

English Subject Journey

Year 7	Year 7	Year 7	Year 7	Year 7	Year 7	Year 7	Year 7	Year 7
Timing of academic year:	Autumn	Autumn	Autumn	Spring	Spring	Summer	Summer	Summer
Allocation:	6 wks.	6 wks.	3 wks.	7 wks.	4 wks.	6 wks.	4 wks.	2 wks.
Scheme of Learning Topic(s)	Ghost Boys: Contemporary Transitional Text	SPAG: Transitional Unit Value in Accuracy	Dystopian Settings: Descriptive Writing	Shakespeare: A Midsummer Nights Dream	Persuasive Writing & Rhetoric	In The Sea there are Crocodiles - Contemporary Text	Poetry About Place and Home	End of Year Project - Synthesising, Justifying and Remembering.
Know:	1: The author's influences and reason for writing the text. 2: The route cause of racial bias e.g. the 13th Amendment Act. 3: Who Emmett Till and the other Ghost Boys are. 4: What is meant by institutional racism and racial bias.	1: How writers convey meanings. 2: The importance of accurate sentences. 3: The importance of good characterisation. 4: The three main sentences types: simple, compound and complex. 5: The rules of basic punctuation. 6: Key vocabulary. 7: Sentence clauses. 8: Comma use in embedded and conditional clauses.	1: The features of Dystopian Writing. 2: The features of Dystopian settings. 3: The effect of accurate sentences. 4: A subordinate clause. 5: The sentence forms: declarative, interrogative and exclamatory. 6: How different settings can reflect themes is dystopian description. 7: How semantic fields create tone.	1: The plot and characters of the play. 2: The history of Freytag's Pyramid. 3: The rights of women in Ancient Greece and how this is reflected in Jacobean society. 4: Jacobean beliefs in mythical creatures. 5: Three part structure of Shakespeare dies comedies. 6: The comedic elements and tropes Shakespeare uses. 7: What an epilogue is and its function in the play. 8: The conventions of 5 part story telling. 9: What an adverb is.	1: What persuasive writing is. 2: The Aristotelian Triad of: Ethos, Logos and Pathos. 3: What an analogy is. 4: What rhetorical methods are. 5: What pathos is and how it is created. 6: Who is Martin Luther King? 7: What is the speech 'I have a dream' about? 8: What a counterargument is.	1: The author's influences and reason for writing the text. 2: The root cause of human trafficking and asylum seeking from Afghanistan 3: Who the Hazari and Taliban are. 4: What is meant by human rights, refugee status and repatriation	1: Hidden meanings in poems. 2: Attitudes towards a city. 3: What it means to have pride in a religion. 4: The poem 'Island Man.' 5: The poet Grace Nichols. 6: Grace Nichols' views on different cities. 7: The poem 'This Poem is Taking Place on Stolen Land.' 8: Emily Clarke's attitude to home.	The importance of reflection and consolidation. For this end of year project, learners can present their view in any creative form. A sharing event will take place. Task: Of all the texts/writers studied so far, which is the best/most effective and why?
Know how to	1: analyse a range of metaphors and similes. 2: Use background knowledge to make a range of inferences. 3: choose appropriate quotations and explain choice. 4: Use a range of sentences structures for effect. 5: Write a thesis statement. 6: Know how the structure of a novel impacts the reader.	1: Convey specific meanings. 2: Write accurate sentences for effect. 3: Create strong characterisation. 4: Conscientiously craft for effect. - 5: Use basic punctuation for effect. 6: Edit a piece of work. - 7: Use key vocabulary for effect. 8: Recognise sentences clauses and use them in own work. 9: Identify and use exclamatory sentences, interrogative sentences and rhetorical questions. 10: Structure paragraphs for effect.	1: Use accurate sentences to describe dystopian settings. 2: Use compound and complex sentences to describe dystopian settings. 3: Use personification to create an unsettling atmosphere. 4: Use similes to create atmosphere. 5: Use declarative, interrogative and exclamatory sentences. 6: Use sophisticated and accurate punctuation. 7: Use a modelled piece of writing to help with own work. 8: Use a semantic field to create a clear tone. 9: Use language devices for effect. 10: Write a piece of technically accurate descriptive writing. 11: Use feedback to improve specific aspects of my descriptive writing.	1: Use Freytag's Pyramid to track the structure of a narrative. 2: Use knowledge of Jacobean context to inform analysis of a text. 3: Summarise the main points of each scene. 4: Identify rhyming couplets and analyse their meaning. 5: Identify the 5 parts of conventional storytelling and explore if the play conforms to this. 6: Use evaluative adverbs when discussing the writer. 7: Write a thesis statement.	1: Structure persuasive writing. 2: Write an effective introduction. 3: Use logos to establish an argument. 4: Write an effective counterargument. 5: Write an effective conclusion.	1: Analyse a range of structural devices used by the author 2: Use background knowledge to make a range of inferences. 3: choose appropriate quotations and explain choice. 4: Use a range of sentences structures and rhetorical devices for effect. 5: Write a thesis statement. 6: Appraise the ending of a novel	1: Analyse the hidden meanings in poems. 2: Explore writers' different attitudes. 3: Compare similar attitudes towards place and home. 4: Analyse the poem 'Island Man.' 5: Analyse the poem 'This Poem is Taking Place on Stolen Land.' 6: Analyse Gvantsa Kvirikashvili's essay on what makes a home. 7: Plan ideas form a poem about your own home. 8: Use punctuation for effect in poetry. 9: Analyse modelled poems. 10: Write own poetry about	Reflect on and consolidate own learning.
KS2 Curriculum Links	Reading comprehension. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Writing - vocabulary, grammar and punctuation. Writing - Transcription. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Writing - vocabulary, grammar and punctuation. Writing - composition. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Reading Comprehension Writing - Vocabulary, grammar and punctuation. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Writing - composition. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Writing - composition. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Reading Comprehension. Writing Composition. Grammar and Vocabulary. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions.	Reading Comprehension. Writing Comprehension. Grammar and Vocabulary. Spoken English.
NC Links KS3	Reading of modern literature. Read Independently. Discuss, elaborate and explain. Make inferences using quotations. Make critical comparisons across texts. Links ideas to social, cultural and historical context.	Grammar and Vocabulary: Study the effectiveness and impact of the grammatical features of a text. Draw on new vocabulary and grammatical constructions and use these consciously in speech and writing.	Writing. Grammar and Vocabulary.	Reading of Shakespeare. Understanding of increasingly challenging texts. Reading of a play critically. Grammar and Vocabulary.	Grammar and Vocabulary. Spoken English. Writing for a wide range of audiences and purposes. Write accurately, fluently and effectively.	Reading of modern literature. Read Independently. Discuss, elaborate and explain. Make critical comparisons across texts. Link ideas to social, cultural and historical context.	Spoken English - Poetry Performance. Reading and analysis of poetry. Writing poetry. Grammar and Vocabulary.	Spoken English - elaborate and explain clearly understanding and ideas. Make formal presentations. Writing - summarising and organising material, and supporting ideas with anv
Vocab Organiser:	1: Palpable, 2: Contradict. 3: Marginalised, 4: Resilient, 5: Egalitarian	1: Motivation. 2: Passion. 3: Glory. 4: Rival. 5: Resilient. 6: Traumatic. 7: Devour. 8: Nibble. 9: Savour. 10: Mortified 11: Melodic. 12: Assume. 13: Lull. 14: Precarious. 15: Insulation. 16: Perspectives. 17: Incredible.	1: Dystopian. 2: Utopian. 3: Futuristic. 4: Injustice. 5: Convention. 6: Dilapidated. 7: Smog. 8: Bleak. 9: Oppressive. 10: Labyrinth. 11: Forlorn. 12: Awry. 13: Obscure. 14: Defiance. 15: Dingy. 16: Opulent. 17: Rancid. 18: Preyed. 19: Callous. 20: Permeate. 21: Erode. 22: Remnants. 23: Derelict. 24: Edit. 25: Sentinel. 26: Desolate. 27: Foreboding. 28: Perpetual.	1: Midsummer. 2: Athenian. 3: Intricate. 4: Patriarchy. 5: Conflict. 6: Supernatural. Bewitch. 7: Equality. 8: Malevolent. 9: Mischievous. 10: Transform. 11: Hierarchy. 12: Status Quo. 13: Disorder. 14: Restore. 15: Malicious. 16: Vile. 17: anoint. 18: mock. 19: Consequence. 20: Fulfill. 21: Irreverent. 22: Contemptuous. 23:	1: Suffering. 2: Misery. 3: Action. 4: Vital. 5: Transformation. 6: Colossal. 7: Severely. 8: Futile. 9: Reciting. 10: Feeble. 11: Multitudes. 12: Virtues. 13: Fear. 14: Resolved.	1: Treacherous 2: Asylum 3: Dehumanisation 4: Refugee 5: Repatriation 6: Trafficking	1: Contrast. 2: Realistic. 3: Attitude. 4: Vivid. 5: Nostalgia. 6: Unique. 7: Belonging. 8: Immigrant. 9: Pride. 10: Nostalgia. 11: Identity. 12: Migration. 13: Region. 14: Anthem. 15: Indigenous 16: Colonialism. 17: Displaced. 18: Heritage. 19: Unique.	Students will be told to include key vocabulary that they have learnt so far in the curriculum.
Terminology Organiser:	1: in media res, 2: analepsis, 3: protagonist, 4: antagonist, 5: foreshadowing, 6: Irony	1: Idiom. 2: Noun. 3: Pronoun. 3: Verb. 4: Clause. 5: Capital Letters, 6: Commas, 7: Question Marks, 8: Speech marks, 9: Rhetorical Questions, 10: Exclamatory sentences, 11: Interrogative sentences. 12: Screenplay.	1: Subject. 2: Verb. 3: Compound sentence. 4: Conjunction. 5: Subordinate Clause. 6: Declarative, Interrogative and Exclamatory sentences. 7: Colon, Semicolon. 8: Dash. 9: Sematic Field. 10: Juxtapose. 11: Simile. 12: Metaphor. 13: Imagery. 14: Grammar. 15: Tense. 16: Homophones.	1: Theme. 2: Act. 3: Shakespearean comedy. 4: Genre. 5: Slapstick humour. 6: First Folio. 7: Quotation. 8: Analysis. 9: Dialogue. 10: Context. 11: Elizabethan. 12: Stage directions. 13: Dramatic Methods. 14: Annotate. 15: Evaluate. 16: Stage Directions. 17: Folklore. 18: Foreshadow. 19: The Great Chain of Being. 20: Monologue. 21: Analysis. 22: Resolution. 23: Topic sentence. 24: Methods. 25: Epilogue.	1: Logos. 2: Pathos. 3: Ethos. 4: Analogy. 5: Anecdote. 6: Imperative. 7: Direct Address. 8: Tricolon. 9: Pathos. 10: Rhetoric. 11: Anaphora. 12: Emotive Language. 13: Opinion. 14: Rhetorical Question. 15: Maxim. 16: Structure. 17: Introduction. 18: Counterargument. 19: Structure. 20: Facts.	1. In medias res 2. Metaphor 3. Cyclical structure 4. Personification 5. FOREST 6. Catharsis	1: Preposition. 2: Comparison. 3: Correlative conjunction. 4: Comparative conjunction. 5: Sensory language. 6: Direct Address. 7: Connotations. 8: Stylistic. 9: Figurative language. 10: Imagery. 11: Caesura. 12: Enjambment. 13: Colon. 14: Structure. 15: Juxtaposition. 16: Enjambment. 19: Pitch.	
SEELIT Work:	Wk. 2 - Writing Challenge.	Wk6 - End of unit writing task.	L13 - Write the opening to a Dystopian story.	L20: Analysing Puck's Epilogue.	L7 - L10: Speech	Wk2 L3 - Reading challenge - Analysing the character of Kaka Rahim. Wk6 L3 - Descriptive Writing.	L6 - Task B - write own poem. L14 - Performance Poetry	Pass, Merit, Distinction.

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Peer/Self Assessment	Wk. 2 - Recall Quiz. Wk4 - Recall Quiz. Wk. 6 - Recall Quiz	Wk. 1 - Apostrophes. Wk1 - checking our learning questions. Wk2 - slide 27. Wk3 - Knowledge Checker Sheet. Wk. 4 - Quizzes. and Editor Task. Wk5 - Writing Challenge and Compound Sentences and commas. Wk. 6: Editor's task, Independent writing task, embedded clauses, sentence types, Knowledge check.	L2: Task C - writing complete dystopian settings. L3: Task B - writing dystopian compound sentences. L4: Task C - Varying sentence types in writing. L5: Task B - using personification to create atmosphere. L6: Task B - Using similes to create atmosphere. L7: Task B - varying sentence type in writing. L9: Task B - Using sophisticated punctuation. L10: Task A - Recognising themes in a dystopia. L10: Task B - Creating settings to reflect themes. L11: Task B - using semantic fields to create tone. L12: Task B - using a single paragraph outline to	L1: Task C - The play's conclusion and main themes. L2: Task B - Identifying genre. L3: Task A - The patriarchal world of Athens. L3: Task B - How does Shakespeare present the patriarchy. L4: Task A - Elizabethan attitudes. L4: Task B - Writing about Egeus's language. L5: Task A - Shakespeare's dramatic methods. L5: Task B - Exploring Act 2, Scene 1. L6: Task A - mind map	Knowledge Check tasks. L3: I do, We do, You do' task. L4: Section of a speech. L6: 'I do, We do, You do' task.	Wk. 2 - Recall Quiz. Wk4 - Recall Quiz. Wk. 6 - Recall Quiz	L2: Task A. L3: Task A. L3: Task B. L4: Task A. L4:Task B. L5:Task A. L5:Task B. L6:Task A. L7:Task B. L9: Task B			
Homework:	Weekly spelling and definition test: Wk1: Spelling Test and definitions - Contradict. Marginalised. Resilient. Egalitarian. Wk2: Spelling Test and definitions: Brutality. Protagonist. In media res. Wailing. Optimism. Wk3: Spelling Test and definitions: Perilous. Inference. Community. Revisit. Wk4: Spelling Test and definitions: Racism. Simile. Gazelle. Analepsis. Justice. Wk5: Spelling Test and definitions: Contradict. Antagonist. Foreshadowing. Bias. Irony.	Weekly spelling and definition test: Wk1: Spelling test and definitions - Idiom. Motivation. Screenplay. Rival. Resilient. Wk2: Spelling Test and definitions - Mortified. Hologram. Trance. Melodic. Resume. Wk3: Definition test and examples - Noun. Pronoun. Verb. Clause. Wk4: Definition test and examples: What is a compound sentence? What is a subordinate clause? What is characterisation? When do you use a	Weekly spelling and definitions test: Wk1: Futuristic. Society. Suffering. Injustice. Convention. Wk2: Dilapidated. Smog. Fearful. Bleak. Oppressive. Wk3: Hostile. Obscure. Defiance. Relentless. Paranoia.	Weekly spelling and definition test: Wk1: Genre. Intricate. Patriarchy. Conflict. Bewitch. Wk2: Equality. Malevolent. Evaluate. Mischievous. Wk3: Cupid. Imperious. Sinister. Commands. Wk4: Hierarchy. Patriarchal. Malicious. Vile. Wk5: Irreverent. Contemptuous. Hierarchy. Wk6: Remorseless. Resolution.	Weekly spelling and definition test: Wk1: Rhetoric. Ethos. Logos. Pathos, Aristotelian. Wk2: Analogy, Imperative, Rhetorical Question, Opinion, Statistics. Wk3: Tricolon, Anecdote, Hyperbole, Emotion., Wk4: Suffering, misery, action, vital, transformation.	Weekly spelling and definition test: Wk1: Refugee. Asylum. Treacherous. Dehumanise. Squalid. Wk2: Inference. Repatriate. Stigma. Trauma. Wk3: Trafficking. Escalating. Bazaar. Affiliation. Wk4: Optimism. Fundamentalist. Inequality.	Weekly spelling and definition test: Wk1: Realistic. Attitude. Vivid. Nostalgia. Unique. Wk2: Immigrant. Migration. Sensory. Anthem. Region. Wk3: Heritage. Architecture. Preserve. Unique. Authentic. Wk4: Caesura. Enjambment. Juxtaposition. Symbolism. Imagery.	Project Preparation		
Oracy:	Two minute oracy	Two minute oracy	Two minute oracy	Two minute oracy: Performing Puck's epilogue.	Delivery of own persuasive speech.	Two minute oracy	Performance Poetry	Presentation		
Supplementary Texts	Modern Fiction 2018. The 13th Amendment Act	Eye of the Tiger - song lyrics. Fear Failure - modelled article. Believe in Better - modelled narrative. Diary Entry model.	Malorie Blackman - Noughts and Crosses	Shakespeare: A Midsummer Nights Dream 1500s.	Rhetoric in the Campaigns of Alexander the Great. We choose to go the moon - John F. Kennedy speech. I have a Dream - Martin Luther King	Various articles on human trafficking, Muslim women in sport and factual information regarding the Taliban.	Island Man 1984. This Poem is Taking Place on Stolen Island 2021. How does a City Shape the	Recall of all texts studied in Y7.		
Sequencing - what are we building on?	KS2:Engaging students with literature. Building upon students' literacy skills and supporting their social and emotional development. This contemporary novel also allows students to develop their understanding of plot, theme and character. Understanding of cultural diversity is also developed via the exploration of social	KS2: Students learn grammar content in preparation for SATs, including parts of speech, punctuation, clause and sentence construction.	KS2: Increased familiarity with a wide range of texts. Writing comprehension. Exploration of different text types and genre. This scheme builds nicely from our SPAG Transitional unit as it revisits grammatical knowledge and asks students to apply accurately to their own writing.	Students' use their previous KS2 Shakespeare knowledge to develop their understanding. Students' use context to develop their understanding of marriage rituals and attitudes to magic in the play.	KS2: Students should have been taught to listen and respond to adults and their peers appropriately, ask relevant questions to extend their understand and knowledge , use relevant strategies to build their vocabulary. In this unit students begin to explore the rhetorical	KS2: Students should have been taught to maintain positive attitudes to reading and understanding of what they have read. This unit of work allows students to immerse themselves in other cultures	KS2: By the end of Year 6, students should be able to write an analyse poetry using different rhymes, rhythm patterns and types of language they have been taught. In this unit, students begin to study	KS2: Students should have had lots of opportunities to discuss what they have learnt. In years 5 and 6, students' confidence, enjoyment and mastery of language should have been		
Sequencing - what are we building to?	In 'Ghost Boys,' students explore the power and tradition of oral storytelling. In 'Animal Farm,' students will continue to develop their knowledge of the oral tradition with a focus on the allegorical social order teachings of Orwell. In Arthur Miller's 'The Crucible,' students explore how authority figures suppress individual rights and focus further on a writer's allegorical message. In the texts, 'In the Sea there are Crocodiles' and 'Boys don't Cry,' students develop their knowledge of writer's craft whilst also gaining further understanding of social inequality and discrimination. Across KS4, students develop their knowledge of literature and context via the study of: A Christmas Carol, An Inspector Calls and Macbeth.	In 'Writing with Passion,' 'Victorian Childhood,' and 'War Poetry,' students build on these skills by writing non-fiction and taking part in debates. In the 'Creative Writing' unit, students extend these skills by focusing on descriptive and narrative writing. They will continue to dissect writer's craft and use like for like writing to inform their own work.	In 'Dystopian Settings,' students use their own dark imagery to write their own descriptive pieces. They will use their knowledge of figurative level and accurate SPAG to create their own dystopian setting. In our study of literary characters , students delve deeper into descriptive writing, honing in on the skills writers have used to describe characters.	This unit will introduce students to Shakespeare and the form of a play; specifically a Shakespearian comedy. In A Midsummer Night's Dream, students learn about marriage conventions within a patriarchal society. Students will explore the play as a comedy of intrigue and focus on the key themes of: love, deception and foolishness. In Year 8 and 9, students continue to develop their knowledge of Shakespeare. At KS4, students will study Macbeth and learn the ways in which a female character subverts the expectations of women in her day and question whether modern and contemporary audiences are likely to sympathise with her.	In Animal Farm, students explore how ethos, logos and pathos has been used in a fiction text. In Writing with Passion, students use protest poetry and speeches as an inspiration for their own protest writing. In Gothic poetry, students analyse pre-1914 poems use them as a inspiration for their own poetry performance. KS4 - students write and deliver their own persuasive speech on a topic of their choice.	In our fiction units, students are inducted into the disciplinary practices of literature. For example, in 'Ghost Boys,' 'Animal Farm' and 'Boys Don't Cry' there is a strong focus on writers craft and the impact of context on a writer as well as themes pertinent to contemporary society.	In 'Poetry About Place,' students create their own poetry to explore their relationship with their home. In the 'Romantic Era Poetry' unit, students will develop their poetic analytical skills with a focus on poetry from the Romantic era. In year 9, students will study poetry from WW1 which will further help them prepare for the level of poetry analysis needed at KS4 and beyond.	In Booker's Theory - Year 8 - and Polti's Theory - Year 9 - students continue to develop their explanations in relation to the why and not just the how. Students learn to continually establish higher order thinking skills.		
Cross-curricular links	PSHE - Diversity RE - Racism	All subjects. At GCSE level, the following subjects are marked for SPAG: History, Geography, RE and MFL.	History - Propaganda	Drama - Performance, theatre. History - Tudors and Stuarts Yr7.	Geography - Climate Change	Geography-Immigration Yr8. RE - Islam 7.8&9	History			
Assessment	End of Autumn Term	End of Autumn Term	End of Autumn Term	End of Spring Term.	End of Spring Term	End of Summer Term	End of Summer Term	Final Project		
Staff Reflections: WWW / EBI	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:		
Year 8	Year 8									
Timing of academic year:	Autumn	Autumn	Autumn	Spring	Spring	Spring	Summer	Summer		
Allocation:	6 wks.	2 wks.	7 wks.	6 wks.	4 wks.	2 wks.	2 wks.	5 wks.		
Scheme of Learning Topic(s)	Animal Farm - seminal	Creative Writing - Creative Imitation	Oliver Twist - seminal/Pre-1914	Shakespeare: Much Ado	Viewpoint Writing - Developing like for like Writing	Gothic Poetry	Victorian Childhood: Non-Fiction R&W	The Romantic Era Poetry	A History of Language	End of year project - Synthesise, Justify and Remember Project - Booker's Theory
Know	1: The author, George Orwell. 2: What a fable is. 3: What happened during the Russian Revolution. 4: The main characters. 5: What rhetoric is: Logos, Pathos, Ethos. 6: What the Ten Commandments are and their purpose. 7: What communism is. 8: What the 'Dominion Effect'. 9: The difference between a democracy and a dictatorship. 10: What constitutes a hierarchy. 11: How Napoleon turns the other animals	1: Different conventions of a particular genre. 2: Why different language devices have been used by different writers. 3: A range of sentence structures. 4: What makes an interesting and engaging piece of writing. 5: The technique of Show Not Tell.	1: The Victorian Era. 2: How Dickens creates empathy for Oliver. 3: Understanding how Dickens crafts characters for effect. 4: Dickens as a social critic. 5: What makes a victim. 6: What anti-Semitism means. 7: How Dickens uses foreshadowing. 8: How Dickens creates villainous characters.	1.The context of Shakespeare and The Globe Theatre. 2.The plot and characters of the play. 3.The conflict between Benedick and Beatrice 4.The conventions and genre of comedy. 5.The significance of marriage, family and honour in the Elizabethan era. 6.Elizabethan attitudes towards women, and how characters do or do not fit in with gender roles.	1: Various language techniques and their effect. 2: The author's craft. 3: The importance of effective annotation. 4: What viewpoint writing is. 5: What makes a good article. 6: What an anecdote is.	1: The meaning of the poem The Raven. 2: Know the context of the poem The Raven. 3: What symbolism is? 4: The meaning of the poem The Haunted Palace. 5: What performance techniques are.	1: Context of the Victorian era. 2: What emotive language is and its effect on the reader. 3: What youth justice means. 4: How language and structural devices have been used to make a powerful speech.	1: Form 2: Know what 'Structure' is in poetry. 3: Know what figurative language is. 4: What the term 'Romanticism' means. 5: Know who the Romantics were. 6: The themes of Romanticism. 7: Who William Wordsworth was. 8: Lyric Poetry	How the history of England influenced the English language. What an Anglo-Saxon text is. How words change over time.	Booker's seven basic plots: Overcoming the Monster. Rags to Riches. The Quest. Voyage and Return. Rebirth. Comedy. Tragedy. Task: Considering all that you have read in last two years in and out of school

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Know how to	1: Analyse rhetoric within in a speech. 2: Link the 'Domino Effect' to the text. 3: Analyse characters. 4: Summarise. Evaluate. 5: Analyse political language. 6: Use vocabulary for effect. 7: Analyse and write about structure. 8: Use analytical verbs for effect.	1: Confidently identify and explain why language devices have been used by a writer. 2: Use language devices correctly in own work. 3: Effectively use a range of sentence structures in work. 4: Use creative imitation to increase the effectiveness of my work. 5: Explain what makes a piece of writing interesting and engaging. 6: Use a range of interesting vocabulary and language techniques to describe character. 7: Use Show Not Tell for effective writing. 8: Use commas correctly in work.	Analyse the following extracts: 1- The Workhouses. 2 - Oliver appears before the Workhouse Board. 3 - Oliver asks for more. 4 - Oliver runs away. 5 - Oliver meets Jack Dawkins. 6 - Oliver meets Fagin. 7 - Oliver learns the trade. 8 - Oliver is arrested. 9 - Oliver thrives with Mr Brownlow. 10 - Oliver is kidnapped. 11 - Oliver meets Bill. 12 - Burglary goes wrong. 13 - Oliver is taken by the Maylies. 14 - A mysterious stranger.	1: Analyse the presentation of a character. 2: Understand the use and function of Shakespeare's language 3: Analyse how genre shapes and influences plays. 4: Use ideas about context to shape our response to texts 5: Analyse the audience's response to key moments and characters within the play. 6: Analyse and write about the structure of the play. 7: Analyse the use of comic characters.	1: Talk about the effects of language techniques. 2: Use vocabulary for effect. 3: Annotate accurately and effectively. 4: Write an article. 5: Create an effective anecdote.	1: Analyse symbolism in the poem The Raven. 2: Explain the meaning of The Raven and The Haunted Palace. 3: Compare two poems and give a personal response. 4: Effectively perform a Gothic poem using a range of performance techniques.	1: Read complex texts independently and summarise different attitudes towards child labour. 2: Explain how emotive language is used to discuss poverty in Great Britain. 3: Present a convincing argument about youth justice. 4: Create a detailed plan for a speech. 5: Write a well structured, persuasive speech. 6: Deliver a speech confidently and clearly.	1: Analyse poetry: Language, Structure and Form. 2: Write about context. 3: Analyse figurative language. 4: Write about imagery. 5: Write about irony. 6: Apply knowledge of key themes. 7: Use embedded quotes. 8: Write about turning points (Volta).	1: Explain the history of our English language. 2: Use reading skills to comprehend an Anglo-Saxon text. 3: Compare different texts and explain how language has changed over time. 4: Create a new word using language theories. 5: Plan a persuasive speech. 6: Write a persuasive speech. 7: Deliver a speech with confidence.	Synthesise, justify and remember. Review and recall key knowledge. Successfully carry out a presentation.
KS2 Curriculum Links	Reading comprehension	Writing - vocabulary, grammar and punctuation. Spoken Language.	Reading Comprehension. Spoken Language.	Reading comprehension Writing - composition Spoken English	Writing comprehension - by the end of Yr6, students should have studied six types of non-fiction writing: instructions, recounts, reports, explanations, persuasive writing and discussions. Spoken Language.	Reading Comprehension - reading poetry, learning poetry, performing poetry. Comparison. Inference. Writing - composition. Spoken Language	Reading Comprehension. Writing Composition. Grammar and Vocabulary. Spoken Language	Reading Comprehension. Writing composition. Writing vocabulary, grammar and punctuation.	Reading comprehension. Spoken Language. Writing composition.	Project Work
NC links KS3	Reading - seminal world literature. Writing, grammar and vocabulary.	Writing - for a wide range of purposes and audiences, including stories and imaginative writing. Proof-read and redrafting of work. Grammar and Vocabulary. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Reading - understand increasingly challenging texts. Read critically. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Reading - Shakespeare. Reading critically; making inferences. Understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play. Writing - applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form. Drawing on knowledge of literary and rhetorical devices from their reading. Plan, draft, edit and proof-read.	Knowledge rich writers. A focus on author craft, especially high-frequency methods and their effects. Reading and Vocabulary - Pre-teaching of vocabulary essential for textual comprehension. Spoken English - giving short speeches and presentations. Participating in formal debates and structural discussions	Reading poetry critically for techniques/poetic conventions; literary traditions and social, historical context. Spoken Language - performance poetry. Comparison.	Spoken English - elaborate and explain clearly understanding and ideas. Make formal presentations. Writing - summarising and organising material, and supporting ideas. Grammar and vocabulary. Reading a range of fiction and non-fiction. Read critically.	Grammar and vocabulary. Develop an appreciation and love of reading poetry. Writing - write accurately, fluently and effectively.	Spoken English - elaborate and explain clearly, understanding and ideas. Make formal presentations. Writing for a particular audience and purpose. Grammar and vocabulary. Plan, draft, edit and proof-read.	Spoken English - elaborate and explain clearly understanding and ideas. Make formal presentations. Writing - summarising and organising material, and supporting ideas with any necessary factual detail. Review and Recall
Vocab organiser:	1: Fable. 2: Revolution. 3: Corruption. 4: Elite. 5: Tyranny. 6: Purge. 7: Microcosm	1: Fractured. 2: Connotations. 3: Convention. (Vocabulary ideas sheet - lesson 1 and 4 plus Character vocabulary ideas sheet - lesson 3)	1: Vulnerable. 2: Social Critic. 3: Submissive. 4: Fawning. 5: Untrustworthy. 6: Naive. 7: Villain/villainous. 8: Victim. 9: Vulnerable. 10: Prejudice. 11: Empathy.	1: Conflict. 2: Marriage. 3: Deception. 4: Bachelor. 5: Malcontent. 6: Gender. 7: Honour. 8: Patriarchal. 9: Valiant. 10: Tyrant. 11: Pernicious. 12: Conscience. 13: Cockold. 14: Cunning. 15: Discourse. 16: Treacherous. 17: Melancholy. 18: Apprehension. 19: Tedious. 20: Amiable. 21: Impediment. 22: Villainy. 23: Frugal. 24: Vanquish. 25: Endure. 26: Impose. 27: Enigmatic. 28: Ominous. 29: Epithet. 30: Recompense. 31: Deny. 32: Extenuate	1: Portal, 2: Transformative, 3: Enhance, 4: Aforementioned, 5: Squander, 6: Impoverished, 7: Majestic, 8: Barbaric, 9: Vast, 10: Inflict, 11: Captive, 12: Disempower, 13: Ology (Affix), 14: Dis (Prefix), 15: Extinct, 15: Exploit, 16: Shoddy, 17: Sane, 18: Irrevocable, 19: Moral. 20: Irreversible, 21: Elaborate, 22: Immune, 23: Grotesque, 24: Emulate, 25: Fatigue, 26: Provoke, 27: Impressionable, 28: Immersive, 29: Hypertension, 30: Addiction, 31: Ranking, 32: Engrossed, 33: Blinkered, 34: Skewed moral, 35: Compass, 36: No-brainer.	1: bleak, 2: macabre, 3: grief, 4: melancholy, 5: sinister, 6: turbulent, 7: myth, 8: entreat, 9: radiant, 10: dominion, 11: glorious, 12: assail, 13: discordant, 14: bereaved, 15: isolated, 16: nostalgic, 17: Gothic.	1: Labour. 2: Comely. 3: Chimney Sweep. 4: Callous. 5: Mercenary. 6: Correlation. 7: Illiteracy. 8: Destitute. 8: Plea. 9: Ragged Schools. 10: Indictment. 11: Vengeance. 12: Harbour. 13: Discharge. 14: Plunder. 15: Corrupt. 16: Drudgery. 17: Guileless. 18: Unscrupulous. 19: Humanity. 20: Impoverished. 21: Desperate. 22: Civilised society. 23: Implore.	1: Romanticism. 2: Oppression. 3: Revolution. 4: Injustice. 5: Massacre. 6: Melancholy. 7: Inequality. 8: Reform. 9: Tyrant. 10: Ignorant. 11: Mock	1: Conquer. 2: Invade. 3: Colonisation. 4: Adopt. 5: Forbidden. 6: Translate. 7: Paradise. 8: Hallowed. 9: Outdated. 10: Generation. 11: Intergenerational. 12: Weakening. 13: Emphasis. 14: Sequenced. 15: Convincing. 16: Original. 17: Posture. 18: Gesture. 19: Pitch. 20: Tone. 21: Pace.	Students will be told to include key vocabulary that they have learnt so far in the curriculum.
Terminology Organiser:	1: Satire. 2: Allegory. 3: Maxim. 4: Rhetoric. 5: Logos. 6: Ethos. 7: Pathos	1: Convention. 2: Simile. 3: Tricolon (Triple). 4: Adjectives. 5: Adverbs. 6: Present Participle Verbs (ing). 7: Alliteration. 8: Repetition. 9: Short, simple sentences. 10: Comma Splicing	Context. Foreshadowing. Simile.	1: Malapropism. 2: Soliloquy. 3: Genre. 4: Comedy. 5: Denouement. 6: Comedy. 7: History. 8: Tragedy.	1: Simile, 2: Discourse Marker, 3: Metaphor, 4: Rhetorical Question, 5: Exclamatory sentence, 6: Interrogative sentence, 7: Circular Structure, 8:	1: symbolism, 2: Performance, 3: Tone, 4: Pace, 5: Fluent. 6: Symbol.	1: Hook. 2: Mirroring. 3: Cohesion. 4: Elicit. 5: A call to action. 6: Pace. 7: Rhythm. 8: Pause. 9: Vary. 10: Expression	1: Form. 2: Structure. 3: Figurative. 4: Themes. 5: Lyric. 6: Similes. 7: Metaphors. 8:	1: Jargon. 2: Anglo-Saxons. 3: Old English. 4. Abbreviation. 5: Amelioration. 6: Pejoration. 7: Metaphors. 8:	
SEELIT Work	L6: 200 word challenge L13: What becomes of Boxer?	Beginning of a story or description.	L5 - How Does Dickens present Jack Dawkins as untrustworthy? L6 - How Does Dickens present Fagin as untrustworthy?	L4 - How is Don John a villain? L13 - How does Leonato convey his feelings to the audience in his speech?	Block 5 - Article Writing.	Poetry Performance.	L6 - Written Speech L7 - Delivering a speech	L6 - How does Wordsworth present the beauty of nature? L25: How does Shelley	Full Written Speech - L6+7 Delivery of persuasive speech L8.	Pass, Merit, Distinction.
Peer/Self Assessment	Knowledge Check Quizzes. L3: Identifying Logos, Pathos, Ethos.	L1: Introduction to Creative Writing. L4: Re-drafted paragraph.	L1 - How does Dickens demonstrate that Oliver has a mysterious background? L2 - How does Dickens make the reader feel towards Oliver in this extract? L3 - What social problem is Dickens criticising? L4 - Quote analysis. L7 - How does Dickens present Oliver as naive in	L1, 2, 3, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17.	Block 1 - write an article that encourages teenagers to read. Block 2 - Write an article to persuade readers that keeping birds in captivity is unacceptable. Block 3 - Write an article to persuade readers that becoming a dog owner is a good idea. Block 4 - Write an	L3 - How the poem links to the Gothic. L5 - Giving a personal response.	L1 - Views on Child Labour today. L2 - task 1 - The Importance of Education. L2 - task 3 - Analysing emotive language. L3 - task 1 - A very Victorian	L1 - Poetry Quiz. L4 - Wordsworth quotation analysis. L5 - Wordsworth's similes. L5 - use of figurative language. L7	L3 - Task C - Language and Modernity. L5 - Task C - New words.	
Homework:	Weekly spelling tests and definitions: Wk1: Fable. Revolution. Satire. Corrupting. Elite. Wk2: Tyranny. Allegory. Reputation. Vivacious. Fierce. Wk3: Adversity. Despotism. Irrevocable.	Weekly spelling and definition test: Wk1: Fractured. Simile. Daunting. Depraved. Pounded. Wk2: Melancholic. Silhouette. Lustrous. Delicate. Wk3: Glistening. Plush. Pallid. Dainty. Frail. Wk4: Debase. Residly. Capacious. Reverent.	Weekly spelling and definition test: Wk1 - Victorian Life: Reign. Disease. Poverty. Gruel. Exhaustion. Wk2 - Dickens' Life: Survival. Debtor. Periodical. Punishment. Queue. Wk3 - Life in the Workhouses:	WK1: Conflict, Marriage, Deception, Bachelor, Malcontent, Gender. WK2: Honour, Patriarchal, Soliloquy, Malapropism, Denouement, Tragedy. WK3: Valiant, Tyrant, Pernicious, Conscience, Cockold, Cunning	Weekly spelling and definition test: Wk1: Deconstruct. Impoverished. Squander. Exclamatory. Transformative. Wk2: Enhance. Aforementioned. Rhetorical. Interrogative. Circular. Wk3: Majestic. Barbaric. Vast. Inflict. Captive. Disempower. Ology (Affix). Dis (Prefix). Extinct. Exploit. Shoddy. Sane. Irrevocable. Moral. Irreversible. Elaborate. Immune. Grotesque. Emulate. Fatigue. Provoke. Impressionable. Immersive. Hypertension. Addiction. Ranking. Engrossed. Blinkered. Skewed moral. Compass. No-brainer.	Weekly spelling and definition test: Wk1: Macabre. Melancholy. Sinister. Bleak. Grief. Wk2: Symbolism. Turbulent. Myth. Entreat. Radiant. Dominio. Glorious. Assail. Discordant. Bereaved. Isolated. Nostalgic. Gothic.	Weekly spelling and definition test: Wk1: Labour. Compel. Callous. Mercenary. Repugnance. Wk2: Implore. Cohesion. Elicit. Destitute. Impoverished.	Weekly spelling and definition test: Wk1: Form. Sonnet. Epic. Lyric. Narrative. Wk2: Romantics. Industrial Revolution. Romanticism.	Weekly spelling and definition test: Wk1: Jargon. Colonisation. Adopt. Conquer. Translate. Intensification. Pejoration. Sequencing.	Project Preparation
Oracy:	4 minute oracy	4 minute oracy	4 minute oracy	4 minute oracy - Elizabethan marriage.	4 minute oracy - The Importance of Writing	Gothic Poem Performance. - L6	Delivering a Speech - L7	4 minute oracy	Delivering a Persuasive Speech	Presentation

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Supplementary Texts:	Seminal World Literature. Social and Historical contact worksheet. History of Rhetoric worksheet. Trotsky and Stalin worksheet. The Great Purge article. The Stanford Prison article. Why do People Follow Tyrants.	The Werewolf by Angela Carter. The Snow Child by Angela Carter. Lord Ariel description from 'Northern Lights' by Philip Pullman.	Extracts from the text.	Article on Elizabethan marriage	Reading Power- modelled article. Zoos Lose and Zoos Essential - modelled articles. Pet Power - modelled article. Computer Games - The Killer in your Bedroom - modelled article.	The Raven - 1845. The Haunted Palace - 1839.	Additional non-fiction texts: Employment of Boys in Chimneys - 1817. - Child Workers in the Victorian era. - A Plea for Ragged Schools - 1847. - Youth Justice in the Victorian Era. Child Workers, their rights and wrongs . Guardian Newspaper 2009	I Wandered Lonely as a Cloud - William Wordsworth. To Autumn - John Keats. To a Nightingale by Charlotte Smith. Causeway - Matthew Hollis 2015. California Dreaming - Lachlan Mackinnon. Sycamore Gap - Zoe Mitchell. A Sunset - Ari Banias. The Chimney Sweeper - William Blake. The Massacre of Anarchy - Percy Shelley. The Birth-day - Mary Robinson.		Recall of all texts studied in Yr7, Yr8 as well as independently.
Sequencing - what are we building on?	Students build on the fiction and poetry work they have done by learning how to integrate context further into analysis. Alongside this, they will continue to build their skills of analysis; exploring the language and structure of the text and evaluating how this helps to create meaning.	Students build on the SPAG and Dystopian settings work they studied in the Y7 by learning further how to write for effect and with accuracy. Alongside this, they will continue to build their own self - reflection skills and learn the art of 'creative imitation' in order to improve their writing, using 'like for like' writing.	Students continue to build on their fiction work by exploring diverse and cultural contexts, expanding their understanding of the world. In all fiction units, students continue to probe, question and explore methods of communication. Students will question and critique the methods that writers use to present their perspectives. They will also continue to build upon their knowledge of 'like for like' writing by mimicking, borrowing and experimenting with the methods employed by great writers.	In 'A Midsummer's Nights Dream,' students learn about the comedy genre, key themes and context of the time. In 'Much Ado,' students further develop their Shakespearean knowledge with a focus on the themes of love and hate, characterisation and context.	In 'A History of Language,' students consider how language has evolved over time and how the power of words can shift in order to reflect new modern values. In 'Writing with Passion,' students look at the ways in which they can use their own writing, inspired by key poets and speech writers, to take a political or moral stand.	In 'Dystopian Settings,' students understand the difference between a Dystopian and a Utopian setting. They will have understood how writers use dystopias to exaggerate the bad or difficult parts of our society. In 'Gothic Poetry,' students will understand the characteristics of the Gothic and the fear of the unknown.	In 'Persuasive Writing' and 'The Victorian Childhood' unit, students carefully craft a persuasive speech. In our transitional 'SPAG' and 'Persuasive Writing and Rhetoric' unit, there is a focus on accuracy. In this non-fiction unit, students will work on technical accuracy and the presentation of a convincing argument.	In our texts so far, students have been provided with a window into the human psyche. We have studied classical and modern texts, each with their own world view. Students have focused on writers craft as well as contextual understanding. In our 'Romantic Poetry' unit, students study poetry from that era and understand how writers were influenced by political ideology and with ideals of social emancipation and progress.	In our study of fiction, students explore the impact of context and how societies, views and language have evolved over time. In 'Persuasive Writing' and 'Victorian Childhood,' students dissect language and techniques to create their own persuasive speeches.	The skills of synthesising, justifying and remembering. Retention and recall of key knowledge. Presentational skills.
Sequencing - what are we building to?	In Animal Farm, students learn about Orwell's allegory and understand how he uses an apparently simple fairy story to convey a political message. The 'Creative Writing' unit, students explore how they can alter traditional stories to convey modern ideas and morals. At KS4, students explore An Inspector Calls and A Christmas Carol as examples of Political Diatribes.	In 'Persuasive Writing and Rhetoric,' students practise voicing a strong personal viewpoint through the accurate and effective writing of a persuasive speech. In Dystopian settings and 'Creative Writing,' students delve deeper into the differences between narrative and descriptive writing, honing in on the skills needed to effectively describe characters. In 'War Poetry,' students continue to build on their knowledge of writer's craft by using like for like writing to write their own recount text. writing skills	In 'Victorian Childhood,' students extend their contextual knowledge of the Victorian era by focusing on child labour, poverty and youth justice. Students read non-fiction texts on the time period to help them formulate their own opinions in order to deliver a persuasive speech to the British Government in 1890. At KS4, students read Dickens A Christmas Carol and focus on Scrooge as a very Victorian character	In 'Much Ado About Nothing,' students will consider further the context of Elizabethan England and how this has impacted Shakespeare's writing and plots. They will focus on the portrayal of romantic love, predominantly through the play's two couples, as well as analysing the character arcs of Beatrice and Benedick. Othello allows students to see how the protagonist 'Othello' relates to society today. He is disturbed by most of his peers and superiors. He is seen as a symbol of purity and reason. He is an outsider but also respected and admired. This unit will also further enhance students own confidence in studying Shakespeare at KS4 as students begin to understand the self destruction of Macbeth due to	In 'Persuasive Writing and Rhetoric' students practise voicing a strong, personal viewpoint through a persuasive speech. Across KS3, oracy tasks have been built into the curriculum to ensure that students' continuously fine tune their presentational skills and increase their confidence in public speaking. At KS4, students study the AQA GCSE English Language Specification and for paper 2, students produced a non-fiction text for as specified audience and purpose; giving their own perspective on a key theme.	In Gothic Poetry, students take inspiration from Edgar Allen Poe write their own gothic poems, developing their understanding of genre and poetic devices. In 'A World at War' Poetry unit, students need to write their own poems in the style of different poets, developing their understanding of poetic voice and style.	In the 'Victorian Childhood' unit, students develop their spoken language skills through delivering speech and increasing their knowledge and understanding of context. In 'History of Language,' students build on these skills by writing persuasive speeches and taking part in debates. At KS4, students increase their knowledge and understanding of evaluation both verbally and in the written format.	In our 'Romantic Poetry' unit, students explore and dissect language, structure and poetic form. In our 'World at War' poetry unit, students focus on how war poets shared their feelings via descriptive and persuasive language; looking at how language carries meaning. At KS4, students increase their knowledge, understanding and evaluation of poetic conventions and the impact of context.	In 'A History of Language,' students gain an understanding of the way in which English has evolved over time. Throughout our curriculum, there is a focus on how language has been shaped by historical and social factors.	Polti's Theory Project in Year 9
Cross-curricular links	History	SPAG - All subjects	History - Victorian England. PSHE - Charity, class, goodwill, family, benevolence, poverty, child abuse, gender, society, education. Geography - Child Labour in Asia.	RE - Christianity and Ethical Dilemmas	Improving writing - essay based subjects: Drama, History, RE.	Drama - performance recitals	History. Drama. Geography - Child Labour in Asia.	Geography - The Power of Nature	RE - Scripture/Christianity 7,8&9	
Assessment	End of Autumn Term	End of Autumn Term	End of Autumn Term	End of Spring Term.	End of Spring Term	End of Spring Term	End of Summer Term	End of Summer Term	End of Summer Term	
Staff Reflections: WWW / EBI	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:	JAP: MJO: AC: LNE:
	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:	JEP: BAH: LAH: HEP: KJK: ALW:
Year 9										
Timing of academic year:	Autumn	Autumn	Spring	Spring	Summer	Summer	Summer			
Allocation:	7 wks.	6 wks.	7 wks.	5 wks.	3 wks.	7 wks.	2 wks.			
Scheme of Learning Topic(s)	The Crucible Play 1953 - Modern Drama	Boys Don't Cry - Contemporary Text	Shakespeare - Othello	A World at War - short stories	A World at War - Poetry	Small Island - Contemporary Text Play	End of Year Project - Synthesise, Justify and Remember Project - Polti's Theory			
Know...	The setting of the play and the context of the time. The differences between a novel a play. The characters in the play and their reputation. The characters of Reverend Parris, Abigail Williams, John Proctor, Reverend Hale. The theme of witchcraft and The Salem Witch Trials. The author - Arthur Miller. Capitalism. The Cold War.	Know key vocabulary. What Toxic Masculinity is. Gender stereotypes. Key characters from the text. What a dual narrative is. What a recount is. The importance of morality. Key terminology. Key themes. What a character arc is. Key storytelling plots	1: Introduction to 'Othello' and plot exploration. 2: 'Othello' and Aristotle's conventions of tragedy. 3:Othello and Shakespeare's conventions of tragedy. 4:Act 1 Scene 1 exploration. 5:Iago as a Machiavellian villain. 6:Act 1 scene 3 exploration. 7:Written analysis of Othello in Act 1 Scene 3. 8: Act 2 Scene 1 exploration. 9:Act 2 Scene 3 exploration. 10:Written analysis Iago	Why people write about war. About World War One: propaganda and trench warfare. The text 'Propping Up the Line.' Alice's experiences on the Home Front. The impact of war on Alfred. Patterns in language. Iraq war context. The disorientating impact of war in 'Redeployment.' The narrator's feelings of hyper-	How the experience of WW1 might be reflected in the poetry of the time. How Rupert Brooke presents the experience of dying at war. How Brooke uses language, structure and form to present his viewpoint. How John McCrae presents the experience of dying at war.	A migrant's story through the use of flashbacks. Writer's intentions. How Edmondson adapted Small Island for the stage. The differences between a novel and a play. The Windrush; colonialism and multi-cultural Britain. Modern dramatic conventions: character and monologue	Know Georges Polti's 36 Dramatic Situations Theory. Task: Considering all that you have read in the last three years in and out of school, in your view, does the idea that all narratives will conform to Polti's 36 Dramatic Moments hold any weight?			

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Know how to..	Analyse how Miller uses characters to present key themes. Explode quotations. Answer a question on how a character has been used by the writer. Write from a characters perspective. Evaluate. Analyse an extract. Make inferences. Summarise. Explore the relationship between two key Seminal drama. Reading comprehension. Writing composition.	Use key vocabulary for effect. Discuss and evaluate stereotypes. Analyse and write about key characters. Write about the effect of a dual narrative. Write a recount. Empathise with characters from a text. Use evidence from the text to support own viewpoint. Infer and deduce. Evaluate. Write a character study. Identify and write about points of tension within the text.	Analyse how the structure of the play meets or subverts Aristotle's model for tragedy. Explore Shakespeare's structural conventions of tragedy in the play. Analyse the character of Iago in the opening scene. Evaluate Iago's presentation as a Machiavellian villain. Analyse Othello's character in Act 1 Scene 3. Explain Shakespeare's symbolic use of the storm and key elements of tragedy. Analyse the diabolical nature of Iago's character. Study of Shakespeare. Development of critical reading skills. Understanding of structure, language and Shakespearean conventions. Dramatic interpretation. Reading comprehension.	Comment on Becks choice of writing in 'propping up the Line.' Perceptively analyse language. Use structure for effect. Plan an imaginative recount piece. Apply Wilfred Owen's writing style to own recount text. Draft a piece of work. Use various sentence types and fronted adverbials in own recount text. Write a piece of imaginative writing.	Analyse the presentation of a gas attack. Analyse symbolism and motif in a text. Write a vivid description using a stimulus. Create writing that has rhythm. Use precise punctuation in writing. Continue the writing of a model answer. Explain the impact of war on the narrator in 'Redeployment.' Analyse the use of symbolism and cyclical structure in 'Redeployment.' Compare 'Redeployment' with other war texts.	Explain the events of Act 1, scene 1. Explain the significance of the hurricane. Explore the relationship between Bernard and Queenie. Analyse characterisation. Explain the events of Act 1, scenes 4-6 using fronted adverbials to discuss characterisation.	Relate Polt's 36 Dramatic Moments to texts that have been studied in the last three years.
NC Links KS3		Understanding increasingly challenging texts. Developing key emotional and social issues. Building vocabulary in light of relevant context.		Short story reading comprehension. Writing composition. Writing - vocabulary, grammar and punctuation.	Understanding increasingly challenging texts. Reading comprehension. Writing composition. Drafting, re-drafting.	Develop an appreciation and love of reading a play. Understand increasingly challenging texts. Read critically. Write accurately, fluently, effectively and at length.	Spoken English - elaborate and explain clearly understanding and ideas. Make formal presentations. Writing - summarising and organising material, and supporting ideas with any necessary factual detail. Review and Recall
Vocab organiser:	1:Crucible. 2:Barbaric. 3:Predilection. 4:Theocracy. 5:McCarthyism. 6:Trepidation. 7: Deference. 8:Self-preservation. 9:PTSD. 10:Formative experiences. 11: Pious. 12:Covet. 13:Hysteria. 14: Lucifer. 15: Poppet. 16: Corrupt. 17: Lechery,	1: Prejudice. 2. Scathing. 3: Toxic Masculinity. 4. Relinquish. 5. Disorientated. 6. Resentful. 7. Contempt. 8. 9: Diabolical. 10. Morality. 11. Accountability. 12. Obligation. 13. Empathy 14: Stereotype. 15. Resentful. 16: Contempt. 17: Morality 18: Empathy. 19: Obligation; 20: Accountability.	1: Moorish. 2: Hamartia. 3: Peripeteia. 4: Catharsis. 5: Anagnorisis. 6: The Great Chain of Being. 7: Disruption. 8: Elope. 9: Malcontent. 10: Visage. 11: Bigot. 12: Diabolical. 13: Knavery. 14: Machiavellian. 15: Treachery. 16: Honourable. 17: Valiant. 18: Eloquent. 19: Esteemed. 20: Modest. 21: Misogyny. 22: Poignant. 23: Diabolical. 24: Incarnation. 25: Exploitative.	1: Gist. 2: Harrowing. 3: Pervasive. 4: Frenetic. 5: Perceptive. 6: Court-martialed. 7: Execrate. 8: Balance. 9: Atmospheric. 10: Resentment. 11: Tension. 12: Variety. 13: Testament. 14: Memoir. 15: Home front. 16: Memoir. 17: Impotent. 18: Ignorance.	1: Patriotic. 2: Empire. 3: Propaganda. 4: Censorship. 5: Provocative. 6: Idealistic. 7: Naïve. 8: Sacrifice. 9: Optimism. 10: Evocative. 11: Resolute. 12: Immortality. 13: Nurturing. 15: Idyllic. 16: Poopy. 17: Remembrance. 18: Call to arms. 19: Recruitment. 20: Empathy. 21: Soothing. 22: Reassurance. 23: Consequence. 24: Obligation. 25: Resolute. 26: Evoke. 27: Poignant. 28: Despair. 29: Grief. 30: Colonial. 31: Activism. 32: Sacrifice. 33: Alien. 34: Hollow. 35: Fragility. 36: Inevitable. 37: Doom. 38: Attitude. 39: Content. 40: Duty. 41: Ruminant. 42: Romanticise.	1: Empire. 2: Disparity. 3: Assimilate. 4: Colonial. 5: Ancestry. 6: Multiplicity. 7: Conform. 8: Dominant. 9: Colourism. 10: Hierarchical. 11: Illegitimate. 12: Superiority. 13: Ostracised. 14: Mischievous. 15: Blasphemy. 16: Mother-country. 17: Irrepressible. 18: Reputation. 19: Humorous. 20: Stoicism. 21: Weave. 22: Diaspora. 23: Windrush generation. 24: Gullible. 25: Cynical. 26: Ideology. 27: Futility. 28: Jim Crow Laws. 29: Veteran. 30: Aspirational. 31: Quintessential. 32: Interconnected. 33: Ominous. 34: Assimilate. 35: Pragmatic. 36: Idealistic. 37: Assimilation.	Students will be told to include key vocabulary that they have learnt so far in the curriculum.
Terminology Organiser:	1: Allegory, 2:Parable,3: Chorus, 4:Colloquial language,5: Direct speech, 6:Reported speech, 7: Stage Directions, 8: Symbolism.	1: Protagonist. 2: Dual Narrative 3. Resolution. 3: Catalyst. 4: Inciting Incident. 9: Pathetic Fallacy. 10: Foreshadow. 11: Antithesis; 12. Short sentences; 13. Personification; 14. Metaphor; 15. Simile; 16. Dialogue; 17. Emotive language; 18. Verbs; 19. Toxic Masculinity.	1: Protagonist. 2: Resolution. 3: Catalyst. 4: Inciting Incident. 5: Tragic Hero. 6: Soliloquy. 7:Epithet. 8: Blank Verse. 9: Pathetic Fallacy. 10: Foreshadow. 11: Machination. 12: Anthesis.	1: Third-person narrative. 2: Simile. 3: Non-Fiction. 4: Skimming and Scanning. 5: Tone. 6: Methods. 7: Recount. 8: Structure. 9: Tone. 10: Metaphor. 11: Rhythm. 12: Fronted adverbials. 13: Persona.	1: Exemplifying. 2: Conveys. 3: Utilises. 4: Natural imagery. 5: Symbolise. 6: Mood. 7: Comparative. 8: Topic Sentence. 9: Conjunctions.	1: Dialect. 2: Dialogue. 3: Jamaican Patios. 4: Direct Address. 5: Flashback. 6: Stage Directions. 7: Foreboding. 8: Foreshadowing. 9: Literary trope. 10: Characterisation. 11: Caricature. 12: Motif. 13: Stage adaptation. 13: Sarcasm. 14: Colloquial. 15: Pathos. 16: Comparative conjunctions. 17: Theme. 18: Ensemble cast. 19: Exposition.	
SEELIT work	L4: How far do you agree that Abigail is 100% villain? L17:	W3: L3 - Tension Analysis of chapter 37 W6: L3 - Character analysis of Dante.	Lesson 7: Written analysis of Act 1 Scene 3. Lesson 17: Constructing an argument about Othello. Full written analysis of Othello	Lesson 6 - Letter writing	L4 - Writing about 'The Soldier.' L7 - Writing about 'In Flanders Fields.'	L18: How does Edmundson use the character of Gilbert to explore the theme of betrayal? L20: How does Edmundson use symbolism to explore the theme of hope?	Teacher marked: Pass, Merit, Distinction.
Peer/Self Assessment	L1: Review questions. L2: Review questions. L3: Demonstrate understanding: considering what you know about life in Salem, why is there mention of witchcraft at this point in the play? L5: Demonstrate understanding: How does Abigail respond to Proctor? L6: Demonstrate understanding: Who is in charge in Salem? L7: Demonstrate understanding: Considering the people in Salem were supposed to be God-fearing people, how far can we suggest that they are hypocrites? L8: How does Arthur Miller create hysteria at the end of Act 1? L9: How does Proctor treat the women in the house? L10: What do the characters feel about the women being arrested?	L1: Writing Task. L2: Comprehension Questions and modelled response. L3: Comprehension Questions and Dante's Diary. L4: Comprehension Questions and Empathetic writing task. L5: Comprehension Questions and Advice to Character written task. L6: Comprehension Questions and character study of Aunt Jackie. L7: Comprehension Questions and tension graph. L8: Comprehension Questions and Oracy Task. L10: Comprehension Questions and Imagine you are Dante. L11: Comprehension Questions and written task on Josh. L12: Comprehension Questions and Written Task - 'write to reply.' L13: Comprehension Questions. L18: Presentation of topics.	L2: Task A - Tragic Hero and Task B - Aristotelian tragedy. L4: Task A - Reading Act 1, Scene 1. L5: Task B - Iago as a Machiavellian character. L6: Task B - Othello's presentation. L11: Task A - Temptation in Act 3 scene 3. L12: Task A - Act 4, Scene 1. L13: Task A - Act 5, Scene 1. L14: Task B - Writing about Desdemona. L18: Task B - Linking moments in a written response. L20: Task B - Tracking the theme of race.	L1: - Task B - Owen's Letter to his mother - Close Reading. L2 - Re-reading Beck's description of a gas attack. L2 - Perceptive language analysis. L2 - Planning own recount letter. L3 - Drafting Section 2 and 3. L4: Task A - Creating rhythm. L5: Task B - Close reading.	L5 : Task C - What is the legacy of 'In Flanders Fields?'	L4: Task A - Colourism. L6: Task B - Disruption and Chaos. L8: Task B - Meaningful context. L9: Task B - Gilbert's expectations. L12: Task B - Comparing Hortense and Queenie's relationship. L14: Task B - Opinions on Act 1. L15: Task B - Writing own thesis statement. L17: Task B - The emotional turmoil of Hortense and Gilbert. L19: Task B - The dream of England.	
Homework:	Research information on the witch trials in Salem. Weekly spelling tests and definitions: WK1: Crucible. Barbaric. Predilection. WK2: Scathing, Disorientated, Stereotype, Prejudice, Hamartia. Catharsis. WK3: Morality, Empathy, Obligation, Accountability, Machiavellian, Treachery.	Weekly spelling tests and definitions: Wk1: Scathing, Disorientated, Stereotype, Prejudice, Hamartia. Catharsis. Wk2: Morality, Empathy, Obligation, Accountability, Machiavellian, Treachery.	Weekly spelling tests and definitions: Wk1: Protagonist. Catalyst. Resolution. Hamartia. Catharsis. Wk2: Peripeteia. Anagnorisis. Disruption. Machination. Anthesis.	Weekly spelling tests and definitions: Wk1: Harrowing. Perceptive. Pervasive. Frenetic. Execrate. Wk2: Atmospheric. Resentment. Tension. Variety. Testament. Memoir. Home front. Impotent. Ignorance.	Weekly spelling tests and definitions: Wk1: Patriotic. Censorship. Provocative. Naive. Idealistic. Wk2: Idyllic. Evocative. Immortality. Nurturing. Remembrance. Recruitment. Empathy. Soothing. Reassurance. Consequence. Obligation. Resolute. Evoke. Poignant. Despair. Grief. Colonial. Activism. Sacrifice. Alien. Hollow. Fragility. Inevitable. Doom. Attitude. Content. Duty. Ruminant. Romanticise.	Weekly spelling tests and definitions: Wk1: Assimilate. Ancestry. Multiplicity. Dominant. Conform. Wk2: Colourism. Hierarchical. Illegitimate. Superiority. Ostracised. Mischievous. Blasphemy. Mother-country. Irrepressible. Reputation. Humorous. Stoicism. Weave. Diaspora. Windrush generation. Gullible. Cynical. Ideology. Futility. Jim Crow Laws. Veteran. Aspirational. Quintessential. Interconnected. Ominous. Assimilate. Pragmatic. Idealistic. Assimilation.	Project Preparation
Oracy:	6 minute oracy task - Who is to blame? Salem Witch Trials article.	6 minute oracy task	6 minute oracy task	6 minute oracy task	6 minute oracy task	6 minute oracy task.	6 minute presentation
Supplementary Text:			I am a Jew poem by Franta Bass 1944. Half Caste by John Agard 2005. Vultures by Chinua Achebe's. The Seven Ages of Man by William Shakespeare 1623 First Folio. Auschwitz by Charles N. Whittaker 2014	Propping Up the Line by Ian Beck - 2014. Redeployment by Pili Klav - 2014. Wilfred Owen's letter to his mother - 1917. Testament of Youth by Vera Brittan - 1933	Back to my own country - Andrea Levy essay		Recall of all texts studied in Yr7,8 and Yr. 9 as well as independently.

English Subject Journey

Sequencing - what are we building on?	In the fiction schemes of learning, students explore the core skills of: using and embedding evidence, the influence of context, analysis of writer's ideas, comparison, proof reading, sentence types and effective vocabulary use. In 'The Crucible,' students develop the study of the short story format as well as building on their knowledge and understanding of characterisation, context and symbolism alongside a focus on identity and power dynamics	Students build on their experiences of reading contemporary fiction and Boys Don't Cry connects to students understanding of compassion and acceptance. Students will explore the themes of family, gender expectations, homophobia, relationships and love; all the while considering their own modern context. They will examine how the novel subverts our expectations about gender and society and how important family and acceptance is; building on ideas explored in 7 and 8.	Students build on their core understanding of Shakespeare by exploring the genre of tragedy. They will understand Aristotle's elements of tragedy and how Shakespeare's Tragedy compares. In 'Viewpoint Writing,' 'Value in Accuracy' unit and 'Persuasive Writing and Rhetoric,' students take inspiration from pieces of non-fiction writing to write opinion articles and speeches. In 'Othello,' students use their argumentative writing skills to compose letters in defence of Othello and to write speeches campaigning for racial equality.	Students build on their experiences of studying literary conflict. In 'Ghost Boys,' students will have explored the conflict of character v's society. In 'The Sea there are Crocodiles,' students will have focused on the persecution of people. Person v's person conflict has been examined in Shakespeare's 'A Midsummer Nights Dream,' 'Much Ado About Nothing' and the internal conflict of Bassanio in 'The Merchant of Venice.' In 'Animal Farm,' study how freedom and equality are corrupted by the desire for political power and the text as allegory that represents the rise of the Soviet Union and uses the Battle of the Cowshed as the climatic battle between animal and land owner.	In 'Gothic Poetry,' students explored the use of gothic conventions in poetry. In this unit of work, students now focus on the conventions of narrative writing, specifically the short story format. They will also explore how writers present the suffering brought about by war, whilst challenging societal views of the heroism of war.	In their study of Shakespeare, 'Ghost Boys' and 'Boys Don't Cry,' students explore characters as outsiders. In 'Small Island,' students look at the play in the context of the Windrush generation and through the lens of key themes, including identity and belonging.	Skills learnt from Yr. 7 and 8 Project	
Sequencing - what are we building to?	In 'The Crucible,' students learn of the hysteria throughout the town of Salem concerning the fear of witchcraft. In 'Macbeth,' students see how Macbeth is influenced into making fatal decisions based on the prophecies of the three witches. Both Miller and Shakespeare use the idea of 'evil' to illustrate how people will quickly abandon their beliefs. In Macbeth, students	In 'Boys Don't Cry,' students study the text as a bildungsroman; exploring Dante's emotional growth as he moves from childhood to adulthood. Likewise, in Levy's 'Small Island,' students explore the moral growth of the characters, the alterations of their identity and sense of belonging. In 'A Christmas Carol,' students track the spiritual and moral education of Scrooge as they follow his journey	In 'Othello,' pupils learn about the conventions of a tragic hero, which allows them to judge whether the protagonist is more a victim of his own hamartia or a range of external pressures and racist society. In 'Macbeth,' students evaluate whether Macbeth's downfall is caused by his own hubris or whether Lady Macbeth and a wider society can be blamed.	In 'A World at War: short stories,' students explore the reasons for writing war literature and how it seeks to convey the suffering of soldiers and civilians. This is further expanded upon in our 'War Poetry' unit where students study the presentation of war via the poetic form. At KS4, students	In 'World at War - short stories,' students explore the reasons for writing war literature and how it seeks to convey the suffering of the soldiers and civilians, in times of conflict. In 'World at War Poetry,' students expand their knowledge of war further with a focus on using a stimulus to enhance own descriptive writing.	In 'Small Island,' students explore the ways in which transferring Levy's novel onto the stage enables both the play write and the director to powerfully evoke ideas about race, identity and belonging. At KS4, students study the	Students increased knowledge and understanding of dramatic situations in stories and examples of enduring and real human dilemmas.	
Cross-curricular links:	History: The Cold War. Witchcraft.	RE: Philosophy and Ethics.	History - Racism RE and PSHE - Racism History - Yr7 Tudors and Stuarts, RE, PSHE	History- WW1 & WW2 Yr8&9	History - WW1 & WW2 Yr8&9	Geography-Immigration Yr8. RE - Christianity		
Assessment	End of Autumn Term	End of Autumn Term	End of Spring Term	End of Spring Term.	End of Summer Term	End of Summer Term		
Staff Reflections: WWW / EBI	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	JAP: MJO: AC: LNE: JEP: BAH: LAH: HEP: KJK: ALW:	
Year 10	Year 10	Year 10						
Timing of academic year:	Autumn	Autumn	Spring	Spring	Summer	Summer	Summer	
Allocation:	6 weeks	6 weeks	5 weeks	6 weeks	5 weeks	3 weeks	3 weeks	
Scheme of Learning Topic(s)	War and Conflict - Poetry Anthology and Unseen	A Christmas Carol: The Journey to Redemption. First Deep Dive	Explorations in creative reading and writing	An Inspector Calls - Taking Responsibility	Love and Relationships - Poetry Anthology and Unseen	Spoken Language - the language of change.	Writer's Viewpoints and Perspectives	
Know...	What the Poetry Anthology is. Key Vocabulary. Context. The content of key poems. The poet's use of language, structure and form. How poets explore similar themes in different ways. The poems: The Soldier, Mametz Wood, The Manhunt, A Wife in London, Dulce.	How Scrooge is portrayed in the opening of the novella. How Dickens introduces Scrooge as a character. The significance of Marley's Ghost. Victorian London context. The role of the first spirit. Why Dickens shows use different events from Scrooge's past. How Dickens characterises the second spirit. The role of the Cratchit family. How Dickens uses the characters of Ignorance and Want to convey his message of social responsibility. The role of the last spirit. The significance of death within the novella. How Scrooge is presented as a reformed character	The impact of vocabulary and grammar on a text. Accurate linguistic terminology. The effect of linguistic terminology and why a writer has used it. How writers have a particular viewpoints and perspectives on issues or themes that are important to the way we think and live our lives.	Key vocabulary. The class system from 1912-1946. The experiences of J.B. Priestley and how these influenced his writing. What relationship dynamics exist in the opening. The character of Arthur Birling, Inspector Goole. How the Capitalist ideology is conveyed. The character of Sheila, Eric, Eva/Daisy, Edna, Mrs Birling and Gerald. Mr and Mrs Birling's relationship with their children. What Gerald did. What Mrs Birling did? Priestley	The poems: Sonnet 43, She Walks in Beauty, Afternoons, Cozy Apologia, Valentine. Context for the poems. What a Petrarchan Sonnet is. What a volta is. The components of a 'Petrarchan Sonnet.' How to annotate a poem. What Romanticism means? Key vocabulary. The conventions of romantic poetry. Write an analytical, comparative essay. How the theme of love and relationships is presented.	How and why language is a vehicle for change. What makes a powerful speech. Rhetorical and persuasive devices.	Linguistic devices. The difference between explicit and implicit. The effects of language on the reader. The following question types: - Implicit and explicit. - Synthesise. - How. - Compare and contrast. How to implement 'Tick Tick Writing.' What 'Viewpoint' writing is. The following sentence types: Exclamatory, Interrogative,	
Know how to...	Analyse the following poems: The Soldier, Mametz Wood, The Manhunt, A Wife in London, Dulce. Write about language, structure and form. Embed context. Link poems. Compare and contrast poems. Give a personal response. Use evidence to justify answers. Write an analytical essay.	Analyse the character of Scrooge. Explain the significance of Marley's Ghost. Use context to explain the characterisation of Scrooge. Write a sophisticated essay. Explain the significance of Belle. Analyse writer's techniques and the effect they create. Analyse the structure of the novella. Apply key vocabulary. Write a thesis statement.	Read critically. Compare and evaluate. Make inferences. Use evidence to support viewpoint. Distinguish between fact and opinion. Summarise and synthesise. Use linguistic terminology for effect. Compare texts. Describe and narrate. Write for a specific audience and purpose. Use language imaginatively and creatively.	Analyse Birling as a Capitalist caricature. Analyse the authority of Inspector Goole. Analyse how Priestley presents the character of Sheila. Analyse changes in character. Analyse the character of Eric. Analyse the Inspector's final speech. Analyse the attitudes of the older generation and the younger	How to compare the poems. Analyse the poems for language, structure and form. Embed context. Use vocabulary effectively.	Analyse a persuasive speech. Use rhetorical devices effectively. Choose an effective speech topic and develop ideas. Plan and write a persuasive speech. Deliver a persuasive speech. Match language and tone to audience and purpose.	Read fluently and for meaning. Use a wide range of vocabulary effectively. Use linguistic devices for effect. Adapt language and style for a range of contexts, purposes and audiences. Identify and interpret explicit and implicit information. Synthesise information from	
NC Links KS4	Poetry since 1789, including representative Romantic poetry. Re-reading literature and other writing as a basis for making comparisons.	Identify and interpret themes, ideas and information. Explore aspects of plot, characterisation, events and settings; the relationship between them and their effects. Read challenging and classic texts.	Read easily, fluently and with good understanding. Reading in different ways and for different purposes. Summarising and synthesising ideas and information. Evaluation. Adapting tone, style and register for different forms, audiences and purposes. Use a range of vocabulary and sentence	Read a wide range of high-quality, challenging literature. Identify and interpret themes, ideas and information. Explore aspects of plot, characterisation, events and settings; discussing the relationships between them and their effects	Poetry since 1789, including representative Romantic poetry. Re-reading literature and other writing as a basis for making comparisons.	Speak confidently, audibly and effectively. Use Standard English. Listening to and building on the contributions of others, asking questions to clarify and inform.	Seeking evidence in the text to support a point of view, including justifying inferences with evidence. Reading in different ways for different purposes. Summarising and synthesising	
Vocab organiser:	Patriotism, idealistic, legacy, futile, glorify, harrowing, caress, adversity, PTSD, relic, telegram, tragedy, bleak, dismantle, disparity, propaganda.	Miser. Avarice. Covetous. Callous. Catalyst. Social Responsibility. Malthusian. Philanthropist. Misanthropic. Emanate. Injustice. Benevolent. Transformative. Idolise. Abundance.	Companionably, crevice, keeled, magma, chasm, stampee, humid, volatile, pacified, rubbing alcohol, embers, flourish, hues, creepers, devouring, canapes, captivated, samba, foliage, sashayed, nimbly, malevolent, subdued.	Capitalism. Socialism. Class system. Raisonneur. Microcosm. Patriarchal. Fractious. Hostility. Supremacy. Prosperity. Imposing. Omnipotent. Diatribe. Caricature. Dehumanise. Morality. Impressionable. Ascending	idealistic. Unconventional. Subtle. Mundane. Enchanting. Awe, Enamoured. Romanticism. Alluring. Gaudy. Aura. To embody. To objectify. Pessimistic. Cynicism. To stifle. To dilute. To expose. Cynical. Burdensome. Autonomy. To speculate. Tone. Foreboding.	Instigate. Transformative. Productive. Sustain. Resilience. Militant. Unify. Rapport. Bolster. Activist. Advocacy. Credible. Obligation. Realistic. Authoritative. Probable.	Apocalyptic. Predator. Prejudicial. Inequitable. Iniquitous. Asinine. Barbaric. Fundamental. Strategy. Elaborate. Abolished. Discriminatory. Appalling.	
Terminology Organiser:	Foreboding. Stanza. Simile. Metaphor. Enjambment. Form. Sonnet. Structure. Context. Alliteration. Couplet. Personification. Mood. Tone. Imagery.	Preface. Stave. Asyndetic list. Analytical. Thesis. Embed. Context. Integrate. Hyperbole. Antithesis. Symbolism. Contrast. Evaluate.	Identify, interpret, implicit, explicit, select, synthesise, evaluate, compare, viewpoint, simile, metaphor, personification, repetition, alliteration, verb, adverb, determiners, adjectives, nouns, pronouns, onomatopoeia, hyperbole, emotive	Dramatic irony. Stage directions. Dialogue. Climax. Dramatic device. Monologue. Motif. Foreshadowing. Protagonist. Antagonist. Mouthpiece. Well-made play.	Interpretation. Cliché. Stanza. Simile. Metaphor. Enjambment. Form. Structure. Context. Alliteration. Couplet. Personification. Mood. Imagery. Allegory	Facts. Statistics. Rhetorical Questions. Topic sentences. Imperative. Declarative. Repetition. Anaphora. Open questions. Semantic field.	Autobiography. Biography. Article. Speech. Formal letter. Bias. Rhetoric. Chronological. Ethos. Pathos. Logos. Transactional. Exclamatory.	
SEELIT:	L4: Analysing Mametz Wood - How does Armitage present the legacy of war? L1: Understanding The Soldier - context questions.	L4: Scrooge - A Very Victorian Character Extended response. L15: Redemption Exploding Extract. L2: The Character of Scrooge - How is Scrooge	Block 1: Q3. 'How has the writer structured the text to interest the reader?' Block 2: Q1, Q2, Q4. Block 3: Q1, Q2, Q3. Block 4: Q5 - 'Tick, tick	L4: Capitalism and Birling - extended response. L17: Responsibility question. L2: Priestley's message - key	Larkin present changing relationships? L11: Comparing how poets present questions. L2: Analysing Sonnet 43 Task A - The	L6: S&L Presentation. L2: Task B - How does the writer use language to present	Block 1: Q3 - How does the writer use language to describe Block 1: Q1, Q2, Q4. Block 2: Q5 - using 'Tick Tick	
Peer/Self Assessment								

English Subject Journey

Homework:	Weekly vocabulary recall and extended answer question	Weekly Knowledge Recall of characters, themes and settings.	Weekly vocabulary and definitions	Recall Tasks. For WK4/5 - see link.	Weekly vocabulary recall and definitions	Prepare Speech	Weekly Vocabulary Recall		
	<p>WK1: Patriotism. Sacrifice. Devotion. Idealistic. Glorify. Superior. Nurturing. Sonnet. Idyllic. How does these words link to the poem?</p> <p>WK2: Futile. Relic. Inexperienced. Fortified. Slaughter. Legacy. Brutality. Imagery. Testimony, Commerate. How do these words link to the poem Mametz Wood?</p> <p>WK3: Harrowing. Adversity. Comprehend. PTSD. Rhyming couplets. Enjambement. Caress. How do these words link to the poem The Manhunt?</p>	<p>WK1: Context, Scrooge and Bob.</p> <p>WK2: Characters and themes.</p> <p>WK3: Christmas and the Spirits.</p> <p>WK4: Family and The Phantom.</p> <p>WK5: Consolidation of knowledge.</p>	<p>WK1: Abolished. Agriculture. Appease. Atrocity. Barbaric. Begets. Bleak. Brandished. Camaraderie. Catastrophic.</p> <p>WK2: Correlation. Conundrum. Constituents. Conventional. Compelling. Collaborate. Deranged. Debilitating. Deterrent. Equipped.</p> <p>WK3: Equitable. Emulate. Escalate. Flourish. Gladiatorial. Grappling. Impressionable. Incapacitated. Inadequate. Inferior.</p> <p>WK4: Iconoclastic. Mundane. Mitigate. Magnanimous. Nonchalant. Obligated. Oppressive. Onerous. Precedence. Procrastinate.</p> <p>WK5: Proactive. Prosperity. Resilience.</p>	<p>WK1: What is the genre of the play? When is the play set? When was the play written? The play is about post-war Britain as well as which era? What is Socialism? What is Capitalism. What concept of Government did Priestley help to develop? Which character best represents the socialist viewpoint? Which character best represents the Capitalist viewpoint? What is Priestley's overall message to his audience?</p> <p>WK2: What is happening just as the Inspector enters? Why is this</p>	<p>WK 1: Foreboding. Telegram. Futile. Devastating. Tragedy. Morbid. Gruesome. Monumental. Senseless.</p> <p>WK 2: Bleak. To dismantle. Disparity. Propaganda. To glorify. Vulnerable. Desensitised. Imagery. Gruelling. PTSD.</p> <p>WK3: Petrarchan Sonnet. Volta. Sombre. Bountiful. Transcendental. Unquantifiable. To evoke. Defiant.</p>		<p>WK1: Words for old fashioned: Prehistoric. Archaic. Ancient. Primordial. Antiquated.</p> <p>Words for unfair: Prejudicial. Discriminatory. Inequitable. Iniquitous.</p> <p>Words for urgent: Imperative. Critical. Crucial</p> <p>WK2: Words for beg: Implore. Beseech. Entreat. Supplicate.</p> <p>Words for hate: Loathe. Detest. Abhor.</p> <p>Words for disgusting: Appalling. Sickening. Repellent. Repulsive. Nauseating. Repugnant. Abhorrent.</p>		
Oracy:	Classroom discussion, paired and group work	Group presentation on Scrooge a Victorian character.	Classroom discussion, paired and group work, debating	Individual presentation: Evaluating character	Classroom discussion, paired and group work	Individual presentation	Class discussion, paired and group work		
Supplementary texts			Burn baby burn River rapids Windy Manor Homework booklet				Tick Tick Writing models.		
Sequencing - what are we building on?	In 'A World at War: Poetry,' students explore how poets present atrocities of WW1 through their poetry. In 'Power and Conflict' poetry,' students analyse how a variety of different wars have been presented through poetry.	In 'Victorian Childhood,' students read a number of non fiction extracts about the suffering of poor children and a campaign for better laws to protect them as part of a persuasive speaking role play. In Oliver Twist, students begin to understand Victorian context and why Dickens was a passionate advocate of the poor. In 'A Christmas Carol,' students learn about Dickens as a social campaigner and the way in which he wrote the novella to help the poor.	During their KS3 reading units (Ghost Boys, Animal Farm, Oliver Twist etc), students have been taught how to locate, retrieve and synthesise information. As well as analysing the effect of specific language techniques. In the Value in Accuracy scheme, students have become versed in how to convey meaning and choose vocabulary for effect. In this scheme, students will continue to develop summarising, synthesising, predicting and comparison skills. They will also apply new layers of analysis and evaluate a range of texts.	Having studied 'Small Island' and 'The Crucible' in Year 9, students will be familiar with the format of play writing. Whilst studying these texts, students have developed their ability to comment on writer's use of language, structure and form and understanding of themes. Students also learn about the influences of context on modern drama.	In their first study of the Poetry Anthology, students compared the language, form and structure of a variety of poems. In this unit, students continue to build upon these skills whilst making more nuanced comparisons between poems.	In 'Persuasive Writing and Rhetoric, students write and perform their own speech. Oracy tasks have been built in throughout KS3 to allow students to increase their social, emotional and interpersonal skills, including self-confidence, self-awareness, resilience and empathy. In the 'Language of Change,' students use rhetoric to create and perform persuasive speeches.	In previous non-fiction units across KS3- Persuasive Writing, Viewpoint Writing and Victorian Childhood - students have developed their critical thinking skills whilst formulating their own opinions based on a multiplicity of voices and perspectives. In 'Writer's Viewpoints and Perspectives,' students compare writers' viewpoints and language choices.		
Sequencing - what are we building to?	In the 'Power and Conflict Poetry' unit, students have compared the language, form and structure of a variety of poems connected to the theme of conflict. In 'Poetry Anthology: continued study,' students work on making more nuanced comparisons between poems.	In 'A Christmas Carol: Scrooge's redemption, students trace the way Scrooge changes across the text as a result of his interaction with the ghosts. In 'An Inspector Calls,' students explore the role of the supernatural and the idea of fate. They explore Priestley's ideas and how he constructs the Birling characters as Conservative capitalist caricatures; similar to Scrooge.	In 'Writer's Viewpoints and Perspectives,' students identify and comment on a range of language devices in extracts from texts and explore multiple interpretations of author's language choices.	Building upon key reading skills developed during KS3, students are now able to identify and interpret themes, ideas and information on a stronger implicit level. In this unit, we will continue to explore and understand aspects of plot, characterisation, events and settings; exploring the relationships between them and their effects. All the while Drama - Devising Theatre - Performance Conventions. Relationships between performers and audience. Performing from a Text.	In Unseen Poetry, students use their poetry reading skills to decode texts with independence.	Non-Fiction tasks require students to formulate and write their own speeches. Classroom oracy tasks require that students take part in debates; knowing their audience and purpose. This builds students effective face-to-face communication, critical thinking and empathy skills all vital for	Students evaluating how authors use language to express similar or differing viewpoints.		
Cross curricular links:	History - WW1&WW2 Yr8&9	History - Victorian England Yr8	Accuracy in writing - all subjects		Historical contexts	Drama - Devising Theatre - Performance Conventions. Relationships between performers and audience.	All subjects. At GCSE level, the following subjects are marked for SPAG: History, Geography, RE and		
Assessment	End of Unit	End of Unit	End of Unit	End of Unit	End of Unit	End of Unit	End of Unit		
Year 11	Year 11	Year 11	Year 11	Year 11	Year 11	Year 11	Year 11		
Timing of academic year:	Autumn	Autumn	Autumn	Spring	Spring	Spring	Summer	Summer	
Allocation:	6 weeks	3 Weeks	3 Weeks	5 Weeks	3 Weeks	3 Weeks	3 weeks	EXAMS	
Scheme of Learning Topic(s)	Macbeth: The Tragic Hero	An Inspector Calls: Revisiting Responsibility	A Christmas Carol: Revisiting The Ghost Story	Revisiting the Anthology: Power, Place and Nature	Non Fiction : Teenage Kicks	Fiction: Inner Musings	Writing Masters Revisited	EXAMS	
Know...	Know the structure of the play and what happens in each Act. Know the characters: Macbeth, Lady Macbeth, The Witches, Macduff and Banquo. Know about the key vocabulary and the writer's use of language, structure and form, How Macbeth meets the conventions of a Shakespearean tragedy.	The character of the Inspector and his role in the play About the differences between life in 1912 when the play was set and 1945 when it was written. The differences between Mr. Birling and the Inspector The character of Mrs Birling The characters of Sheila and Eric. About traditional gender roles in Edwardian Society The narrative structure of the play. The relationship between the older and younger generations in the play.	The ghost story and gothic genre and its conventions Dickens uses the ghosts as a literary device that enables him to explore moral and social issues. The significance of the four ghosts and their appearance Dickens uses the ghosts' appearances to allude to other figures in popular Victorian culture. How time is manipulated in the novella.	Know the poems: Ozymandias, London, Living Space, Hawk Roosting, To Autumn, The Prelude, As Imperceptibly, Death of a Naturalist. How to compare the poems. What a volta is. The components of a 'Petrarchan Sonnet.' How to annotate a poem. What Romanticism means? Key vocabulary. Analyse the poems for language, structure and form. Embed context. Use vocabulary effectively.	Reading strategies for non-fiction texts Linguistic Devices. The difference between implicit and explicit. The effects of language on a reader. The following question types: Implicit and explicit Synthesise. How Compare and contrast. The 'Tick Tick' writing principle	The conventions of the gothic and mystery genre Linguistic terminology. The effect of linguistic terminology and why a writer has used it	About viewpoints and experiences Conventions of mystery, intrigue and Gothic fiction Linguistic Devices A wide range of vocabulary Language of persuasion	Exams	
Know how to...	Identify the ways in which Macbeth is a tragic hero. Apply key vocabulary. Analyse the witches and the significance of the prophecies. Explain the significance of hallucinations. Analyse Macbeth's internal conflict and create a detailed essay plan about how Macbeth is a conflicted character. Explain how A1, S3 illustrates Macbeth's early desire for power. Use different parts of the play to justify opinions of Macbeth and evaluate the character of Macbeth in an extended response.	Analyse the role of the Inspector as a catalyst for change. explore how Priestley presents the Inspector Analyse Priestley's use of stagecraft and how it is used at the start and end of the play to create dramatic moments. Compare Sheila Birling to Eric Birling and explore her transformation as the play develops. Analyse the character of Eric Birling and explore how the reader sympathises with his character. Analyse the character of Mrs Birling and Priestley's negative portrayal of her character.	Explain why Dickens used the 'ghost story' genre to underpin his didactic message. Recognise Gothic conventions in 'A Christmas Carol' and explain how Dickens uses them. Analyse the ghosts and their appearance. Analyse the significance of the ghosts' appearance.	How to compare the poems. Analyse the poems for language, structure and form. Embed context. Use vocabulary effectively.	Identify precise similarities and differences between two texts. Identify writer's ideas precisely Write a comparison of writer's attitudes. Write a letter Write a leaflet Write a speech. How to summarise ideas. How to compare attitudes Write an article about social media Use a range of sentence structures and paragraphs. Re-draft work.	Read Unseen Texts Analyse Unseen Texts Plan effective evaluative responses Write an effective evaluation Plan a narrative Create a narrative voice Write a narrative	Presenting opinions with flair Creating a sense of voice Structuring effective arguments Planning effective arguments Writing effective arguments Writing descriptions and narratives with flair Planning a description based on an image Writing excellent descriptions	Exams	
NC Links KS4	Identifying and interpreting themes, ideas and information. Exploring aspects of plot, characterisation, events and settings. Seeking evidence in the text to support a point of view.	Read a wide range of high-quality, challenging literature. Identify and interpret themes, ideas and information. Explore aspects of plot, characterisation, events and settings; discussing the relationships between them and their effects.	Identify and interpret themes, ideas and information. Explore aspects of plot, characterisation, events and settings; the relationship between them and their effects.	Poetry since 1789, including representative Romantic poetry. Re-reading literature and other writing as a basis for making comparisons.	Seeking evidence in the text to support a point of view, including justifying inferences with evidence. Reading in different ways for different purposes. Summarising and synthesising ideas and	Read easily, fluently and with good understanding. Reading in different ways and for different purposes. Summarising and synthesising	Adapt writing for a wide range of purposes and audiences: to describe, narrate, explain, instruct, give and respond to information.	Exams	

English Subject Journey

Vocab organiser:	Hamartia, Anagnorisis, Hierarchy, Catharsis, Hubris, Stubborn, Disregard, Palpable, Perturbed, Intrigued, Susceptible, Hallucination, Subsequent, Tormented, Deteriorating, Paradoxical, Estranged, Noble, Remorseful, Chivalric Code, Defiant, Futility.	Omniscient, catalyst, antithesis, ignorance, privileged, enlightened, ambivalent, repentant, placency, haughty, prejudice, egalitarian, didactic, empathy, victim, hypocrisy, traditionalist, progressive, contrast, morality, duplicitous, redemption.	Rational, Superstitious, Purgatory, Intervention, Resolve, Supernatural, Victorian Respectability, Deviant, Conservative, Agent, Fluid, Phenomenon, Privilege, Selective, Social Responsibility, Mouthpiece, Impart	Romantic, Immortalise, Ephemeral, Pacifist, Allegory, Oppression, Authority, Corrupt, Industrialisation, Radical, Disillusioned, Resilience, Resourcefulness, Social Inequality, Slum, Miraculous, Unifying, Inhabitant, To Marvel, Ingenuity, Conceited, Speculate, Ironic, Foreboding, Interpretation, Stanza, Simile, Metaphor, Enjambment, Form, Structure, Context, Alliteration.	Indigenous, Memorable, Regret, Commissioned, Didactic, Patronised, Caution, Indifferent, Uncertainty, Declaration, Traditional, Distinctions, Amiable, Principles, Emphatic, Paramount, Transform, Wholehearted, Pragmatic, Romantic, Cautious, Feature, Discourse Marker, Anaphora, Modal Verbs, Overarching argument, Counter Argument,	Coming soon	Defy, Jockeying, Meagre, Loathsome, Implore, Condemn, Optimistic, Cynical, Pessimistic, Prospect, Inebriated, Self-gratifying, Flout, Malefactor, Deface, Vexation, Extortionate, Fleeting, Finesse, Zeal.	Exams
Terminology Organiser:	Soliloquy, Protagonist, Paradox, Catalyst, tragedy, Blank Verse, Iambic Pentameter, Pathetic Fallacy, Foreshadow, Antithesis. Aside, Parenthesis	Dramatic irony, stage directions, dialogue, climax, monologue, dramatic device, motif, foreshadowing, protagonist, antagonist, mouthpiece, well-made play.	Preface. Stave. Allusion. Analytical. Thesis. Embed. Context. Integrate. Hyperbole. Antithesis. Symbolism. Contrast. Evaluate.	L2: Analysing Ozymandias Task B - Extended Response. L14: Analysing Hawk Roosting Task B. L3: Understanding To Autumn Task A. L4: Analysing To Autumn Task A.	L8: Writing a letter task C - extended response. L15: Writing a speech task C - extended response.	Coming soon	Syntax, Simile, metaphor, Imagery, Personification, Topic sentence, Paragraph, Viewpoint, Tone, Figurative	Exams
SEELIT	L10: The structure of a Shakespearean Tragedy. L16: Macbeth essay - The Tragic Hero	L2: How does Priestley present The Inspector? L13: Exploding extract.	L2: ACC as a Gothic Text Task B - Writing About the Gothic.	L2: Analysing Ozymandias Task B - Extended Response. L14: Analysing Hawk Roosting Task B. L3: Understanding To Autumn Task A. L4: Analysing To Autumn Task A.	L8: Writing a letter task C - extended response. L15: Writing a speech task C - extended response.	Coming soon	L8: Writing a description task B	Exams
Peer/Self Assessment	L1: Summaries of key scene. L11: Macbeth and the tragic hero - Task B. L12: Macbeth and the prophecies - Task A. L13: Macbeth's internal conflict - Gap fill.	L1: The Inspector: key question. L3: Sheila and Eric - key question. L4: Sheila and Eric 2- key question. L5: Mr Birling - key question.	L1: A Victorian Ghost Story Task A - Dickens' use of genre. L3: The Four Ghosts Task A - The Ghosts. L4: Dickens use of allusion Task A - Cultural	L1: Understanding Ozymandias Task B. L3: Understanding To Autumn Task A. L4: Analysing To Autumn Task A.	L1: Reading strategies for non-fiction text match up task. L2: Identifying precise similarities and differences between two texts - writing a	Coming soon	L1: Task A - Presenting Opinions. L2: Task C - Creating a sense of voice. L3: Task B - Structuring an argument. L4:	Exams
Homework:	Homework: Weekly key vocabulary and definition recall, linked to the first read of the play. 1. Ambition, Regicide, Jacobean, Prophecy, Patriarchal, Regicide, Deceive, Goad, Femininity. 2. Regicide, The Divine Right of Kings, Hallucination, Symbol, Porter, Equivocate, The Gun Powder Plot, Setting. 3. Legacy, Barren, Sceptre, Metaphor, Scorpion, Reign, Tyrant, Illegitimate, Hallucination. 4. Precarious, Malevolent, Contrast, Stable,	Homework: Weekly key knowledge and recall quizzes. 1. Revisiting the Inspector and Mr Birling. 2. Sheila and Eric. 3. Hope for the future.	Homework: Weekly Key Vocab and recall quizzes. 1. Context and Ghosts. 2. Context and the Ghosts 2 3. Dickens, the ghosts and the significance of time.	Homework: Weekly vocabulary recall and extended answer question Wk. 1: Sonnet, Alliteration, Ironic, Petrarchan, Romantic, Immortalise, Ephemeral, Pacifist, Allegory. Wk. 2: Oppression, Authority, Corrupt, Industrialisation, Radical, Quatrain, Dramatic Monologue, Juxtaposition, Disillusioned. Wk. 3: Resilience, Resourcefulness, Social Inequality, Slum, Miraculous, Unifying, Inhabitant, Marvel, Ingenuity Wk. 4: Conceited, Egotistical, Revel,	Homework: Weekly Vocabulary recall quizzes. Wk1: Purpose, Audience and form recall quiz. Wk 2: Structural Techniques recall quiz. Wk. 3: Writer's viewpoint and attitude recall quiz	Coming soon	L1: Task A - Presenting Opinions. L2: Task C - Creating a sense of voice. L3: Task B - Structuring an argument. L4: Homework: Weekly technique and knowledge recall quizzes. Wk. 1: Persuasive technique recall Wk. 2: Figurative Language recall. Wk. 3: Descriptive writing recall and extended task.	Exams
Oracy:	Classroom discussion, paired and group work	Group presentation on which characters accept responsibility	Group work and presentation, class discussion, paired work.	Classroom Discussion, Paired and Group Work	Individual task: Expressing a viewpoint	Group work, class discussion, paired work	Group work, class discussion, paired work	Exams
Supplementary Texts:					Original letter from Jane Austen to her niece. Henry's letter. Teacher models - letters and leaflet		Teacher models: Speech, structuring an effective argument, description, narrative.	Exams
Sequencing - what are we building on?	At KS3, previous readings of Shakespeare's plays such as Othello, have allowed students to study tragedies and their conventions. Pupils learn about the conventions of a tragic hero, which allows them to judge whether the protagonist is more a victim of his own hamartia. In 'Macbeth: A Tragic Hero', pupils become more critical of Macbeth, analysing the role he plays in his own downfall. Students will become more critical of Macbeth's own decisions, evaluating whether he could be considered a tragic hero writing an extended, evaluative response about Macbeth.	The first study of the play introduced students to J.B Priestley and his political beliefs. They studied how these beliefs influenced his writing. In the first study, students explored the characters and how they are presented at various points of the play. Students explored the character of the Inspector as the In revisiting responsibility, students explore the idea of the Inspector as a catalyst for change and evaluate if Eva Smith was a victim of the capitalist society. Students explore the changing dynamics between characters and how Sheila and Eric offer a more hopeful outlook for the future.	In our Year 8 Gothic unit, students will have become familiar with the Gothic genre. In the first study of 'A Christmas Carol: Scrooge's redemption, students trace the way Scrooge changes across the text as a result of his interaction with the ghosts. Introducing key ideas in 'A Christmas Carol: a ghost story', pupils explore the novella in the context of the gothic tradition and in particular examine the characterisation of the ghosts and the gothic settings. In 'A Christmas Carol: A Christian Parable', pupils focus on the Christian foundations of the story and on the use of	In 'Poetry anthology' pupils compared the language, form and structure of a variety of poems about love and relationships. In 'Poetry anthology continued', pupils work on making more nuanced comparisons between In 'Poetry anthology', pupils used a range of reading skills to aid in the supported decoding of challenging poems. In this selection of poems pupils use these reading skills to decode texts with independence, which is supported by the use of	Students evaluating how authors use language to express similar or differing viewpoints.	In Explorations in creative reading and writing, pupils explore how authors use language for effect in their writing. In 'Fiction: Inner Musings', pupils develop narrative focus. In 'Fiction: Inner Musings', pupils develop narrative writing skills. In 'Writing Masters', pupils experiment using language and structure to write interesting and creative texts.	In 'Fiction: Inner Musings', pupils develop narrative writing skills. In 'Fiction: Inner Musings', pupils experiment using language and structure to write interesting and creative texts.	Exams
Sequencing - what are we building to?					Pupils evaluate how authors use language, to express similar or differing viewpoints, pupils analyse how historical or social context may lead to authors having differing views, on the same topics.	In 'Fiction: Inner Musings', pupils develop narrative writing skills. In 'Writing Masters', pupils experiment using language and structure to write interesting and creative texts.	In 'Writing Masters', pupils experiment using language and structure to write interesting and creative texts.	Exams
Cross curricular links:	History - Tudors and Stuarts - Yr7	Drama - Devising Theatre - Performance Conventions. Relationships between performers and	History - Victorian England Yr8.	History - Industrialisation and Dictatorships	Writing Accuracy - all subjects	Writing Accuracy - all subjects	Writing Accuracy - all subjects	Exams
Assessment	End of Unit	End of Unit	End of Unit	End of Unit	End of Unit	End of Unit	End of Unit	Exams
Year 12 - English Language	Year 12 - English Language	Year 12 - English Language	Year 12 - English Language	Year 12 - English Language	Year 12 - English Language	Year 12 - English Language	Year 12 - English Language	Exams
Timing of academic year:	Autumn	Autumn	Spring	Spring	Summer	Summer		
Allocation:	7 weeks	7 weeks	6 weeks	6 weeks	6 weeks	6 weeks		
Scheme of Learning Topic(s)	Introduction to the Study of Language, Language Levels/Frameworks. Spoken vs Written Language.	1: Language Variation - Section A - Individual and Social Identity. 2: Introduction to Investigating Language - Language and Gender.	Language Variation - Section A - Individual and Social Identity. Investigating Language - Language and Power	Language Variation - Section B	Coursework	Spoken Child Language Acquisition		
Know.....	Key terminology and how to apply to data. The difference between the key types of word classes, sentence types, and other grammatical elements. The similarities and differences between spoken and written language. The features of spoken language: fillers, hedging, Non-fluency features, tag questions etc... The features of written language. Key theories and how to apply them to the data.	Different types/aspects of an individual's identity: Gender, Occupation, Age, Race, Religion etc... Key terminology and how to apply to different data sets. The similarities and differences between the language used by men and women. Theories that support the use of language by men and women. How gender is presented in specific texts.	Different types/aspects of an individual's identity: Gender, Occupation, Age, Race, Religion etc... Key terminology and how to apply to different data sets. The similarities and differences between language used by people in various positions of power - influential and instrumental. - Social, personal and political power. Theories that subvert the use of language by people in various positions of power. How high power is presented in specific texts.	How English has changed over time and the key influencing factors. Features of: Anglo-Saxon, Middle English, Early Modern English, Semantic Change and Neologism. The influence of technological change. The influence of standardisation. The influence of social change on language.	Methods of language analysis. Know concepts and issues relevant to language use. What makes a good piece of writing. Writers methods/distinctive features of a variety of genres.	Pre-vocalisation. Stages of vocal development: Holophrastic, two-word stage, telegraphic stage. CLA theory: Nativist, Behaviourist, Cognitive, Socio-culturalist, Child directed speech. Feral children. Phonetic alphabet and places of articulation. Halliday and the function of speech. The structure and awareness of audience and purpose. Influence of context. KS2 National Curriculum. The lexical, grammatical, phonological features of spoken communication.		

English Subject Journey

<p>Know how to.....</p>	<p>Use the terminology in an extended response. Critically apply appropriate methods of language analysis. Select sustained examples of textual detail. Identify patterns across texts. Select and embed judicious textual detail. Analyse and evaluate how contextual factors and language features are linked. Explore connections across texts. Identify the features of spoken and written language.</p>	<p>Use correct terminology in an extended response. Make comparisons between texts. Analyse the influence of gender on language use. Use the What? How? Why? structure to guide a response. Craft an essay. Research and investigate. Apply knowledge of language levels and concepts. Evaluate.</p>	<p>Use correct terminology in an extended response. Use the What? How? Why? structure to guide a response. Research and investigate. Analyse the influence of power on language use. Evaluate. Apply knowledge of language levels and concepts.</p>	<p>Critically evaluate attitudes towards language and its users when discussing data. Apply methods of language analysis. Analyse changes over time in the writing and spelling systems. Analyse pronunciation, evident in obsolete spelling and rhyme</p>	<p>Demonstrate expertise and creativity in the use of English to communicate in different ways. Select and apply methods of language analysis in order to comment and reflect on own writing. Analyse and evaluate contextual factors. Explore connections between own research and writing. Differentiate writing to match audience and purpose. Evaluate others writing. Draft and redraft effectively.</p>	<p>Analyse and evaluate examples of children's language using a descriptive approach. Apply and emulate relevant theories associated with the development of spoken language. Analyse and evaluate how language development is influenced by the function and context of the language used.</p>				
<p>Linguistic Terminology organiser:</p>	<p>1: Idiolect. 2: Lexis. 3: Semantics. 4: Grammar. 5: Morphology. 6: Syntax. 7: Pragmatics. 8: Phonology. 9: Graphology. 10: Socioclect. 11: Accent. 12: Dialect. 13: Colloquial language. 14: Fillers. 15: Vague language. 16: Tag questions. 17: Dominates. 18: Hesitation. 19: False start. 20: Phatic expression. 21: Deictic expression. 22: Politeness.</p>	<p>1: Identity, 2: Race, 3: Sexual orientation. 4: Accent. 5: Dialect. 6: Interests. 7: Career. 8: Discrimination. 9: Disability. 10: Adversity. 11: Representation. 12: Social group. 13: Context. 14: Transcript. 15: Deficit. 16: Dominance. 17: Gender bias. 18: Marked terms. 19: Unmarked terms. 20: Spontaneous. 21: Amelioration. 22: Androcentric language.</p>	<p>1: Instrumental. 2: Influential. 3: Lexis. 4: Covert Prestige. 5: Overt Prestige. 6: Political power. 7: Personal power. 8: Social Group Power. 9: Power in discourse. 10: Power behind discourse. 11: Ideology. 12: Synthetic Personalisation. 13: Ideal Reader. 14: Power asymmetry. 15: Face. 16: Face-threatening acts. 17: Positive and Negative politeness. 18: Phatic Talk. 19: Convergence - upward/downward. 20: Epistemic. 21: Deontic. 22: Dynamic.</p>	<p>1: Standardisation. 2: Graphology. 3: Orthography. 4: Phonology. 5: Morphology. 6: Syntax. 7: Lexis. 8: Semantics. 9: Discourse. 10: Neologism. 11: Graphemes. 12: Phonemes.</p>	<p>1: Style models. 2: Commentary. 3: Lexis. 4: Semantics. 5: Grammar. 6: Syntax. 7: Phonology. 8: Discourse Structure. 9: Semantics. 10: Pragmatics. 11: Morphology. 12: Genre. 13: Purpose. 14: Audience. 15: Tone. 16: Register. 17: Crafting.</p>	<p>1: Babbling. 2: Cooing. 3: Holophrastic. 4: Two-word stage. 5: Telegraphic. 6: Post-telegraphic. 7: Proto-words. 8: Phonics. 9: Graphemes. 10: Phonemes.</p>				
<p>Linguistic Theory</p>	<p>Grice's Maxims. Face theory. Zimmerman and West.</p>	<p>Language and Gender: Lakoff, O'Barr and Atkins, Tannen, Jespersen,</p>	<p>Language and Power: Fairclough, Brown and Levinson, Leech, Cameron, Sinclair and Coulter, Giles,</p>	<p>Language Change: Aitchinson, Crystal, Trudgill, Goodman,</p>		<p>1: Child-directed speech. 2: Chomsky. 3: Aitchinson. 4: Goffman. 5: Halliday. 6: Skinner. 7: Piaget. 8: Bruner. 9: Lenneberg. 10: Vygotsky. 11: Berko</p>				
<p>Sequencing - What are we building on?</p> <p>Across the course we build upon the skills of analysing, evaluating and comparing</p>	<p>Students study a range of texts about various subjects. The texts cover various writers and speakers; for various audiences; for various purposes; in a variety of</p>	<p>Analysis and evaluation of literary texts. Analyse and study of written and spoken language. Adopting linguistic</p>	<p>Students continue to build upon their knowledge and understanding of language frameworks and the ways in which language varies depending on the contexts of production and reception.</p>	<p>Following on from Language Variation Section A, students continue to build upon their knowledge and understanding of</p>	<p>The critical application of a appropriate methods of language analysis. Research and study skills. Editing and redrafting. Knowledge and understanding of genre, audience and purpose. Enjoyment of and engagement with Fiction and Non-Fiction.</p>	<p>Like the essays for P1, students will be expected to use a range of theories relating to CLD in order to construct a line of argument. They will continue to build upon their knowledge and understanding of how to use data and apply the frameworks accurately. They</p>				
<p>Sequencing - what are we building to?</p>	<p>Students are introduced to the frameworks needed for the study of Language which will act as a foundation for the rest of the A Level. Students are introduced to the language of representation and how the language used affects and can manipulate the reader.</p>	<p>Students continue to consolidate their understanding of the frameworks which will enable them to use the appropriate subject terminology throughout the course. Furthermore, students continue to develop their independent research skills which are vital for at undergraduate level.</p>	<p>Students continue to consolidate their understanding of the frameworks which will enable them to use the appropriate subject terminology throughout the course. Furthermore, students continue to develop their independent research skills which are vital for undergraduate level.</p>	<p>Students continue to consolidate their knowledge and understanding of the frameworks and how to use theory to provide strong counter-arguments; building towards the P1 exam. The study of Language Change enables students to reflect on our changing lives, experiences and cultures. It prepares students for further study and life beyond the classroom by</p>	<p>Students continue to develop their expertise and creativity in the use of English. This unit expands students subject knowledge, research skills and critical thinking abilities; all key skills needed for overall success in the course as well as for university and various career paths.</p>	<p>This unit expands students analytical and evaluative skills via the exploration of CLA data. Students continue to build upon their knowledge of Language Frameworks and key CLA theory. This unit also helps students to better understand how the brain processes different types of phonological and lexical information. This unit also merges with some key psychology research: Piaget, Skinner, Bruner.</p>				
<p>SEELIT Work</p>	<p>Analysis comparing two unseen texts to assess knowledge of frameworks, terminology and relevant theories. Analysis of unseen transcript to assess understanding of spoken language terminology and relevant theories.</p>	<p>Unseen P1 Section A (one text only) Unseen P3 Section A Language and Gender</p>	<p>Unseen P1 Q1 Section A (comparing two texts) Unseen P3 Section B Language and Power</p>	<p>Unseen P1 Section B (comparing two texts). Full P1 Unseen Q1&2.</p>	<p>NEA Coursework</p>	<p>Paper 2 CLA Spoken</p>				
<p>Careers</p>	<p>The study of Language and Spoken Language prepares students for a career as a: presenter, journalist, actor, dialectologist, linguist, etymologist.</p>	<p>The study of Language and Spoken Language prepares students for a career as a: presenter, journalist, actor, dialectologist, linguist, etymologist.</p>	<p>The Investigating Language units prepares students for a career as a: sociologist, linguist, etymologist, advertiser, publicist, journalist, teacher.</p>	<p>Etymologist, sociolinguist, research-based careers, historian, teacher.</p>	<p>Journalism, Investigative careers, linguist, copywriting, research-based careers, marketing, publicist, teacher, editor, advertising.</p>	<p>Speech and language therapist, teacher, childcare worker, nursery practitioner, literacy specialist, child development specialist, teaching assistant, Early Years Professional, child development psychologist, SENCO, social worker, librarian.</p>				

English Subject Journey

Year 13 - English Language	Year 13 - English Language	Year 13 - English Language	Year 13 - English Language	Year 13 - English Language	Year 13 - English Language	Year 13 - English Language
Timing of academic year:	Autumn	Autumn	Spring	Spring	Summer 1	Summer 2
Allocation:	6 weeks	6 weeks	6 weeks	6 weeks	6 weeks	6 weeks
Scheme of Learning Topic(s)	Written Child Language Acquisition. Language Investigation Paper	Reading Child Language Acquisition Language Investigation Paper	P1: Language Variation Over Time - Consolidation. P3: Investigating Language	P2: Child Language Acquisition Consolidation.	Final Review - Study Leave	EXAMS
Know.....	CLA Written: the transition from speech to writing. The use of drawing, gesture and writing to create meaning. Early forms of writing: drawing, scribbling, letter-like forms, random letters. The development of letter forms, capital letters, linearity and directionality. The link between letters, sounds and early spelling. The effect of learnt reading strategies on spelling.	CLA Reading: Know how children learn to read. The stages of reading. KS2 approaches to reading: phonics - synthetic phonetics and analytical phonics the whole-word approach. The following reading clues: graphological, visual, phonological.	Revision - Exam Practice	Revision - Exam Practice	Final Review - Study Leave	EXAMS
Know how to.....	CLA Written: How to structure an essay. Apply the frameworks. Analyse data. Compare data. Apply theory. Analyse the impact of context. Investigation: Apply critical skills in	CLA Reading: analyse and evaluate examples of children's language using a descriptive approach. Apply and evaluate relevant theories. Analyse and evaluate how language development is	Revision- Exam Practice	Revision - Exam Practice	Final Review - Study Leave	EXAMS
Linguistic Terminology organiser:	1: Mode. 2: Emergent literacy. 3: Phoneme. 4: Grapheme. 5: Blending. 6: Segmenting. 7: Diagraph. 8: Digital literacy.	1: Miscue. 2: Graphological clues. 3: Visual clues. 4: Phonological clues. 5: Phonics - synthetic and analytical. 6: Semantic clues. 7: Lexis. 8: Semantics. 9: Grammar. 10: Syntax. 11: Cohesion.	Revision	Revision	Final Review - Study Leave	EXAMS
Linguistic Theory	Chomsky, Skinner, Brunner, Piaget, Vygotsky, Aitchison.	Jeanne S.Chall. Saussure's concept of signs and signifiers. Perera Katherine.	Revision	Revision	Final Review - Study Leave	EXAMS
Sequencing - What are we building on?	This unit builds upon the skills studied for CLA Spoken Language: analysis of data, frameworks, evaluation, synthesising, theory, connecting of data, context and academic essay style.	This unit builds upon the skills studied for CLA Spoken and written Language: analysis of data, frameworks, evaluation, synthesising, theory, connecting of data, context and academic essay style.	Revision	Revision	Final Review - Study Leave	EXAMS
Sequencing - what are we building to?	Critical evaluations needed for success in the final exam. The development of skillsets and knowledge needed for further educational development and future employment.	Critical evaluations needed for success in the final exam. The development of skillsets and knowledge needed for further educational development and future employment.	Revision	Revision	Final Review - Study Leave	EXAMS
SEELIT Work	Paper 2 CLA Written Paper 3 Investigation Question	Full Paper 2 CLA. Paper 3 Investigation Question.	Past papers	Past papers	Final Review - Study Leave	EXAMS
Careers	Speech and language therapist, teacher, childcare worker, nursery practitioner, literacy specialist, child development specialist, teaching assistant, Early Years professional, child development psychologist, SENCO, language and communication support, librarian, social worker.					
Year 12 -English Literature	Year 12 -English Literature	Year 12 -English Literature	Year 12 -English Literature	Year 12 -English Literature	Year 12 -English Literature	Year 12 -English Literature
Timing of academic year:	Autumn	Autumn	Autumn	Spring	Spring	Summer
Allocation:	6 weeks	3 weeks	6 weeks	6 weeks	6 weeks	6 weeks
Scheme of Learning Topic(s)	Poems of the Decade - Modern Poetry	Unseen Poetry	Prose - Frankenstein and The Handmaid's Tale	Prose - Frankenstein and The Handmaid's Tale Coursework	Coursework Rossetti - Victorian Poetry	Coursework A Streetcar Named Desire

English Subject Journey

<p>Know.....</p>	<p>How poets explore ideas about: -- identify, moving from innocence to experience, violence and conflict, relationships, conflict between man and nature. The conventions of poetry. How attitudes and ideas are expressed in texts. How language and structure aid meaning in a poem. Varied and explicit terminology.</p>	<p>The conventions of poetry. How attitudes and ideas are expressed in texts. Varied and explicit terminology.</p>	<p>The narrators and their points of view. Character development. The influence of setting. The theme of development. The context that influenced the production of the text: - The transition from Enlightenment to Romantic modes of thinking. - The increasing popularity of the Gothic genre. - The impact of technological advancements on early 19th century society. - Mary Shelley's life and authorship. Shelley's intentions when writing the novel. The conventions of an Aristotelian tragic hero, and how these link to both Viktor Frankenstein and the creature. The allusions that Shelley makes to classical and biblical texts: links to the myth of Prometheus; The Book of Genesis.</p>	<p>The narrators and their points of view. Character development. The influence of setting. The theme of development. The context that influenced the production of the text: Atwood's ideas about: gender, rebellion and theocracy. Coursework: ways to interpret and evaluate texts independently. The context in which texts have been produced. Critical concepts and terminology.</p>	<p>Rossetti: the historical and cultural context that influenced Rossetti's work: - isolation and exile of her father from Italy. Emphasis of religious value placed upon her education and early career. Her position as a woman as a poet in 19th Century: oppression, isolation and subversion of stereotypes. The language used in Rossetti's poems. Coursework: ways to interpret and evaluate texts independently. The context in which texts have been produced. Critical concepts and terminology.</p>	<p>How Williams uses dramatic forms to shape meaning. The context in which the play has been produced. Know how context influences meaning. The genre of tragedy - Greek to modern day. The play. The characters, themes and structure of the play. Key literary terminology. Structural features linked to Freytag's Pyramid: Exposition. Denouement/catastrophe. Climax. Rising Action. Falling tension. Inciting incident.</p>			
<p>Know how to.....</p>	<p>Analyse and write about: narrative voice, form and structure. Apply knowledge of poetic form, content and meaning. Develop comparison skills. Read for detail. Write a thesis statement. Craft an essay; articulate an argument.</p>	<p>Develop comparison skills. Read for detail. Tackle an unseen poem. Write a thesis statement. Craft an essay; articulate an argument.</p>	<p>Write about the intricacies and nuances of Shelley's language. Analyse genre features. Read for detail. Make connections and explore relationships between texts. Show knowledge and understanding of context. Identify and explore how attitudes and values are expressed in texts. Use literary terminology with understanding and discrimination. Write a thesis statement. Craft an essay; articulate an argument.</p>	<p>Write about the intricacies and nuances of Atwood's language. Analyse genre features. Read for detail. Make connections and explore relationships between texts. Show knowledge and understanding of context. Identify and explore how attitudes and values are expressed in texts. Use literary terminology with understanding and discrimination. Write a thesis statement. Craft an essay; articulate an argument.</p>	<p>Evaluate different interpretations of Rossetti's poetry. Identify and analyse key themes, motifs, and literary devices. Recognise, and contemplate the use of, certain types of poetic form. Articulate informed opinions about Rossetti's work in written and oral communications. Use evidence from the text to support arguments in written and oral communication. Use literary terminology accurately. Compare Rossetti's poems with a focus on themes, language and structural devices. Coursework: How to construct effective, perceptive essays. Use critical theory to inform an argument.</p>	<p>Respond critically and creatively to texts. Evaluate texts. Identify and explore how attitudes and values are expressed in texts. Use literary terminology with understanding and discrimination. Write a thesis statement; articulate an argument and craft an academic essay.</p>			
<p>Literary/Poetic Terminology organiser:</p>	<p>1:Narrative voice. 2:Laconic. 3:Stanza. 4:Enjambment. 5:Caesura. 6:End-stopped line. 7:Onomatopoeia. 8:Rhyme. 9:Rhythm. 10:Couplet. 11:Metaphor. 12:Extended Metaphor. 13:Personification. 14:Imagery. 15:Alliteration. 16:Sibilance. 17:Synecdoche. 18:Assonance. 19:Anaphora. 20:Repetition. 21:Pun. 23:Paradox. 24:Oxymoron. 25:Tone. 26:Allusion.</p>	<p>1:Alliteration. 2:Assonance. 3:Chorus. 4:Enjambment. 5:Refrain. 6:Repetend. 7:Sibilance. 8:Stanza. 9:Verse. 10:Lyric. 11:Sonnet</p>	<p>1: Narrative viewpoint. 2:Implied/real author. 3: Reliable/unreliable narrator. 4:Analogy. 5:Allusion. 6:Motifs and symbolism. 7:Realism. 8: Anti-realism. 9: Analogy. 10: Bildungsroman. 11:Epistolary. 12:Homodiegetic. 13: Analepsis. 14:Biblical allusions. 15: Foreshadowing</p>	<p>1: Epigraph. 2: Deixis. 3:Allusion. 4: Dystopia. 5:Euphemism. 6:Analepsis. 7:Anti-realism. 8:Puritanism. 9:Narrative. 10:Neologism. 11:Homodiegetic. 12:Paradom. 13:Portmanteau. 14:Intentionality. 15:Theocracy 16:Biblical allusions.</p>	<p>1:Anaphora. 2:Allusion. 3:Refrain. 4:Perspective. 5:Iambic Meter. 6:Monologue. 7:Ballard. 8:Zoomorphism. 9:Metaphors. 10:Oxymorons. 11:Petrarchan sonnet. 12:Narrative. 13: Tractarian. 14:Lyric. 15:Allegory. 16:Elegy. 17:Metre - Iamb, Trochee, Dactyl, Anapest.</p>	<p>1:Monologue. 2: Aside. 3:Melodrama. 4:Catharsis. 5: Protagonist. 6:Symbolism. 7:Motif. 8:Tragic hero. 9:Pathos. 10:Dramatic irony. 11:Extended metaphor. 12:Pathos. 13:Plastic theatre. 14:Juxtaposition. 15:Allusion. 16:Epigraph. 17:Flashback. 18:Harmatia. 19:Hubris. 20:Pathos.</p>			
<p>Vocabulary:</p>	<p>See Poems of the Decade Knowledge Organiser.</p>	<p>Literary Terminology.pdf</p>	<p>Frankenstein: Existentialism. Sublimity. Liminality. Nihilism. Galvanism. Alchemy. Promethean. Melancholy. Monomania. Narcissism. Hamartia. Peripeteia. Anagnorisis. Hubris. Nemesis.</p>	<p>Feminist movement. Dystopia. Utopia. Totalitarianism. Hierarchy. Power. Oppression. Misogyny.</p>		<p>Perpetuate. Reinforce. Ideology. Subverts. Toxic Masculinity. Phobia. Trepidation. Deluded. Revulsion. Sadistic. Marginalised.</p>			
<p>Sequencing - What are we building on?</p>	<p>Students have had experience of studying poetry throughout KS3 and KS4 so should have a good understanding of how to approach an unseen text with confidence and discuss how meanings are shaped.</p>	<p>Students have had experience of studying poetry throughout KS3 and KS4 so should have a good understanding of how to approach an unseen text with confidence and discuss how meanings are shaped.</p>	<p>Students have had extensive study of prose throughout KS3 and KS4 so should have a good understanding of how to approach the analysis of prose with a focus on: language, context, structure and comparison.</p>	<p>Students have had extensive study of prose throughout KS3 and KS4 so should have a good understanding of how to approach the analysis of prose with a focus on: language, context, structure and comparison.</p>	<p>Students study of Contemporary and Unseen Poetry P3 and the specific development of the following skills: comparison and analysis of writer's message.</p>	<p>Coursework: Essay writing. Comparative skills. Research skills. Crafting of an argument. Critical thinking. A Streetcar Named Desire: Students have studied drama throughout KS3 and KS4. This unit builds upon their understanding of dramatic conventions, the structural features used by Williams and the analysis of language to create meanings and effects.</p>			

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Sequencing - what are we building to?	Preparation for the study of Rossetti. Preparation for P3 Contemporary and Unseen Poetry in Yr13.	Preparation for the study of Rossetti. Preparation for P3 Contemporary and Unseen Poetry in Yr13.	Prose: Preparation for the comparison of prose texts within the coursework unit.	Prose: Preparation for the comparison of prose texts within the coursework unit. Coursework: University Thesis essay writing. Use of the Harvard Referencing system. How to use criticism effectively - this skill will be revisited in P1 King Lear preparation.	Coursework: University Thesis essay writing. Use of the Harvard Referencing system. How to use criticism effectively - this skill will be revisited in P1 King Lear preparation. Rossetti: Academic essay writing, the ability to read critically, analyse, evaluate and undertake own independent research.	Coursework: University Thesis essay writing. Use of the Harvard Referencing system. How to use criticism effectively - this skill will be revisited in P1 King Lear preparation. A Streetcar Named Desire: Preparation for Paper 1 Drama. Preparation for Dramatic techniques within Shakespeare's King Lear in Year 13.			
SEELIT Work	Time is something that is always changing.' Discuss this statement in light of Ode on a Grayson Perry Urn' and one other poem of your choice.	November 2020 Paper 3 - Full essay	Victor is more monstrous than the creature he creates? With close reference to Shelley's narrative methods, and relevant contextual information, show to what extent you agree with the statement.	In modern literature, mistreatment of individuals is shown to often overlooked.' Explore the significance of mistreatment of individuals in The Handmaid's Tale. Full June 2022 P2 Prose Question.	June 2022 P3 Section B Question. Coursework draft.	Examine the view that in this play, William's main concern is the disempowerment of women. Final coursework piece.			
Careers	Poet, critic, lecturer, analytical careers.	Poet, critic, lecturer, analytical careers.	Teacher, lecturer, philosopher, bioethicist and careers linked to the sciences.	Feminist advocate, charity worker, human rights advocate, editor, lecturer, teacher, journalist.	Poet, critic, lecturer, analytical careers.	Domestic abuse intervention officer, police officer, lecturer, social services, critic, play write, actor, stage director, costumier, prop designer, screen writer, set designer, journalist.			
Year 13 - English Literature	Year 13 - English Literature	Year 13 - English Literature	Year 13 - English Literature	Year 13 - English Literature	Year 13 - English Literature	Year 13 - English Literature			
Timing of academic year:	Autumn	Autumn	Spring	Spring	Summer 1	Summer 2			
Allocation:	8 weeks	6 weeks	6 weeks	6 weeks	4 weeks				
Scheme of Learning Topic(s)	King Lear	P3 Poetry - Section A and B	P2 - Prose P1 - Drama - A Streetcar Named Desire	P1 - Drama - King Lear	Final Review - Study Leave	Exams			
Know.....	Literacy and dramatic devices. Characteristics of the tragedy genre. Literary, social and historical context. How justice is presented in the play. How the concept of blindness is presented. Criticism and how to apply it to essays. How authority and chaos are presented throughout the whole play. How family is presented in the play. How reconciliation is presented in the play. The chaos that a lack of self knowledge can bring.	Revision - Poems of the Decade and Unseen Poetry Comparison. Revision - Rossetti.	Revision - The Handmaid's Tale and Frankenstein. Revision - A Streetcar Named Desire.	Revision - King Lear	Final Review - Study Leave	EXAMS			
Know how to.....	Analyse literary and dramatic devices. Analyse elements of tragedy. Link points to literary, social and historical context. Read critically and creatively. Act as a literary critic by responding to evaluating texts. Write a thesis statement. Craft an essay; articulate an argument.	Revision - Poems of the Decade and Unseen Poetry Comparison. Revision - Rossetti.	Revision - The Handmaid's Tale and Frankenstein. Revision - A Streetcar Named Desire.	Revision - King Lear	Final Review - Study Leave	EXAMS			

English Subject Journey

Literary/Poetic Terminology organiser:	Anagnorisis. Aside. Dramatic Irony. Connotations. Coda. Denouncement. Foil. Hamartia. Hyperbole. Metaphor. Simile. Motif. Oxymoron. Pathos. Peripeteia. Protagonist. Antagonist. Soliloquy. Primogeniture.	Revision - Poems of the Decade and Unseen Poetry Comparison. Revision - Rossetti.	Revision - The Handmaid's Tale and Frankenstein. Revision - A Streetcar Named Desire.	Revision - King Lear	Final Review - Study Leave	EXAMS				
Vocabulary:	Bastardy. Machiavellian. Nihilism. Tragedy. Context. Hubris.	Revision - Poems of the Decade and Unseen Poetry Comparison. Revision - Rossetti	Revision - The Handmaid's Tale and Frankenstein. Revision - A Streetcar Named Desire and Frankenstein.	Revision - King Lear	Final Review - Study Leave	EXAMS				
Sequencing - What are we building on?	At KS4, students explored the Machiavellian characters of Macbeth and Lady Macbeth. They gained an understanding of context and key conventions and expectations of the tragedy genre. In this unit, students will develop their exploration of literary and dramatic devices as well as the shaping of meanings. They will use a range of critical theory to enhance their knowledge and understanding whilst also developing their academic writing style.	During this time, students will focus on their academic writing style. They shall continue to build upon their knowledge of how to write an effective thesis statement; fine-tuning their writing style by constructing engaging and perceptive essays.	During this time, students will focus on their academic writing style. They shall continue to build upon their knowledge of how to write an effective thesis statement; fine-tuning their writing style by constructing engaging and perceptive essays.	During this time, students will focus on their academic writing style. They shall continue to build upon their knowledge of how to write an effective thesis statement; fine-tuning their writing style by constructing engaging and perceptive essays.	Final Review - Study Leave	EXAMS				
Sequencing - what are we building to?	Preparation for P1 Drama. Preparation for academic writing and research skills needed for undergraduate study.	Success in the final exams.	Success in the final exams.	Success in the final exams.	Final Review - Study Leave	EXAMS				
SEELIT Work	Explore Shakespeare's presentation of loyalty in King Lear. Explore how Shakespeare presents Goneril and Regan in King Lear.	Exam Papers	Exam Papers	Exam Papers	Final Review - Study Leave	EXAMS				
Careers	Lecturer, social services, critic, play write, actor, stage director, costumier, prop designer, screen writer, set designer, journalist, links to politics and the police.	It is widely recognised by universities that the skills developed through the study of English Literature are among the most transferable, with English graduates going on to develop the widest range of careers — among the most popular are publishing, broadcasting, marketing and PR, journalism, law, teaching and politics.	It is widely recognised by universities that the skills developed through the study of English Literature are among the most transferable, with English graduates going on to develop the widest range of careers — among the most popular are publishing, broadcasting, marketing and PR, journalism, law, teaching and politics.	It is widely recognised by universities that the skills developed through the study of English Literature are among the most transferable, with English graduates going on to develop the widest range of careers — among the most popular are publishing, broadcasting, marketing and PR, journalism, law, teaching and politics.	It is widely recognised by universities that the skills developed through the study of English Literature are among the most transferable, with English graduates going on to develop the widest range of careers — among the most popular are publishing, broadcasting, marketing and PR, journalism, law, teaching and politics.	It is widely recognised by universities that the skills developed through the study of English Literature are among the most transferable, with English graduates going on to develop the widest range of careers — among the most popular are publishing, broadcasting, marketing and PR, journalism, law, teaching and politics.				