**SUBJECT**

**YEAR 7**

| **SOW** | **Gothic Fiction** | **Narrative Poetry** | **Spy/Detective Fiction** | **Survivors** | **Victorian Literature** | **Shocking Shakespeare**  **‘The Tempest’** |
| --- | --- | --- | --- | --- | --- | --- |
| **Knowledge** | First person narrative  Third person narrative  Omniscient narrator  Narrative hook  Plot  Characterisation  Setting  Imagery/Figurative Language  Structure- narrative sequence  Tension/Suspense  Employment of different tenses  Time structure e.g. flashbacks/ flash-forwards  Focus shifts e.g. from the general to specific. | First person narration  Narrative hook  Atmosphere  Characterisation  Setting  Imagery/Figurative Language  Structure  Tension/Suspense  Rhyme  Rhythm  Poetic forms  Context  Comparison | First person narrative  Third person narrative  Omniscient narrator  Inference  Plot  Characterisation  Setting  Imagery/Figurative Language  Structure- narrative Sequence  Tension/Suspense building  Employment of different tenses  Time structure e.g. flashbacks/ flash-forwards  Focus shifts e.g. from the general to specific  Conventions of script writing | Use of effective First person narration and  Third person narration  Omniscient narrator  Narrative hook  Plot  Characterisation  Setting  Imagery/Figurative Language  Structure- narrative sequence leading to danger  The origins of the English novel  Contextual information about WW2  Cultural Capital – knowledge about the first man to climb Mount Everest. | We are currently trialling a ‘Myths and Legends’ replacement scheme  as we do some 19th century texts in Gothic HT1 and Victorian Villains in Y8. This would allow wider literary knowledge and also provide background knowledge to cultural allusions when writing persuasively. | An understanding of life in Elizabethan England  An understanding of figurative language techniques  An understanding of colonialism  A knowledge of Shakespeare and his works  A knowledge of the characters in The Tempest |
| **Skills** | Demonstrate understanding and analyse critically a range of literary techniques relevant to the Gothic genre.  Compare texts and their contextual influences and evaluate their impact on the reader.  Incorporate genre specific techniques to produce **an opening** to a Gothic piece of literature introducing setting and character | Demonstrate understanding and analyse critically a range of literary techniques relevant to narrative poetry.  Compare texts and their contextual influences and evaluate their impact on the reader, language, structure and atmosphere. | Demonstrate understanding and analyse critically a range of literary examples relevant to spy/detective fiction. Compare texts and their contextual influences and evaluate their impact on the reader.  Incorporate genre specific conventions specific to tension building in own writing pieces. | Demonstrate understanding and analyse critically a range of fiction and non-fiction texts relevant to Survival.  Compare texts and their contextual influences and evaluate their impact on the reader.  Incorporate genre specific techniques to produce an opening to an empathetic piece of writing from the perspective of a Holocaust survivor.  Read and comprehend non-fiction accounts of survival during real-life accounts.  Demonstrate an understanding of using language to persuade.  Create a survival guide.  Analysing language and structure to create a sense of danger.  Demonstrate an ability to analyse poetry looking for meaning beyond the text. |  | To demonstrate an understanding of how language, including figurative language and vocabulary choice presents meaning.  To be able to recognise a range of literary conventions and understanding of how these have been used.  To demonstrate an understanding of the methods used to create setting, plot, and characterisation, and the effects of these.  To be able analyse a scene and to be able to make inferences, referring to evidence in the text.  Understand context and how this improves understanding of a piece of literature.  To consider vocabulary choice for specific effects. |
| **Vocabulary** | **Tier 2**  Anguish  Apprehension  Eerie  Grotesque  Horrifying  Isolation  Lightning  Macabre  Monstrous  Occult  Ominous  Oppressed  Paranormal  Phenomenon  Revenge  Revulsion  Sinister  Suffering  Supernatural  Uncanny  **Tier 3**  Antagonist  Byronic Hero  Figurative Language  Flash forward  Flashback  Genre  Imagery  Metaphor  Narrative  Omniscient  Onomatopoeia  Pathetic Fallacy  Personification  Preposition  Protagonist  Simile | **Tier 2**  Climax  Context  Curse  Deceased  Fateful  Foreboding  Historical  Infatuated  Influence  intimidated  Isolation  Legend  macabre  Narrative  Oppressed  Orphan  Romanticise  Suffering  **Tier 3**  Figurative Language  Flash forward  Genre  Imagery  Metaphor  Narrative  Omniscient  Onomatopoeia  Pathetic Fallacy  Personification  Preposition  Protagonist  Simile  Stoic  Volta  Structure/form | **Tier 2**  Character  Conventions  Conspiracy  description  Detection  Explain  Setting  Surveillance  Suspense  Tension  **Tier 3**  Antagonist  Connective  Figurative Language  Flash forward  Flashback  Genre  Imagery  imperative  Metaphor  Narrative  Omniscient  Onomatopoeia  Pathetic Fallacy  Personification  Preposition  Protagonist  Simile | **Tier 2**  Abandoned  Survivor  Marooned  Holocaust  Pioneer  Continent  Separated  Identity  Prisoner  Soldier  Occult  Judgement  Oppressed  Liberated  Revenge  Sinister  Suffering  **Tier 3**  Analyse  Context  Example  Evaluate  Fiction  Figurative Language  Genre  Imagery  Metaphor  Narrative  Omniscient  Onomatopoeia  Pathetic Fallacy  Personification  Persuasion  Preposition  Statistics  Protagonist  Simile |  | **Tier 2**  context  structure  impression  comprehend  supernatural  revenge  Equality  Exploration  Monstrous  Betrayal  isolated  humorous  aside  allude  grotesque  deference  colony  exploitation  empathy  collusion/collude  empire  duplicity  conspire  emotive  **Tier 3**  Antagonist  Figurative Language  Genre  Imagery  Narrative  Pathetic Fallacy  Protagonist  Universality  idiom  colonialism  flashback  personification  simile  metaphor  noun  genre  Elizabethan  Jacobean  Scene  Act  imperative |
| **Does the knowledge above marry up with KO? If not, what needs to be amended?** | Yes | Yes | Yes but HT2 and HT3 KOs need to be swapped over.  **Completed PGR** | Yes |  | More specific focus on ‘The Tempest’ more than Shakespeare in general?  **Old KO removed and a new one added that solely focuses on The Tempest.**  **Completed NMO.** |
| **How does this knowledge link to/build on prior knowledge?** | Narrative writing completed at KS2. Build on skills to focus on crafting more complex narrative openings using character and setting to create atmosphere for a specific genre. | Analysing more extensive poems than KS2, considering contextual influences, language and form. Link to narratives from previous unit but this time in poetic form for comparison. | Analysing a contrasting genre to HT1, analysing different literary techniques and tropes. Further builds on narrative skills to create a written narrative element that builds tension.  More formal oracy task undertaken in regards to presentation of spy gadget ideas. | Now widening perspective further to consider poetry, fictional prose and non-fiction texts related to the theme of ‘Survival’ eg Holocaust poetry, Climbing Everest autobiography, Robinson Crusoe, Lord of the Flies.  Analysing the techniques used to encourage understanding and empathy of situations. Writing tasks build on this knowledge with an advisory guide and empathetic piece. |  | Builds on any knowledge in regards to Shakespeare’s theatre that has been completed at KS2.  Additional reference to survival on an island, links to ‘Survivor’ scheme of HT4.  Considering figurative language from a Shakespearean text |
| **Is knowledge embedded consistently across the SOW?** | Knowledge of the genre across a variety of key Gothic texts. Linked with reading lessons of Gothic plays eg ‘Frankenstein’ or ‘Dracula’. | Knowledge of several examples of the poetic form embedded across the scheme of work e.g. Nichols ‘Hurricane Hits England’, Tennyson’s ‘Lady of Shalott’. Poe’s Raven. | Knowledge of the genre across a variety of key spy/detective texts eg Sherlock Holmes.  Linked with reading lessons of Spy novels eg Alex Rider & ‘Point Blanc’. | The motif of survival enables a variety of text types to be analysed across the SOW, thus enabling practice of both empathetic and persuasive/advisory responses. Link with Literary Canon detailed reading of ‘Lord of the Flies’. |  | Knowledge of context including colonialism, plot, setting, characters and motives embedded within the SOW.  Understanding of idioms and figurative language. |
| **Is all of the vocabulary embedded throughout the SOW?** | Yes. Through wiki spellings, word banks and use of Frayer models to explore key terms. | Yes. Through wiki spellings, word banks and use of Frayer models to explore key terms. | Spellings and use of etymology to be more explicit  **Spellings completed**  **PGR** | Yes. Exploration of key vocabulary and wiki spellings. |  | Spellings, key vocabulary and word banks are incorporated.  More etymology/Frayer models required e.g. Prospero link with prosperous?  **Etymology and Frayer models included in weeks 1-4 then revision of key terms in week 5.**  **Completed NMO.** |
| **What (if any) additional vocabulary is needed to access this SOW?** | N/A | N/A | N/A | Some more integrated use of Frayer Models/Etymology  **Etymology and Frayer models included in weeks 1-6.**  **Completed NMO.** |  | See above |
| **What grammatical knowledge is required to access this SOW? Is this embedded across the SOW?** | Yes  Focus on grammar elements for post covid catch up:  prepositions  fronted adverbials  subordinate clauses  sentence types | Yes  Using punctuation and sentence structure to focus on the rhythm and rhymes of poetry. | Yes  Using punctuation and sentence structure to build tension in a text. | Yes  Homophones identified.  Connectives emphasised when comparing texts.  Imperative verbs employed for advisory writing. |  | Yes.  Variety of sentence structures in written work.  How Shakespearean language differs from modern day language. |
| **Does remembering the knowledge help students to develop the skill? If not, what is missing?** | Looking at a variety of texts and analysing devices authors use, allows students to employ them when crafting their own writing. | Looking at a variety of texts and analysing devices poets use, allows students to employ them when crafting their own writing. | Analysing spy/detective texts encourages students to apply their knowledge of the genre to craft their own tension-building written piece. Additionally, building on their knowledge in regards to setting and character from HT1. | Considering several text types with a linked theme of survival allows students to develop and widen their analytical reading and writing skills in response to a variety of genres. |  | The knowledge of the play allows students to compose analytical literature answer components and describe characters in detail. |

**Year 8**

| **SOW** | **American Dream** | Romantic Renaissance  (‘Much Ado’/’R & J’) | Stone Cold | Victorian Villains | Writing for the Workplace | Our Day Out |
| --- | --- | --- | --- | --- | --- | --- |
| **Knowledge** | **Etymology of key words: E.G. Equality, Disproportionately using Frayer models**  **Understanding of the first American Settlers**  **Understanding of the origins of the Slave Trade**  **Understanding of the American Civil War and the abolishment of slavery**  **Understanding of the Declaration of Independence**  **Understanding of 1930s America with regards to gender and cultural norms and expectations**  **Understanding of the origin of Rhetoric**  **Understanding of the Great 1930s Depression**  **Understanding of inequality**  **Understanding of Mount Rushmore**  **Understanding of the significance of Barack Obama’s presidency** | Imagery/Figurative Language  Form & Structural devices  Conventions of a newspaper article.  Variety of dramatic devices e.g. soliloquy, monologue  Context of Elizabethan England  Juxtaposition/ antithesis  Theatre conventions  Exploration of Shakespeare’s works  Language of Shakespeare  Plot and characters | Dual narrative  Narrative hook  Plot  Characterisation  Protagonist/ Antagonist  Setting  Imagery/Figurative Language  Structure- narrative sequence  Tension/Suspense  Time structure e.g. flashbacks/ flash-forwards  Focus shifts e.g. from the general to specific  Point of view | Victorian Literature and key authors of the time.  Contextual information about Victorian crime and punishments.  What are the Penny Dreadful stories and what did people like about them?  Cultural Capital – Why were criminals such as Jack the Ripper never truly identified?  Who was Sweeney Todd and why is he infamous?  Who is Charles Dickens and why was his writing so popular?  What was legal and what was illegal in Victorian England? | Demonstrate an understanding of how advertisements may generate an emotional reaction from audiences.  Demonstrate an understanding of technology and how various products have changed society or life as a whole.  Understand the reasons a person may need to write a formal letter.  Understand how body language and language choices can alter an audience’s perception of a speech.  Understand what the job of an investor is.  Demonstrate an understanding of debates and why they are useful.  Understand what democracy is and why it is an important part of our society.  Demonstrate an understanding of social media and how people may have positive and negative experiences with it.  Understand what body image is and how social media can impact it. | Imagery/Figurative Language  Form & Structural devices  Variety of dramatic devices  Context of England in the 1970s & 1980s  Juxtaposition/ antithesis  Theatre conventions  Exploration of Russell’s works and influencing contextual factors  Plot and characters |
| **Skills** | Demonstrate an ability to persuade using SPAREROD devices  Demonstrate an ability to write a speech to persuade  Comprehension and analysis of fiction and non-fiction texts  Debate about the presentation of characters and link these to the context of the time | Compare texts and their contextual influences and evaluate their impact on the reader.  Demonstrate an understanding of the plot and characters in the play.  Demonstrate understanding and analyse critically a range of literary techniques relevant to the play. | Demonstrate understanding and analyse critically *Stone Cold.*  Explore the contextual influences of Robert Swindells and evaluate the impact on the reader.  Explore and empathise with the characters through a range of writing styles.  Language analysis of characters and themes.  Can comment on the setting, plot and characterisation in a text, and the effects of these.  Writes using a variety of sentence lengths, structures and subjects and select the most appropriate type for the task.  Uses the full range of punctuation accurately including brackets, colons, semi-colons, ellipsis and dashes.  Uses figurative language to develop descriptions and Uses a range of stylistic devices including precise vocabulary to develop descriptions.  Comment on the effectiveness and impact of grammatical features when analysing texts.  **Oracy – writing and performing a speech**  Clear address to an audience  Effective fluently linked sections  Rhetorical indicators that an audience is being addressed  Clear sign off eg” thank you for listening”  Considers the audience to make sure what is being said is appropriate.  Interests listeners by varying expression and vocabulary. | Demonstrate understanding and analyse critically a range of fiction and non-fiction texts relevant to Victorian villains.  Demonstrate the ability to compare texts and their contextual influences.  Demonstrate an ability to understand how writers affect a reader.  Demonstrate an understanding for language and structure within different forms of writing.  Demonstrate the use of specific writing techniques.  Demonstrate a clear comprehensive response to non-fiction resources based on the killings of Jack the Ripper.  Demonstrate an understanding of using language to inform a newspaper article.  Demonstrate an ability to analyse language from narrative extracts looking for meaning beyond the text. | Demonstrate understanding and analyse critically a range of advertisements for persuasive techniques.  Identify, analyse and create a formal letter using persuasive techniques.  Identify, analyse and create a persuasive advertisement.  Identify features of and create a persuasive pitch.  Identify and understand the features of a discursive essay.  Identify and understand the features of a feature article. | Demonstrate understanding and analyse critically *Our Day Out.*  Explore the contextual influences of Willy Russell and evaluate the impact on the reader.  Explore and empathise with the characters through a range of writing styles.  Language analysis of characters and themes.  Can comment on the stage directions, plot and characterisation in a text, and the effects of these. Writes using a variety of sentence lengths, structures and subjects and selects the most appropriate type for the task. Uses a wide range of devices to build cohesion within paragraphs.  Uses the full range of punctuation accurately including brackets, colons, semi-colons, ellipsis and dashes. Uses figurative language to develop descriptions.  Uses a range of stylistic devices including precise vocabulary to develop descriptions. Comment on the effectiveness and impact of grammatical features when analysing texts.  Adapt writing to the form of a script.  **Oracy – writing and performing a speech**  Clear address to an audience  Effective fluently linked sections  that an audience is being addressed  Clear sign off eg” thank you for listening”  Link in perspectives with Speaking and Listening  Talks and listens confidently in many different situations, including some formal situations.  Considers the audience to make sure what is being said is appropriate. Interests listeners by varying expression and vocabulary.  Rhetorical indicators employed. |
| **Vocabulary** | **Tier 2**  Abolishment  Settlers  Civil War  Depression  Expectations  Gender  Racism  Inequality  Identity  Colonisation  Stereotypes  Oppressed  Liberated  Suffering  **Tier 3**  Analyse  Anecdote  Context  Direct Address  Example  Evaluate  Fiction  Imagery  Metaphor  Narrative  Opinion  Persuasion  Preposition  Repetition  Rhetoric  Statistics  Protagonist  Simile | **Tier 2**  Alliance  Boisterous  Brawl  Capulet  Confrontation  Consequence  Context  Criticism  Duel  Elizabeth  Elope  Enemies  Equality  Exploitation  Fate  Flaw  Friar  Hamartia  Malevolent  Marriage  Montague  Nobility  Poison  Posterity  Potion  **Tier 3**  Abstract  Antagonist  Bias  Climax  Denouement  Exposition  Falling action  Figurative language  Freitag Diagram  Hero  Heroine  Historical  Iambic pentameter  Iambic tetrameter  Imagery  Interpretation  Juxtaposition  Literary  Metaphor  Mise-en-scene  Onomatopoeia  Oxymoron  Pathetic Fallacy  Personification  Prose  Protagonist  Rhythm  Rising action  Romance  Shakespearean  Simile  Sonnet  Soliloquy  Structure/form  Symbolism  Volta | **Tier 2**  Derelict  Squat  Alcove  Maniac  Downer  Melancholy  Antisocial  Colloquial  Punter  Dosser  Teddy boys  **Tier 3**  Protagonist  Antagonist  Simile  Figurative Language  Context  Genre  Imagery  Metaphor  Dual narrative  Preposition  Foreshadow  Structure  Tension  Climax | **Tier 2**  Vendetta  Revenge  Sensationalism  Dreadful  Suspect  Victim  Infamous  Criminal  Murder  Sympathy  Apathy  Encounter  Suspicious  Gory  Calculated  Serial  **Tier 3**  Analyse  Context  Example  Evaluate  Fiction  Figurative Language  Genre  Imagery  Metaphor  Narrative  Onomatopoeia  Pathetic Fallacy  Personification  Persuasion  Preposition  Protagonist  Simile  Article  Headline  Strapline | **Tier 2**  Advertisement  Investment  Techniques  Appropriate  Strategies  Feature  Newsworthy  Stereotype  Ambitious  **Tier 3**  Transactional  Demographic  Faithfully  Sincerely  Rhetorical  Discursive  Tabloid  Broadsheet  Inverted pyramid  Context  Example  Genre  Persuasive  Statistics  Simile  Slogan  Formal  Pitch  Headline  Subheading | **Tier 2**  Accent                           Ambitions                       Antisocial                      Argument                       Backstory                        Context                           Conventions                   Dialect                             Documentary                 Dole                                 Economy                         Education                         Formal                              Hooligans                         Humorous                        Informal  Liverpool  Play  Poverty  Sympathise  Unemployed  **Tier3**                   Anecdote  Dialogue  Dramatic irony  Figurative language  Historical context  Imagery  Conventions                         Dialect                                   Metaphor  Mise en scene  Personal pronouns  Progress Class  Rhetorical question  Stage directions  Statistics  Scene |
| **Does the knowledge above marry up with KO? If not, what needs to be amended?** | Yes | Yes  Both KOs would need to be printed depending on which text completed. | Yes  Take off the outside academy logo.  **Completed - PGR**  **Must be downloaded in Word for formatting** | Yes | KO is based on journalism -may need additional knowledge on advertising and social media?  **Completed - NMO**  **Whole KO adapted to fit the SOW and old one deleted.** | Yes |
| **How does this knowledge link to/build on prior knowledge?** | Builds on ideas of colonialism from ‘The Tempest’  Examines how a key motif is applied to different elements of fiction and non-fiction across the ages, not just from one era. Eg Writing from the frontier in the 18th century, 1930s Depression, 21st century Obama Presidency. | Builds on further knowledge of Shakespeare from HT1, this time linking to the Romantic Renaissance and the roles between men and women. | Studying complete modern narrative and the social issues that relate to its context eg homelessness, domestic abuse etc  Applying knowledge of components of transactional writing to their own written pieces. | Studied 19th century texts with Gothic genre in Y7, now introducing more socio/historical context to the 19th century- eg the introduction of sensationalism with the Penny Dreadful.Real life villains explored e.g. Jack the Ripper as well as fictional characters such as Bill Sikes and Sweeney Todd.  Reference to Victorian scheme in Y7 in Lesson 1 may need to be changed if Myths and Legends replaces it?  **Completed NMO.** | Studied non-fiction units in regards to ‘Survivors’ and elements of the ‘American Dream’ and ‘Victorian Villains’ however, this now focuses specifically on non-fiction writing for workplace roles, applicable to English careers eg advertising, social media, journalism. | Having studied modern narratives and Shakespearean plays, this SOW now provides opportunity to study a 20th Century play and write own scripts. |
| **Is knowledge embedded consistently across the SOW?** | Contextual knowledge is linked to a variety of texts studied and linked to the idea of the failure/success of the American Dream. | Knowledge of context e.g. gender roles in Elizabethan England, plot, setting, characters and motives embedded within the SOW.  The concept of Romantic Tragedy or Comedy as a knowledge thread throughout the scheme. | Knowledge of big ideas of homelessness, charity, prejudice embedded consistently across the scheme. This allows students to apply empathy and skill to their own writing understanding of the text.. | Contextual knowledge is applied through the scheme relative to the non-fiction or fictional villain studied.  Narrative and journalism devices are also studied to give foundation to their own written pieces. | Knowledge of the particular techniques required for the different pieces of transactional writing are embedded throughout the scheme. | Knowledge of the context of Liverpool in the 1970/80s. Willy Russell’s critique of society and the inequality of the educational system.  How playwrights present characters, setting and themes and the nuances of scriptwriting. |
| **Is all of the vocabulary embedded throughout the SOW?** | Yes. Etymology of key vocabulary explored. Word banks and morphology.  Explicit spellings required  **Completed PGR** | Yes. Wiki Spellings. Key vocabulary and Frayer Models incorporated. | Yes. Wiki Spellings. Key vocabulary and Frayer Models incorporated | Key words identified, Frayer models incorporated.  Explicit spellings required  **Completed PGR** | Yes. Wiki Spellings. Key vocabulary and Frayer Models incorporated. | Explicit etymology required.  Spellings and key vocab incorporated.  **Completed NMO** |
| **What (if any) additional vocabulary is needed to access this SOW?** | N/A | N/A | N/A | N/A | N/A | N/A |
| **What grammatical knowledge is required to access this SOW? Is this embedded across the SOW?** | Rhetorical devices  Discourse markers as part of persuasive speech. | Rhythm and rhyme of Shakespeare’s poetic form. Difference between poetry and prose sections within text.  Understanding of Shakespearean language and structure. | Rhetorical devices  Discourse markers as part of persuasive speech and article. | Structural components to narrative.  Rhetorical devices for articles. | Grammatical devices required for the different pieces of transactional writing. | Accent and dialect in script writing.  The structure of scripts. |
| **Does remembering the knowledge help students to develop the skill? If not, what is missing?** | Contextual knowledge and the analysis of writers’ techniques within the texts allow for analytical essay skills to be developed and persuasive writing composed. | Contextual knowledge and the analysis of writers’ techniques within the texts allow for analytical essay skills  yo be developed. | Knowledge of big ideas of homelessness, charity and prejudice that are embedded allows students to apply empathy and skill to their own writing and understanding of the text. | Contextual knowledge is applied through the scheme relative to the non-fiction or fictional villain studied.  Narrative and journalism devices are also studied to enhance skills for their own written pieces based on the theme of Victorian villains. | Knowledge of the particular techniques required for the different pieces of transactional writing  are provided to assist with their own writing of pitch, formal letter and article.  Dragon’s Den style pitch allows practice of formal oracy skills. | How playwrights present characters, setting and themes and the nuances of scriptwriting allow students to hone their skill of scriptwriting. |

**Year 9**

| **SOW** | Social Movements | Realism in ‘Kestrel for a Knave’ | Rebellious Romantics | Autobiographical Writing | Dystopian Fiction | Transactional Unit: ‘Macbeth ‘ |
| --- | --- | --- | --- | --- | --- | --- |
| **Knowledge** | First person narrative  Third person narrative  Omniscient narrator  Realism  Feminism  Civil rights  Characterisation  Setting  Imagery/Figurative Language  Persuasive Language  Structure- narrative sequence  Language and gender  Language and race  The origins of realism  The origins of feminism  Contextual information about feminism, civil rights and 1960s Britain | Knowledge of the ‘realism’ movement in literature.  Understanding of contextual details of working class Barnsley.  Knowledge of falconry.  Understanding of development of setting, plot, atmosphere and characterisation  Knowledge of colloquialisms and dialect  Understanding of imagery and figurative language. | Knowledge & understanding of:  Imagery/Figurative Language  Form & Structural devices  Variety of poetic forms e.g. ode, ballad, lyric, sonnet  Context of Literary Movement of Romanticism  Juxtaposition/ antithesis  Poetic conventions  Philosophical beliefs of Romanticism  Persuasive, rhetorical devices for constructing an argument. | **Understanding of life under the Taliban regime**  **Understanding of Maya Angelou’s upbringing**  **Understanding of the American Civil War**  **Understanding of the Suffrage Movement**  **Understanding of WW2 and Winston Churchill**  **Understanding of childhood in mid 20th century**  **Understanding of childhood in late 20th century**  **Understanding of inequality** | **Awareness of the Dystopian Fiction Genre**  **Understanding of conventions of Dystopian fiction**  **Understanding of Abstract nouns**  **Understanding of the context surrounding Orwell and the creation of 1984**  **Understanding themes such as Totalitarianism and Psychological Control**  **Understand the difference between a Dystopia and Utopia** | **Awareness of Elizabethan/Jacobean England**  **Understand how women were treated and expected to behave in Elizabethan/Jacobean England**  **Understanding of witchcraft in the 16th and 17th centuries**  **Understand what Tyranny is and how this applies to Macbeth**  **Understand Equivocation and how this links to the witches in Macbeth** |
| **Skills** | Demonstrate understanding and analyse critically a range of fiction and non-fiction texts relevant to feminism, civil rights and realism.  Compare texts and their contextual influences and evaluate their impact on the reader.  Incorporate effective script-writing techniques to produce own written pieces.  Read and comprehend non-fiction and fiction texts related to societal movements in literature.  Demonstrate an understanding of using language to persuade.  To understand and discuss the importance of literature in supporting/opposing social movements.  Analysing language and structure to create a sense of realism.  Demonstrate an ability to analyse poetry looking for meaning beyond the literal. | To understand how language, including figurative language and vocabulary choice presents meaning.  To be able to recognise a range of literary conventions and understand how these have been used.  Studying setting, plot, and characterisation, and the effects of these.  To be able to make inferences, referring to evidence in the text.  Understand context and how this improves understanding of a piece of literature.  To consider vocabulary choice for specific effects. Apply this understanding to own creative responses to the text. | Compare texts and their contextual influences and evaluate their impact on the reader.  Demonstrate understanding and analyse critically a range of literary techniques relevant to poetry.  Construct a persuasive argument using a variety of contextual and literary evidence  Create imaginative pieces employing relevant poetic/descriptive devices. | Demonstrate an ability to persuade using SPAREROD devices  Comprehension and analysis of non-fiction texts  Debate about the relevance of formal letters  Demonstrate an ability to compare two texts  Use relevant structure and language to produce a successful formal letter  Use relevant structure and language to produce a successful leaflet | Demonstrate an ability to infer  Demonstrate an ability to analyse language  Demonstrate an ability to analyse structure  Demonstrate an ability to understand Point of View  Demonstrate an ability to structure a presentation  Demonstrate an ability to write a discursive essay  Demonstrate an ability to research independently | To demonstrate an understanding of the methods used to create setting, plot, and characterisation, and the effects of these.  To be able analyse a scene and to be able to make inferences, referring to evidence in the text.  Understand context and how this improves understanding of a piece of literature.  To consider vocabulary choice for specific effects.  Demonstrate an ability to understand how themes are presented in a play |
| **Vocabulary** | **Tier 2**  Feminism  Patriarchy  Sexism  Misandry  Privilege  Mansplain  Empowerment  Equality  Radical  Liberation  Reignite  Vindication  Discrimination  Femininity  Emblematic  Maternity  Suffrage  Achieve  Fulfilment  Independence  Constitutional  Intolerable  Citizenship  Deprivation  Tolerance  Opportunity  Freedom  Injustice  Racism  Protest  Conventions  Demonstration  Community  Campaign  Ingrained  Colonisation  Controversy  Authenticity  Sensibility  Empathetic  Naturalism  Existence  Seminal  Observant  Unique  **Tier 3**  Analyse  Context  Example  Evaluate  Fiction  Figurative Language  Genre  Imagery  Metaphor  Narrative  Omniscient  Onomatopoeia  Pathetic Fallacy  Personification  Persuasion  Preposition  Statistics  Protagonist  Simile  Persuasive  Repetition  Summarise  Caesura  Poetic  Oracy  Colloquial  Linguistic  Summarise | Tier 2  context  structure  impression  comprehend  isolated  allude  injustice  exploitation  empathy  emotive  conclusion  quotation  flaw  concept  realism  develop  sequence  theme  relationship  sympathy  **Tier 3**  Antagonist  Figurative Language  Genre  Imagery  Narrative  Protagonist  flashback  personification  simile  metaphor  predict  dialogue  derisory  convey  infer  deduce  empathise  perceive  Encounter  Colloquial  dialect | **Tier 2**  Abolition  Ancient  Aristocracy  Clique  Equality  Exploitation  Iconic  Indolence  Inexplicable  Inspiration  Liberty  Manacles  Mariner  Melancholy  Political  Psyche  Rebellion  Redemption  Revolution  Sanctity  Sensation  Sepulchral  Sneer  Soiree  Spontaneous  Sublime  Supernatural  Tyranny  Utopia  Visionary  **Tier 3**  Autobiographical  Ballad  Blake  Blazon  Byronic  Coleridge  Frankenstein  Heroine  Iambic tetrameter  Imagery  Juxtaposition  Keats  Literary  Lyric  Metaphor  Mise-en-scene  Ode  Onomatopoeia  Oxymoron  Ozymandias  Pathetic Fallacy  Personification  Rhythm  Rime  Romantic  Shelley  Simile  Sonnet  Structure/form  Symbolism  Volta  Wordsworth | **Tier 2**  Autobiography  Development  Discrimination  Liberated  Furthermore  However  Suffering  Suffragette  Similarly  Inequality  Identity  Colonisation  Stereotypes  Oppressed  Whereas  **Tier 3**  Analyse  Anecdote  Connectives  Context  Comparison  Direct Address  Example  Extract  Evaluate  Formal  Fiction  Imagery  Inference  Metaphor  Narrative  Opinion  Persuasion  Preposition  Repetition  Rhetoric  Statistics  Symbolism  Protagonist  Simile  Venn Diagram | **Tier 2**  Assumption  Censorship  Character  Controlled  Dystopia  Establish  Expectations  Fundamental  Inequality  Influence  Identity  Mandatory  Perspective  Surveillance  Technology  Totalitarianism  Oppressed  Society  Suffering  Utopia  Viewpoint  **Tier 3**  Analyse  Antagonist  Context  Convention  Comprehension  Discursive  Example  Extract  Evaluate  Fiction  Imagery  Language  Metaphor  Narrative  Novel  Opinion  Persuasion  Preposition  Repetition  Rhetoric  Structure  Protagonist  Simile | **Tier 2**  Betrayal  Conversation  Character  Controlled  Establish  Equivocation  Expectation  Fundamental  Influence  Identity  Kingship  Prophecy  Prediction  Supernatural  Superstition  Oppressed  Society  Suffering  Tragedy  Trustworthy  Viewpoint  Witchcraft  **Tier 3**  Analyse  Antagonist  Context  Convention  Comprehension  Dialogue  Extract  Evaluate  Imagery  Language  Metaphor  Monologue  Narrative  Opinion  Persuasion  Playwright  Protagonist  Regicide  Rhetoric  Structure  Protagonist  Simile |
| **Does the knowledge above marry up with KO?** | Yes | Yes | Yes | Yes | Yes | Summary of the plot needs to be on GKO.  **Completed PGR** |
| **How does this knowledge link to/build on prior knowledge?** | For Literary texts throughout the early curriculum they have focused on how contextual social movements affect the texts being written e.g. Renaissance and Shakespeare texts. They will now focus on Feminism, Civil Rights and Realism and how they have influenced non- fiction and fictional texts. | The study of ’A Kestrel for a Knave’ sequentially links to the knowledge of the realism movement studied in HT1 as an example short novel detailing ideas of social and educational injustice. | Building upon previous poetry study in Y7 and Y8. Additionally links to the study of an extra literary movement (HT1), this time the Romantics. Gothic element also builds on prior knowledge of the genre from Y7.  Poetry analytical skills become more precise and practised. Creative responses employ successfully skills introduced earlier in the curriculum. Main focus on oracy persuasive presentation allows opportunity for mature and developed crafting of an argument for a debate. | Having studied a variety of non-fiction transactional writing in Y7 ‘Survivors’ and Y8 ‘Writing for the Workplace’ this concentrates on the nuances of autobiography and the knowledge of contexts from first hand perspectives eg Maya Angelou, Roald Dahl, Peter Kay. | Focus on a specific genre of writing that reflects the fears and anxieties of society at the time. Tracking through different eras.  Reading assessment on the creation of tension through structural devices building on knowledge from Spy SOW in Y7. Considering structural techniques instead of language devices. | Students have studied ‘The Tempest’ and either ‘Romeo & Juliet’ or 'Much Ado about Nothing’ but now study a third play, ‘Macbeth’ a darker tragedy as part of transition to KS4. |
| **Is knowledge embedded consistently across the SOW?** | Knowledge of the ideology of each of the movements is required and then investigated in relevant fiction and non-fiction texts. | The realistic contextual knowledge of Barnsley and the working class victims of social and educational injustice inform the understanding and analysis of the text and also inspires creative written responses. | Yes. Knowledge of the different elements of the Romantic movement and key Romantic poets are consistently studied- what they have in common and the nuances of their differences and creative works. Understanding of the Romantic techniques allows the development of adept creative responses which can additionally be applied to evidence for the persuasive argument for the debate of who is the most rebellious Romantic? | Yes. Each writer’s contextual perspective is embedded and informs the understanding of the  different texts.  Knowledge of key rhetorical devices and connectives embedded for analytical reading and writing tasks. | Yes. Knowledge of contrast between dystopia and utopia. How cultural contexts are reflected in the dystopian genre, considering a variety of texts e.g. Orwell’s ‘1984’, ‘Hunger Games’ etc.  The tropes of the dystopian genre. | Yes. Key knowledge about themes, context, plot and characters are embedded. |
| **Is all of the vocabulary embedded throughout the SOW?** | Yes. Clearly through etymology and morphology of key vocabulary. Alongside weekly WIKI spelling resources. | Yes. Clearly through etymology and morphology of key vocabulary. Alongside weekly WIKI spelling resources. | Yes. Clearly through etymology and morphology of key vocabulary. Alongside weekly WIKI spelling resources. | Key Vocabulary List and subject terminology required highlighted.  Spellings and more etymology of words required  **Spellings completed - PGR** | Key Vocabulary List, subject terminology and weekly spellings highlighted.  More etymology/Morphology task, particularly on the terms dystopia/utopia.  **Completed NMO.** | Key Vocabulary List, subject terminology and weekly spellings highlighted.  More etymology/Morphology task, particularly on the terms supernatural, regicide etc.  **Completed NMO.** |
| **What (if any) additional vocabulary is needed to access this SOW?** | N/A | N/A | N/A | N/A | N/A | N/A |
| **What grammatical knowledge is required to access this SOW? Is this embedded across the SOW?** | Using punctuation and sentence structure to focus on the rhythm and rhyme of poetry.  Employing rhetorical devices and a variety of sentence structure for effect. | Knowledge of accent and dialect and how it affects grammar. | Using punctuation and sentence structure to focus on the rhythm and rhyme of poetry.  The realistic contextual knowledge of Barnsley and the working class victims of social and educational injustice inform the understanding and analysis of the text and also inspires creative written responses. | Employing rhetorical devices and a variety of sentence structure for effect.  Connectives highlighted as key part of comparison assessment. | Structural devices  eg motifs, cyclical, use of dialogue and punctuation etc. | Dramatic devices and constructions of scripts. Nuances of Shakespeare’s language. |
| **Does remembering the knowledge help students to develop the skill? If not, what is missing?** | Knowledge of the ideology of each of the movements is required and then investigated in relevant fiction and non-fiction texts.  This knowledge is also applied to written responses to the texts studied. | The realistic contextual knowledge of Barnsley and the working class victims of social and educational injustice inform the understanding and analysis of the text and also inspires creative written responses. | Using the knowledge of the poems, poets  and Romantic movement allows them to compose a convincing argument on who is the most rebellious Romantic. In addition to applying their knowledge of rhetorical devices to write persuasively. | Yes. Analytical comparison of texts allows students to apply knowledge of devices and contexts of writers.  Letter writing task- could this be more of an autobiographical piece connected to narratives based on own experiences? | Knowledge of the tropes and contexts of the dystopian genre is applied to analytical essays on an extract from ‘1984’ and students' own creative dystopian writing pieces. | Knowledge of the play and the context of the tragedy is applied to an analytical response to the play. |