



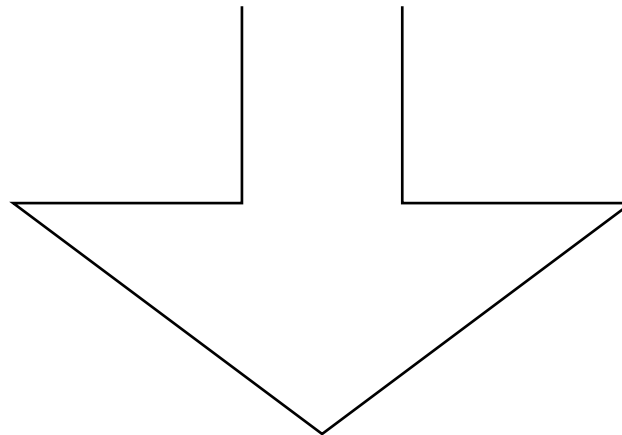
Key Stage 1 and 2

Aims of Study

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf

Key Substantive Knowledge Carried Forward (subject knowledge) See below

Key Disciplinary Knowledge Carried Forward (methods/framework to establish knowledge) see below



KS2 English Assessment Framework

Working towards the expected standard

The pupil can:

- write for a range of purposes
- use paragraphs to organise ideas
- in narratives, describe settings and characters
 - in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)
- use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly
- spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list*
- write legibly.

Working at the expected standard

The pupil can:

- write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
- in narratives, describe settings, characters and atmosphere
- integrate dialogue in narratives to convey character and advance the action
- select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- use a range of devices to build cohesion (e.g., conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- use verb tenses consistently and correctly throughout their writing
- use the range of punctuation taught at key stage 2 mostly correctly^ (e.g., inverted commas and other punctuation to indicate direct speech)
- spell correctly most words from the year 5 / year 6 spelling list, * and use a dictionary to check the spelling of uncommon or more ambitious vocabulary

- maintain legibility in joined handwriting when writing at speed.

Working at greater depth

The pupil can: • write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure)

- distinguish between the language of speech and writing³ and choose the appropriate register
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this
- use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.

The three standards in this framework contain a number of 'pupil can' statements. To judge that a pupil is working at a standard in English writing, teachers need to have evidence which demonstrates that the pupil meets the standard described overall. • A pupil's writing should meet all of the statements within the standard at which they are judged. However, teachers can use their discretion to ensure that, on occasion, a particular weakness does not prevent an accurate judgement being made of a pupil's attainment overall. A teacher's professional judgement about whether the pupil has met the standard overall takes precedence. This approach applies to English writing only.

The English reading and mathematics frameworks have been removed to reduce assessment burdens in schools. This was set out in the government response to the 'Primary assessment in England' public consultation. English reading and mathematics test results will continue to be used in school performance measures.

Year 7

| Unit Title | Who am I? | Escape from Kraznir - fantasy | Poetry - Experiences of childhood and identity | Travel Writing | Shakespeare: The Tempest | Coraline |
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| Composite Knowledge/End Point (big idea that should be answered at the end of a unit) | How do we write an engaging autobiographical recount? (Assessment focus: My first day at St. Cecilia's) | How do we plan and draft a creative and imaginative piece of writing that sustains the reader's interest? (Assessment focus: fantasy writing) | How do we analyse and comment on a poem? (Assessment focus: 'Thirteen' by Carol Ann Duffy) | How does a writer help shape our view of a place? (Assessment focus: article) | How do we discuss and identify the theme of power and control in a (Shakespeare) play? (Assessment focus: Caliban) | How does a writer present a character at different points throughout a text? (Assessment focus: Coraline) |
| Examples of Key Component Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit) | Understanding: -plot, character, setting -conventions of using dialogue to develop characters -the variety of sentence starts (ISPACED) -Grammar | Understanding: - the variety of sentence structures (ISPACED), punctuation. - use sensory language and imagery - characterisation -setting - vocabulary choice/figurative language/spelling/ word classes - narrative hooks & resolutions - Grammatical accuracy (full stops, capital letters, sentence structures, comma | Understanding of different childhood experiences and identities different to their own including marginalised identities and those of other cultures. -History of Malala -History of Stephen Lawrence -Institutional racism within the police/stop and search -Traditional Irish heritage.- | How non-fiction writers adapt their style, vocabulary and structure to suit their purpose and viewpoint: -Vocabulary choices -Structure -perspective -Irony -Tone -Punctuation -Rhetorical methods -Figurative language | How playwrights use their texts to explore key themes (themes of power and control; role of women). - history of colonisation -supernatural - high frequency Shakespearean vocabulary. -characterisation - soliloquy - asides -Chain of Being and hierarchal structures - analytical sentence stems | Understanding how writers explore key themes (Identity and Coming of Age) -genre - plot -setting -characterisation - vocabulary choices/figurative language/word classes |

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| | | splice, apostrophes, dialogue). | | | . | |
| | | - paragraphs/connectives | | | | |
| Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge) | <ul style="list-style-type: none"> -Reading for meaning -Inference -Skimming and scanning -Stand and speak – oracy, speaking and listening -Proof-reading -Independent reading -Thinking and retrieval -How writers use language for effect -Adapting standard English to create character -SPAG and proofreading -Editing & refining | <ul style="list-style-type: none"> -using vocabulary choices for effect -using a range of sentence starters for effect -adapting Standard English to create character -SPAG and proofreading -editing to refine & improve our writing | <ul style="list-style-type: none"> -Using a consistent approach when responding to a poem. -establishing an overarching point of view -selecting evidence and identifying language and structural techniques. -Identifying the poet’s use of language and structure and commenting on the effect on the reader -Performing poetry -Comparing texts | <ul style="list-style-type: none"> -Reading for meaning -Inference -Skimming and scanning -Independent reading -Thinking and retrieval -selecting evidence and analysis -commenting on how language/structure affects meaning | <ul style="list-style-type: none"> How to use a critical, analytical approach when responding to a play. - adopting a literary style of analysis -inference and comprehension - to be able to select, retrieve and analyse key quotes in relation to a question -showing an awareness of context - thinking and retrieval - oracy, speaking and listening - role play | <ul style="list-style-type: none"> -Reading for meaning -Using inference -Independent reading -Thinking and retrieval -Establishing and articulating an overarching viewpoint - selecting evidence and analysis -commenting on how language/structure affects meaning -Showing an awareness of the conventions of the genre |

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| Examples of Reading Opportunity | Extracts from 'Boy' by Roald Dahl, Angela's Ashes, The Dragon in the Garden, Matilda, Non-fiction biographical texts on heroes eg Winston Churchill | - Kraznir booklet - Extracts from other texts including 'The Hobbit' | A range of poems. | A range of travel-specific texts. | Whole play | Shared reading of the whole text - teacher and pupil led |
| Examples of Key Tier 2 Vocabulary | antagonise peer-pressure mortified traumatic vindictive spiteful malicious describe analyse | | Psychological Outcast Intimidation Institutional racism Identity Entrapment Confinement Describe Analyse | viewpoint exaggerate reinforce manipulate construct civilisation describe analyse | persuade factor retrieve analyse quote suspense contribute describe analyse | Appearance Reality Identity |
| Examples of Key Tier 3 Vocabulary | sentence types (simple, compound and complex) clauses – subordinate/main metaphor simile word classes sensory language | simile metaphor personification alliteration onomatopoeia sentence types word classes ISPACED sentence starters | simile metaphor personification semantic chain alliteration sibilance plosive volta tercet quatrain juxtaposition cyclical sonnet | simile metaphor personification oxymoron anaphora alliteration onomatopoeia | juxtaposition structure construct dramatic irony soliloquy monologue simile metaphor personification oxymoron anaphora alliteration onomatopoeia | plot characterisation protagonist antagonist pathetic fallacy juxtaposition |
| Examples of Numeracy | | | | | | |
| Example of Specific Guided Reading Task | Please see our subject's guided reading document for detail of reading tasks in Year 7 (hyperlink) . | | | | | |

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| Summative Assessment | Please see our subject's assessment document for detail of assessment in Year 7 (hyperlink) |
| Personal Development | Please see our school's personal development webpage for examples of personal development in Year 7 (hyperlink) |
| Careers/Futures | Please see our subject's careers document for examples of careers in Year 7 (hyperlink) |

Year 8

| Unit Title | Poetry of Conflict | The Art of Rhetoric | Dystopian fiction – surviving society | Animal Farm | Surviving the Wild | 19th Century Literature |
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| Composite Knowledge/End Point | To explore how the theme of conflict is presented throughout the poems studied. | To recognise and use a range of rhetorical approaches to impact an audience | To understand how writers create dystopian settings. | To write an expository essay on how the theme of power and control is presented in 'Animal Farm' | To write a first-person dramatic recount. (Assessment focus: A wild encounter) | How do writers convey meaning in 19th Century Literature? |

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| (Big idea that should be answered at the end of a unit) | (Assessment focus: 'Remains' by Simon Armitage) | (Assessment focus: speech writing) | (Assessment task: extract from '1984') | (Assessment focus: Napoleon) | | |
| Examples of Key component Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit) | <p>To understand the different forms of conflict including personal.</p> <p>Wars in context: WW1; WW2; Remembrance; Bosnia.</p> <p>-Figurative language -Structure and form -Vocabulary for effect -Use of sound -Rhythm/rhyme schemes</p> | <p>To understand:</p> <p>-the history of rhetoric</p> <p>- meaning of ethos, pathos and logos.</p> <p>-the range of rhetorical devices used to create effect</p> <p>-Inequality/prejudice/marginalisation throughout history (gender, race)</p> <p>-structure</p> <p>-paragraphs and connectives</p> | <p>To understand:</p> <p>-the conventions of the dystopian genre. between dystopia and utopia</p> <p>-the different forms of power and control</p> <p>-the difference and liberty</p> <p>-totalitarian v democratic regimes</p> <p>-plot</p> <p>-character</p> <p>-setting</p> <p>-the use of vocabulary choices/figurative language/word classes</p> <p>-analytical vocabulary</p> | <p>To understand:</p> <p>-Russian Revolution and the rise of Stalin</p> <p>-concept of communism v capitalism</p> <p>-democracy v dictatorship</p> <p>-allegorical/satirical writing</p> <p>-plot</p> <p>-character</p> <p>-setting</p> <p>-analytical vocabulary</p> | <p>To understand:</p> <p>- setting -characterisation -narrative structure -vocabulary choice/figurative language/spelling/ word classes -sentence structures -sentence starters (ISPACED) -structure of paragraphs (TiPToP)/connectives -punctuation variety inference/comprehension</p> | <p>To understand:</p> <p>-context (Victorian era) - setting -characterisation -plot -structure -authorial viewpoints</p> |
| Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge) | <p>-establishing and articulating an overarching viewpoint</p> <p>-identifying language and structural techniques</p> <p>-articulating how language and</p> | <p>Reading skills: reading for meaning, inference, skimming and scanning.</p> <p>-structuring a speech</p> <p>-using rhetorical devices for effect</p> | <p>Reading skills: reading for meaning, inference, comprehension, skimming and scanning.</p> <p>-thinking and retrieval</p> | <p>-establishing and articulating an overarching viewpoint</p> <p>-adopting a literary style of analysis</p> <p>-supporting viewpoint with well selected evidence</p> | <p>-using a narrative structure to create interest and suspense.</p> <p>-writing for purpose/audience</p> <p>-Selecting vocabulary and punctuation for maximum effect.</p> | <p>-establishing and articulating an overarching viewpoint</p> <p>-adopting a literary style of analysis</p> |

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| | <p>structure convey meaning</p> <p>-Using POETIC</p> <p>-Comparing texts and contexts</p> <p>-Thinking and retrieval</p> <p>-Oracy</p> | <p>-writing for purpose/ audience</p> <p>-research skills</p> <p>- proof reading and editing</p> <p>-oracy/presentation skills</p> | <p>-establishing an overarching viewpoint</p> <p>-supporting viewpoint with well selected evidence</p> <p>-building an argument</p> | <p>-showing an awareness of the context</p> <p>-building an argument and convey it clearly</p> <p>-analysis of language, form and structure used to create meanings using relevant subject terminology</p> <p>-reading skills: inference, comprehension</p> <p>-oracy/presentation skills</p> | <p>-Proof reading/editing</p> <p>-SPAG skills</p> <p>- Inference/comprehension</p> <p>-oracy/presentation skills</p> | <p>-supporting viewpoint with well selected evidence</p> <p>-showing an awareness of the context</p> <p>-building an argument and convey it clearly</p> <p>- analysing language, form and structure used to create meanings using relevant subject terminology</p> <p>-reading skills: inference, comprehension.</p> |
| Examples of Reading Opportunity | A wide range of poems are read, discussed and analysed throughout the scheme. | A range of non-fiction speeches from different periods of history. | A wide range of dystopian short stories is used throughout. | Shared reading of the whole text teacher and pupil led | A range of fiction/ non-fiction texts is used throughout including pre-1900 texts. | Pupils will study a range of pre 19th century short stories |
| Examples of Key Tier 2 Vocabulary | <p>empathy</p> <p>perspective</p> <p>honour</p> <p>commitment</p> <p>PTSD</p> <p>conflict</p> <p>flashback</p> <p>remembrance</p> <p>mournful</p> <p>irony</p> | <p>sanctimonious</p> <p>ramshackle</p> <p>subtle</p> <p>prosperous</p> <p>eminence</p> <p>shambling</p> <p>urchin</p> <p>proficient</p> <p>gentry</p> <p>congregate</p> <p>sardonic</p> | <p>uniform</p> <p>dissent</p> <p>dehumanised</p> <p>tyrannical</p> <p>oppression</p> <p>abuse</p> <p>exploitation</p> <p>control</p> <p>liberty</p> <p>dystopian</p> <p>utopian</p> | <p>dictator (ship)</p> <p>democracy</p> <p>social justice</p> <p>equality</p> <p>communism</p> <p>tyrant</p> <p>propaganda</p> <p>manipulation</p> <p>exploitation</p> <p>naivety</p> <p>tone</p> | <p>outflank</p> <p>full-tilt</p> <p>myopically</p> <p>lumbering</p> <p>veer</p> <p>buoyant</p> <p>multitude</p> <p>vaulted</p> <p>to behold</p> <p>dwindled</p> <p>apprehensive</p> <p>conductive to</p> | |

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| | | | totalitarian surveillance regime revolution uprising | commandments hubris | dapper a tall order consummate fortified to meet my match | |
| Examples of Key Tier 3 Vocabulary | prose verse / stanza rhyme rhythm syllables layout onomatopoeia metaphor simile personification lexical set emotive language semantic field euphemism caesura enjambment monologue context | metaphor simile hyperbole anecdote rhetorical question triadic list repetition emotive language facts statistics expert testimony alliteration epiic structure. | metaphor simile personification allegory theme(s) setting context symbols / symbolism dialogue construct tone rhetorical question emotive language conveys implies suggests | allegory metaphor simile theme(s) setting context symbols / symbolism dialogue construct tone rhetorical question emotive language structure | metaphor simile onomatopoeia personification semantic chain setting context symbols / symbolism dialogue tone rhetorical question emotive language topic sentence register – formal / informal layout | Structure Narrative voice Flashback |
| Examples of Numeracy | | | | | | |
| Example of Specific Guided Reading Task | Please see our subject's guided reading document for detail of reading tasks in Year 8 (hyperlink) | | | | | |
| Summative Assessment | Please see our subject's assessment document for detail of assessment in Year 8 (hyperlink) | | | | | |
| Personal Development | Please see our school's personal development webpage for examples of personal development in Year 8 (hyperlink) | | | | | |
| Careers/Futures | Please see our subject's careers document for examples of careers in Year 8 (hyperlink) | | | | | |

Year 9

| Unit Title | Shakespeare: The Merchant of Venice | Of Mice and Men | Voices from the margins of society | Lord of the Flies | Romanticism and poetry | Blood Brothers |
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| Composite Knowledge/End Point (big idea that should be answered at the end of a unit) | <p>How does Shakespeare present ideas about power and prejudice in 'The Merchant of Venice'?</p> <p>(Assessment focus: Shylock)</p> | <p>What impression does Steinbeck create of life in 1930s America with a focus on the marginalisation of certain groups?</p> <p>(Assessment focus: Crooks)</p> | <p>How do writers use language to convey their perspective?</p> <p>(Assessment focus: Evaluation of writer's perspective)</p> | <p>Explore how the theme of human identity is presented in Lord of the Flies.</p> <p>(Assessment focus: speaking and listening)</p> | <p>Explore how the human spirit and the beauty of nature is presented.</p> <p>(Assessment focus: The Prelude)</p> | <p>To write an expository essay on how social class and inequality is explored throughout the play.</p> <p>(Assessment focus: Mrs Johnstone)</p> |
| Examples of Key component Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit) | <ul style="list-style-type: none"> -Context - anti-semitic attitudes and those towards women -plot, characterisation and setting - To understand high frequency Shakespearean vocabulary. | <p>To understand:</p> <ul style="list-style-type: none"> -Life in 1930s America -The Wall Street Crash -The Great Depression -The Dust Bowl -Mass migration east. -Racial segregation and Jim Crow Laws -Marginalised identities (women, African Americans) | <p>To understand how writers use methods to convey perspective on the marginalisation of certain 'voices' throughout history and in today's society</p> <ul style="list-style-type: none"> -gender stereotyping - history of same sex and inter racial marriage - black history | <p>To understand:</p> <ul style="list-style-type: none"> -genre -plot -character -setting - WW2 context and Golding's viewpoint -allegorical/satirical writing - humanity and socialisation -structure and conventions of | <p>To understand:</p> <ul style="list-style-type: none"> -romanticism - classicism - Enlightenment -rational v irrational -Figurative language -Structure and form -Vocabulary for effect -Use of sound -Rhythm/rhyme schemes -imagery | <p>To understand:</p> <ul style="list-style-type: none"> - the context of 1960s Liverpool. -Thatcherite Britain in the 1980s -genre: conventions of a play. -Themes (class, gender roles, societal inequality) -plot |

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| | | <ul style="list-style-type: none"> -Feminist critical theory – the Male Gaze -plot, character and setting - | <ul style="list-style-type: none"> - British democracy and the disenfranchisement of children -The different purpose and audience of texts. - | <ul style="list-style-type: none"> different forms of transactional writing (review, speech, report, letter) -The different purpose and audience of texts - Grammar for meaning - | | <ul style="list-style-type: none"> -characterisation – dialect, RP, informal language. -staging - a range of sentence stems to express ideas in an appropriate literary style e.g. convey, suggest, construct, presents. |
| <p>Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge)</p> | <ul style="list-style-type: none"> Taking a critical, analytical approach when responding to a play. - adopting a literary style of analysis. -showing an awareness of the context in which the text was written. -identifying the playwright’s viewpoint/themes and use of language and structure to create effect -oracy | <ul style="list-style-type: none"> -establishing and articulating an overarching viewpoint -supporting viewpoint with well selected evidence -showing an awareness of the context -building an argument and convey it clearly -analysis of language, form and structure used to create meanings using relevant subject terminology -reading skills: inference, comprehension -oracy/presentation skills | <ul style="list-style-type: none"> -Making inferences and referring to evidence in the text -analysis of evidence and knowing how language and structure affect meaning. -Knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension -comparing texts and perspectives (ideas and methods) -debate/formal structured discussion | <ul style="list-style-type: none"> Analysing the language, form and structure used by Golding to create meanings and effects, using relevant subject terminology where appropriate. -grammatical | <ul style="list-style-type: none"> -establishing and articulating an overarching viewpoint of the poet -Identifying and explaining the effect of language, structure and form to create meaning. -Using POETIC structure of analysis -Comparing texts and contexts -Thinking and retrieval -Oracy | <ul style="list-style-type: none"> -using a critical, analytical approach when responding to a play. -adopting a literary style of analysis. -identifying the playwright’s viewpoint and use of language and techniques to affect their audience -showing an awareness of the context in which the text is written -oracy |

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| Examples of Reading Opportunity | Pupils will study the whole text and use a range of different reading strategies appropriate to the needs of the lesson. | Pupils will study the whole text and use a range of different reading strategies appropriate to the needs of the lesson. | A wide range of non-fiction texts are read, discussed and analysed throughout the scheme | Pupils will study the whole text and use a range of different reading strategies appropriate to the needs of the lesson. | Pupils will study a range of poetry from the Romantic movement. | |
| Examples of Key Tier 2 Vocabulary | Anti-semitism prejudice revenge subjugation patriarchy maligned persecuted humiliation | migrant itinerant ranch protagonists inequality racism lynching misogyny hierarchy isolation marginalised dehumanised American Dream Aspiration Subjugated Futility hierarchy | presentation stereotypes marginalised gender binary prejudice socialisation patriarchy identity emasculatation unconscious bias inter-racial | Humanity Tyranny Hierarchy Socialisation Civilisation Anarchy Morality Hubris Savagery Conflict Subjugation Humanity Mob mentality Democracy | Emotional Irrational Identity Aesthetics | equality prejudice marginalized paternal maternal social class addiction misdemeanour nature nurture superstition disempowered manipulate exploit masculinity maternal patriarchal |
| Examples of Key Tier 3 Vocabulary | context pejoratives repetition imperatives metaphor evidence analyse dramatic irony soliloquy allusion foreshadowing juxtaposition semantic field | metaphor setting context phonetic spelling action description dialogue colloquial language punctuation cyclical structure foreshadowing symbolism inference pathetic fallacy semantic field contrast | rhetorical question asyndetic list emotive language repetition tone hyperbole metaphor pun allusion anecdote anaphora analogy hypophora modal verbs syntactic parallel juxtaposition | metaphor simile setting symbolism juxtaposition foreshadowing structure motif | Sensory language Imagery Ode Sonnet | cyclical structure stage directions dramatic irony foreshadowing metaphor symbolism motif |

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| | | | inclusive pronouns imperatives irony | | | |
| Examples of Numeracy | | | | | | |
| Example of Specific Guided Reading Task | Please see our subject's guided reading document for detail of reading tasks in Year 9 (hyperlink) | | | | | |
| Summative Assessment | Please see our subject's assessment document for detail of assessment in Year 9 (hyperlink) | | | | | |
| Personal Development | Please see our school's personal development webpage for examples of personal development in Year 9 (hyperlink) | | | | | |
| Careers/Futures | Please see our subject's careers document for examples of careers in Year 9 (hyperlink) | | | | | |

Year 10

| Unit Title | A Christmas Carol / Poetry Anthology | Macbeth/ Poetry Anthology | An Inspector Calls / Poetry Anthology |
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| Composite Knowledge/End Point (big idea that should be answered at the end of a unit) | <p>To successfully plan and write a high-level response to a typical GCSE English Literature question on 'A Christmas Carol' and the EDUQAS poetry anthology.</p> <p>E.g., How is Scrooge presented in the extract "<i>Oh! But he was a tight-fisted hand at the grindstone...</i>" and in the novel as a whole?</p> <p>How does the poem 'manhunt' explore the impact of war on soldiers and their families?</p> | <p>To successfully plan and write a high-level response to a typical GCSE English Literature question on 'An Macbeth' and the EDUQAS poetry anthology.</p> <p>Eg Look at the way Macbeth and Banquo behave and speak in this scene. How would an audience react to this?</p> | <p>To successfully plan and write a high-level response to a typical GCSE English Literature question on 'Macbeth' and the EDUQAS poetry anthology.</p> <p>E.g., E.g. How is the theme of social responsibility presented in the play?</p> |
| Examples of Key composite Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit) | <p>AO1 Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations. <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>AO3 Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>AO4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> | <p>AO1 Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations. <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>AO3 Show understanding of the relationships between texts and the contexts in which they were written (poetry anthology only)</p> <p>AO4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> | <p>AO1 Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations. <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>AO4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> |
| Examples of Key component knowledge (methods/framework to establish knowledge) | <p>Having a thorough and secure knowledge of the plot, themes and characters of the text</p> <p>Learning key quotes relating to character / themes/poems</p> | <p>Having a thorough and secure knowledge of the plot, themes and characters of the text.</p> <p>Learning key quotes relating to character / themes</p> | <p>Having a thorough and secure knowledge of the plot, themes and characters of the text.</p> <p>Learning key quotes relating to character / themes</p> |

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| | <p>To understand the mark scheme and how it is applied.</p> <p>To adopt a literary style of analysis</p> <p>To apply context</p> <p>To build a powerful argument and support with evidence</p> <p>To be able to articulate what makes one response better than another in terms of marking criteria.</p> | <p>To understand the mark scheme and how it is applied.</p> <p>To build a powerful argument and support with evidence</p> <p>To adopt a literary style of analysis</p> <p>To be able to explain what makes one response better than another in terms of marking criteria.</p> | <p>To understand the mark scheme and how it is applied.</p> <p>To be able to explain what makes one response better than another in terms of marking criteria.</p> |
| Examples of Reading Opportunity | A range of all reading skills will be used throughout all lessons. | A range of all reading skills will be used throughout all lessons. | A range of all reading skills will be used throughout all lessons. |
| Examples of Key Tier 2 Vocabulary | <p>social responsibility</p> <p>poverty</p> <p>redemption / redeem / redemptive</p> <p>transformation / transform</p> <p>malthusian</p> <p>exploit / exploitation</p> <p>enlightenment</p> <p>capitalism</p> <p>avarice</p> <p>inequality</p> <p>antithesis</p> <p>misanthropic</p> <p>benevolence</p> <p>malevolence</p> | <p>tyrant / tyrannical</p> <p>supernatural</p> <p>kingship</p> <p>ambition / ambitious</p> <p>manipulate / manipulative</p> <p>great chain of being</p> <p>ruthless</p> <p>deceitful</p> <p>hubris</p> <p>fate</p> | <p>class system</p> <p>social superior</p> <p>hierarchy</p> <p>matriarch</p> <p>portentous</p> <p>exploit / exploitation</p> <p>capitalism</p> <p>socialism</p> <p>subservient</p> <p>subjugated</p> <p>patriarchy</p> <p>ignorant</p> <p>dehumanise</p> <p>hypocrite</p> <p>unwavering</p> <p>reckless</p> <p>façade/veneer</p> <p>remorse</p> |

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|--|---|---|--|-----------------------|-----------------------|-----------------------|
| Examples of Key Tier 3 Vocabulary | simile metaphor personification pathetic fallacy construct social context juxtaposition symbolism foil cyclical structure imagery | great chain of being soliloquy asyndetic listing foil hamartia tragic hero aside dramatic irony rhyming couplets iambic pentameter | omniscient dramatic irony stage directions construct metaphor structure euphemism biblical allusion | | | |
| Examples of Numeracy | Malthusian graph Exam time calculation | Exam time calculation | Exam time calculation | Exam time calculation | Exam time calculation | Exam time calculation |
| Example of Specific Guided Reading Task | <u>Please see our subject's guided reading document for detail of reading tasks in Year 10 (hyperlink)</u> | | | | | |
| Summative Assessment | <u>Please see our subject's assessment document for detail of assessment in Year 10(hyperlink)</u> | | | | | |
| Personal Development | <u>Please see our school's personal development webpage for examples of personal development in Year 10 (hyperlink)</u> | | | | | |
| Careers/Futures | <u>Please see our subject's careers document for examples of careers in Year 10(hyperlink)</u> | | | | | |

Year 11

| Unit Title | Half Term 1 Language / Literature | Half Term 2 Language / Literature | Half Term 3 Language / Literature | Half Term 4 Language / Literature | Half Term Language / Literature | Exams |
|--|--|--|--|--|--|-------|
| Composite Knowledge/End Point (big idea that should be answered at the end of a unit) | Complete Language Component 2 typical EDUQAS examination paper Revision - A Christmas Carol (past examination questions) | Complete Language Component 2&1 typical EDUQAS examination paper Revision - An Inspector Calls (past examination questions) | Complete Language Component 1 typical EDUQAS examination paper Revision - Macbeth (Past examination questions) Unseen Poetry | Complete Language Component 2 typical EDUQAS examination paper Poetry Anthology (Past examination questions) Unseen Poetry | Complete Language Component 1 & 2 typical EDUQAS examination papers Exam questions across all texts and poems – including unseen poetry | |
| Examples of Key Component Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit) | <p>AO1:1a+b, AO1:2 How to: convey ideas with consistent coherence and use an appropriate register; analyse the text critically; show a perceptive understanding of the text, include pertinent, direct references from across the text, including quotations.</p> <p>Ao2 analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.</p> <p>A04 How to: evaluate texts critically and support this with appropriate textual references</p> | | | | | |

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|--|---|---|--|--|--|--|
| | <p>communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences A05 organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts A06 use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</p> <p>To understand the mark scheme and how it is applied. To be able to explain what makes one response better than another in terms of marking criteria.</p> | | | | | |
| Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge) | <p>Have a thorough and secure knowledge of the plot, themes and characters of the text Be able to recall and analyse a wide range of apt quotes from the text</p> | | | | | |
| Examples of Reading Opportunity | <p>Throughout both language and literature lessons, all types of reading skills will be developed.</p> | | | | | |
| Examples of Key Tier 2 Vocabulary | remorse misanthropic benevolent | ostentatious patriarch privileged culpable portentous | hubris hamartia duplicitous heinous malevolent | | | |
| Example of Specific Guided Reading Task | <p><u>Please see our subject's guided reading document for detail of reading tasks in Year 11 (hyperlink)</u></p> | | | | | |
| Summative Assessment | <p><u>Please see our subject's assessment document for detail of assessment in Year 11 (hyperlink)</u></p> | | | | | |
| Personal Development | <p><u>Please see our school's personal development webpage for examples of personal development in Year 11 (hyperlink)</u></p> | | | | | |
| Careers/Futures | <p><u>Please see our subject's careers document for examples of careers in Year 11 (hyperlink)</u></p> | | | | | |