

Overall Curriculum Map 2020-2021: English

	Seminal World Literature	Poetry	Canonical classic	Shakespeare	End of year skills & Knowledge
7	Lord of the Flies	Relationships	Oliver Twist	The Tempest	
	<p>Very Important Points bespoke to the Unit: INTRODUCE, BEGIN, APPLY, FORM, IDENTIFY.</p> <ul style="list-style-type: none"> Aspects of structure only (opening/ ending) Introduction to Show Not Tell. Write effective narrative openings. Introduction to ISMELL through <i>Imagine statements only</i>. Language analysis. Figurative language through writing. Summary skills through discussion only. Tier 2 Vocabulary linked to text(s) Identify features of non-fiction texts: letter, speech and article. Introduce a variety of myths, legends and allusions linked to the text such as The Garden of Eden, Adam and Eve. PCD activities will compliment knowledge, skill and context from this unit and previous primary learning on SPAG and word types. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. <p>Knowledge and Context: Begin to develop short term and long term recall of key ideas, themes and concepts of Golding the writer: Democracy vs dictatorship; Civilisation vs savagery; The loss of innocence; The consequences of war; Human nature; Good vs evil; Class system; Nazi Germany, the loss of the British Empire. Begin to form explicit inferences and opinions about the texts studied. Begin to form implicit inferences about the texts studied. Identify symbolism, allegory foreshadowing, motif, tone. Apply knowledge of writers' methods: simile, metaphor, personification, imagery, alliteration, pathetic fallacy, juxtaposition.</p> <p>Supporting non-fiction texts to embed context: A text from the Telling Tales short story anthology.</p> <p>Reading: Identify aspects of structure through (openings and endings) using film/ media as inspiration. Exposition.</p>	<p>Very Important Points (building on skills from Unit 1) DEVELOP, REVISIT, CONSOLIDATE, UNDERSTAND.</p> <ul style="list-style-type: none"> Poetic conventions introduced. Develop knowledge of structure through poetry form. Single poem analysis in written form. Comparison of poetry through discussion only. Introduce ideas on the shape and simple rhyme schemes within the poems: ABAB, AABB, half-rhyme, free verse. Begin to analyse language through single word focus and connotations by exploding relevant phrases and quotations. Poetry references and Tier 2 Vocabulary to inspire creative writing. Introduce students to experimenting with and writing their own poetry. Introduce motifs and extended metaphors in creative writing. Introduce Imagine statements from the ISMELL non-fiction writing strategy. Develop new myths, legends and allusions linked to the text. Plan and construct a formal letter. PCD activities will compliment knowledge, skill and context from this unit and previous unit. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. <p>Knowledge and Context: Further develop short to long term memory of key ideas, themes characters and concepts of the poets: Identify a range of poetic conventions. Develop effects of language and become more forensic in single word analysis. Form explicit, and in some cases, implicit inferences and opinions about the texts studied. Develop knowledge of writers' methods: simile, metaphor, personification, imagery, alliteration, pathetic fallacy, juxtaposition, extended metaphor and motif.</p>	<p>Very Important Points (building on skills from Units 1 & 2) DEEPEN, REVISIT, BROADEN,</p> <ul style="list-style-type: none"> Introduce the 5-minute journey plan for narrative writing. Develop knowledge of structural features from different points of a text, not just beginning or end. Introduce different structural features such as perspective shift, time shift, zoom and pivotal moment. Broaden skills and knowledge of motifs and extended metaphors through reading texts studied and embedding in creative writing. Further develop Imagine statements that contrast perfect scenario with worst case scenario. Plan and construct a persuasive speech. PCD activities will compliment knowledge, skill and context from this unit and previous unit. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. <p>Knowledge and Context: Deepen short term and long term recall of key ideas, themes and concepts of Dickens the writer: Society and Class, Poverty, Criminality, Child abuse, Nature vs Nurture, Religion, Contrasting Regions, Fate and Free Will ,Identity, the failure of charity. Revisit knowledge, themes, skills and context from previous units in PCD activities and to support new conceptual learning. Develop explicit and implicit inferences about the texts studied.</p> <p>Supporting non-fiction texts to embed context: Sketches from Boz, The Charity workers extract from A Christmas Carol.</p> <p>Reading: Develop structural features over a whole text or extract, not just from a certain point. Introduce structural methods such as: Perspective shift, time shift, pivotal moments, exposition, denouement.</p>	<p>Very Important Points (Builds on all year group skills) MASTER, REVISIT, MASTER, REVISIT.</p> <ul style="list-style-type: none"> Introduce Critical viewpoint scenarios by introducing supporting student statements and then: How much do you agree? questions Introduce dramatic conventions and how these support meaning and concepts of a text. Introduce ensemble based drama activities which support learning. Develop regular opportunities for students to rehearse and perform key scenes from the play. Revisit and master structural features of a whole text: beginning, middle and end. Master final stages of ISMELL non-writing strategy to include cyclical structure and contrasting Imagine statements. Master the narrative structure by polishing cyclical structure, embedded motifs and extended metaphors, figurative language and Show not Tell. Revisit poetry references to use in creative writing. Develop exam stamina and resilience for all students taking their end of Year English exam. PCD activities will compliment knowledge, skill and context from this unit and previous unit. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. <p>Knowledge and Context: Begin to develop short term and long term recall of key ideas, themes and concepts of Shakespeare the writer: Jacobean superstitions and the supernatural, freedom and Confinement Empathy, Forgiveness, Justice, Repentance Nature vs Nurture. Gender roles and religion. Homilies of Marriage.</p>	<p>Key Knowledge: 1. To begin to understand concepts/ ideas and the bigger picture of different writers and different time periods. 2. To introduce students to relevant myths and legends (Linked to the theme of Conflict) 3. Demonstrate understanding of motifs, symbols and concepts. 4. Apply the spelling patterns and rules set out in the English Appendix in the English Programmes of Study.</p> <p>Reading skills: 1. Decode explicit meanings from a text. 2. To be able to form an opinion on a wide range of texts and ideas. 4. Begin to form implicit inferences from a text. 6. Use evidence from all texts to support choices. 5. Develop an appreciation and love of reading through a range of challenging texts. 6. Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. 7. Introduce comparison skills through discussion. 8. Understand the purpose, audience and context of all texts studied. 9. Learn Tier 2 Vocabulary which is linked to the range of texts studied and apply to contextual understanding. 10. Identify some poetic conventions and understand how these have been used. 11. Begin to read a text critically by understanding some of the effects of setting, plot and character. 12. Begin to understand aspects of structure in the texts studied. 13. Develop short to long-term recall of key ideas and themes in the texts studied. 14. Practice spelling rules and strategies learned in each unit and through regular spelling tests and interleaved PCD questions.</p> <p>Creative Writing skills: 1. Create a range of figurative language including similes, metaphors, alliteration and personification. 2. Understand and apply different narrative perspectives. 3. Apply understanding of a motif in creative writing. 4. Apply and transfer Tier 2 Vocabulary from previous reading units into creative and transactional writing. 5. Develop Show not Tell character description.</p>

<p>Introduce summary skills focused on a single text. Develop knowledge of key words, phrases and references from the texts. Begin to explain effect of language and connotations of particular words. Select and retrieve important evidence from texts studied.</p> <p>Writing: Create an effective narrative opening. Introduce figurative language through descriptive writing linked to imagery of the island and the weather. Understand different narrative perspectives Introduce Show Not Tell/ Show Tell 3. Introduce Purpose, Audience and Form. Learn features of a formal letter. Develop opinions. Introduce <i>Imagine, Imagine, Imagine</i> statements for the ISMELL strategy.</p> <p>Character and wider development: Standard English, rehearsing and performing extracts from the text, using intonation, tone and volume, Informal debates and structured discussions. Short speeches and presentations expressing own ideas. Hot seating as characters from the text. Plan and deliver short speeches and presentations expressing personal ideas and opinions.. Work collaboratively in a group or team on a particular area of research/ context on the text studied.</p> <p>Spelling, Punctuation and grammar: Revisit all punctuation marks in PCD and low-stakes testing. Learn key Tier 2 vocabulary linked to text studied. Understand the etymology of key vocabulary. Revisit the following grammatical terms from KS2: Vowel, consonant, subject, object.</p> <p>Age appropriate vocabulary Dystopian, allegorical novel, Fear, Democracy, Dictatorship Human nature, Microcosm, Primitive, Violence, Innocence, Morality, Satanic Society, Anarchy, savage, immoral. (more to be added)</p> <p>Crafting Brilliant Sentences activities and worksheets: Nouns Adjectives Verbs Adjectives</p> <p>Spelling Rules bespoke to this unit: Rule 1: Change 'y' to 'i' and add 'es.' (family/ families) Rule 2: -ly words 'c' makes/ sounds like 's' (necessary) Rule 3: Commonly misspelled homophones/ half-homophones (there/ their/ they' re) Rule 4: Drop the 'e' add 'ing.' (challenge/ challenging)</p>	<p>Revisit knowledge, themes, skills and context from previous units in PCD activities and to support new conceptual learning.</p> <p>Poems covered in the Love & Relationships anthology: Valentine; Out Out! Nettles; I Wanna Be Yours; Sonnet 18; Sonnet 130; This Room; Brothers, Love after Love, The Door, Grandfather, Jabberwocky, Flag.</p> <p>Supporting non-fiction texts to embed context: Health Fanatic, Great Expectations Chapter 8 extract, Against Romance: An Un-Valentine, Social Media: Negative influences.</p> <p>Reading: Understand how structure presents meaning- read different forms of poetry: sonnet, dramatic monologue. Identify some rhyme structures. Identify some structural devices: fragmented lines, caesura, enjambment.</p> <p>Writing: Experiment with writing poetry with varying rhyme structures and conflict-themed. Introduce motif and extended metaphor in narrative writing. Introduce vocabulary from the Relationships poems as stimulus to creative writing. Further develop figurative language linked to the weather and settings. Create examples of pathetic fallacy. Embed Show Not tell and Show tell 3 when describing characters linked to images from the poems and theme of conflict. Facts and statistics. Construct a formal letter. Introduce elements of ISMELL non-fiction writing strategy- individual and society paragraphs. Introduce Imagine statements in the opening of a letter.</p> <p>Character and wider development: Standard English, rehearsing and performing extracts from the text, using intonation, tone and volume, Informal debates and structured discussions. Short speeches and presentations expressing own ideas. Hot seating as characters from the text. Plan and deliver short speeches and presentations expressing personal ideas and opinions.. Work collaboratively in a group or team on a particular area of research/ context on the text studied.</p> <p>Spelling, Punctuation and grammar: Interleave Tier 2 Vocabulary from this and previous unit of learning to deepen understanding of context and knowledge. Revisit the following grammatical terms from KS2: stressed and unstressed vowels, synonym and antonym, auxiliary verbs, pronouns, determiners, ellipsis, compound words.</p> <p>Age appropriate vocabulary</p>	<p>Use video clips as examples of interesting structure and link to cyclical structures from writing. Deepen knowledge of poets' and writers' methods: simile, metaphor, personification, imagery, alliteration, pathetic fallacy, juxtaposition, foreshadowing.</p> <p>Writing: Introduce the 5 minute plan of a narrative so students begin to plan a full narrative journey. Broaden knowledge of different motifs from poetry unit now introduced into their own creative writing examples. Cyclical structure. Further develop Imagine statements that contrast perfect scenario with worst case scenario. Build on initial ISMELL strategy from Unit 1 by introducing further strands on Ecomic, Environmental. Legal. Introduce figurative language in a transactional setting. Learn features of a speech. Introduce rhetorical and stylistic features. Construct a persuasive speech Develop Imagine statements in the opening of a persuasive speech.</p> <p>Character and wider development: Standard English, rehearsing and performing extracts from the text, using intonation, tone and volume, Informal debates and structured discussions. Short speeches and presentations expressing own ideas. Hot seating as characters from the text.</p> <p>Spelling, Punctuation and grammar: Revisit all punctuation marks in PCD and low-stakes testing. Learn key Tier 2 vocabulary linked to text studied. Understand the etymology of key vocabulary. Revisit the following grammatical terms from KS2: morphology, possessives, etymology, finite verbs, homonym, homophone, infinitive, modifier, subjunctive.</p> <p>Age appropriate Vocabulary Vulnerable, brutal, corrupt, villain, protagonist, antagonist, malicious, victim, naive, society, Victorian, unsanitary, industrial, slum, bleak, society, harsh, workhouse, treachery, deception, parish, culprit, wretched, impregnated, odour, filth, magistrate.</p> <p>Crafting Brilliant Sentences activities and worksheets: Main clauses Subordinate clauses Relative clauses Coordinating conjunctions</p> <p>Spelling Rules bespoke to this unit: Rule 9: Words with the 'k' sound spelt 'ch.' (character) Rule 10: Words with the 's' sound spelt 'sc.' (science) Rule 11: Hard and soft 'c' sounding words (carrot/ ceiling) Rule 12: Words ending with 'g' sound spelt 'gue.' (league)</p>	<p>Stereotypes which exist around gender. Introduce Shakespeare timeline (life, key dates, information, society, events, works) settings of 16th Century England. Introduce setting, plot and characterisation and the effects of these. Revisit knowledge of The Globe theatre from KS2 education. Students will develop an understanding of how the play is communicated through performance. Alternative staging for different interpretations. The use of staging, costume and lighting for effect and to promote the concepts and ideas of the writer. Mood, silence and action to add impact. Shakesperian insults. Introduce dramatic conventions such as <i>soliloquy, stage directions and the importance of costume.</i> (liaise with Drama to see when they introduce these ideas) and <i>perfect long term recall of key ideas, themes and concepts of all writers over the full acadmic year.</i></p> <p>Supporting non-fiction texts to embed context: Extracts from Montaigne's <i>Of the Cannibals</i>. Travel Literature (tempests off Bermuda that wrecked British ships travelling from Plymouth) Homilies on Marriage, Lisa Jardine 'Harping on Daughters'</p> <p>Reading: Introduce critical viewpoint. To what extent do you agree? Questions or scenarios linked to key character actions Revisit structural features over the opening, ending and whole text. Develop understanding of <i>new myths, legends and allusions</i> linked to the text: <i>Pandora's Box.</i></p> <p>Writing: Embed motifs and extended metaphors into narrative and descriptive writing. Further developing effective cyclical structure. Complete ISMELL writing strategy by revisiting opening and ending though carefully crafted cyclical structures. Construct an engaging article. Introduce the final cyclical structure contrasting statements and the focus on <i>Dystopian and Utopian ideas.</i> Deepen student planning skills for both creative and non-fiction writing. Plan and construct an engaging article.</p> <p>Character and wider development: Standard English, rehearsing and performing extracts from the text, using intonation, tone and volume, Informal debates and structured discussions. Short speeches and presentations expressing own ideas. As a whole class, participate in Whoosh! Plot-based drama activities. Revisit Hot seating Prosepro, Miranda and Caliban. Conscience alley for key characters.</p>	<p>4. Understand how to plan and structure an effective narrative using the 5 minute journey plan. 5. Understand how to create different character types and their function in a text. 7. Understand how to create dialogue in creative writing. 8. Understand basic plot structures. 9. Edit, proof-read and re-draft examples of writing.</p> <p>Non-fiction writing skills: 1. To recognise and apply features of a letter, speech and article. 3. To identify and apply a range of persuasive devices. 4. Introduce figurative language examples in a transactional setting through developing Imagine statements that contrast perfect scenarios with worst-case scenarios.</p> <p>Character and resilience 1 Use Standard English in an informal context, including structured classroom discussions. 2. Use a dictionary effectively when learning new vocabulary. 3. Use a thesaurus effectively when acquiring a broader vocabulary bank. 4. Rehearse and perform extracts from the texts studied. 5. Participate in a range of drama-focused activities and strategies in relation to the key themes, characters and ideas from the texts studied. 6. Collaborate ideas as a team in structured pairings and groupings. 7. Participate in extended reading and writing activities in a classroom and exam setting. 8. Create a short speech or presentation which expresses ideas. 9. Answer questions maturely and responsibly in classroom settings. 10 Experiment with intonation, tone and volume during drama activities. 11. Drop everything and read at various points in the academic year. Drop everything and read for 10 mints at the start of one lesson every fortnight to further develop a love of reading.</p>
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<p>8</p>	<p>Of Mice and Men</p> <p>Very Important Points bespoke to the Unit: INTRODUCE, BEGIN, APPLY, FORM, IDENTIFY.</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of Steinbeck's big ideas, messages and concepts of why he wrote the novella and his political stance at the time of its writing. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. Begin to read the text critically by knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning 	<p>Cultural Identity</p> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of the poets' big ideas, messages and concepts of why they wrote their works and the contextual and political ideas behind their poems. Understanding and appreciating the marginalised voices of characters within the poems. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. 	<p>Animal Farm</p> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of Orwell's big ideas, messages and concepts of why he wrote the novel and his political stance at the time of its writing. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and questions linked to key characters, themes and plot devices. Read the text critically by knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning. Develop knowledge of new writers' methods such as: Anthropomorphism, symbolism, 	<p>Romeo & Juliet</p> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of the Shakespeare's big ideas, messages and concepts of why he wrote the play works and the contextual and political ideas behind his work. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. Explore alternative views about Shakespeare and the conspiracy theories that suggest he plagiarised from other contemporary writers. 	<p>Key Knowledge:</p> <ol style="list-style-type: none"> To further develop understanding and insights into concepts/ ideas and the bigger picture of different writers and different time periods. To introduce students to relevant myths, legends and allusions that link to texts studied and also develop knowledge of previous ones form Year. Demonstrate understanding of motifs, symbols and concepts linked to the writers' ideas and concepts over the four units. Apply the spelling patterns and rules set out in the English Appendix in the English Programmes of Study. <p>Reading skills:</p> <ol style="list-style-type: none"> Decode explicit meanings from a text. To be able to form an opinion on a wide range of texts and ideas. Begin to form with more confidence implicit inferences from a text. Use evidence effectively from all texts to support choices. Develop an appreciation and love of reading through a range of challenging texts. Read with growing confidence a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide

- **Make critical comparisons across texts:** OMAM; Invisible Mass of the Back Row, John Steinbeck's letter to an actress and The Hate U Give by exploring similar themes in each text.
- **Begin** to understand **critical perspectives** (feminist, new historicist, archetypal) developing understanding from Unit 4 of Year 7 when students began to form critical viewpoints.
- **Apply and transfer Tier 2 Vocabulary/** poetic phrases from previous years/ terms reading unit into creative and transactional writing.
- Develop an understanding of setting, plot, and characterisation, and the effects of these.
- **Further explore motifs and extended metaphors** through the short story Invisible Mass of the Back Row and linked themes and concepts to OMAM. **Motifs of slavery-** the heat, cane, defiance.
- **Develop** knowledge of writers' methods: simile, metaphor, personification, **animal imagery**, alliteration, pathetic fallacy, juxtaposition, **semantic and lexical fields**, onomatopoeia, colour symbolism and the use of **dialect and colloquialisms**.

Knowledge and Context:

Begin to develop short term and long term recall of key ideas, themes and concepts of Steinbeck the writer and **compare and contrast to those of previous writers studied:**

The concept of the American Dream and how reality defeats idealism; The Wall Street Crash; the role of migrant Workers; the Dust Bowl; the role of women in society; the treatment of marginalised characters such as Crooks, Candy and Curley's Wife; the role and treatment of black people in 1930's America; the predatory nature of mankind; tragedy, companionship and loneliness; fate; Nature v Man; the economic climate and the history of slavery.

Reading:

Begin to make links between key extracts within the same text which are **critical**.

Explore implicit inferences and use appropriate evidence to support developing ideas.

Apply knowledge of summary skills across a single text through key extracts or chapters of the text. (learned in Year 7)

Analyse key words, phrases and references from the texts. **Explain** effects of language and connotations of particular words.

Select and retrieve important evidence from texts studied and know how to use it effectively to support choices.

Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally.

- Recognise and understand a wider range of poetic conventions and how they have been used.
- **Further develop knowledge of structure** through structural methods such as **caesura, enjambment and volta**.
- **Further develop knowledge of shape and rhyme schemes** within the poems: ABAB, AABB, half-rhyme, free verse.
- Single poem analysis in written form and **presentation form**.
- Construct **comparative conceptualised openings of key poems from the anthology which analyse concepts and big picture messages**.
- Develop language analysis through single word analysis and connotations/ exploding quotations.
- Poetry references and Tier 2 Vocabulary from **this unit and Year 7 poetry unit** to inspire creative writing.
- **Develop writing of poetry** in different forms such as dramatic monologue or sonnet.
- **Apply and develop** motifs and extended metaphors in creative writing.
- **Develop new myths, legends and allusions linked to the text**.
- PCD activities will compliment knowledge, skills and context from **this unit and previous unit, including Year 7 poetry unit**.

Knowledge and Context:

Further develop short to long term memory of key ideas, themes characters and concepts of the poets:

Identify a wider range of **poetic conventions**.

Develop effects of language and become more forensic in single word analysis and recognition of structural features.

Form more **implicit inferences** and opinions about the texts studied.

Develop knowledge of writers' methods: simile, metaphor, personification, imagery, alliteration, pathetic fallacy, juxtaposition, **extended metaphor and motif**, foreshadowing, **volta, colloquial language, caesura and enjambement**.

Revisit knowledge, themes, skills and context from previous Year 7 poetry unit and other units in PCD activities and to support new conceptual learning.

Poems covered in the Cultural Identity anthology: Half-Caste; No Problem; Give; Island Man; Search for My Tongue; Unrelated Incidents.

Supporting non-fiction texts to embed context: KKK article, The Thing Around Your Neck; Katie Hopkins article, The Class Game, Born A Crime.

allegory, microcosm, fable, satire, irony, omniscient narrator.

- **Develop understanding of critical perspectives:** Communist, Socialist, Marxist.
- Make critical comparisons across texts the supporting non-fiction texts by exploring similar themes.
- Develop understanding of **new myths, legends and allusions** linked to the text.
- PCD activities will compliment knowledge, skills and context from this unit and previous units, including the Canonical Classic unit from Year 7.
- Apply and transfer Tier 2 Vocabulary from this unit and previous units for improved ambitious vocabulary choices.
- **Further develop** knowledge of writers' methods: simile, metaphor, personification, animal imagery, alliteration, pathetic fallacy, juxtaposition, semantic and lexical fields, onomatopoeia, colour symbolism and the use of dialect and colloquialisms.
- **Develop** an understanding of setting, plot, and characterisation, and the effects of these.

Knowledge and Context:

Introduce and develop short to long term memory of key ideas, themes characters and concepts of Orwell the writer and compare and contrast to those of previous writers studied:

Leadership and Corruption; control over the intellectually inferior, propaganda, foolishness and naivety ;violence; pride and ceremony; dreams, hopes and future plans; allegorical writing; Communism and Socialism; influences from World War II, corruption of Communist ideals; how characters represent historical figures; Animalism; Stalin, Oppression.

Reading:

Develop understanding of links between key extracts within the same text which are **critical**.

Develop understanding of links over a **range of texts** that are thematically-linked.

Explore implicit inferences and use appropriate evidence to support developing ideas.

Apply knowledge of summary skills **across different texts**. Analyse key words, phrases and references from the texts.

Explain effects of language and connotations of particular words.

Select and retrieve important evidence from texts studied and know how to use it effectively to support choices.

Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally.

Understand how writers make structural decisions to make the reader interested and intrigued.

Writing Skills

Develop Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.

- **Understand how the work of dramatists is communicated effectively through performance** and how alternative staging allows for different interpretations of a play.
- Develop understanding of **new myths, legends and allusions** linked to the text.
- **Explore new dramatic conventions such as: the role of a Chorus, Prologue, narrator**.
- Revisit learning of previous dramatic conventions such as soliloquy, stage directions, asides, iambi pentameter, sonnet.
- **Develop dramatic conventions from Year 7** and how these support meaning and concepts of text.
- **Develop ensemble based drama activities from Year 7** which support learning.
- **Develop** regular opportunities for students to **rehearse and perform** key scenes from the play.
- Students will develop an understanding of how the play is communicated through performance.
- Develop ideas on the use of staging, costume and lighting for effect and to promote the concepts and ideas of the writer.
- **Further develop a range of** dramatic conventions such as soliloquy, stage directions and the importance of costume, entrances and exits.
- Embed long term recall of key ideas, themes and concepts of all writers over the full academic year.

Knowledge and Context:

Begin to develop short term and long term recall of key ideas, themes and concepts of Steinbeck the writer and **compare and contrast to those of previous writers studied:**

The etymology of Shakespeare's language, conflict, Familial relationships; gender stereotypes; Patriarchal society; the importance of religion, charatonymns, hamartia, the tragic flaws of a character, Catholicism, wet nurses, the age of consent/ marriage, the four humours, views on gender roles in society. More controversial ideas such as: views on homophobia, transgenderism and racism could be explored further.

Reading:

Begin to make links between key extracts within the same text which are **critical**.

Explore implicit inferences and use appropriate evidence to support developing ideas.

- coverage of genres, historical periods, forms and authors.
- **7. Develop** comparison skills **through discussion**.
- **8. Understand** the purpose, audience and context of all texts studied.
- **9. Learn** Tier 2 Vocabulary which is linked to the range of texts studied and apply to contextual understanding.
- **10. Identify** some poetic conventions and **understand** how these have been used.
- **11. Begin** to read a text critically by understanding some of the effects of setting, plot and character.
- **12. Begin** to understand aspects of structure in the texts studied.
- **13. Develop** short to long-term recall of key ideas and themes in the texts studied.
- **14. Revisit** all spelling rules and strategies learned in Year 7 through regular spelling tests and interleaved PCD questions.

Creative Writing skills:

1. **Create** a range of figurative language including similes, metaphors, alliteration and personification.
2. **Understand** and apply different narrative perspectives.
3. **Apply** understanding of a motif in creative writing.
4. **Apply and transfer** Tier 2 Vocabulary from previous reading units into creative and transactional writing.
5. **Develop** Show not Tell character description.
4. **Understand** how to **plan and structure** an effective narrative using the 5 minute journey plan.
5. **Understand** how to create different character types and their function in a text.
7. **Understand** how to create dialogue in creative writing.
8. **Understand** basic plot structures.
9. **Edit, proof-read and re-draft** examples of writing.

Non-fiction writing skills:

1. To **recognise and apply** features of a letter, speech and article.
2. To **identify and apply** a range of persuasive devices.
4. **Introduce** figurative language examples in a transactional setting through developing Imagine statements that contrast perfect scenarios with worst-case scenarios.

Character and resilience

- 1 Use Standard English in an informal context, including structured classroom discussions.
- 2 Use a dictionary effectively when learning new vocabulary from the Vocabulary Challenge wall and apply it to your own speaking and writing.
- 3 Use a thesaurus effectively when acquiring a broader vocabulary bank.
- 4 Rehearse and perform extracts from the texts studied.
- 5 Participate in a range of drama-focused activities and strategies in relation to the key themes, characters and ideas from the texts studied.

<p>Understand how writers make structural decisions to make the reader interested and intrigued.</p> <p>Writing: Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance. Create an effective narrative opening and development inspired by images linked to the key themes in the texts studied. Further develop figurative language through descriptive writing linked to imagery of the ranch and local settings. Further develop Show Not Tell/ Show Tell 3. Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article. Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Character and wider development: Standard English, rehearsing and performing extracts from the text, using intonation, tone and volume, Formal debates and structured discussions on controversial and relevant themes linked to the text studied. Paired and group presentations expressing own ideas. Hot seating as characters from the text, Whoosh! <i>Whispers in the Dark and Conscience Alley</i>. Plan and deliver short speeches and presentations expressing personal ideas and opinions. Work collaboratively in a group or team on a particular area of research/ context on the text studied such as the contemporary themes of stop and search in America; the marginalisation of women in 20th Century society. Participate in extended reading and writing activities in a classroom and exam setting to gain more resilience. A wider range of drama activities which include hotseating the key characters and re-writing key scenes from different character perspectives. Recreate key scenes or scenes not directly referred to in the novella: Candy's dog scene or explore alternatative endings to the novella through script writing. Explore key themes and character situations through a chat-show style drama activity.</p> <p>Complete Key piece and end of unit assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</p> <p>Spoken Language opportunities: Whole class debates and discussions around the treatment of key characters from the novella. Paired and group presentations linked to critical viewpoint scenarios.</p> <p>Supporting fiction and non-fiction texts to embed context and key themes explored through these: Invisible Mass of the Back Row. John Steinbeck's letter to the actress, Cliare Duce. Extracts from The Hate U Give (racially motivated 'Stop and Search' policies in London and America)</p>	<p>Reading: Begin to make links between poems within the same anthology that are critical and link to the poets' concepts and big ideas. Explore implicit inferences and use appropriate evidence to support developing ideas. Apply knowledge of summary skills across more than one poem through writing and discussion. Analyse key words, phrases and references from the texts. Explain effects of language and connotations of particular words. Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Apply knowledge of structural features of a text by using key moments from the text studied or media and make appropriate links structurally. Understand how writers make structural decisions to hasten or reduce the pace of a poem. Understand how caesura and enjambment can reflect the emotions and feelings of the persona/ voice in the poem. Recognise a widening range of poetic conventions and understand how these have been used.</p> <p>Writing: Construct effective conceptualised opening statements that compare the ideas, concepts and key messages of the poets and explore links and connections. Further develop narrative structure by revisiting cyclical structure, embedded motifs and extended metaphors, figurative language and Show not Tell and using images inspired by the poems to write creatively and imaginatively through carefully crafted narratives and descriptions.</p> <p>Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Age appropriate vocabulary Caesura, enjambment, volta, segregation, marginalisation, identity, prejudice, racial stereotype. Stump, geographical, mother tongue, Picasso, civil, accomplished, foreign, surf, soar, canvas, moist, permanent, vein, aloof, overcast, curtail, harness, branded, spiteful, stable, blossom, categorise, defiantly, stable, shadow, defiantly, insufferable, groggily, metallic, muffled, Tchaikovsky.</p> <p>Character and wider development: Plan and deliver short speeches and presentations expressing personal ideas and opinions. Work collaboratively in a group or team on a particular area of research/ context on the text. Participate in extended reading and writing activities in a classroom and exam setting to gain more resilience. A wider range of drama activities which include hotseating the poets and asking them about their</p>	<p>Further develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs. Create diary entries and informal letters as key characters from the text. Further develop figurative language through descriptive writing linked to imagery of the farm and surroundings. Further develop Show Not Tell/ Show Tell 3. Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.</p> <p>Character and wider development: Work collaboratively in a group or team on a particular area of research/ context on the text. Participate in extended reading and writing activities in a classroom and exam setting to gain more resilience. A wider range of drama activities which include hotseating the poets and asking them about their influences and backgrounds in relation to their motives for writing. Particpate in whole class debates and discussions on key themes and ideas explored within the text. Use a dictionary and thesaurus effectively when learning new vocabulary from the Vocabulary Challenge wall and students will apply it to their own speaking and writing.</p> <p>Complete Key piece and end of unit assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</p> <p>Age appropriate vocabulary Allegory, tyrant, rebellion, harvest, corruption, propaganda, cult of personality, treacherous, socialam, communism, capitalism, proletariat, bourgeoisie, Bolsheviks, Stout Tremendous, Rebellion, Prosperity, Vivacious, Comrade Elementary, Tyranny, Consume, Benevolent, Majestic, Control Victorious, Overthrow, Slaughter, Seize, Cruelty, Overwhelm Succession, Unity, Conquer, Resolution</p> <p>Crafting Brilliant Sentences activities and worksheets: Revisit: Main clauses Subordinate clauses Relative clauses Coordinating conjunctions</p> <p>Spelling Rules bespoke to this unit:</p> <p>Spelling Rules bespoke to this unit:</p> <p>Revisit: Rule 1: Change 'y' to 'i' and add 'es.' (family/ families) Rule 2: -ly words 'c' makes/ sounds like 's' (necessary) Rule 3: Commonly misspelled homophones/ half-homophones (there/ their/ they're) Rule 4: Drop the 'e' add 'ing.' (challenge/ challenging)</p>	<p>Apply knowledge of summary skills across a single text through key extracts or chapters of the text. (learned in Year 7) Analyse key words, phrases and references from the texts. Explain effects of language and connotations of particular words. Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. Understand how writers make structural decisions to make the reader interested and intrigued.</p> <p>Writing: Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance. Create an effective narrative opening and development inspired by images linked to the key themes in the texts studied. Further develop figurative language through descriptive writing linked to imagery of the ranch and local settings. Further develop Show Not Tell/ Show Tell 3. Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article. Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Character and wider development: Further developing exam resilience and exam stamina. Further developing long-term recall of key characters, themes and references. Work collaboratively in a group situation. Conduct home learning research projects and fact-files.</p> <p>Age appropriate vocabulary Patriarchal, feud, grudge, mutiny, piteous, unrequited, soliloquy, iambic pentameter, prologue, sonnet, tragedy, Elizabethan, patriarchal, juxtaposition, reformation, homophobia, consent, masculinity, convention.</p> <p>Crafting Brilliant Sentences activities and worksheets: Revisit: Semi-colons Colons Dashes Multi-skill crafting (from Unit 1)</p> <p>Spelling Rules bespoke to this unit: Rule 9: Words with the 'k' sound spelt 'ch.' (character) Rule 10: Words with the 's' sound spelt 'sc.' (science) Rule 11: Hard and soft 'c' sounding words (carrot/ ceiling)</p>	<p>6. Collaborate ideas as a team in structured pairings and groupings. 7. Participate in extended reading and writing activities in a classroom and exam setting. 8. Create a short speech or presentation which expresses ideas. 9. Answer questions maturely and responsibly in classroom settings. 10 Experiment with intonation, tone and volume during drama activities.</p>
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	<p>Views on sexism through the role of Curley's Wife; race and sexism linked to discussions of Meghan Markle's representation in the media; Kate Middleton been referred to as 'Prince William's wife.' Views on racism through the character of Crooks and his mistreatment by the other men on the ranch.</p> <p>Age appropriate vocabulary Isolation, racism, segregation, migrant, cyclical, hierarchy, loneliness, American Dream, Great Depression, The Dustbowl, marginalisation, inevitability, empathy, idealism, realism, loneliness, indictment, fate, fragility, dispossessed' prejudice, sexism, empathy, suspicious, implication, hierarchy, <i>femme-fatale</i>, seductress, <i>novella</i>, emulate, whore, jailbait, colloquial, dialect.</p> <p>Crafting Brilliant Sentences activities and worksheets: Multi-skill crafting Fragments Revisit: verbs Adjectives Participles</p> <p>Spelling Rules bespoke to this unit:</p> <p>Rule 5: Silent 'k' words (knight) Rule 6: Present tense verbs changed to past with a double consonant (occur/ occurred) Rule 7: 'i' before 'e' and 'i' before 'e' except after 'c.' (believe/ receive) Rule 8: 'ou' sounding words (couple, young)</p>	<p>influences and backgrounds in relation to their motives for writing.</p> <p>Crafting Brilliant Sentences activities and worksheets: Revisit: Imperatives Adverbs pronouns</p> <p>Spelling Rules bespoke to this unit:</p> <p>Spelling Rules bespoke to this unit: Rule 13: Words ending with 'que' that sound like 'k.' (antique) Rule 14: Words which end in the suffix 'ous.' (dangerous) Rule 15: Silent 't', 'c' and 'h' words. Rule 16: Commonly misused words (no one) Revisit all spelling rules in preparation for end of year assessment.</p>	<p>Rule 12: Words ending with 'g' sound spelt 'gue.' (league)</p>		
<h1>9</h1>	<h2>A View from the Bridge</h2> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of Miller's big ideas, messages and concepts of why he wrote his works and the contextual and political ideas behind his play such as: didactic purpose, social context, immigration, conflict, justice, law, love, dreams and hopes, Romantic love, forbidden love. New world and old world, The unwritten Mafia code of silence – omertà – is an important theme which casts its shadow over events in the play. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and questions linked to key characters, themes and plot devices. Read the text critically by knowing how language, including motifs, symbols, props 	<h2>Power</h2> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of the poets' big ideas, messages and concepts of why they wrote their works and the contextual and political ideas behind their poems. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and questions linked to key characters, themes and plot devices. Construct comparative conceptualised openings of key poems from the anthology which analyse concepts and big picture messages and further develop sequenced paragraphs which forensically analyse language and structure over both poems. 	<h2>Great Expectations</h2> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of the writers' big ideas, messages and concepts of why they wrote their works and the contextual and political ideas behind their writing. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and questions linked to key characters, themes and plot devices. Develop knowledge of writers' methods: simile, metaphor, personification, animal imagery, alliteration, pathetic fallacy, juxtaposition, semantic and lexical fields, onomatopoeia, colour symbolism and the use of dialect and colloquialisms. Develop knowledge of writer's use of charactonyms and the symbolism of certain 	<h2>Othello</h2> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> Gain a knowledge and understanding of Shakespeare's big ideas, messages and concepts of why he wrote the novel and his political stance at the time of its writing. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and questions linked to key characters, themes and plot devices. Further explore motifs and extended metaphors within the play such as the handkerchief, wine. Further develop dramatic conventions from Year 8 and how these support meaning and concepts of a text. 	<p>Key Knowledge:</p> <ol style="list-style-type: none"> To further develop understanding and insights into concepts/ ideas and the bigger picture of different writers and different time periods. To introduce students to relevant myths, legends and allusions that link to texts studied and also develop knowledge of previous ones form Year. Demonstrate understanding of motifs, symbols and concepts linked to the writers' ideas and concepts over the four units. Carefully check understanding by responding positively to teacher feedback; peer assessment and Whole Class Feedback targets. Understand how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play. Apply the spelling patterns and rules set out in the English Appendix in the English Programmes of Study. <p>Reading skills:</p> <ol style="list-style-type: none"> Decode explicit meanings from a text. To be able to form an opinion on a wide range of texts and ideas. Begin to form with more confidence implicit inferences from a text.

and costumes, dramatic conventions and blocking and staging and plot devices affect meaning.

- Deepen knowledge of the playwright's influences and stagecrafting and dramatic conventions of the time such as the use of a narrator, foreshadowing, dramatic irony such as when Eddie insists on Beatrice and Catherine honouring the code, yet he himself breaks it.
- Analysis of language linked to imagery and structure.
- The all consuming power of envy and jealousy and how this can corrupt and ultimately destroy.
- The study of a supporting anthology of non-fiction extracts linked to key themes and ideas studied in the play.
- Improvisation of key scenes and the use of ensemble-lead drama activities such as teacher-in-role, hotseating, Whoosh!, Whispers in the Dark and Conscience Alley.
- Use the Imagine ISMELL transactional writing strategy fully when constructing letters, speeches and articles that focus on key themes and ideas from the play in a modern day scenario.

Knowledge and Context:

Further develop short to long term memory of key ideas, themes characters and concepts of the writer at the time the play was written in 1955: The Sicilian Mafia; Immigration rules and protocols; social mobility, views and prejudices towards homosexuality and masculinity; HUAC (House UnAmerican Activities Committee) links to Communism, Omerta, Italian Mafia figures such as Al Capone and Frankie Yale, hamartia.

Reading:

Further develop knowledge of dramatic conventions such as tragic hero, Greek tragedy, chorus, narrator, foreshadowing, dramatic irony.

Apply knowledge of structural features of a play such as the importance and symbolism of planned entrances and exits, blocking and stage directions.

Apply and transfer Tier 2 Vocabulary from this unit and previous units for improved ambitious vocabulary choices.

Age appropriate vocabulary:

longshoreman, niece, honour, careless, tragic, cousin, betrayal, immigrant, Brooklyn, illegally, baritone, forestage, bureau, mockingly, dubiously, tenor, permission, taboo, pugnacious, solidified, neighbourhood, phonograph,

- **Regularly revise and learn key words, phrases and references from the Relationships poetry anthology to use as stimulus for creative writing.**
- Develop language analysis through single word analysis and connotations/ exploding quotations.
- Develop understanding of **new myths, legends and allusions** linked to the text such as the story of **Medusa and Athena**.
- Poety references and Tier 2 Vocabulary from **this unit and the Year 8 poetry unit** to inspire creative writing.
- **Develop writing of poetry** in different forms such as dramatic monologue or sonnet.
- **Apply and develop** motifs and extended metaphors in creative writing.
- **Develop new myths, legends and allusions linked to the text.**
- PCD activities will compliment knowledge, skills and context from **this unit and previous unit, including the Year 8 poetry unit.**
- **Deepen knowledge of shape and rhyme schemes within the poems: ABAB, AABB, half-rhyme, free verse and their effect and meaning on the reader.**

Poems covered in the Power anthology: Ballad of a Hero; Out of the Blue; Manhunt; My Boy Jack; Not My Business; The Mower; The Soldier; The Hero; What Were They Like?

Supporting non-fiction texts to embed context:

The Soldier's Dog, Anne Frank extract, A frontline Nurse for the Vietcong, David Lim Police Officer Case Study, Sometimes the Hating has to stop article, This isn't a gig, it's a reckoning Kate Tempest review.

Knowledge and Context:

Further develop short to long term memory of key ideas, themes characters and concepts of the poets: Different types of love: obsessive, unrequited, destructive. The way relationships change and develop over time; motifs and extended metaphors within the poems.

Identify a wider range of **poetic conventions**.

Develop effects of language and become more forensic in single word analysis and recognition of structural features.

Form more **implicit inferences** and opinions about the texts studied.

Develop knowledge of writers' methods: simile, metaphor, personification, imagery, alliteration, pathetic fallacy, juxtaposition, **extended metaphor and motif**, foreshadowing, **volta, colloquial language, caesura and enjambement**.

characters' names: Estella, Pip, Magwitch, Miss Havisham, Mr Wopsle, Mr Jaggers.

- **Develop understanding of links** between key extracts within the same text which are **critical**.
- **Deepen understanding of critical perspectives** (archetypal, satirical, political) **developing understanding to form critical viewpoints.**
- **Apply and transfer Tier 2 Vocabulary/** poetic phrases from previous years/ terms reading unit into creative and transactional writing.
- Develop an understanding of setting, plot, and characterisation, and the effects of these.

Knowledge and Context:

Deepen short to long term memory of key ideas, themes characters and concepts of Dickens the writer and his social, political and cultural stance at the time of writing: 19th Century industrial revolution, Victorian institutes of workhouses and prisons; the plight of the working classes in Victorian England; the role of women in society, the importance of religion in society, the Poor Law Act of 1834, the use of working treadmills as punishment; the role and importance of education in society; the treatment and differences in social class.

Reading:

Begin to make links between key extracts within the same text which are **critical**.

Explore implicit inferences and use appropriate evidence to support developing ideas.

Apply knowledge of summary skills across a single text through key extracts or chapters of the text.

Analyse key words, phrases and references from the texts.

Explain effects of language and connotations of particular words when writers use language to describe different characters, events or scenarios.

Select and retrieve important evidence from texts studied and know how to use it effectively to support choices.

Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally.

Understand how writers make structural decisions to make the reader interested and intrigued.

Writing:

Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.

Create an effective **narrative opening and development** inspired by images linked to the key themes in the texts studied.

Further develop figurative language through descriptive writing linked to imagery of the ranch and local settings.

Further develop Show Not Tell/ Show Tell 3.

Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.

Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.

- **Further develop and deepen understanding of ensemble based drama activities from Year 8** which support learning.
- **Develop** regular opportunities for students to **rehearse and perform** key scenes from the play.
- Students will develop an understanding of how the play is communicated through performance.
- Develop ideas on the use of staging, costume and lighting for effect and to promote the concepts and ideas of the writer.
- **Further develop a range of** dramatic conventions such as soliloquy, stage directions and the importance of costume, entrances and exits.
- Embed long term recall of key ideas, themes and concepts of all writers over the full academic year.
- **Develop** knowledge of writers' methods: simile, metaphor, personification, **animal imagery**, alliteration, pathetic fallacy, juxtaposition,
- Develop understanding of **new myths, legends and allusions** linked to the text: **Prometheus**.

Knowledge and Context:

Introduce and develop short to long term memory of key ideas, themes characters and concepts of Shakespeare the writer and compare and contrast to those of previous writers studied:

The evil within man; jealousy and envy; misogyny, the role of women; abuse of power; racist language; the duplicity of man (sequenced to Macbeth and J & H in KS4) hamartia, the tragic flaws of a character, juxtaposition, misogynistic views in society,

Apply and transfer Tier 2 Vocabulary from this unit and previous units for improved ambitious vocabulary choices.

Reading:

Further develop links between key extracts within the same text which are **critical** both through writing and discussion.

Explore and further deepen implicit inferences and use appropriate evidence to support developing ideas.

Apply knowledge of summary skills across more than one text through key extracts or chapters of the text. (learned in Year 8)

Analyse key words, phrases and references from the texts.

Explain with confidence effects of language and connotations of particular words.

Select and retrieve important evidence from texts studied and know how to use it effectively to support choices.

6. **Use** evidence **effectively** from all texts to support choices.

5. **Develop** an appreciation and love of reading through a range of challenging texts.

6. **Read with growing confidence** a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.

7. **Develop** comparison skills **through discussion**.

8. **Understand** the purpose, audience and context of all texts studied.

9. **Learn** Tier 2 Vocabulary which is linked to the range of texts studied and apply to contextual understanding.

10. **Identify** some poetic conventions and **understand** how these have been used.

11. **Begin** to read a text critically by understanding some of the effects of setting, plot and character.

12. **Begin** to understand aspects of structure in the texts studied.

13. **Develop** short to long-term recall of key ideas and themes in the texts studied.

14. **Develop evaluative comparison skills between texts**.

15. **Revisit** all spelling rules and strategies learned in Year 7 through regular spelling tests and interleaved PCD questions.

Creative Writing skills:

1. **Create** a range of figurative language including similes, metaphors, alliteration and personification.
2. **Understand** and apply different narrative perspectives.
3. **Apply** understanding of a motif in creative writing.
4. **Apply and transfer** Tier 2 Vocabulary from previous reading units into creative and transactional writing.
5. **Develop** Show Not Tell character description.
6. **Understand** how to **plan** and **structure** an effective narrative using the 5 minute journey plan.
7. **Understand** how to create different character types and their function in a text.
8. **Understand** how to create dialogue in creative writing.
9. **Understand** basic plot structures.
10. **Edit, proof-read and re-draft** examples of writing.

Non-fiction writing skills:

1. To **recognise** and **apply** features of a letter, speech and article.
2. To **identify** and **apply** a range of persuasive devices.
3. **Introduce** figurative language examples in a transactional setting through developing Imagine statements that contrast perfect scenarios with worst-case scenarios.
4. **Understand** how their writing reflects the audiences and purposes for which it was intended.

Character and resilience

1. Use Standard English in an informal context, including structured classroom discussions.

	<p>Revisit knowledge, themes, skills and context from previous Year 8 poetry unit and other units in PCD activities and to support new conceptual learning.</p> <p>Reading: Develop and deepen understanding between poems within the same anthology that are critical and link to the poets' concepts and big ideas. Explore implicit inferences and use appropriate evidence to support developing ideas. Apply knowledge of summary skills across more than one poem through writing and discussion. Analyse key words, phrases and references from the texts. Explain effects of language and connotations of particular words. Confidently recall key words, phrases and references from poems within the anthology and make clear links and connections between themes and conceptual ideas of the poets. Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Apply knowledge of structural features of a text by using key moments from the text studied or media and make appropriate links structurally. Understand how writers make structural decisions to hasten or reduce the pace of a poem. Understand how caesura and enjambment can reflect the emotions and feelings of the persona/ voice in the poem. Recognise a widening range of poetic conventions and understand how these have been used.</p> <p>Age appropriate vocabulary Conflict, PTSD, ally, enemy, apartheid, Vietnam, internal, psychological, physical, trauma.</p> <p>Character and wider development: Complete Key piece and end of unit assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</p>	<p>Supporting non-fiction texts to embed context and key themes explored through these:</p> <p>Spoken Language opportunities: Whole class debates and discussions around the treatment of Miss Havisham to her dopted daughter Estella and Pip. Paired and group presentations linked to critical viewpoint scenarios.</p> <p>Plan and deliver short speeches and presentations expressing personal ideas and opinions. Work collaboratively in a group or team on a particular area of research/ context on the text studied such as the prison system or the use of the Victorian workhouse. (revisit contextual knowledge from Year 7 Oliver Twist unit) Participate in extended reading and writing activities in a classroom and exam setting to gain more resilience. A wider range of drama activities which include hotseating the key characters and re-writing key scenes from different character perspectives.</p> <p>Character and wider development: Work collaboratively in a group or team on a particular area of research/ context on the text. Participate in extended reading and writing activities in a classroom and exam setting to gain more resilience. A wider range of drama activities which include hotseating the poets and asking them about their influences and backgrounds in relation to their motives for writing. Particite in whole class debates and discussions on key themes and ideas explored within the text. Use a dictionary and thesaurus effectively when learning new vocabulary from the Vocabulary Challenge wall and students will apply it to their own speaking and writing. Complete Key piece and end of unit assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year. Age appropriate vocabulary Unkempt, wittles, beacon, gibbet, gallows, kneaded, contemptuous, sham, charactonym, confounded, eluding, despised, insolent, transfixed, treadmill, workhouse, bedraggled, conciliatory.</p>	<p>Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. Understand how writers make structural decisions to make the reader interested and intrigued.</p> <p>Writing: Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance. Create an effective whole narrative inspired by images linked to the key themes in the texts studied and using the full non-negotiable narrative writing PAT strategy. Further develop figurative language through descriptive writing linked to imagery of the ranch and local settings. Further develop Show Not Tell/ Show Tell 3. Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article. Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Further embed the full ISMELL strategy using the ISMELL planning paragraphs. Confidently plan a 5-minute narrative for a wide variety of images, characters and settings inspired by the text.</p> <p>Character and wider development: Standard English, rehearsing and performing extracts from the text, using intonation, tone and volume, Informal debates and structured discussions. Short speeches and presentations expressing own ideas. As a whole class, participate in Whoosh! Plot-based drama activities. Revisit Hot seating Othello, Iago, Cassio, Roderigo, Brabantio and Desdemona. . Conscience alley for key characters. Partake in and practise regular extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</p> <p>Complete Key piece and end of unit assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</p> <p>Age appropriate Vocabulary Moor, innuendo, envy, deceit, squadron, spinster, lieutenant, mock, ancient, monstrous, obsequious, lascivious, mountebank, usurp, insolent, duplicitous, visage, villain, loyalty, venom, prejudice, rationality, betrayal, façade, scheming, devotion, manipulation.</p>	<ol style="list-style-type: none"> 2. Use a dictionary effectively when learning new vocabulary. 3. Use a thesaurus effectively when acquiring a broader vocabulary bank. 4. Rehearse and perform extracts from the texts studied. 5. Participate in a range of drama-focused activities and strategies in relation to the key themes, characters and ideas from the texts studied. 6. Collaborate ideas as a team in structured pairings and groupings. 7. Participate in extended reading and writing activities in a classroom and exam setting. 8. Create a short speech or presentation which expresses ideas. 9. Answer questions maturely and responsibly in classroom settings. 10 Experiment with intonation, tone and volume during drama activities.
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An Inspector Calls

* This unit will simultaneously interleave Creative Reading & Writing (Language Paper 1) through the study of the play.

Very Important Points bespoke to the Unit:

- Gain a knowledge and understanding of Miller's big ideas, messages and concepts of why he wrote his works and the contextual and political ideas behind his play such as: Social responsibility and the prejudice of the social classes; the ignorance of the rich towards the Working class; Socialism v Capitalism; Greed, Wealth, Power, the treatment of women; individualism. AO1
- Read confidently a wide range of literature fiction critically in order to consider how established writers narrative and descriptive techniques to capture the interest of the reader. (Section A Language Paper 1)
- Develop narrative and descriptive writing by incorporating all non-negotiable ingredients from the PAT creative writing strategy including cyclical structure, motif, figurative language, show not tell, flashback and the 5-minute journey plan.
- Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices.
- Read the text critically by knowing how language, including motifs, symbols, props and costumes, dramatic conventions and blocking and staging and plot devices affect meaning. AO1/ AO3
- Deepen knowledge of the playwright's influences and stagecrafting and dramatic conventions of the time such as the use of the Inspector as an authorial voice and omniscient narrator, foreshadowing of key moments, dramatic irony, strategically placed entrances and exits of characters, the use of stage directions, costume and key props, lighting choices and colour connotations. AO1
- Improvisation of key scenes and the use of ensemble-lead drama activities such as teacher-in-role, hotseating, Whoosh!
- Further develop** knowledge and understanding of writers' language and structural methods: simile, metaphor, personification, *animal imagery*, alliteration,

Power & Conflict

* This unit will simultaneously interleave Writers' Viewpoints and Perspectives (Language Paper 2) through the study of the poems.

Very Important Points bespoke to the Unit:

- Gain a knowledge and understanding of the poets' big ideas, messages and concepts of why they wrote their works and the contextual and political ideas behind their poems.
- Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices.
- Construct both conceptualised opening statements and full comparative poetry essays on two named or unseen poems that compare aideas, concepts and key messages of the poets and explore links and connections.**
- Practise and further develop using the PAT unseen poetry writing framework containing the 8 non-negotiable rules of analysing an unseen poem.**
- Revisit cyclical structure, embedded motifs and extended metaphors, figurative language and Show not Tell and using images to write creatively and imaginatively through carefully crafted narratives and descriptions.
- Develop and deepen understanding** between poems within the same anthology that are critical and link to the poets' concepts and big ideas.
- Explore and develop implicit** inferences and use appropriate evidence to support developing ideas in relation to the language, form, structure and shape of the poems studied.
- Consolidate and strengthen** knowledge of writers' methods: simile, metaphor, personification, imagery, alliteration, pathic fallacy, juxtaposition, extended metaphor and motif, foreshadowing, *volta*, *colloquial language*, *caesura* and *enjambement*.
- Consolidate and strengthen** knowledge of shape and rhyme schemes within the poems: ABAB, AABB, half-rhyme, free verse and their effect and meaning on the reader.

Jekyll and Hyde

* This unit will simultaneously interleave Creative Reading and Writing and Writers' Viewpoints and Perspectives through the study of the novella. (Both Language Paper 1 and Language Paper 2)

Very Important Points bespoke to the Unit:

- Gain a knowledge and understanding of the writers' big ideas, messages and concepts of why they wrote their works and the contextual and political ideas behind their writing.
- Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices.
- Further develop links** between key extracts within the same text which are **critical** both through writing and discussion.
- Develop** knowledge of writers' methods: simile, metaphor, personification, *animal imagery*, alliteration, pathetic fallacy, juxtaposition, *semantic and lexical fields*, onomatopoeia, colour symbolism and the use of *dialogue and motifs*.
- Develop understanding of **previous and new myths, legends and allusions** linked to the text such as: Cain and Abel; Damon and Pythias, troglodyte, Captives of Phillippi and The Babylonian finger on the wall.
- Develop** a secure understanding of setting, plot, and characterisation, and the effects of these.
- Understand and appreciate how different settings and descriptions of the City of London create mood and atmosphere: Soho, the door, the laboratory, the alleyway.**
- Read the text critically and be aware of the personal, social, cultural, historical and contextual settings and influences on Stevenson.**
- Develop an appreciation for Stevenson's strategic use of plot devices and symbols such as: the mystery of the will; the comparison between the letter and the note of Jekyll's handwriting; the broken cane, description of hands, the windows, the door, the moon, the sealed letter from Lanyon.
- Develop a knowledge and understanding of the key characters in the novella and appreciate their roles, character functions and how they develop as characters as the novella progresses: Mr Utterson, Dr Henry Jekyll, Mr Edward Hyde. Doctor Lanyon, Poole, Danvers Carew, the girl.
- The use of charactonyms such as Hyde/ Hide.

Macbeth

* This unit will simultaneously interleave Creative Reading and Writing and Writers' Viewpoints and Perspectives through the study of the play. (Both Language Paper 1 and Language Paper 2)

Very Important Points bespoke to the Unit:

- Gain a knowledge and understanding of Shakespeare's big ideas, messages and concepts of why he wrote the novel and his political stance at the time of its writing, such as: The Divine Right of Kings, Machavellianism, the subversion of stereotypes, the supernatural, witchcraft, regicide.
- Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices.
- Develop understanding of, and revisit previous, **myths, legends and allusions** linked to the text such as the story of the Garden of Eden, the Gateway to Hell, Hecate.
- Read the text critically by knowing how language, including motifs, symbols, props and costumes, dramatic conventions and blocking and staging and plot devices affect meaning. AO1/ AO3
- Deepen knowledge of the playwright's influences and stagecrafting and dramatic conventions of the time such as soliloquy, stage directions, blocking, costume, foreshadowing and dramatic irony.
- Improvisation of key scenes and the use of ensemble-lead drama activities such as teacher-in-role, hotseating, Whoosh!
- Develop an appreciation for the playwrights' strategic use of plot devices such as
- Understand the use of contrast and juxtaposition in the play. For example: the symbolism of how both Lady Macbeth and Lady Macduff represent completely contrasting viewpoints of masculinity and motherhood.
- Develop a knowledge and understanding of the key characters in the play and appreciate their roles, character functions and how they develop as characters as the play progresses: King

Key knowledge:

- To fully embed understanding and insights into concepts/ ideas and the bigger picture of different writers and different time periods.
- To fully embed and deepen student understanding of relevant **myths, legends and allusions that link to texts previously studied thereby deepening conceptual knowledge.**
- Demonstrate a secure understanding of motifs, symbols and concepts linked to the writers' ideas and concepts through the four canonical texts studied.

Reading skills:

- Read in different ways for different purposes, summarising and synthesising ideas and information, and evaluating their usefulness for particular purposes.
- Understand and critically evaluate texts.
- Draw on knowledge of the purpose, audience for and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs, to inform evaluation.
- Identify and interpret themes, ideas and information from the texts studied.
- Explore aspects of plot, characterisation, events and settings, the relationships between them and their effects.
- Seek evidence in the text to support a point of view, including justifying inferences with evidence.
- Distinguish between statements that are supported by evidence and those that are not, and identifying bias and misuse of evidence.
- Analyse a writer's choice of vocabulary, form, grammatical and structural features, and evaluating their effectiveness and impact.
- Make critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading.
- Make an informed personal response, recognising that other responses to a text are possible and evaluating these.

Writing skills:

Write accurately, fluently, effectively and at length for pleasure and information through:

- Adapt writing for a wide range of purposes and audiences: to describe, narrate, explain, instruct, give and respond to information, and argue.
- Select and organise ideas, facts and key points, and citing evidence, details and quotation effectively and pertinently for support and emphasis.
- Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.
- Make notes, draft and write, including using information provided by others.

Revise, edit and proof-read through:

<p>pathetic fallacy, juxtaposition. Examples: the metaphor of the rope, the chain of events, 'blood, fire and anguish' the adverbs used in the stage directions, repetition in the Inspector's monologue, <i>charactonyms of Eva Smith/Daisy Renton, the symbolism of the homophone 'Ghoul/Goole' the clever use of dialogue to create and build tension, euphemisms in the play such as 'women of the town' and the timeline of events.</i> (AO2)</p> <ul style="list-style-type: none"> Develop an appreciation for the playwrights' strategic use of plot devices such as: the ringing of the telephone (x3), the use of the photograph at different times in the play; the foreshadowing of Eric being the father of Daisy Renton's unborn child; the use of Edna, the break up of the engagement between Sheila and Gerald, references to passages from Eva Smith's diary. (AO1) Further develop understanding of links between key extracts within the same text which are <i>critical</i>. (AO3) Understand the use of contrast and juxtaposition in the play. For example: the symbolism of how the rich drank alcohol (whisky, port, champagne) contrasted with how Eva Smith drinks disinfectant. Appreciate how the playwright conveys different settings on stage, both past and present, through the use of stagecraft, stage design and references to the past through dialogue: Milwards, the factory, The Palace Theatre bar, the dining room. Develop a knowledge and understanding of the key characters in the play and appreciate their roles, character functions and how they develop as characters as the play progresses: Inspector Goole, Arthur Birling, Sybil Birling, Sheila Birling, Eric Birling, Gerald Croft, Edna, Eva Smith/ Daisy Renton. Develop understanding of, and revisit previous, myths, legends and allusions such as The Seven Deadly Sins. Make informed personal responses, recognising that other responses to a text are possible and evaluating these whether in a language or literature focused scenario. <p>Knowledge and Context:</p> <p>Further develop short to long term memory of key ideas, themes characters and concepts of the writer at the time the play was written in 1945 but being conscious of the fact the play was set in 1910:</p> <p>The sinking of the Titanic in 1912; the onset of the First World War in 1914; labour costs in factories; the treatment of workers; rights of workers during an industrial strike; the Labour Party and political influences; Priestely's own</p>	<ul style="list-style-type: none"> Summarise clearly through paired and group discussion the main themes, AO1 ideas and concepts of the poems within the unseen anthology and the poems studied in the Power & Conflict anthology. <p>Knowledge and Context:</p> <p>Strengthen and further develop short to long term memory of key ideas, themes characters and concepts of the poets and compare and contrast to those of previous writers studied:</p> <p>PTSD and its effects, honour and dishonour of the Japanese army, Kamikaze suicide pilots, the abuse of power, misogyny, women in a patriarchal society, the power of nature, the sublime, poverty, The Troubles, terrorism, loss of identity, immigration, refugees, the futility of war, the horrors of war, propaganda, unrequited love, childhood memories, Imperialism, institutional racism.</p> <p>Reading Skills:</p> <p>Read a wide range of 19th, 20th and 21st century non-fiction texts such as articles, essays, travel writing, accounts, sketches, letters, diaries, autobiographies and biographies.</p> <p>Develop insights into how writers' have particular viewpoints and perspectives on issues and themes that are important to the way we think and live our lives.</p> <p>Read two linked sources from different time periods and genres and consider how each presents a perspective or viewpoint to influence the reader.</p> <p>Summarise the main points of non-fiction texts and make inferences.</p> <p>Understand and explain effects of language and structure and connotations of particular words when writers use language to describe different characters, events or scenarios.</p> <p>Writing Skills</p> <p>Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.</p> <p>Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p>	<ul style="list-style-type: none"> Stevenson's use of embedded narratives and different use of dialogues to reflect the class and characteristics of both major and minor characters in the novella. Stevenson's use of pathetic fallacy (the fog and the moon) to isolate certain characters in the novella at key moments and reflect their feelings and emotions. <p>Knowledge and Context:</p> <p>Strengthen and further develop short to long term memory of key ideas, themes, characters and concepts of Stevenson and compare and contrast to those of previous writers studied: The duality of man, the evil within man, deception, riddles and red herrings in a mystery.</p> <p>Reading Skills:</p> <p>Read a wide range of literature fiction.</p> <p>Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. (AO2) Q3</p> <p>Understand how writers make structural decisions to make the reader interested and intrigued. (AO2) Q3</p> <p>Consider how established writers use narrative and descriptive techniques to capture the interest of readers. Supports understanding of Q5</p> <p>Understand and explain effects of language and structure and connotations of particular words when writers use language to describe different characters, events or scenarios. Q2</p> <p>Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Q1</p> <p>Read a wide range of 19th, 20th and 21st century non-fiction texts such as articles, essays, travel writing, accounts, sketches, letters, diaries, autobiographies and biographies.</p> <p>Develop insights into how writers' have particular viewpoints and perspectives on issues and themes that are important to the way we think and live our lives.</p> <p>Read two linked sources from different time periods and genres and consider how each presents a perspective or viewpoint to influence the reader.</p> <p>Summarise the main points of non-fiction texts and make inferences.</p> <p>Writing Skills</p> <p>Create an effective narrative opening, development and ending in response to a written prompt, scenario or visual image linked to the key themes in the texts studied.</p>	<p>Duncan, the witches, Macbeth, Lady Macbeth, Banquo, Macduff, Fleance, Lennox, Rosse, Lady Macduff, Malcolm, Donalbain, the Porter.</p> <ul style="list-style-type: none"> Further develop understanding of links between key extracts within the same text which are <i>critical</i>. (AO3) Understand the importance and role of minor characters in the play such as the Porter and how these are contrasted with the major characters. Develop an appreciation for the playwrights' strategic use of plot devices such as: The two separate entrances of Banquo's ghost; the appearance of Hecate; the witches initial prophecies in Act 1 and the intentional fracturing of Macbeth and Banquo's relationship, the use of the raven's cries and the tolling of the bell to foreshadow death. Understand Shakespeare's references to a range of different birds in the play as symbols for character traits and mannerisms: Lasy Macbeth (raven) Lady Macduff (wren) <p>Knowledge and Context:</p> <p>Strengthen and further develop short to long term memory of key ideas, themes, characters and concepts of Shakespeare and compare and contrast to those of previous writers studied:.</p> <p>Reading Skills:</p> <p>Read a wide range of literature fiction.</p> <p>Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. (AO2) Q3</p> <p>Understand how writers make structural decisions to make the reader interested and intrigued. (AO2) Q3</p> <p>Consider how established writers use narrative and descriptive techniques to capture the interest of readers. Supports understanding of Q5</p> <p>Understand and explain effects of language and structure and connotations of particular words when writers use language to describe different characters, events or scenarios. Q2</p> <p>Read a wide range of 19th, 20th and 21st century non-fiction texts such as articles, essays, travel writing, accounts, sketches, letters, diaries, autobiographies and biographies.</p>	<ol style="list-style-type: none"> Reflect on whether the draft achieves the intended impact. Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness. Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling. <p>Grammar and vocabulary:</p> <p>Consolidate and build on knowledge of grammar and vocabulary through:</p> <ol style="list-style-type: none"> Study their effectiveness and impact in the texts they read. Draw on new vocabulary and grammatical constructions from reading and listening, and using these consciously in writing and speech to achieve particular effects. Analyse some of the differences between spoken and written language, including differences associated with formal and informal registers, and between Standard English and other varieties of English. <p>Spoken English:</p> <p>Speak confidently, audibly and effectively, including through:</p> <ol style="list-style-type: none"> Use Standard English when the context and audience require it. Work effectively in groups of different sizes and taking on required roles, including leading and managing discussions, involving others productively, reviewing and summarising, and contributing to meeting goals/deadlines Listen to and build on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary. plan for different purposes and audiences, including selecting and organising information and ideas effectively and persuasively for formal spoken presentations and debates. Listen and respond in a variety of different contexts, both formal and informal, and evaluating content, viewpoints, evidence and aspects of presentation. improvise, rehearse and perform play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact. <p>Language Paper 1 and Paper 2 skills bespoke to reading of fiction and non-fiction exam texts and extracts:</p> <ol style="list-style-type: none"> Decode explicit and implicit meanings from a text. To be able to form an opinion on a wide range of texts and ideas. Begin to form with more confidence implicit inferences from a text. Use evidence effectively from all texts to support choices.
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<p>political and personal views on Socialism and Capitalism. AO1</p> <p>Reading Skills:</p> <p><i>Read a wide range of literature fiction.</i></p> <p>Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. (AO2) Q3</p> <p>Understand how writers make structural decisions to make the reader interested and intrigued. (AO2) Q3</p> <p>Consider how established writers use narrative and descriptive techniques to capture the interest of readers. Supports understanding of Q5</p> <p>Understand and explain effects of <i>language and structure</i> and connotations of particular words when writers use language to describe different characters, events or scenarios. Q2</p> <p>Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Q1</p> <p>Writing Skills</p> <p>Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Create an effective <i>narrative opening, development</i> and ending in response to a written prompt, scenario or visual image linked to the key themes in the texts studied.</p> <p>Further develop figurative language through descriptive writing linked to imagery inspired by the themes of the play.</p> <p>Further develop Show Not Tell/ Show Tell 3 and demonstrate narrative and descriptive skills in response to a written prompt, scenario or visual image.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p> <p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary mortuary, mayor, climax, alderman, criticism, dumbfounded, business, prejudice, knighthood, superior, prosperity, phantom, moral, unperturbed, dismissal, disinfectant, ignorance, privilege, mistreat, reputation, impressionable, downfall, Edwardian, omniscient, suicide, champagne, alcohol, mystified, cigar, port, whisky,</p>	<p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary translucent, orchard, savage, carving, volta, furrow, khaki, ornamental, patriotic, lugged, bombarded, bayonet, dynamite, hag, intoxicated, bandage, reinforcement, eskimo, memorial, darkroom, poignant, sublime, merciless, nonchalance, sabre, blunder, shudder, salient, chartered, colossal, boundless, manacle, forged, harlot, hearse, plague, visage, stealth, cove, incessantly.</p> <p>Character and wider development:</p> <p><i>Complete PCD, VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</i></p> <p><i>Partake in and practise regular</i> extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</p>	<p>Further develop figurative language through descriptive writing linked to imagery inspired by the themes of the play.</p> <p>Further develop Show Not Tell/ Show Tell 3 and demonstrate narrative and descriptive skills in response to a written prompt, scenario or visual image.</p> <p>Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.</p> <p>Apply and develop contrasting <i>Imagine, Imagine, Imagine</i> statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p> <p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary rugged, countenance, nocturnal, austere, balderdash, beacon, vintage, reproach, juggernaut, reprove, demeanour, mangled, stature, hitherto, besieged, haggard, benefactor, obnoxious, exclaimed, vapour, sombre, clause, stealthily, theatrical, bachelor, protégé, transparent, accursed, callous, startled, carbuncle, abominable, blotted, abject, repulsive, laboratory, thriving, ramble, coquetry, melancholy, eminent, apocryphal, forgery, apothecary, scandal, sneer, harpie, fiend, dingy, accosted, nausea, labyrinth, hellish, affirmative, uncivilised, trifle, damnable, detestable.</p> <p>Character and wider development:</p> <p><i>Complete PCD, VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</i></p> <p><i>Partake in and practise regular</i> extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</p>	<p>Develop insights into how writers' have particular viewpoints and perspectives on issues and themes that are important to the way we think and live our lives.</p> <p>Read two linked sources from different time periods and genres and consider how each presents a perspective or viewpoint to influence the reader.</p> <p>Summarise the main points of non-fiction texts and make inferences.</p> <p>Writing Skills</p> <p>Create an effective <i>narrative opening, development</i> and ending in response to a written prompt, scenario or visual image linked to the key themes in the texts studied.</p> <p>Further develop figurative language through descriptive writing linked to imagery inspired by the themes of the play.</p> <p>Further develop Show Not Tell/ Show Tell 3 and demonstrate narrative and descriptive skills in response to a written prompt, scenario or visual image.</p> <p>Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.</p> <p>Apply and develop contrasting <i>Imagine, Imagine, Imagine</i> statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p> <p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary: heroic, prose, iambic pentameter, tragedy, capital offence, regicide, treason, hamartia, contemporary, ambition, modern, attribute, prophecy, assassination, tyrannous, suspicion, futility, unravel, downfall, confrontation, machievellian, subvert, stereotype, demonic, neutral, deceptive, manipulation, throne, reclaim, kinsman, calculating, warrior, honour, thane, offspring, apparition, valor, reign, loyal, hostess, alibi,</p>	<p>5. Develop an appreciation and love of reading through a range of challenging texts.</p>
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	<p>generation, reproach, reserved, dignity, scandal, magistrate, prostitution, hypocrisy, unwitting, unsympathetic, remorse, idler, misuse, catalyst, Brumley.</p> <p>Character and wider development:</p> <p>Complete PCD, VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</p> <p>Partake in and practise regular extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</p> <p>Partake in a whole class Whoosh! And other plot-based and theme driven drama activities such as the hotseating and teacher-in-role of Eddie, Marco, Catherine</p>			<p>invoke, psychological, psychopathic, parallel, juxtaposition.</p> <p>Character and wider development:</p> <p>Complete PCD, VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</p> <p>Partake in and practise regular extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</p>	
<p>11</p>	<p>An Inspector Calls</p> <p><i>* this unit will simultaneously interleave Creative Reading and Writing and Writers' Viewpoints and Perspectives through the study of the novella.</i></p> <p><i>*This will be the Second Teach of the play and will therefore focus on more challenging and rigorous sections and focused extracts for study.</i></p> <p><u>Very Important Points bespoke to the Unit:</u></p>	<p>Power & Conflict</p> <p><i>* This unit will simultaneously interleave Creative Reading and Writing and Writers' Viewpoints and Perspectives through the study of the novella.</i></p> <p><i>*Any of the 15 anthology poems previously not covered in Year 10 will be prioritised in this unit and other covered poems will be revisited. This will be the Second Teach of many of the poems and will therefore focus on more challenging and rigorous sections and focused extracts for study.</i></p>	<p>Jekyll and Hyde/ A Christmas Carol</p> <p><i>* This unit will simultaneously interleave Creative Reading and Writing and Writers' Viewpoints and Perspectives through the study of the novella.</i></p> <p><i>*Groups 11X1- 11Y1 are studying Jekyll and Hyde and groups 11Y2- 11Y4 are studying A Christmas Carol.</i></p>	<p>Macbeth</p> <p><i>* This unit will simultaneously interleave Creative Reading and Writing and Writers' Viewpoints and Perspectives through the study of the novella.</i></p> <p><i>* This will be the Second Teach of the play and will therefore focus on more challenging and rigorous sections and focused extracts for study.</i></p> <p><u>Very Important Points bespoke to the Unit:</u></p>	<p>Key knowledge:</p> <ol style="list-style-type: none"> 1. To fully embed understanding and insights into concepts/ ideas and the bigger picture of different writers and different time periods. 2. To fully embed and deepen student understanding of relevant myths, legends and allusions that link to texts previously studied thereby deepening conceptual knowledge. 3. Demonstrate a secure understanding of motifs, symbols and concepts linked to the writers' ideas and concepts through the four canonical texts studied. <p>Reading skills:</p>

<ul style="list-style-type: none"> To revisit the key extracts, sections, monologues, soliloquies, sections of dialogue, key referenes and pivotal plot moments for strategic revision and recall. To deep-read and read for purpose more challenging and lesser-known sections of the text. For example, each characters' rraction following the exit of the inspector in Act 3; Eric's involvement with Daisy Renton, Eric's fragile relationship with his father, the broken engagement; Gerald as a selfish or sympathetic character. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. To revise more deeply and thoughtfully the contextual, social, historical, political and personal viewpoints and scenarios of the text and link these more independently to the author's own voice in the text. Begin to develop, form and shape a more implicit, personalised and unique viewpoint and understanding of the writer's intentions and aims for the text without relying solely on other professionals ideas. <p>Knowledge and Context:</p> <p>Revisit and strengthen short to long term memory of key ideas, themes characters and concepts of the writer at the time the play was written in 1945 but being conscious of the fact the play was set in 1910:</p> <p>The sinking of the Titanic in 1912; the onset of the First World War in 1914; labour costs in factories; the treatment of workers; rights of workers during an industrial strike; the Labour Party and political influences; Priestely's own political and personal views on Socialism and Capitalism. AO1</p> <p>Reading Skills:</p> <p>Read a wide range of literature fiction.</p> <p>Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. (AO2) Q3 Understand how writers make structural decisions to make the reader interested and intrigued. (AO2) Q3</p> <p>Consider how established writers use narrative and descriptive techniques to capture the interest of readers. Supports understanding of Q5</p>	<p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> To revisit the key extracts, sections, monologues, soliloquies, sections of dialogue, key referenes and pivotal plot moments for strategic revision and recall. To deep-read and read for purpose more challenging and lesser-known sections or contextual knowledge of the poems that is not necessarily learned on the first teach. For example, <i>Imtiaz Dharker's focus on identity and a need for change in Tissue</i>; abuse of power and the treatment of women in Browning's My Last Duchess, Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. To revise more deeply and thoughtfully the contextual, social, historical, political and personal viewpoints and scenarios of the text and link these more independently to the author's own voice in the text. Explore a wider and more challenging range of unseen poems which explore a variety of both contemporary and modern-day themes and writer's ideas. Begin to develop, form and shape a more implicit, personalised and unique viewpoint and understanding of the writer's intentions and aims for the poems without relying solely on other professionals ideas. Deepen and fully embed regular practise of using the PAT unseen poetry writing framework containing the 8 non-negotiable rules of analysing an unseen poem. <p>Knowledge and Context:</p> <p>Strengthen and further develop short to long term memory of key ideas, themes characters and concepts of the poets and compare and contrast to those of previous writers studied: <i>PTSD and its effects, honour and dishonour of the Japanese army, Kamilaze suicide pilots, the abuse of power, misogyny, women in a patriarchal society, the power of nature, the sublime, poverty, The Troubles, terrorism, loss of identity, immigration, refugees, the utility of war, the horrors of war, propaganda,</i></p>	<p>* This will be the Second Teach of the novella and will therefore focus on more challenging and rigorous sections and focused extracts for study. NB: A Christmas Carol will be phased out of the curriculum after exam series 2021.</p> <p>Very Important Points bespoke to the Unit:</p> <ul style="list-style-type: none"> To revisit the key extracts, sections, monologues, soliloquies, sections of dialogue, key referenes and pivotal plot moments for strategic revision and recall. To further develop a knowledge and understanding of the key characters in the novella and appreciate their roles, character functions and how they develop as characters as the novella progresses: Mr Utterson, Dr Henry Jekyll, Mr Edward Hyde. Doctor Lanyon, Poole, Danvers Carew, the girl in Jekyll and Hyde and Ebenezer Scrooge, Bob Cratchit, Fred, Tiny Tim, The Ghost of Christmas Past, The Ghost of Christmas Future, Belle, Fezziwig. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. Deepen knowledge and understanding of deliberate authorial crafting of charactonyms and linked connotations of the names of key characters: Edward Hyde, Utterson, Cratchit, Belle, The Phantom. To deep-read and read for purpose more challenging and lesser-known sections of the text. For example in Jekyll and Hyde the breaking in of the door to Jekyll's laboratory; the collective fear and respect of Jekyll's servants, To revise more deeply and thoughtfully the contextual, social, historical, political and personal viewpoints and scenarios of the text and link these more independently to the author's own voice in the text. Begin to develop, form and shape a more implicit, personalised and unique viewpoint and understanding of the writer's intentions and aims for the text without relying solely on other professionals ideas. <p>Knowledge and Context:</p> <p>Further develop short to long term memory of key ideas, themes characters and concepts of the writer at the time both Stevenson wrote Jekyll and Hyde (1885) and Dickens wrote A Christmas Carol (1843): The duality of man,</p>	<ul style="list-style-type: none"> To revisit the key extracts, sections, monologues, soliloquies, sections of dialogue, key referenes and pivotal plot moments for strategic revision and recall. Answer weekly VIP assessments which rigorously and repeatedly test short, medium and long term knowledge and understanding of key contextual, conceptual, historical, political, allusional and social factors of the text but also understanding of the writers' choice of language, vocabulary, spelling and vocabulary and questions linked to key characters, themes and plot devices. To deep-read and read for purpose more challenging and lesser-known sections of the text. For example, <i>the introduction of Hecate in Act 3 Scene 5, the importance of the Porter in Act 2 Scene 3.</i> To revise more deeply and thoughtfully the contextual, social, historical, political and personal viewpoints and scenarios of the text and link these more independently to the author's own voice in the text. Begin to develop, form and shape a more implicit, personalised and unique viewpoint and understanding of the writer's intentions and aims for the text without relying solely on other professionals ideas. <p>Knowledge and Context:</p> <p>Revisit, strengthen and further develop short to long term memory of key ideas, themes, characters and concepts of Shakespeare and compare and contrast to those of previous writers studied:</p> <p>Reading Skills:</p> <p>Read a wide range of literature fiction.</p> <p>Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. (AO2) Q3 Understand how writers make structural decisions to make the reader interested and intrigued. (AO2) Q3</p> <p>Consider how established writers use narrative and descriptive techniques to capture the interest of readers. Supports understanding of Q5</p> <p>Understand and explain effects of language and structure and connotations of particular words when writers use language to describe different characters, events or scenarios. Q2</p> <p>Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Q1</p>	<ol style="list-style-type: none"> Read in different ways for different purposes, summarising and synthesising ideas and information, and evaluating their usefulness for particular purposes. Understand and critically evaluate texts. Draw on knowledge of the purpose, audience for and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs, to inform evaluation. Identify and interpret themes, ideas and information from the texts studied. Explore aspects of plot, characterisation, events and settings, the relationships between them and their effects. Seek evidence in the text to support a point of view, including justifying inferences with evidence. Distinguish between statements that are supported by evidence and those that are not, and identifying bias and misuse of evidence. Analyse a writer's choice of vocabulary, form, grammatical and structural features, and evaluating their effectiveness and impact. Make critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading. Make an informed personal response, recognising that other responses to a text are possible and evaluating these. <p>Writing skills:</p> <p>Write accurately, fluently, effectively and at length for pleasure and information through:</p> <ol style="list-style-type: none"> Adapt writing for a wide range of purposes and audiences: to describe, narrate, explain, instruct, give and respond to information, and argue. Select and organise ideas, facts and key points, and citing evidence, details and quotation effectively and pertinently for support and emphasis. Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate. Make notes, draft and write, including using information provided by others. <p>Revise, edit and proof-read through:</p> <ol style="list-style-type: none"> Reflect on whether the draft achieves the intended impact. Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness. Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling. <p>Grammar and vocabulary:</p> <p>Consolidate and build on knowledge of grammar and vocabulary through:</p>
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<p>Understand and explain effects of language and structure and connotations of particular words when writers use language to describe different characters, events or scenarios. Q2</p> <p>Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Q1</p> <p>Writing Skills</p> <p>Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Create an effective narrative opening, development and ending in response to a written prompt, scenario or visual image linked to the key themes in the texts studied.</p> <p>Further develop figurative language through descriptive writing linked to imagery inspired by the themes of the play.</p> <p>Further develop Show Not Tell/ Show Tell 3 and demonstrate narrative and descriptive skills in response to a written prompt, scenario or visual image.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p> <p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary mortuary, mayor, climax, alderman, criticism, dumbfounded, business, prejudice, knighthood, superior, prosperity, phantom, moral, unperturbed, dismissal, disinfectant, ignorance, privilege, mistreat, reputation, impressionable, downfall, Edwardian, omniscient, suicide, champagne, alcohol, mystified, cigar, port, whisky, generation, reproach, reserved, dignity, scandal, magistrate, prostitution, hypocrisy, unwitting, unsympathetic, remorse, idler, misuse, catalyst, Brumley.</p> <p>Character and wider development:</p> <p><i>Complete PCD, VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</i></p> <p><i>Partake in and practise regular</i> extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</p>	<p><i>unrequited love, childhood memories, imperialism, institutional racism.</i></p> <p>Reading Skills:</p> <p>Read a wide range of 19th, 20th and 21st century non-fiction texts such as articles, essays, travel writing, accounts, sketches, letters, diaries, autobiographies and biographies.</p> <p>Develop insights into how writers' have particular viewpoints and perspectives on issues and themes that are important to the way we think and live our lives.</p> <p>Read two linked sources from different time periods and genres and consider how each presents a perspective or viewpoint to influence the reader.</p> <p>Summarise the main points of non-fiction texts and make inferences.</p> <p>Understand and explain effects of language and structure and connotations of particular words when writers use language to describe different characters, events or scenarios.</p> <p>Writing Skills Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.</p> <p>Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p> <p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary translucent, orchard, savage, carving, volta, furrow, khaki, ornamental, patriotic, lugged, bombarded, bayonet, dynamite, hag, intoxicated, bandage, reinforcement, eskimo, memorial, darkroom, poignant, sublime, merciless, nonchalance, sabre, blunder, shudder, salient, chartered, colossal, boundless,</p>	<p>the evil within man, deception, riddles and red herrings in a mystery. (J and H)</p> <p>Three mistreatment of the poor by the rich, Education, the Poor Law Amendment Act of 1834, forms of institutional oppression such as The Treadmill, Prisons and Union Workhouses.</p> <p>Reading Skills:</p> <p>Read a wide range of literature fiction.</p> <p>Apply knowledge of structural features of a text by using key extracts from the text studied or media and make appropriate links structurally. (AO2) Q3</p> <p>Understand how writers make structural decisions to make the reader interested and intrigued. (AO2) Q3</p> <p>Consider how established writers use narrative and descriptive techniques to capture the interest of readers. Supports understanding of Q5</p> <p>Understand and explain effects of language and structure and connotations of particular words when writers use language to describe different characters, events or scenarios. Q2</p> <p>Select and retrieve important evidence from texts studied and know how to use it effectively to support choices. Q1</p> <p>Read a wide range of 19th, 20th and 21st century non-fiction texts such as articles, essays, travel writing, accounts, sketches, letters, diaries, autobiographies and biographies.</p> <p>Develop insights into how writers' have particular viewpoints and perspectives on issues and themes that are important to the way we think and live our lives.</p> <p>Read two linked sources from different time periods and genres and consider how each presents a perspective or viewpoint to influence the reader.</p> <p>Summarise the main points of non-fiction texts and make inferences.</p> <p>Writing Skills</p> <p>Create an effective narrative opening, development and ending in response to a written prompt, scenario or visual image linked to the key themes in the texts studied.</p> <p>Further develop figurative language through descriptive writing linked to imagery inspired by the themes of the play.</p> <p>Further develop Show Not Tell/ Show Tell 3 and demonstrate narrative and descriptive skills in response to a written prompt, scenario or visual image.</p> <p>Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.</p>	<p>Read a wide range of 19th, 20th and 21st century non-fiction texts such as articles, essays, travel writing, accounts, sketches, letters, diaries, autobiographies and biographies.</p> <p>Develop insights into how writers' have particular viewpoints and perspectives on issues and themes that are important to the way we think and live our lives.</p> <p>Read two linked sources from different time periods and genres and consider how each presents a perspective or viewpoint to influence the reader.</p> <p>Summarise the main points of non-fiction texts and make inferences.</p> <p>Writing Skills Create an effective narrative opening, development and ending in response to a written prompt, scenario or visual image linked to the key themes in the texts studied.</p> <p>Further develop figurative language through descriptive writing linked to imagery inspired by the themes of the play.</p> <p>Further develop Show Not Tell/ Show Tell 3 and demonstrate narrative and descriptive skills in response to a written prompt, scenario or visual image.</p> <p>Edit, proof-read and re-draft examples of writing by recognising own gaps and misconceptions in performance.</p> <p>Apply Purpose, Audience and Form to different types of non-fiction texts: letter, speech and article.</p> <p>Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p> <p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary: heroic, prose, iambic pentameter, tragedy, capital offence, regicide, treason, hamartia, contemporary, ambition, modern, attribute, prophecy, assassination, tyrannous, suspicion, futility, unravel, downfall,</p>	<ol style="list-style-type: none"> 1. Study their effectiveness and impact in the texts they read. 2. Draw on new vocabulary and grammatical constructions from reading and listening, and using these consciously in writing and speech to achieve particular effects. 3. Analyse some of the differences between spoken and written language, including differences associated with formal and informal registers, and between Standard English and other varieties of English. <p>Spoken English: Speak confidently, audibly and effectively, including through:</p> <ol style="list-style-type: none"> 1. Use Standard English when the context and audience require it. 2. Work effectively in groups of different sizes and taking on required roles, including leading and managing discussions, involving others productively, reviewing and summarising, and contributing to meeting goals/deadlines 3. Listen to and build on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary. 4. Plan for different purposes and audiences, including selecting and organising information and ideas effectively and persuasively for formal spoken presentations and debates. 5. Listen and respond in a variety of different contexts, both formal and informal, and evaluating content, viewpoints, evidence and aspects of presentation. 6. Improvise, rehearse and perform play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact. <p>Language Paper 1 and Paper 2 skills bespoke to reading of fiction and non-fiction exam texts and extracts:</p> <ol style="list-style-type: none"> 1. Decode explicit and implicit meanings from a text. 2. To be able to form an opinion on a wide range of texts and ideas. 4. Begin to form with more confidence implicit inferences from a text. 6. Use evidence effectively from all texts to support choices. 5. Develop an appreciation and love of reading through a range of challenging texts.
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<p><i>Prepare for the Literature Paper 2 (2 hour 15 minute exam) by creating regular home learning opportunities to write extensively and in great detail.</i></p>	<p>manacle, forged, harlot, hearse, plague, visage, stealth, cove, incessantly.</p> <p>Character and wider development:</p> <p><i>Complete PCD,VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</i></p> <p><i>Partake in and practise regular extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</i></p> <p>Prepare for the Literature Paper 2 (2 hour 15 minute exam) by creating regular home learning opportunities to write extensively and in great detail.</p>	<p>Apply and develop contrasting Imagine, Imagine, Imagine statements for the ISMELL strategy linked to key themes and ideas from the text studied. Embed the full ISMELL strategy using the ISMELL planning paragraphs.</p> <p>Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate.</p> <p>Reflect on whether the draft achieves the intended impact.</p> <p>Restructure writing, and amending its grammar and vocabulary to improve coherence, consistency, clarity and overall effectiveness.</p> <p>Pay attention to the accuracy and effectiveness of grammar, punctuation and spelling.</p> <p>Age appropriate Vocabulary for Jekyll and Hyde rugged, countenance, nocturnal, austere, balderdash, beacon, vintage, reproach, juggernaut, reprove, demeanour, mangled, stature, hitherto, besieged, haggard, benefactor, obnoxious, exclaimed, vapour, sombre, clause, stealthily, theatrical, bachelor, protégé, transparent, accursed, callous, startled, carbuncle, abominable, blotted, abject, repulsive, laboratory, thriving, ramble, coquetry, melancholy, eminent, apocryphal, forgery, apothecary, scandal, sneer, harpie, fiend, dingy, accosted, nausea, labyrinth, hellish, affirmative, uncivilised, trifle, damnable, detestable, novella.</p> <p>Age appropriate Vocabulary for A Christmas Carol Workhouse, treadmill, prison, pity, fear, nostalgia, misanthropic, novella, ignorance, apprenticed, festivity, beetling shop, salary, pledge, donation, intimation, Victorian, surplus, Poor Law, portly, exploited, indolent, fate, forbearance, purgatory, benevolence, universal, seasonal, isolation, capacious, bigotry, facetious, phenomenon, redemption.</p> <p><i>Complete PCD,VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</i></p> <p><i>Partake in and practise regular extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</i></p>	<p>confrontation, machevellian, subvert, stereotype, demonic, neutral, deceptive, manipulation, throne, reclaim, kinsman, calculating, warrior, honour, thane, offspring, apparition, valor, reign, loyal, hostess, alibi, invoke, psychological, psychopathic, parallel, juxtaposition.</p> <p>Character and wider development:</p> <p><i>Complete PCD,VIP weekly tests, Key Piece assessments and twice yearly formal assessments which rigorously test knowledge, context, skills on this unit and previous units over the academic year.</i></p> <p><i>Partake in and practise regular extended reading and writing activities in exam-conditioned settings in preparation for the end of year full assessment which tests knowledge, skills and understanding from all units and texts studied.</i></p>	
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