KS4 English Curriculum Coverage: 2024 – 2025

Year 10 – GCSE English Language and English Literature ➔

Sequenced	Power and Conflict – War Cluster	Modern Drama: An Inspector Calls	Pre-19th Century Novel: A Christmas Carol	Dialectic and Transactional Writing	Spoken Language	Romeo and Juliet	Power and Conflict – Power/Nature Cluster

Key Knowledge	**To know:**
	● the content, social context, language, form, structure and links to other poems of:
	- Charge of the Light Brigade (Alfred Lord Tennyson - 1854)
	- Exposure (Wilfred Owen - 1917)
	- Bayonet Charge (Ted Hughes - 1957)
	- Kamikaze (Beatrice Garland – 2013)
	- Remains (Simon Armitage - 2008)
	- War Photographer (Carol Ann Duffy 1985)
	- Poppies (Jane Weir - 2009)
	
	● methods used by poets to achieve effects and influence readers for effect such as:
	- the creation of a mood/tone
	- the use/effect of particular word choices/language / poetic devices
	- the use/effect of description, structural elements, titles, sound patterning, imagery, perspective/voice, tense and punctuation
	
	Link back to:
	Yr 7 - English Through Time, Rhetoric/Women in Shakespeare
	Yr 8 - Equality & Diversity, Macbeth, Powerful Poetry, Gothic Short Stories
	Yr 9 - Voices in Poetry
		To know:
		● the social, historical, and cultural context of the Edwardian Era, Britain in 1912-1945, Priestley's life, Titanic, class stratification, Marxism, World Wars, Nationalisation, Strikes and Industrial Unrest, Political parties, socialism, capitalism, the suffragette movement and the Welfare State
		● key characters and their symbolism and development across the play (movements, expressions, dialogue, turn-taking, behaviour)
		● plot development, structure and chronology (Ouspensky's theory of time)
		● Priestley's use of language and structural devices for effect
		● Priestley's use of dramatic devices and conventions for effect (nomenclature, setting, beginnings and endings, arrivals, entrances and exits, lighting, props, costume, dramatic irony and sound effects)
		● key themes and ideas relating to:
		- Social responsibility
		- Younger generation versus older generation
		- Capitalism versus socialism
		- Appearance versus reality
		
		Links back to:
		Yr 7 - English Through Time, Sawbones, Rhetoric/Women in Shakespeare
		Yr 8 - Animal Farm, Equality and Diversity, Macbeth, Gothic Short Stories
		Yr 9 - Blood Brothers
			To know:
			● the social, historical, and cultural context of Victorian Britain in the 1840s, Dickens' life, Queen Victoria's reign, Industrial Revolution, Victorian London, education, religion, Thomas Malthus, 1834 Poor Law, workhouses, purgatory, Victorian beliefs in the supernatural, Victorian attitudes towards the poor/social injustice and capitalism
			● gothic genre conventions used for effect
			● nomenclature used for effect
			● Key characters and their symbolism and development across the novella
			● Plot development, structure and chronology
			● Dickens' use of narrative, language and structural devices for effect
			● Key themes and ideas relating to:
			- Redemption
			- Poverty
			- Supernatural
			- Christmas
			
			Link back to
			Yr 7 - English Through Time, Sawbones & Heroes and Villains
			Yr 8 - Animal Farm, Equality & Diversity, Macbeth & Gothic Short Stories
			Yr 9 - Of Mice & Men, Intrepid Travellers, Blood Brothers and Dystopian Worlds
				To know:
				
				● P.A.F.T- Purpose, Audience, Format and Tone and adapting these to create a text with an appropriate register and relevant engaging content.
				● Layouts for:
				  ○ letters
				  ○ articles
				  ○ guides
				  ○ reports
				  ○ reviews
				  ○ speeches
				● sentence structure and punctuation used accurately for impact
				● discourse markers
				● persuasive language and structural devices to use for effect
				
				Transactional/Dialectic writing tasks are covered in:
				Yr 7 - Rhetoric/Women in Shakespeare, ethos, pathos, logos, rhetorical devices
				Yr 8 - speeches in AF, speeches in Eq & D, rhetorical devices Yr 9 - rhetorical devices, writing for purpose/audience/format/tone, discourse markers
					To know:
					● formal presentational skills with emphasis on planning, self and peer evaluation
					● purpose, audience, format and appropriate tone of a speech
					● the subject for their presentation in advance and agree this with their teacher
					● sentence structure and punctuation for impact
					● discourse markers
					● persuasive language and structural devices to use for effect
					
					Speeches are covered in:
					Yr 7 - Rhetoric/Women in Shakespeare, ethos, pathos, logos, rhetorical devices
					Yr 8 - speeches in AF, speeches in Eq & D, rhetorical devices
					Yr 9 - rhetorical devices, writing for purpose/audience/format/tone, discourse markers
						To know:
						● the social, historical, and cultural context of the Elizabethan era: theatre and staging, Queen Elizabeth, 14th Century Verona, astrology, gender roles and hierarchy, Shakespearean tragedy, Catholicism.
						● key characters and their symbolism and development across the play (movements, expressions, dialogue, turn-taking, behaviour)
						● plot development, structure and chronology
						● Shakespeare's use of language and structural devices for effect
						● Shakespeare's use of dramatic devices and conventions for effect (nomenclature, setting, climate, beginnings and endings, entrances and exits, lighting, props, costume and dramatic irony)
						● key themes and ideas relating to:
						○ conflict - male aggressive behaviour/masculinity
						○ family relationships- honour, loyalty pride, dignity and masculinity
						○ love
						○ fate and destiny
						Link back to:
						Yr 7 - English Through Time, Women in Shakespeare
						Yr 8 - Equality & Diversity, Macbeth, Powerful Poetry, Gothic Short Stories
						Yr 9 - Blood Brothers & Voices in Poetry
							To know:
							● the content, social context, language, form, structure and links to other poems of:
							- **Ozymandias (1817)**
							- **London (1792)**
							- **My Last Duchess (1842)**
							- **Tissue (2006)**
							- **Checking Out Me History (2005)**
							- **The Emigree (1993)**
							- **The Prelude ((1799)**
							- **Storm on the Island (1996)**
							
							● methods used by poets to achieve effects and influence readers for effect such as:
							- the creation of a mood/tone
							- the use/effect of particular word choices/language / poetic devices
							- the use/effect of description, structural elements, titles, sound patterning, imagery, perspective/voice, tense and punctuation
							
							Link back to:
							Yr 7 - English Through Time, Rhetoric/Women in Shakespeare
							Yr 8 - Equality & Diversity, Macbeth, Powerful Poetry, Gothic Short Stories
							Yr 9 - Voices in Poetry

Key Skills	To be able to: ● read, understand and respond to the poems, maintaining a critical style and developing an informed personal response (AO1) ● explore and compare the themes across several poems (AO1) ● use textual references, including quotations to support and illustrate interpretations within and across the poems in lesson and closed book exam conditions (AO1) ● analyse the language and structure used by the poets to create meanings and effects, using relevant subject terminology where appropriate (AO2) ● show an understanding of the relationship between the poems and the context in which it is written (AO3) ● write thesis statements about key themes and the poets' purpose and intentions ● analyse the poets' purpose and intentions in writing the poems	To be able to: ● read, understand and respond to the play, maintaining a critical style and developing an informed personal response (AO1) ● use textual references, including quotations to support and illustrate interpretations in lesson and closed book exam conditions (AO1) ● analyse the language and structure used by Priestley to create meanings and effects, using relevant subject terminology where appropriate (AO2) ● show an understanding of the relationship between the play and the context in which it is written (AO3) ● use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (AO4) ● explore key characters and themes across the play ● write thesis statements about key characters, themes and Priestley's purpose and intentions ● analyse Priestley's purpose and intentions in writing the novel	To be able to: ● read, understand and respond to the novel, maintaining a critical style and developing an informed personal response (AO1) ● use textual references, including quotations to support and illustrate interpretations in lesson and closed book exam conditions (AO1) ● analyse the language and structure used by Dickens to create meanings and effects, using relevant subject terminology where appropriate (AO2) ● show an understanding of the relationship between the novel and the context in which it is written (AO3) ● explore key characters and themes across the novel ● write thesis statements about key characters, themes and Dickens' purpose and intentions ● analyse the Dickens' purpose and intentions in writing the novel	To be able to: **Produce a clear and coherent transactional text:** ● Write effectively for different purposes and audiences including explaining, instructing, giving and responding to information, and arguing; ● Select vocabulary, grammar, form, and structural and organisational features judiciously to reflect audience, purpose and context; ● Use information provided by others to write (in different forms); ● Maintain a consistent point of view; ● Maintain coherence and consistency across a text ● Select, organise and emphasise facts, ideas and key points; citing evidence and quotation effectively and pertinently to support views; ● Create emotional impact (if relevant) ● Use language persuasively, including rhetorical devices (such as rhetorical questions, antithesis, parenthesis) ● Respond within a timeframe	To be able to: ● use pre-planned notes and/or a PowerPoint presentation to assist with their presentation ● plan, organise and practice their presentation in advance of their presentation ● demonstrate presentation skills in a formal setting (AO7) ● listen and respond appropriately to spoken language, including to questions and feedback on presentations (AO8) use spoken Standard English effectively in speeches and presentations (AO9)	To be able to: ● read, understand and respond to the play, maintaining a critical style and developing an informed personal response (AO1) ● use textual references, including quotations to support and illustrate interpretations in lesson and closed book exam conditions (AO1) ● analyse the language and structure used by Shakespeare to create meanings and effects, using relevant subject terminology where appropriate (AO2) ● show an understanding of the relationship between the play and the context in which it is written (AO3) ● explore key characters and themes across the play ● write thesis statements about key characters, themes and Shakespeare's purpose and intentions ● analyse Shakespeare's purpose and intentions in writing the novel	To be able to: ● read, understand and respond to the poems, maintaining a critical style and developing an informed personal response (AO1) ● explore and compare the themes across several poems (AO1) ● use textual references, including quotations to support and illustrate interpretations within and across the poems in lesson and closed book exam conditions (AO1) ● analyse the language and structure used by the poets to create meanings and effects, using relevant subject terminology where appropriate (AO2) ● show an understanding of the relationship between the poems and the context in which it is written (AO3) ● write thesis statements about key themes and the poets' purpose and intentions ● analyse the poets' purpose and intentions in writing the poems
Assessment	Summative 1 **Application Time** **Knowledge Checks**	Summative 1 **Application Time** **Knowledge Checks**	Summative 2 **Application Time** **Knowledge Checks**	Summative 2 **Application Time** **Knowledge Checks**	Spoken Language presentation (5 -10 minutes)	Summative 2 **Application Time** **Knowledge Checks**	Application Time **Knowledge Checks**
	Core tier 3 key vocabulary	**Core tier 3 key vocabulary**	**Core tier 3 key vocabulary**	**Core tier 3 key vocabulary**	**Core tier 3 key vocabulary**	**Core tier 3 key vocabulary**	**Core tier 3 key vocabulary**
Subject-specific	**Language devices:** alliteration, assonance, consonance, colloquial language, emotive, extended metaphor, half rhyme, hyperbole, imagery, internal rhyme, metaphor, mood, onomatopoeia, personification, plosive letters, rhyme, semantic field, sibilance, simile, symbolism, tone **Structural devices:** chronological, caesura, enjambment, free verse, iambic pentameter, juxtaposition, layout, anaphora, oxymoron, repetition, rhyme scheme, rhyming couplet, rhythm, stanza and volta **Poetic form:** autobiographical, ballad, blank verse, dramatic monologue, elegy, free verse, lyrical, narrative, ode, rhetorical, sonnet **Comparative connectives:** similarly, likewise, moreover, in the same way,	Socialism, capitalism, nationalisation, nouveau riche, morality play, advocate, portentous, omniscient, prophetic, duplicitous, hysteria, infantilise, commodity, objectification, remorse, hypocrisy, conceited, sycophancy, façade, Priestley, playwright, Edwardian Era, proletariat, bourgeois, aristocracy, dramatic irony, deep social division, Marxism **Arthur Birling:** patriarch, arrogant, ambitious, belittling, brazen, condescending, conceited, dismissive, hubris, impertinent, myopic, narcissistic, obstinate, ostentatious, rapacious, static **Sheila Birling:** altruistic, assertive, compassionate, empathetic, hopeful, impressionable, infantile, intuitive, manipulative, materialistic, naïve, perceptive, penitent, petulant, socialist, reflective	Allegory, microcosm, class stratification, destitute, capitalism, redemption, didactic, misanthropic, philanthropy, social critique, Sabbatarianism, preface, altruistic, parsimonious, embodiment, manifestation, penitence, vignette, allegory, sins, damnation, purgatory, epiphany, atonement, reclamation/rebirth, narrative voice, pathetic fallacy, omniscient, protagonist, antagonist, foil, antithesis, avaricious, adversary, caricature, benevolent, malevolent, solitary, foreshadowing, hierarchy, economist, Malthusian, amend, surplus, liberality, forged, girded, metaphorical, analepsis, symbolism, nostalgia, condemnatory, conventional, despondent, disillusionment, impropriety, laden, ominous, prolepsis, resistance,	**Language and persuasive devices:** Adjective, adverb, alliteration, anecdote, chronological, emotive language, exaggeration, facts, hyperbole, imperative, metaphor, noun, opinion, onomatopoeia, personal pronoun, personification, purpose, repetition, rhetorical question, simile, statistics, structure, tone, topic sentence. **Discourse markers**: firstly, in addition, moreover, on the other hand, secondly, thirdly, in conclusion, to begin with; in summation, lastly, next, also, whereas, more so, less so, and however. **Writer's viewpoints/perspectives:** negative, critical, disparaging, opposing, rejecting, dismissive,		Imagery, simile, metaphor, personification, prose, blank verse, rhyming couplet, sonnet, caesura, stichomythia, oxymoron, pun, soliloquy, playwright, audience, dramatic irony, hamartia, iambic pentameter, apostrophe, Elizabethan England, patriarchal society, patriarchy, filial duty, arranged marriages, stage directions, turn-taking, protagonist, antagonist, antithesis, juxtaposition, exposition, rising action, climax/volta, denouement, prologue, authority, repressive, masculinity, Catholicism, tension, suspense.	**Language devices:** alliteration, assonance, consonance, colloquial language, emotive, extended metaphor, half rhyme, hyperbole, imagery, internal rhyme, metaphor, mood, onomatopoeia, personification, plosive letters, rhyme, semantic field, sibilance, simile, symbolism, tone **Structural devices:** chronological, caesura, enjambment, free verse, iambic pentameter, juxtaposition, layout, anaphora, oxymoron, repetition, rhyme scheme, rhyming couplet, rhythm, stanza and volta **Poetic form:** autobiographical, ballad, blank verse, dramatic monologue, elegy, free verse, lyrical, narrative, ode, rhetorical, sonnet **Comparative connectives:** similarly, likewise, moreover, in the same way,

equally, also, both, on the other hand, in contrast, by contrast, alternatively, however, oppositely and whereas **Charge of the Light Brigade:** dactylic diameter, epistrophe, biblical imagery, conflict, reality, patriotism, isolation, resilient, honourable, defenceless, admiration, courageous, heroic, bold, inevitable **Exposure:** refrain, ellipsis, pararhyme, blunt statement, highly emotive language, anti-climax, sensory imagery, veteran, anecdotal, colloquial, remorseful, repugnance, dejection, futile, harrowing, recollection, reminiscent, plagued, culpable, comradeship **Bayonet Charge:** anonymity, in media res, semantic field, juxtaposition, bravery, masculinity, patriotism, futility, identity, commodity, foreboding, perilous, patriotic, disorientated, treacherous, propaganda, abhorrent, naive vulnerability, disheartened, manipulated **Kamikaze:** internal and external conflict, Japanese, samurai, patriotism, honour, obligation, oath, oppressive regime, ignominy, disillusioned, treachery, shunned, humiliation, figurative death **Remains:** colloquial language, deflecting responsibility, veteran, anecdotal, colloquial, remorseful, repugnance, dejection, futile, harrowing, recollection/reminiscent, plagued, culpable, comradeship **War Photographer:** global conflict, war, appearance vs reality, identity, desensitised, indignation, benighted, impassive, lamentation, impassive, detached, futile, harrowing, recollection, reminiscent, reflective, ethics, eerie, napalm **Poppies:** free verse, semantic field of textiles, human control, separation, intoxicated, ambiguous, desolation, maternal, privation, ambiguous, melancholy, allegorical, intimate, transfixed, affectionate	**Gerald Croft**: aristocratic, charming, clandestine, conniving, evasive, duplicitous, ingratiating, manipulative, misogynistic, philanderer, privileged, promiscuous, static, self-serving, veracious **Sybil Birling:** matriarch, abrupt, arrogant, boastful, conceited, condescending, cruel, dismissive, exploitative, grandiose, imperious, obstinate, orthodox, static, prejudiced, stereotypical, unsympathetic **Eric Birling:** altruistic, awareness, culpable, cowardly, dishonest, humbled, penitent, privileged, reckless, responsible, sheltered **Inspector Goole:** antithesis of Birling, authoritative, dynamic, influential, moral, noble, omnipotent, omniscient, socialist **Eva Smith/Daisy Renton:** audacious, desperate, diligent, emblematic, powerless, righteous, stalwart, vulnerable, stoical, underprivileged, victimised	supplication, uncommunicative, beneficent, progressive, reflective, acceptance, cyclical structure, parallel, social conscience, Christian values: benevolence, charity, compassion, mercy, forbearance, forgiveness	pessimistic, disdainful, positive, celebratory, optimistic, sarcastic, ironic, scathing, surprised, shocked, complimentary, approving, light-hearted, concerned, uncertain, indifferent, impartial, sympathetic, nostalgic, reminiscent			equally, also, both, on the other hand, in contrast, by contrast, alternatively, however, oppositely and whereas **Ozymandias:** conceited, egotistical, vain, oppressive, veil criticism, narcissistic, transient, superior, arrogant, hubris, tyrannical ruthless corruption, revolution, thwarted ambition, Ramesses, Egyptian Pharaoh, domineering, immortality antiquity **London:** corruption, oppression, quatrain, monarchy, bleak, disenfranchised, proletariat, anaphora, dominion, liberty, urbanisation, nefarious, heretic/unorthodox **My Last Duchess:** dominance, possession, patriarchal, tyrannical, subservient, suspicious, discontent, malevolent, aristocrat **Tissue:** paradox, warped, borders, egotistical, transparency, enlightenment, allusion, subjugation, transient, fragility, **Checking Out Me History:** veneration, condemn, embrace, influential, dictatorial, repressive, exasperation, lambaste, fervent, phonetic, diverse, creole, patios, Trinidadian, multi-lingual, Eurocentric **The Emigree**: obdurate, tyranny, veneration, optimistic, epistrophe, partisanship, nostalgia, unwavering heritage, permeate **The Prelude:** Romanticism, intense, trepidation, solitude, introspection, hubris, foreboding, ominous, sublime – absolute/perfection/supreme, transcendent, psychological, ambiguous, solitary **Storm on the Island**: heedful, unpredictable, relentless, naivety, insecure, exposed, perturbation, spondaic, tempest, turbulence, collectively, insecure, pathetic fallacy, allegorical, tempestuous