

Core Knowledge		Core Knowledge		Core Knowledge		Core Knowledge	
Year 7	Year 7	Year 7	Year 7	Year 7	Year 7	Year 7	Year 7
Scheme of Learning Topic(s)	Ghost Boys	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
Key concepts students need to know.	<p><b>Key Vocab:</b> palpable, contradict, marginalised, revisit, resilient, egalitarian.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use If, if, if, Then sentences for effect.</li> <li>- Analyse similes (Subject, Vehicle, Ground)</li> <li>- Analyse the effect of the structural techniques of analysis and media res.</li> <li>- Identify the use of foreshadowing and its use (Page 54-59 'Gun')</li> <li>- Identify the use of irony in a text and explore its effect. (Chapter 'Lost' page 81-97)</li> <li>- Explore racial bias and how contextually that affects the characters' relationships.</li> <li>- Explore some of the conventions that make a good story – characters, emotions, structure, problem &amp; resolution and a journey.</li> </ul>	<p><b>Key Vocab:</b> Motivation, Passion, Resilient, Traumatic, Devour, Savour, Mortified, Melodic, Precarious, Perspectives, juxtaposition and Incredulous.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Understand and identify idioms.</li> <li>- Understand apostrophes: Omissive and possessive – singular and plural.</li> <li>- Identify and use informal language such as contractions.</li> <li>- Use of commas correctly in a sentence.</li> <li>- Understanding and creating successful characterisation.</li> <li>- Identifying the features of an effective story ending.</li> <li>- Understand word classes (nouns and pronouns and their function in accurate sentences).</li> <li>- Identifying sentence types through clauses - subordinate and conditional clauses and punctuating correctly.</li> <li>- Identify and use the correct punctuation marks within a sentence: commas, question marks, speech marks, full stops, dashes, colons and semi-colons.</li> <li>- How to present and punctuate dialogue in writing.</li> <li>- Question types: interrogative, rhetorical, and exclamatory.</li> <li>- Paragraphing rules.</li> <li>- Identifying and creating atmosphere and imagery with similes and metaphors using an extract.</li> </ul>	<p><b>Key Vocab:</b> Dystopian, Utopian, Futuristic, Injustice, Dilapidated, Dystopian, Labyrinth, Defiance, Opulent, Rancid, Callous, Permeate, Remnants, Sentinel, Desolate, Foreboding and Perpetual.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Understand the conventions of Dystopian fiction including futuristic society, suffering and injustice, destruction of nature, lack of freedom, fearful citizens and rebellion.</li> <li>- Use accurate simple and compound sentences to describe dystopian settings by understanding subject, verbs and conjunctions.</li> <li>- Understand subordinating clauses in creating complex sentences to describe dystopian settings.</li> <li>- Identify and analyse similes and personification to inform describing atmosphere.</li> <li>- Use declarative, interrogative and exclamatory to vary sentence types for effect.</li> <li>- Use sophisticated and accurate punctuation for effect including colons, semi-colons and dashes.</li> <li>- Understand and identify themes and juxtaposition in</li> </ul>	<p><b>Key Vocab:</b> Altruism, Patriarchy, Supernatural, Malevolent, Oppressive, Labyrinth, Defiance, Opulent, Rancid, Callous, Permeate, Remnants, Sentinel, Desolate, Foreboding and Perpetual.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use Freytag's Pyramid to track and structure the narrative in AMND</li> <li>- Empathise with character (Hermia)</li> <li>- Understanding and identifying genre of a Shakespeare play</li> <li>- Understanding and identifying how the patriarchy is presented in AMND (Egeus).</li> <li>- Identify dramatic methods used to present conflict between characters (Stage directions, dialogue, division of lines and language choices).</li> </ul>	<p><b>Key Vocab:</b> Suffering, Misery, Action, Vital, Transformation, Colossal, Severely, Futile, Recting, Feeble, Multitudes, Virtues, Fear and Resolved.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Understand and identify the Pillars of Rhetoric (Logos, Pathos and Ethos).</li> <li>- Identify Persuasive discourse markers.</li> <li>- Identify and create analogies using Logos.</li> <li>- Identifying rhetoric in Martin Luther King's Speech.</li> <li>- Writing an effective introduction using Emma Watson's speech.</li> <li>- Understand how to write an effective counter-argument.</li> <li>- Understand how to write an effective conclusion using Emma Watson's speech.</li> </ul>	<p><b>Key Vocab:</b> Treacherous, Asylum, Dehumanisation, Refugee, Repatriation, Trafficking and Catharsis.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Identify a range of structural devices used by the author: In Media Res and analyse the effect of this usage</li> <li>- Identifying and analysing how writers use facts to elicit empathy within the reader.</li> <li>- Identifying and analysing how writer's create characterisation through language choice: physical description, dialogue, attitudes and how other characters perceive them.</li> <li>- Identify how writers use language and structure to create tension: such as repetition and metaphor.</li> <li>- Understanding and creating rhetoric such as anaphora, chiasm</li> </ul>	<p><b>Key Vocab:</b> Contrast, Nostalgia, Unique, Immigrant, Identity, Migration, Anthem, Indigenous, Colonialism, Displaced, Heritage, Preserve and Authentic.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use of sensory language, nostalgic tone and prepositions to create a successful recount piece.</li> <li>- Analysis of imagery and theme in 'Search for My Tongue'</li> <li>- Identify similarities and difference in poems using comparative sentences (comparative and correlative conjunctions)</li> <li>- Identify and analyse 'Island Man' focusing on Writer's Message, Language and Structure.</li> <li>- Identify how writer's connect to their sense of place through analysis of the poem 'This Poem is Taking Place on Stolen Land'</li> </ul>
Year 8	Year 8	Year 8	Year 8	Year 8	Year 8	Year 8	Year 8
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
Key concepts students need to know.	<p><b>Key vocab:</b> Fable, tyranny, corrupting, revolution, elite, allegorical, context, microcosm, satire.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use of rhetoric in Old Major's speech ch1 - use of logos, pathos, ethos. AFOREST techniques.</li> <li>- Ch4 extract analysis 'The men gave a shout of triumph.' to 'The boy did not stir.' Battle of the Cowshed</li> <li>- Use of political language in Napoleon's speech to persuade: 'Comrades, he said quietly...' Ch6.</li> <li>- Boxer character construction - ch9</li> <li>- Use of cyclical narrative.</li> </ul>	<p><b>Key terminology:</b> simile, triples, short, simple sentences, repetition, alliteration, adjective, adverbs, present participle verbs (ing).</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Fairy tale genre conventions.</li> <li>- How the language of Angela Carter creates tension in 'The Werewolf.'</li> <li>- Upgrading sentences using creative imitation.</li> <li>- Character construction using 'Show Don't Tell.'</li> <li>- Use of sensory language</li> </ul>	<p><b>Key vocab:</b> submissive, untrustworthy, naive, miser, foreshadow, villainous, prejudice, empathy.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- How Dickens creates pity for Oliver. Extract - Oliver appears before the workhouse board.</li> <li>- How Dickens uses language to present Jack Dawkins as untrustworthy. Extract - Oliver meets Jack Dawkins.</li> <li>- Dickens characterisation of Fagin. Extract - Oliver meets Fagin</li> <li>- How Dickens uses foreshadowing.</li> <li>- How Dickens uses language to show the naivety of Oliver. Extract - Oliver learns the trade.</li> <li>- Dickens use of villainous language. Extract - Oliver meets Bill.</li> </ul>	<p><b>Key vocab:</b> malcontent, patriarchy, deception bachelor, epiphany.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use of dramatic irony in Act 2 Sc1.</li> <li>- Shakespeare's use of puns in exchanges between Beatrice and Benedick.</li> <li>- How Shakespeare creates Don John as a malcontent character.</li> <li>- characteristics of the comedy genre.</li> <li>- Shakespeare's patriarchal characterisation of Hero.</li> <li>- Shakespeare's use of Benedick's soliloquy in Act 2 scene 3.</li> <li>- Shakespeare's use of language in Beatrice's soliloquy in Act 3 scene 1</li> <li>- rhetorical questions, imagery, metaphors, personification, imperative verbs, modal verbs, pronouns, allusion, alliteration.</li> <li>- Shakespeare's use of</li> </ul>	<p><b>Key vocabulary/terminology:</b> see lesson plans.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- the effect of the following high-frequency methods: similes, discourse markers, metaphors, rhetorical questions, exclamatory sentences, interrogative sentences, circular structure, anecdote, direct address, hyperbole, statistics, the power of a credible source, emotive language.</li> <li><b>Methods</b></li> <li>- Tick, tick, writing.</li> <li>- Fix it now.</li> <li>- How to deconstruct texts and annotate effectively looking at the effects of writer choice.</li> </ul>	<p><b>Key vocab:</b> Bleak, macabre, melancholy, nostalgic, turbulent, plunder, drudgery.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- features of the Gothic genre used by Edgar Allan Poe in the poem 'The Raven.'</li> <li>- Symbolism and how writers use it for effect.</li> <li>- use of metaphor in The Haunted Palace.</li> <li>- comparison and effect of language devices in The Raven and The Haunted Palace.</li> </ul>	<p><b>Key vocab:</b> labour, mercenary, destitute, impoverished, destitute, plunder, drudgery.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- use of comparative conjunctions.</li> <li>- use and effect of emotive language</li> <li>- use and effect of: determiners, pronouns, adverbs, adjectives, metaphors.</li> <li>- The power of rhetoric: rhetorical questions, direct address, repetition to structure an argument.</li> <li>- Use and effect of anaphora</li> <li>- writing a cohesive conclusion.</li> <li>- crafting a persuasive speech.</li> </ul>
Year 9	Year 9	Year 9	Year 9	Year 9	Year 9	Year 9	Year 9
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	
Key concepts students need to know.	<p><b>Key Vocab:</b> Theocracy, trepidation, deference, catalyst, pious, covert, hypocrite, hysteria.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Contextual knowledge: Puritans.</li> <li>- Miller's use of key sentence types: exclamatory, interrogative.</li> <li>- Miller's use of: pronouns, verbs, metaphors, semantic field of religion, repetition, emotive language, rhetorical questions, foreshadowing, mirroring language, stage directions.</li> <li>- Characterisation of Abigail using the extract: 'Now look for you...' to 'sit up and stop this.' Miller's creation of hysteria using the end of Act 1.</li> <li>- Characterisation of Abigail in Act 3 using the extract: 'No, sir 'to 'A wind, a cold wind has come.'</li> </ul>	<p><b>Key Vocab:</b> prejudice, scathing, contempt, resentful, empathy, obligation, morality.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use of dual narrative.</li> <li>- How Blackman increases tension and builds suspense: short sentences, personification, metaphor, simile, dialogue, emotive language, verbs, withholding of information.</li> <li>- Blackman's use of foreshadowing.</li> <li>- Dante's character arc</li> </ul>	<p><b>Key Vocab:</b> Hamartia, peripetia, catharsis, anagnorisis, malcontent, misogyny, Machiavellian.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- How writers' create plot - Freytag's Pyramid.</li> <li>- Conventions of tragedy - Aristotelian Tragedy.</li> <li>- Characterisation of Iago as a agent of disorder.</li> <li>- Characterisation of Othello - tragic hero</li> <li>- Shakespeare use of soliloquy to present inner musings.</li> <li>- How Shakespeare creates a contradiction between Othello and Iago.</li> <li>- How Shakespeare creates an impending sense of disorder. Use of symbolism, change in location, use of foreshadowing.</li> <li>- Presentation of temptation in Act 3.</li> </ul>	<p><b>Key Vocab:</b> gist, pervasive, resentment, frenetic, harrowing, atmospheric.</p> <p><b>Writer's craft:</b></p> <ul style="list-style-type: none"> <li>- Use of third person narration in Propping up the Line.</li> <li>- Beck's use of harrowing language.</li> <li>- Owen's letter structure. Like for like writing.</li> <li>- Creating rhythm.</li> <li>- Using fronted adverbials.</li> <li>- Persona writing using Testament of Youth.</li> </ul>	<p>Key Vocab: perspectives, patriotic, propaganda, naive, evocative, reassurance, poignant.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use of metaphors and personification - The Soldier</li> <li>- Use of structure - sonnet form and rhyme.</li> <li>- thesis statement, topic sentences, supporting details.</li> <li>- use of natural imagery - In Flanders Field</li> <li>- use of euphony</li> <li>- use of caesura and refrain.</li> <li>- use of evocative adjectives, similes, rhyming couplets - The Gift of India.'</li> </ul>	<p><b>Key vocab:</b> stoicism, illegitimate, assimilate, gullible, ideology, ominous, assimilate.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- use of stage directions</li> <li>- crafting dialogue: pathos, dialect, colloquial language.</li> <li>- use of direct address</li> <li>- Construction of the plot line - Freytag's model.</li> <li>- Description of setting</li> <li>- the storm as a literary trope</li> <li>- characterisation - Bernard and Queenie - caricature, humour.</li> <li>- motif - pathe style</li> </ul>	
Year 10	Year 10	Year 10	Year 10	Year 10	Year 10	Year 10	Year 10
Scheme of Learning Topic(s)	War and Conflict Poetry	A Christmas Carol - Journey to Redemption	Creative reading and writing	An Inspector Calls - Taking Responsibility	Love and Relationship Poetry	Spoken Language	Writer's Viewpoints and Perspectives

	<p><b>Key Vocab:</b> Patriotism, Sonnet, personification, legacy, futility, brutality, PTSD, imagery, repetition, pathetic fallacy.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Brooke's use of language, form and structure to express his patriotism analysing personification, imagery and subverting the traditional sonnet.</li> <li>- Sheers' presentation of the legacy of war in the poem Mametz Wood using a semantic field, imagery and the lasting impact that war has on nature and people.</li> <li>- Armitage's use of figurative language and structure to portray the challenges faced by soldiers and their loved ones analysing metaphors and rhyming couplets.</li> <li>- Hardy's use of language and structure to convey the tragedy of war, the use of the two sections and pathetic fallacy and symbolism</li> <li>- Owen's use of language, structure and form to show the lasting impact war has on a person.</li> </ul>	<p><b>Key Vocab:</b> Miser. Avarice. Social Responsibility. Malthusian. Misanthropic. Benevolent.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Contextual Knowledge: How Dickens is critical towards those who lack compassion for the poor and how he dedicated his life to campaigning for better legislation to support the poor.</li> <li>- How Dickens introduces Scrooge as a callous and covetous character</li> <li>- Use of pathetic fallacy, negative verbs and juxtaposition.</li> <li>- Using context to explain the characterisation of Scrooge as a misanthropic character.</li> <li>- Dickens' use of the many Christmas scenes to emphasise the importance of community and human connection. use of hyperbole and adjectives.</li> <li>- How Dickens uses Ignorance and Want to convey his message of social responsibility his use of animalistic and feral descriptions</li> <li>- How Dickens uses symbolism to reflect Scrooge's journey of redemption, pathetic fallacy, symbolism of bells and music.</li> </ul>	<p><b>Key terminology:</b> Verbs, Adverbs, Determiners, Adjectives, Nouns, Pronouns, Similes, Metaphors, Personification Imagery, Onomatopoeia, Hyperbole, Emotive language, Repetition, Lexical choice.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Use of Structure to influence the reader: Plot, character and setting.</li> <li>- Developing characters and/or setting and/or plot and/or concept.</li> <li>- Use of linguistic devices and valuable vocabulary including well selected verbs, adverbs and adjectives</li> <li>- Conscious structural choices for effects. Accurate paragraphs and high impact standalone lines or words.</li> <li>- Accurate spelling and use of sentence structure and punctuation.</li> </ul> <p><b>Methods</b></p> <ul style="list-style-type: none"> <li>- Tick, tick writing.</li> <li>- Fix it now.</li> <li>- How to deconstruct texts and annotate effectively looking at the effects of writer choice.</li> </ul>	<p><b>Key Vocab:</b> Capitalism, socialism, dramatic irony, diatribe, objectification, ignorance, Omniscient, allegory.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Priestley's message of social responsibility "We are members of one body"</li> <li>- Priestley's views on capitalism and the working classes through Birling's speeches in Act 1.</li> <li>- How Priestley uses Gerald to show the objectification of women in his interrogation.</li> <li>- Priestley's presentation of social responsibility through the character of Mrs Birling</li> <li>- Priestley's use of symbolism and dramatic irony to highlight the generational divide</li> <li>- Priestley's presentation of the</li> </ul>	<p><b>Key Vocab:</b> Petrarchan sonnet, sestet, ambiguous, tone, interpretation, cliché, extended metaphor.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Contextual knowledge.</li> <li>- Browning's use of imagery and structure</li> <li>- Byron's use of pronouns, verbs, opposites and contrasts</li> <li>- Larkin's changing tone to reflect a loss of youth</li> <li>- Dove's use of humour and cliché</li> <li>- Duffy's use of language structure and tone to present the reality of love</li> </ul>	<p><b>Key Vocab:</b> Pathos, logos, ethos, rhetoric.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- The power of rhetoric: rhetorical questions, direct address, using AFOREST</li> <li>- Crafting and delivering a powerful and persuasive speech.</li> <li>- Topic sentences, supporting details, concluding sentences.</li> </ul> <p><b>Methods</b></p> <ul style="list-style-type: none"> <li>- Express ideas / information / feelings using a range of vocabulary</li> <li>- Organise and structure the presentation clearly and appropriately to meet the needs of the audience</li> </ul>	<p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Understand both explicit and implicit ideas</li> <li>- Exploring the effects of language</li> <li>- Method, technique, word choice</li> <li>- Personification, metaphor and simile, adjectives and adverbs</li> <li>- Comparison of writer's ideas and viewpoints</li> <li>- Method/Technique/Lexical choice/Sentence types/ Exclamatory sentences</li> <li>- Article Writing/ Speech Writing/ linguistic devices for effect</li> <li>- Application of vocabulary, structural choices and sentence types.</li> </ul> <p><b>Methods</b></p> <ul style="list-style-type: none"> <li>- Tick, tick-writing.</li> <li>- Fix it now.</li> <li>- How to deconstruct texts and</li> </ul>
Year 11	Year 11	Year 11	Year 11	Year 11	Year 11	Year 11	Year 11
Scheme of Learning Topic(s)	Macbeth - Tragic Hero	An Inspector Calls - Revisiting Responsibility	A Christmas Carol - Revisiting The Ghost Story	Revisiting the Anthology	Non-Fiction - Teenage Kicks	Fiction - Inner Musings	Writing Masters Revisited
Key concepts students need to know.	<p><b>Key Vocab:</b> Jacobean, Regicide, Ambition, Prophecy, Equivocation, Hamartia, Anagnorisis, Peripetia, Hierarchy, Catharsis, Hubris, Soliloquy, Tyrant.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Shakespeare's presentation of Macbeth in Act 1 scene 4</li> <li>- Shakespeare's presentation of Lady Macbeth as supportive wife or evil villain</li> <li>- Shakespeare's use of symbolism (Blood as a symbol for guilt)</li> <li>- How Shakespeare conveys Macbeth's changing character</li> <li>- Use of metaphors "O full of scorpions"</li> <li>- The conventions of a Shakespearean tragedy</li> <li>- How Freytag's pyramid is a useful tool in discussing the structure of Macbeth</li> <li>- Macbeth as a tragic hero</li> </ul> <p><b>Method:</b> Constructing an argument - thesis statement, topic sentences, supporting details.</p>	<p><b>Key Vocab:</b> omniscient, catalyst, capitalism, socialism, antithesis, egalitarian, hierarchy.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- The Inspector as a catalyst for change, analysing metaphors "We are members of one body"</li> <li>- Analysis of stagecraft: Lighting, entrances and exits, the telephone call, doorbell.</li> <li>- The motif of the ring to represent Sheila's changing character (Act 1 and 3)</li> <li>- Priestley's use of rhetoric to powerfully convey his final message. (Act 3)</li> <li>- Metaphor, Tridic structures, Use of inclusive pronouns, Allusions, Imagery</li> <li>- Priestley's use of empathy "But these girls aren't cheap labour they're people"</li> <li>- How Priestley challenges the hierarchy of class and gender.</li> </ul>	<p><b>Key Vocab:</b> Genre, convention, allusion, phenomenon, social responsibility, mouthpiece.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Dickens' use of the gothic genre</li> <li>- How Dickens presents the four ghosts (extract: Marley's entrance)</li> <li>- Dickens' use of allusion</li> <li>- How Dickens uses the phenomenon of time in the novella</li> <li>- Dickens use of symbolism</li> </ul> <p><b>Method:</b> Constructing an argument - thesis statement, topic sentences, supporting details.</p>	<p><b>Key vocab and terminology:</b> Sonnet, alliteration, abundance, quatrains, juxtaposition, dramatic monologue, imagery, structure, omnipotent, the sublime, romantic.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Blake's use of the dramatic monologue in London</li> <li>- Dickinson's use of light imagery in Imperceptibly as grief</li> <li>- How Dharker uses language, structure and form to present faith and fragility.</li> <li>- Heaney's use of imagery to present the power of nature</li> <li>- Hughes use of language, structure and form to present the Hawk</li> </ul>	<p><b>Key vocab:</b> Didactic, pragmatic, stance, memoir, juxtaposition, foreshadowing, hyperbole, satire.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Applying reading strategies, comparing authorial ideas, exploring changing attitudes over time.</li> <li>- Exploring and emulating memoirs</li> <li>- Use of juxtaposition and foreshadowing</li> <li>- Planning and writing letters using emotive language, antithesis and satire.</li> <li>- Applying humour and linguistic techniques to article writing.</li> <li>- Identifying and applying structural techniques</li> <li>- Speech writing</li> <li>- Use of dialogue, anecdotes, hyperbole and statistics.</li> </ul>	<p><b>Key vocab:</b> Alias, Synonym, voice, perspective, narrator, ambiguous, dystopian, dehumanise, disconcerting.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Forming opinions on characters</li> <li>- "Alias Grace" extract.</li> <li>- Conceptualising voice, exploring narrative voice</li> <li>- Analysing character through different voices "The yellow wallpaper" extract, looking at imperatives, tag questions and modal verbs.</li> <li>- Exploring how Ishiguro crafts a unique voice in "Klara and the sun"</li> <li>- Comparison of Ishiguro's dystopian voices, looking at how ambiguous novel openings can be disconcerting for the reader.</li> <li>- Crafting a narrative voice</li> </ul>	<p><b>Key Vocab:</b> Flair, evaluation, syntax, personification, plot, protagonist.</p> <p><b>Writer's Craft:</b></p> <ul style="list-style-type: none"> <li>- Presenting opinions with flair, using and evaluating model answers</li> <li>- Planning and writing descriptions based on an image using figurative language, showing not telling and syntax</li> <li>- Using a description to enhance a narrative, writing an excellent narrative using an emotion led plot.</li> </ul> <p><b>Methods:</b> Topic sentence, supporting detail, closing sentence.</p>
A Level Language	6th Form English Language	6th Form English Language	6th Form English Language	6th Form English Language	6th Form English Language	6th Form English Language	6th Form English Language
Scheme of Learning Topic(s)	Language Variation - Section A	Language Variation - Section B	Coursework	Spoken Child Language Acquisition	Written Child Language	Language Investigation	
Key concepts students need to know.	<p><b>Core knowledge:</b></p> <ul style="list-style-type: none"> <li>- Mode, field.</li> <li>- Function.</li> <li>- Lexis.</li> <li>- Semantics.</li> <li>- Graphology.</li> <li>- Phonetics.</li> <li>- Phonology.</li> <li>- Prosody.</li> <li>- Grammar - morphology and syntax.</li> <li>- Discourse.</li> <li>- Pragmatics.</li> <li>- Context.</li> <li>- Personal and social identity.</li> <li>- Language and Power.</li> <li>- Language and Gender.</li> </ul>	<p><b>Core Knowledge:</b></p> <ul style="list-style-type: none"> <li>- Attitudes towards language change - prescriptivism and descriptivism.</li> <li>- Convergence and divergence.</li> <li>- Lexical change - neologism</li> <li>- Borrowing</li> <li>- Affixation.</li> <li>- Compounding.</li> <li>- Blending.</li> <li>- Abbreviation: Acronym, initialism.</li> <li>- Semantic change - broadening and generalisation.</li> <li>- Narrowing - amelioration, pejoration, metaphor, idioms, euphemisms.</li> </ul>	<p><b>Core Knowledge:</b></p> <ul style="list-style-type: none"> <li>- Features of chosen genre type.</li> <li>- Features of writing to: argue, persuade, advise, inform and entertain.</li> <li>- How to match chosen genre to audience and purpose.</li> <li>- How to annotate a style model - What techniques has the writer used? What is the effect of the techniques?</li> <li>- How to plan and redraft coursework.</li> <li>- How to reference work - Harvard referencing system.</li> <li>- How to reflect on own work and write a commentary.</li> </ul>	<p><b>Core Knowledge:</b></p> <ul style="list-style-type: none"> <li>- Stages of Children's Spoken Language - Cooing, babbling, own-word stage, two-word stage, telegraphic speech, multi-word stage.</li> <li>- Key Features in Spoken Development - holophrastic stage, overextension, underextension, reduplication, deletion, substitution, fis phenomenon.</li> </ul> <p>Theory: Behaviourist (Skinner), Innate theory (Chomsky), Social interactionist theory (Vygotsky), Cognitive Theory (Piaget).</p>	<p><b>Core Knowledge:</b></p> <ul style="list-style-type: none"> <li>- Stages of writing - Dr Kathy Barclay: Scribbling, mock handwriting, mock letters, conventional letters, invented spelling, phonetic spelling, conventional spelling.</li> <li>- Stages of writing - Kroll: preparatory stage, consolidation stage, differentiation stage, integration stage.</li> <li>- Drawing, letter-like forms, copied letters, child's name and strings of letters, words, sentences, text.</li> <li>- Emergent literacy</li> </ul>	<p><b>Core Knowledge:</b></p> <ul style="list-style-type: none"> <li>- How to research.</li> <li>- How to carry out a focused investigation into chosen topic.</li> <li>- Research of the following aspects: <ul style="list-style-type: none"> <li>* the origins/development (AO3)</li> <li>* the main features (AO1)</li> <li>* different varieties (AO1 and AO2)</li> <li>* changing attitudes (AO2 and AO3)</li> <li>* the influence of social/historical/cultural factors. (AO2 and AO3)</li> </ul> </li> </ul>	
A Level Literature	6th Form English Literature	6th Form English Literature	6th Form English Literature	6th Form English Literature	6th Form English Literature	6th Form English Literature	6th Form English Literature
Scheme of Learning Topic(s)	Poems of the Decade and Unseen Poetry	Rossetti	Prose: The Handmaid's Tale and Frankenstein	A Streetcar Named Desire	Coursework	King Lear	

<p><b>Key concepts students need to know.</b></p> <p><b>Core Knowledge.</b></p>	<p><b>Core knowledge:</b></p> <ul style="list-style-type: none"> <li>- Understanding of poetic form: dramatic monologue, third-person narrator, villanelle.</li> <li>- Knowledge of how to identify poetic techniques and comment on the effects created.</li> <li>- Knowledge of how to write an effective, and stylistically sound, literature response.</li> <li>- Knowledge of how to analyse similarities and differences between paired poems.</li> </ul>	<p><b>Core knowledge:</b></p> <ul style="list-style-type: none"> <li>- Rossetti context: childhood, religion, pre-Raphaelite brotherhood, personal life, fallen women, later life.</li> <li>- Sonnet form: Shakespearean, Petrarchan, iambic pentameter.</li> <li>- Experimental forms used by Rossetti.</li> <li>- Use of symbolism.</li> <li>- Mystic writing style.</li> <li>- Ballard's.</li> <li>- simple diction.</li> </ul>	<p><b>Core Knowledge - The Handmaid's Tale</b></p> <ul style="list-style-type: none"> <li>- features of dystopian fiction : an oppressive government with total authority. Restricted freedom of thought and expression. Use of propaganda and manipulation. Strict social hierarchy and conformity.</li> <li>Technology used for surveillance and control.</li> <li>- Speculative fiction.</li> <li>- Unreliable narrator.</li> <li>- Use of epistolary narrator.</li> <li>- Use of: flashback, allusion, pun, motifs, paradox, irony, epigraphs.</li> <li>- Context – female oppression, the Cold War, Feminism.</li> <li>- characterisation.</li> </ul> <p><b>Core Knowledge - Frankenstein</b></p> <ul style="list-style-type: none"> <li>- Contextual knowledge</li> <li>- Features of the Gothic genre.</li> <li>- Use of epistolary structure.</li> <li>- Shelly's use of allusions.</li> <li>- Use of foreshadowing.</li> <li>- Features of early science fiction</li> <li>- key themes - family, secrecy, knowledge and discovery, justice, isolation, prejudice.</li> <li>- Characterisation.</li> </ul>	<p><b>Core knowledge:</b></p> <ul style="list-style-type: none"> <li>-Context: Williams early life, New Orleans, The American Dream.</li> <li>Elysian fields, race relations, homosexuality. Old V's New South.</li> <li>- Stage production: plastic theatre, motifs, lighting, realism, props, dramatic irony, dialogue, sound effects, tragedy, expressionism.</li> <li>- Characterisation.</li> <li>- Themes: tension between femininity and masculinity, social class, sexual desire, secrecy, fantasy and delusion.</li> </ul>	<p><b>Core Knowledge:</b></p> <ul style="list-style-type: none"> <li>- make connections between texts.</li> <li>- Know how writers use and adapt language, form and structure in texts.</li> <li>- use of criticism.</li> <li>- show knowledge and understanding of the contexts in which texts have been produced and received.</li> <li>- identify and explore how attitudes and values are expressed in texts.</li> <li>- use literary critical concepts and terminology with understanding and discrimination</li> <li>- make connections and explore the relationships between texts.</li> <li>- Write thesis statements.</li> </ul>	<p><b>Core knowledge:</b></p> <ul style="list-style-type: none"> <li>- Context: Jacobean England and King Lear. Contemporary issues with inheritance. The political landscape.</li> <li>- Shakespeare's use of dramatic methods: characterisation, structure, language and staging.</li> <li>- Aristotle tragedy conventions.</li> <li>- Using criticism.</li> <li>- structure: hamartia, peripeteia, anagnorisis, catharsis.</li> <li>- Use of the tragic arc.</li> </ul>	
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