</li> </ul>	<p>creates meaning</p> <ul style="list-style-type: none"> <li>• Explore structural features and dramatic techniques</li> <li>• Use subject terminology confidently</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how Elizabethan context shapes Shakespeare's characters and themes</li> <li>• Show understanding of contemporary audience reactions</li> </ul>
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### Key Stage 3: Year 8

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<p><b><u>Shakespeare's The Tempest</u></b></p> <ul style="list-style-type: none"> <li>• The context of the Elizabethan era and Shakespeare's life</li> <li>• The layout and function of the Globe Theatre</li> <li>• The features and effects of Iambic Pentameter, Blank Verse, Prose, Rhymed Verse and Song</li> <li>• The full plot structure of <i>The Tempest</i> and key chronological developments</li> <li>• The roles and functions of major characters (e.g., hero, anti-hero)</li> <li>• The theme of colonisation and attitudes towards power, control and status</li> <li>• How Shakespeare manipulates language and structure to show status</li> <li>• How stagecraft contributes to characterisation and dramatic meaning</li> <li>• The conventions of Shakespearean genre (comedy) and how they influence the play</li> <li>• How context shapes characters, themes and audience interpretation</li> </ul> <p><b><u>Dickens (Extracts from 19th-Century Fiction)</u></b></p>	<p><b><u>Editorial Writing</u></b></p> <ul style="list-style-type: none"> <li>• The purpose of editorial writing</li> <li>• The differences between writing to persuade, argue, advise and review</li> <li>• How audience, purpose and form shape writing choices</li> <li>• The features of persuasive writing (DAFORREST)</li> <li>• The features of review writing (SAMOSA)</li> <li>• The conventions of writing to advise and argue</li> <li>• The structure of a coherent written or spoken piece: <ul style="list-style-type: none"> <li>– Introduction</li> <li>– Anecdote</li> <li>– Arguments</li> <li>– Counterargument</li> <li>– Conclusion</li> </ul> </li> <li>• The role of tone, register and viewpoint in non-fiction writing</li> <li>• How paralinguistic features support spoken communication</li> <li>• The importance of editing, proofreading and technical accuracy</li> </ul>	<p><b><u>Short Stories</u></b></p> <ul style="list-style-type: none"> <li>• The key features of short story structure, including Freytag's Pyramid</li> <li>• Genre conventions of horror, gothic and dystopian fiction</li> <li>• How writers use foreshadowing, tension and symbolism to create impact</li> <li>• How narrative perspective shapes the reader's understanding</li> <li>• The roles of protagonist, antagonist and supporting characters</li> <li>• How setting influences atmosphere and tone</li> <li>• How structure supports meaning (exposition → climax → denouement)</li> <li>• The function of the unreliable narrator</li> <li>• How context influences themes, genre and writer intention</li> <li>• Knowledge of the following short stories: <ul style="list-style-type: none"> <li>– The Lottery – Shirley Jackson</li> <li>– Examination Day – Henry Slesar</li> <li>– Prey – Richard Matheson</li> <li>– 100% Perfect Girl – Haruki Murakami</li> <li>– The Man Who Loved Flowers – Stephen King</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• The social and historical context of Victorian England</li> <li>• The impact of poverty, industrialisation, prejudice and social inequality</li> <li>• Key ideas and messages in Dickens' writing</li> <li>• How Dickens presents character through language and description</li> <li>• How characters develop across multiple extracts</li> <li>• The function of symbolism in Victorian fiction</li> <li>• How prejudice and discrimination are represented</li> <li>• The role of crime and corruption in Victorian society</li> <li>• Key characters studied: <ul style="list-style-type: none"> <li>– Oliver Twist</li> <li>– Fagin</li> <li>– Miss Havisham</li> <li>– Pip</li> <li>– Estella</li> <li>– Uriah Heep</li> <li>– Magwitch</li> </ul> </li> <li>• How Dickens uses character to criticise society</li> </ul>	<ul style="list-style-type: none"> <li>• How topical issues can be explored through editorial writing</li> </ul> <p><b><u>War Poetry</u></b></p> <ul style="list-style-type: none"> <li>• The key features and purposes of war poetry</li> <li>• The historical context of WW1 (propaganda, conscription, trench warfare)</li> <li>• The context of modern conflict, including 9/11</li> <li>• How poets present the futility of war</li> <li>• The physical and emotional effects of war on individuals</li> <li>• The impact of war on families and communities left behind</li> <li>• How those in power influence the fate of others</li> <li>• How poets present violence, destruction and loss</li> <li>• The different perspectives poets take on war and conflict</li> <li>• Knowledge of the following war poems: <ul style="list-style-type: none"> <li>– Dulce et Decorum Est – Wilfred Owen</li> <li>– Who's for the Game? – Jessie Pope</li> <li>– The Soldier – Rupert Brooke</li> <li>– The Falling Leaves – Margaret Postgate Cole</li> <li>– Out of the Blue – Simon Armitage</li> <li>– The Kiss – Sara Teasdale</li> <li>– The Hero – Siegfried Sassoon</li> <li>– Anthem for Doomed Youth – Wilfred Owen</li> <li>– My Boy Jack – Rudyard Kipling</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>– The Tell-Tale Heart – Edgar Allan Poe</li> <li>– The Whole Town Is Sleeping – Ray Bradbury</li> </ul> <p><b><u>Narrative Writing</u></b></p> <ul style="list-style-type: none"> <li>• What a story is and the key conventions of narrative writing</li> <li>• The typical structure of a story using Freytag's Pyramid</li> <li>• How narrative structures can be manipulated for effect</li> <li>• The impact of narrative perspective (first person, third person, internal monologue)</li> <li>• How to craft characterisation through description, action, dialogue and thought</li> <li>• The rules for writing dialogue accurately and effectively</li> <li>• How to build, control and decrease tension throughout a narrative</li> <li>• How to integrate descriptive writing skills from Year 7 into narrative work</li> <li>• The distinction between descriptive and narrative writing, especially for GCSE</li> <li>• How writers use foreshadowing, plot twists and structure to shape meaning</li> </ul>
<p><b>Skills</b></p>	<p><b><u>Shakespeare's The Tempest</u></b></p> <p>Comprehension &amp; Response</p> <ul style="list-style-type: none"> <li>• Read, understand and respond effectively to extracts from <i>The Tempest</i></li> <li>• Write informed personal responses using relevant quotations</li> <li>• Track character development and thematic progression across the play</li> </ul> <p>Language, Form &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse Shakespeare's use of language to</li> </ul>	<p><b><u>Editorial Writing</u></b></p> <p>Writing for Audience &amp; Purpose</p> <ul style="list-style-type: none"> <li>• Write clearly and convincingly for different audiences and purposes</li> <li>• Adapt tone, style and register for form and genre</li> <li>• Organise ideas logically and coherently</li> <li>• Develop arguments and counterarguments</li> <li>• Write effective editorials, reviews, advice pieces and arguments</li> </ul>	<p><b><u>Short Stories</u></b></p> <p>Comprehension &amp; Interpretation</p> <ul style="list-style-type: none"> <li>• Identify explicit and implicit ideas</li> <li>• Track character development and themes across a story</li> <li>• Select relevant quotations to support explanations</li> </ul> <p>Language &amp; Structure Analysis</p> <ul style="list-style-type: none"> <li>• Analyse how writers use language to create tension and atmosphere</li> </ul>

	<p>present status, conflict and power</p> <ul style="list-style-type: none"> <li>• Explore structural choices and dramatic techniques</li> <li>• Use subject terminology accurately in analytical writing</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how Elizabethan beliefs, colonisation and patriarchy influence the play</li> <li>• Make links between context, themes and character behaviour</li> </ul> <p><b><u>Dickens (Extracts from 19th-Century Fiction)</u></b></p> <p>Comprehension &amp; Response</p> <ul style="list-style-type: none"> <li>• Understand and respond to 19th-century fiction extracts</li> <li>• Track character development across a text</li> <li>• Use quotations to support interpretations</li> </ul> <p>Language &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse how Dickens uses language to present character</li> <li>• Explore the effects of linguistic methods</li> <li>• Explain how symbolism is used to convey meaning</li> <li>• Use subject terminology accurately</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how Victorian context shapes characters and themes</li> <li>• Link ideas of poverty, crime and prejudice to the text</li> </ul>	<p>Technical Accuracy &amp; Style</p> <ul style="list-style-type: none"> <li>• Use ambitious vocabulary appropriately</li> <li>• Use a wide range of sentence structures for effect</li> <li>• Apply accurate spelling, punctuation and grammar</li> <li>• Use rhetorical and persuasive devices confidently</li> </ul> <p><b><u>War Poetry</u></b></p> <p>Comprehension &amp; Interpretation</p> <ul style="list-style-type: none"> <li>• Identify explicit and implicit meanings in poems</li> <li>• Explain ideas, feelings and viewpoints</li> <li>• Select relevant quotations to support interpretations</li> </ul> <p>Language, Form &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse how poets use language to create meaning and effect</li> <li>• Explore the impact of poetic devices</li> <li>• Explain how structure shapes meaning</li> <li>• Use subject terminology accurately</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how historical context shapes the poem's message</li> <li>• Link poems to real-world conflict</li> </ul> <p>Evaluation &amp; Comparison</p> <ul style="list-style-type: none"> <li>• Evaluate the effectiveness of poems</li> <li>• Compare poets' viewpoints and methods</li> <li>• Support judgements with evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the effect of structural features (foreshadowing, rising action, climax)</li> <li>• Use accurate subject terminology</li> <li>• Evaluate the effect of writer's choices</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how genre, culture and time period shape a story</li> <li>• Make links between short stories and wider literary movements</li> </ul> <p>Evaluation</p> <ul style="list-style-type: none"> <li>• Evaluate how successfully writers create impact</li> <li>• Offer justified interpretations supported with evidence</li> </ul> <p><b><u>Narrative Writing</u></b></p> <p>Content &amp; Organisation</p> <ul style="list-style-type: none"> <li>• Communicate clearly, effectively and imaginatively in narrative form</li> <li>• Select and adapt tone, style and register for creative writing</li> <li>• Organise ideas using narrative structure for coherence and flow</li> <li>• Build engaging plots, characters and settings</li> <li>• Use structural and grammatical features to enhance cohesion</li> </ul> <p>Technical Accuracy</p> <ul style="list-style-type: none"> <li>• Use ambitious and precise vocabulary for effect</li> <li>• Construct varied and controlled sentence structures</li> <li>• Use accurate spelling, punctuation and dialogue conventions</li> <li>• Apply high-level descriptive techniques from prior learning</li> </ul>
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**Key Stage 3: Year 9:**

	<b>Autumn term</b>	<b>Spring term</b>	<b>Summer term</b>
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<p><b>Knowledge</b></p>	<p><b><u>Shakespeare's Romeo and Juliet</u></b></p> <ul style="list-style-type: none"> <li>• The context of the Elizabethan era and Shakespeare's life</li> <li>• The role of patriarchy in Elizabethan society</li> <li>• The conventions of tragedy as a genre</li> <li>• The full plot of <i>Romeo and Juliet</i> and key turning points</li> <li>• The central theme of conflict (family, fate, inner conflict)</li> <li>• The central theme of love (romantic, familial, destructive)</li> <li>• The effects of violence, loyalty and honour</li> <li>• The impact of fate vs free will</li> <li>• The function of the prologue</li> <li>• The use of Iambic Pentameter and Blank Verse</li> <li>• How Shakespeare uses language and structure to show conflict</li> <li>• How stagecraft shapes meaning and audience response</li> </ul> <p><b><u>Dystopian Reading</u></b></p> <p>The key features of dystopian fiction</p> <ul style="list-style-type: none"> <li>• How dystopian writers create imagined futures to reflect real-world issues</li> <li>• Common dystopian ideas: <ul style="list-style-type: none"> <li>– Control and surveillance</li> <li>– Loss of freedom</li> <li>– Inequality and power</li> <li>– Oppression and resistance</li> </ul> </li> <li>• How writers use language methods to influence the reader</li> <li>• How writers use structure to shape meaning and tension</li> <li>• The difference between concrete and abstract nouns</li> <li>• The difference between dynamic and stative verbs</li> <li>• The effect of sentence types (exclamative,</li> </ul>	<p><b><u>Noughts and Crosses</u></b></p> <ul style="list-style-type: none"> <li>• The concept of a dystopian society and how it reflects real-world issues</li> <li>• The social and political context of racism, prejudice and power imbalance</li> <li>• The structure of a whole novel and how meaning develops across a full text</li> <li>• The use of dual narrative to present contrasting perspectives</li> <li>• How writers present conflict, both personal and societal</li> <li>• How characterisation is used to explore morality, loyalty and identity</li> <li>• The role of setting in shaping tension and control</li> <li>• How foreshadowing and symbolism shape reader expectations</li> <li>• The key plot structure using Freytag's Pyramid</li> <li>• How writers use fiction to communicate messages about society and justice</li> <li>• The connection between dystopia and modern social issues</li> </ul>	<p><b><u>Non-Fiction Writing &amp; Speeches</u></b></p> <ul style="list-style-type: none"> <li>• The purpose of speech writing and persuasive communication</li> <li>• How audience and purpose shape rhetorical choices</li> <li>• The conventions of speech writing</li> <li>• The features of persuasive rhetoric</li> <li>• How viewpoint and perspective shape an argument</li> <li>• The structure of a coherent speech: <ul style="list-style-type: none"> <li>– Greeting</li> <li>– Anecdote</li> <li>– Arguments (Issues of the World)</li> <li>– Counterargument (where relevant)</li> <li>– Conclusion</li> <li>– Cyclical return to the introduction</li> </ul> </li> <li>• The differences between spoken and written persuasion</li> <li>• The role of oracy and presentation skills in effective communication</li> </ul> <p><b><u>Dystopian Writing</u></b></p> <ul style="list-style-type: none"> <li>• The conventions of the dystopian genre (control, surveillance, oppression, loss of freedom, inequality)</li> <li>• How setting and atmosphere establish dystopian worlds</li> <li>• How writers use description to support genre</li> <li>• The relationship between real-world issues and dystopian fiction</li> <li>• How literary devices shape mood, tension and reader response</li> <li>• How grammatical features can be manipulated for effect</li> <li>• The use of active and passive voice to show power and control</li> <li>• The purpose of cyclical structure in dystopian descriptions</li> </ul>
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	<p>interrogative, imperative)</p> <ul style="list-style-type: none"> <li>• How short extracts can be analysed effectively</li> </ul>		<ul style="list-style-type: none"> <li>• The difference between simple, compound and complex sentences</li> </ul>
<b>Skills</b>	<p><b><u>Romeo and Juliet</u></b></p> <p>Comprehension &amp; Response</p> <ul style="list-style-type: none"> <li>• Read and understand the full play</li> <li>• Track character development across the play</li> <li>• Select key quotations to support ideas</li> <li>• Develop informed personal responses</li> </ul> <p>Language, Form &amp; Structure</p> <ul style="list-style-type: none"> <li>• Analyse Shakespeare's language choices</li> <li>• Explore how structure shapes meaning</li> <li>• Analyse the effects of verse, rhythm and imagery</li> <li>• Use accurate subject terminology</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how Elizabethan beliefs influence characters and themes</li> <li>• Link patriarchy, honour and violence to context</li> </ul> <p><b><u>Dystopian Reading</u></b></p> <p>Comprehension &amp; Interpretation</p> <ul style="list-style-type: none"> <li>• Identify explicit and implicit ideas</li> <li>• Explain meanings, viewpoints and attitudes</li> <li>• Select relevant textual evidence</li> </ul> <p>Language &amp; Structure Analysis</p> <ul style="list-style-type: none"> <li>• Analyse how writers use language to create meaning and effect</li> <li>• Analyse how structure shapes tension and reader response</li> <li>• Use subject terminology accurately</li> <li>• Explore the effects of sentence types and word classes</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how dystopian texts reflect real-world fears and concerns</li> </ul> <p>Evaluation</p> <ul style="list-style-type: none"> <li>• Evaluate how successfully a writer has created an</li> </ul>	<p><b><u>Noughts and Crosses</u></b></p> <p>Comprehension &amp; Interpretation</p> <ul style="list-style-type: none"> <li>• Track character development across a full novel</li> <li>• Explain key events and their significance</li> <li>• Use relevant quotations to support ideas</li> </ul> <p>Language &amp; Structure Analysis</p> <ul style="list-style-type: none"> <li>• Analyse how language presents power, conflict and emotion</li> <li>• Explore how structure shapes tension across the novel</li> <li>• Explain the effects of narrative perspective</li> <li>• Use accurate subject terminology</li> </ul> <p>Context</p> <ul style="list-style-type: none"> <li>• Explain how racism, prejudice and radicalism influence the novel</li> <li>• Link the text to real-world social issues</li> </ul> <p>Evaluation</p> <ul style="list-style-type: none"> <li>• Evaluate how effectively themes and characters are presented</li> <li>• Offer supported judgements using evidence</li> </ul>	<p><b><u>Non-Fiction Writing &amp; Speeches</u></b></p> <p>Writing for Purpose, Audience &amp; Form</p> <ul style="list-style-type: none"> <li>• Write clear, engaging and persuasive speeches</li> <li>• Adapt tone, style and register for different audiences</li> <li>• Develop convincing arguments and counterarguments</li> <li>• Organise ideas logically and coherently</li> </ul> <p>Technical Accuracy &amp; Style</p> <ul style="list-style-type: none"> <li>• Use ambitious vocabulary for persuasive impact</li> <li>• Use a wide range of sentence structures</li> <li>• Apply accurate spelling, punctuation and grammar</li> </ul> <p>Presentation Skills</p> <ul style="list-style-type: none"> <li>• Deliver speeches confidently and clearly</li> <li>• Use voice and body language for impact</li> </ul> <p>Listening &amp; Responding</p> <ul style="list-style-type: none"> <li>• Listen attentively to others' presentations</li> <li>• Respond appropriately to questions and feedback</li> </ul> <p>Spoken Language</p> <ul style="list-style-type: none"> <li>• Use spoken English effectively in formal presentations</li> </ul> <p><b><u>Dystopian Writing</u></b></p> <p>Content &amp; Organisation</p> <ul style="list-style-type: none"> <li>• Write convincing dystopian descriptions</li> <li>• Adapt tone, style and register to suit genre</li> <li>• Create vivid settings and controlled atmosphere</li> <li>• Structure writing for impact and coherence</li> <li>• Use cyclical structure where appropriate</li> </ul> <p>Technical Accuracy &amp; Style</p> <ul style="list-style-type: none"> <li>• Use ambitious and precise vocabulary</li> <li>• Manipulate sentence structures for effect</li> <li>• Apply punctuation accurately (including semi-</li> </ul>

	<p>effect</p> <ul style="list-style-type: none"> <li>• Support opinions with clear textual evidence</li> </ul>		<p>colons)</p> <ul style="list-style-type: none"> <li>• Use grammatical control to enhance meaning</li> </ul>
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### Key Stage 4 Year 10 – Long Term Planning – AQA GCSE English

	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> </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> </ul>	<p><u>Shakespeare: Macbeth</u></p> <p>Historical Context:</p> <ul style="list-style-type: none"> <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> <p>Characters - Consider what Priestley intended through his characterisation of each of the following:</p> <ul style="list-style-type: none"> <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>• Socialism</li> <li>• Capitalism</li> <li>• Social Status</li> <li>• Gender Gap</li> <li>• Generational Gap</li> <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>• 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> <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>• 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> <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>
<b>Skills</b>	<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> </ul>	<p>19th Century Novel: 'Jekyll &amp; Hyde'</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><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.</p>

	<ul style="list-style-type: none"> <li>• Explain how An Inspector Calls comments on its cultural context (including: Edwardian Britain, the Titanic, the two World Wars, society in 1945, labour strikes, Priestley as a socialist writer)</li> <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> </ul>	<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 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>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>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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	<ul style="list-style-type: none"> <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>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>

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

	<b>Autumn term</b>	<b>Spring term</b>	<b>Summer term</b>
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<b>Knowledge</b>			
<b>Skills</b>			
<b>Vocabulary</b>			