Concept	Explanation of concept
·	This concept relies on the understanding that texts are constructed and language and texts exist within
	a context.
	How does language change over time and what is a chronology of English Langauage and Literature
	over time from Beowulf to Modern times?
	Narratology explores the answers to the questions:
1. Narratology and Context	What is a myth and how can you see it in modern texts?
	How can myths and stories provide a moral message?
	What is an archetype? What is the hero's journey?
	Cohesion, motifs, beginnings and endings and climax.
	Five Part structure - Exposition etc.
	*This concept sits at the heart of all English study and runs through everything.
	Characters and settings are tools to convey messages about themes Methods for ortablishing character (physical appearance language dialogue, use of chiests etc.)
	Methods for establishing character (physical appearane language dialogue, use of objects etc) Setting establishes genre and charcter and themes and context
2. Characterisation and Setting	Setting can function as an extra character in a story
2. Onaracterisation and Setting	Non-fiction writing – the narrator as a 'character'
	Differences between the representation of character in prose and drama
	and choos section the representation or oranged in proceeding and an ania
	Genres - defined within prose, poetry, drama. Specific genre - tragedy, comedy, dystopian, gothic,
	social political.
3. Genre and Style	Conventions of key fiction and non-fiction genres.
	Parody
	Style - writer's individual approach to a generic form
	Perspective = writer's perspective. This revisits the concept of narratology
	POV = characters POV
	How the writer's perspective and the POV from which they present the story are connected
4 Devenostive and Boint of View	Switching perspectives
4. Perspective and Point of View	Readers point of view Dual (or multi - drama) narration
	News bias
	Authorial intrusion/mouthpiece
	Authorial intrusion/mountpiece
	Links in with Perspective and POV and using language to persuade
5. Rhetoric	Language as a tool of power and manipulation of an audience
	What, How and Why rhetoric is used and needed
	GVOYES TIND SHADE LIFE AT SIGNIFIFY THOSE WITHIN THE EARLY GOLD THE WORLD WE BEYOND THEIR LIFE TO SHADE
	meanings to understand and experience one thing in terms of another. This extension of meaning
	may, through connotation, evoke associated feelings or, through imagery and symbol, lay down new
	traces of images, sounds, senses and ideas. Conventions exist around language – we have negotiated
	shared meanings of particular symbols over time and a language to define it. This is a code that
6. Symbolism, connotation and imagery	students must learn.
	The emphasis on imagery in a text varies according to its audience and purpose
	Understanding the effect of imagery and symbol varies according to personal experience, social and
	cultural context
	Closer attention to patterns of imagery invite readings and analysis that are more cohesive and
	develops expertise in reading Novel vs poem vs play
	The organisation of a text influences its meaning
	Connections to perspective and POV
7. Structure	Different structural models - five part structure etc.
	Specific structural features
	Repetition, Chronological, Non-linear, Foreshadowing Motif, Juxtaposition, Circular structure,
	character development as structural feature
	Representation is the depiction of a thing, person or idea in written, visual, performed or spoken
	language. Through representation or re-presenting a concept we are acknowledging that it is a
	creation and it is up to us as readers to interpret that creation. In representing we make choices from
	the language offered by these modes. Representation may aim to reflect the natural world as
8. Representation	realistically as possible or may aim to convey the essence of people, objects, experiences and ideas in
	a more abstract way. There are many different ways of seeing the world as our view is framed by
	context and culture. This means that representation cannot mirror actual reality but each
	representation offers a different construction of the world and of experience in it.

September 2023 - July 2024	Term One Autumn	Term Two Spring	Term Three Summer		
Year 7					
Learning	History of Language and Style Context Language change Old English Knowledge of key events in language evolution Victorian and Modern English Technology and Modern English A Monster Calls Novel Ways of telling stories Narrative Perspective Writers' creation and presentation of character The structure of stories including endings	The Graveyard Book Novel Themes of witchcraft and the supernatural Writing in the Gothic genre form Gothic Literature Genre Form- Framing Narrative. Oral tradition Narrative Voice - Unreliable narrator Context Social Context Knowledge of key texts from the literary tradition - Dracula etc	Frankenstein Play - adapted by Phillip Pullman How a play is different from a novel The Structure of the play and its purpose How the idea of monstrosity is shown Literary context to romantic movement		
Concepts	Narratology and Context	Genre and Style	Characterisation, setting and structure		
	Understanding the significance of historical context in the construction of meaning Origins of the English language and meaning of key terms Understanding the change of language over time, exploring a historical overview	Significance of genre Analysis of texts for meaning and effect Understanding the significance of historical context in the construction of meaning Narrative techniques such as framing narratives and narrative perspectives	To explore both historical and literary context such as Romanticism and the message Shelley was trying to portray (a fear of scientific advancement) Recap the gothic genre and delve into this in more detail along with looking at the idea of Frankenstein being 'the first true work of science fiction'.		
What is needed to master the knowledge	Exploring a range of texts linking to British heritage Understanding differences between languages which are alive and dead Understanding of where English comes from and the key influence on the development of English: Latin, Germanic and French. Grammatical and lexical impact. Language as something which can create and maintain power	in the creation of meaning Understand key words: Morality Romanticism Entrapment Claustrophobia Degeneration Motifs Supernatural	To analyse how an author uses both language and structural features for deliberate effects to engage the audience. know how characters are crafted and then how they are staged		
	An understanding of the techniques used to write to describe Understanding how a character is presented by a writer and the range of techniques used Understanding how a writer uses symbolism and foreshadowing	Significance of setting/pathetic fallacy and understanding how it is used as a method by the writer to convey meaning Significance of symbolism, metaphor and danse macabre			
	Understanding the use of internal monologues, drama and	Understanding the reframing of a modern text compared with gothic texts			
Common Misconceptions	History of Language and Style. Change of Language over time linked to contextual factors. Identification of spoken vs written language. Understanding that English is a living language which has changed significantly over the last 1000 years Language can change according to use and user There can be different 'Englishes'	Meaning of Gothic in Literary terms Distinction between horror and gothic Stereotyping the Gothic. Looking out for particular methods and settings, such as darkness, and immediately crediting it as the Gothic. The role of an episodic novel and the impact that this structure has on an overall text	How a novel is written differently to a play Stage directions as used to convey meaning The differences between the plot of the original 'Frankenstein' text by Mary Shelley and the plot of Pullman's play. The role of the audience and being aware of the audience's reactions when watching a play		
Grammar	Dialect, accent, idolect, Standard English, semantic change, history of English, etymology, morphology, simple/compound/complex sentences	Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice	Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)		
Vocab	Chronology, influences, invasion, decade, emergence, colloquial, jargon, narratology, protagonist, antagonist, description, suspense, conflict, unruffled, glowered, point of view, tyranny, injustice, fortification, pantomime, sapling, charisma, cataclysmically, sympathy, pendulum, emotive language, hyperbole, simile, apothecary, concoction, parson, ailment, congregation, superstition, monologue, foreshadowing, keening, personification, symbolism, narrative voice, narrative shift, structure, onomatopoeia, stale, repetition, impenetrable, surged, contradict, narratology, perspective	Gothic, horror, Romanticism, setting, character, theme, narrative hook, descriptive, repetition, metaphor, characterisation, simile, idiom, dialect, personification, symbolism, compassion, supernatural, macabre, foreshadowing, episodic novel, allusion, adjectives, foreboding, theme, narrative, narrative arc, climax, dialogue, theme	Gothic, Romanticism, context, scientific curiosity, playwright, stage directions, narrator, prologue, monologue, setting, morality, tension, science creativity, pathetic fallacy, dramatic irony, inference, theme, alchemist, audience, foreshadowing, director, cl hanger, narrative arc, narrator, epilogue, resolution, structure		

September 2023 - July 2024	Term One Autumn	Term Two Spring	Term Three Summer		
Year 8					
Learning	In the sea there are crocodiles - Fabio Geda Non-Fiction and Media texts To explore how literary texts work To broaden understanding of global and local issues To develop close reading skills and analysis	Diverse Voices: The Crossing and Poetry and Non Fiction A range of speeches from different sources Poetry as used as a method of conveying views and points of view Significance of symbolism Exploring a variety of different cultures and identities	Introduction to Shakespeare The Tempest Links to subject content, culture, and themes in 'In the Sea there are Crocodiles', 'The Crossing' and poetry from different cultures. Creating a space for classroom conversations about race, power, indigeneity and slavery.		
Concepts	Perspectives and Point of View	Symbolism and Imagery Rhetoric	Perspectives and Point of View		
What is needed to master the knowledge	Fact and Fiction - what's the difference? Features/aspects of the novel that we can see in this text Narrative structure - Trials/tribulations/rags to riches/a happy ending? The Rite of Passage novel – story of a journey (encompassing the loss of a mother, a key narrative trope). The epic journey, across the world (an 'Odyssey'). Introducing students to these structures. The conversational and the poetic Perspectives, power, identity, culture, relationships, conflict, context of the history of the Hazaras and the Pashtuns and attitudes towards immigration in Europe	Understanding of: Alliteration, Anaphora, Assonance, Direct Address, Extended Metaphor, Metaphor, Onomatopoeia, Personification, Repetition, Rhetorical Question, Simile, stanzas, volta. Literal and fugurative language-the differences. Writer's intentions. Voice versus writer	Conventions of Shakespearean drama and differences between Shakesperean audiences and modern audiences Setting and staging as tools to convey meaning Understanding of different themes and sub-plots and deliberate structuring in a play Context and concept of colonialism How the writers/dramatists convey their perspective and point of view in a play.		
Common Misconceptions	Non-Fiction doesn't involve the telling of stories Non-Fiction is completely truthful; fiction isn't The writer of non-fiction has opinions that they communicate through the text; the writer of fiction doesn't.	There is one 'right' interpretation in poetry Naming techniques is effective analysis Poets are not communicating through the structure and form they choose Rhetoric is about the written word, as opposed to spoken word	How a Shakespearean text is written - Shakespeare as the author Stage directions used to convey meaning Concerns with Shakespearean language If the differences between monologue, aside and soliloquy If the importance of minor character roles such as Trinculo and Stephano The change in comedic value and viewing this play as comical		
Grammar	Dialect, accent, idolect, Standard English, semantic change, history of English, etymology, morphology.	Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice	Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)		
Vocab	Exile, refugee, asylum seeker, dialogue, bildungsroman, motif, juxtaposition, enjambment, assonance, alliteration, mirrored language, shared lines, metaphor, preconception, unreliable narrator, cyclical structure, synonym, anaphora, repetition	Protagonist, resolution, evaluate, metaphor, acrostic, rhythm, rhyme, simile, Rhetoric, Aristotle, pathos, ethos, anaphora, logos, antistrophe, tricolon, fiction, non-fiction, structure	Genre, context, symbolism, usurpation, colonialism, plot, subplot, motif, foreshadowing, plot, masque, theme, symbolism, illusion, epilogue, soliloquy, aside, monologue, utopia, masque, exposition, rising action, climax, falling action, resolution, denouement		

September 2023 - July 2024	Term One Autumn	Term Two Spring	Term Three Summer		
Year 9					
Learning	The Curious Incident of the dog in the nighttime - Mark Haddon To explore representations in society and raise awareness for Asperger's syndrome To experience new narrative styles and perspectives	Imagining the future - Divergent To investigate the impacts of a dystopian society, zooming in on the three Cs - control, corruption and forced competition To form dialogue about our own society and reflect on the importance of individuality	Shakespeare Tragedy Context to the genre of Tragedy A range of tragedies - Othello, Hamlet, Julius Caesar, Antony and Cleopatra, Coriolanus, King Lear and Macbeth To be immersed into Shakespeare's tragedies, focusing on a range of perspectives and points of view		
	Representations	Genre and Style	Perspectives and Point of View		
Concepts		Characterisation			
Concepts		Point of View and Symbolism			
		Rhetoric			
	Exploring themes of: Language, identity, family, order v chaos, trust, communication, the unknown.	Explores the use of texts as a vehicle for social comment Understanding authorial intrusion	Understanding Shakespeare's use of: Dramatic devices Foreshadowing: a device in which the writer gives a warning or indication of the		
	Exploring how narrative perspective creates meaning, the form of bildungsroman, the structure of the novel, stream of consciousness, use of	Understanding themes of power, oppression	future Dramatic Tension: a sense of excitement or anticipation that the audience feels		
	foreshadowing, the significance of the narrative voice of Christopher.	Understanding the meaning of satire/allegory/fable/fairytale	Dramatic Irony: occurs when the audience are aware of a detail that characters on stage are not aware of.		
	Uses the vehicle of detective fiction to represent a particular point of view	Understanding a writers use of irony and the purpose behind withholding and deferring	Dramatic Tension: a sense of excitement or anticipation that the audience feels. Pauses and cliffhangers: these techniques are used to give suspense to the play		
What is needed			rauses and climinangers. these techniques are used to give suspense to the play		
to master		Understanding how propaganda is used to control the citizens of society.			
the knowledge		Understanding how in dystopian fiction Information, independent thought and freedom are restricted.			
		Understanding how a leader/concept is worshipped by the citizens of the society in dystopias.			
		Citizens live in a dehumanized state and conform to uniform expectations. Individuality and dissent are crushed in dystopias			
		The society is an illusion of a perfect utopian world.			
	, ,	A form of entertainment as well as vehicle for political comment/protest	Characteristics of a particular genre are uniform across plays written in		
Common	Characters are created just to tell a story, not to communicate a message The structure of the text,	Realising the fictional attributes of the texts, despite any realism/links to society today The importance of the text over the	that form. Shakespeare's plays were written in a particular context but can be re-		
Misconceptions	switching chapter by chapter from the present day to Christopher's mind and experiences	film version	interpreted in different time periods and contexts The use of tragedy terms, confusing hamartia and hubris Understanding the role of the audience and their reactions		
Grammar	Dialect, accent, idolect, Standard English, semantic change, history of English, etymology, morphology.	Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice	Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)		
	Bildungsroman, protagonist, Asperger's syndrome, analepsis,				
	sympathy, dialogue, infidelity, tropes, ethical, morality, altruism, motif, disorder, allegory, symbolism, utopia, compassion,	Dystopia, corruption, control, competition, propaganda, allegory, divergent, utopia, abnegation, amity, dauntless, candor, erudite, injustice, conformity,	Genre, tragedy, tragic hero, plot, soliloquy, hamartia, monologue, irony, Rhetoric, depiction, villain, ethos, pathos, logos, context,		
Vocab	empathy, genre, style, narrative style	individuality, homodiegetic narrator, withholding, deferring, aptitude,	theme, catharsis, hubris, tragic waste, external conflict, internal		
	·	duplicitous, symbolism, representation, exploitation, autonomy,	conflict, supernatural, poetic justice, comic relief, exposition, rising		
		totalitarianism, tyrant, foreshadowing, analepsis	action, climax, falling action, resolution, denouement		

September 2023- July 2024	Term One	Term Two	Term Three
Year 10			
Learning	A Christmas Carol	An Inspector Calls	Shakespeare's Macbeth
Concepts	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure Representation	Genre and Style Symbolism, connotation and imagery Grammar and meaning	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure
What is needed to master the knowledge	A Christmas Carol - Knowledge of the narrative, structure and genre of the novella. Knowledge of characters and their characterisation is also essential. Building on this basis, will be the ability to analyse how Dickens has created his novella and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. The ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form. Understanding Staves 2 to 5 including the presentation of the Ghosts of Christmas Past, Present and To Come. Dickens intentions and purpose in writing the novella. Use of structural as well as literary methods and their effect including motifs, allegory, juxtaposition, symbolism and foil characters. Exploration and threading of themes throughout the novella including poverty, redemption, morality, responsibility and religion. English Language Knowledge of techniques used to create meaning through descriptive and creative writing Structural techniques used to convey meaning in fiction and associated non-fiction texts	An Inspector Calls - Knowledge of the narrative, structure and genre of the play. Knowledge of characters and their characterisation is also essential. Building on this basis, will be the ability to analyse how Priestley has created his play and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. Knowing and understanding the use of dramatic methods, as well as the ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.	Macbeth - Knowledge of the narrative, the unity of action and structure of the tragedy. Knowledge of characters and their characterisation and methods used to convey them in drama. Ability to analyse how Shakespeare has created his play and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. The ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.
Common Misconceptions	Characters are real and not constructs of Dickens imagination Ghosts are evil and not benevolent Cratchits are idealised Ordering of events in the novella Mixing of names/characters - Belle and Fran Dickens was a proto-socialist	All women were subservient and lower status than men	Understanding of Macduff's role in the play and Malcolm becomes King at the end of the play Lady Macbeth is evil and the reason for Duncan's regicide The first time Macbeth considers regicide is when he sees the witches Language confusions Shakespeare's intentions

September 2023- July 2024	Teri	m One - Autumn First	Half	Term One - Autumn Second Half	_		Term Two - Spring First Half	Term Two - Spring Second H
'ear 11								
Learning	A Christmas Carol Four weeks	Unseen Fiction in AQA English Language One Story openings: I'm the King of the Castle by Susan Hill (1970) Paddy Clarke Ha Ha Ha by Roddy Doyle (1993) Bring up the Bodies by Hilary Mantel (2012) Transition points and endings: The White Tiger by Aravind Adiga (2008) The Pearl by John Steinbeck (1947)	Power and Conflict Revision/retrieval Ozymandias and London Prelude Exposure	Unseen Non-Fiction in AQA English Language Two On the theme of war: The Diaries of Nella Last Writing in War and Peace from 1943 (Profile Books Ltd. 2012) As I Walked Out One Midsummer Morning by Laurie Lee (1969) I see my wife coming off the field of battle by Tim Dowling (The Guardian 2007) Accounts of danger in a hostile environment: Touching the Void by Joe Simpson (Vintage 1997) Let's talk about the climb up Everest interview with Sir Edmund Hilary Extract from the diary of Captain Scott (1911 and 1912) I Fell Through Arctic Ice by Gary Rolfe (The Guardian 19/01/2007) Travel writing: The Journals of Dorothy Wordsworth, 2nd edition ed. Mary Moorman,	Macbeth Four Weeks	An Inspector Calls Four Weeks	Unseen Fiction/Non-Fiction in AQA English Language One and Two Reading and Writing	English Literature Power and Conflict Poetry and Unseen Poetry
	Narratology. Context.	Narratology. Context.	Narratology.	Narratology. Context.	Narratology.	Narratology.	Narratology. Context.	Narratology. Context.
Concepts	Genre. Representations.	Genre. Representations.	Context.	Genre. Representations.	Context.	Context.	Genre. Representations.	Genre. Representations.
	Characterisation and	Characterisation and setting.	Genre.	Characterisation and setting.	Genre.	Genre.	Characterisation and setting.	Characterisation and setting.
	setting.	Structure	Representations.	Structure		Representations.	Structure	Structure
What is needed to master the knowledge	Understanding Staves 2 to 5 including the presentation of the Ghosts of Christmas Past, Present and To Come. Dickens intentions and purpose in writing the novella. Use of structural as well as literary methods and their effect including motifs, allegory, juxtaposition, symbolism and foil characters. Exploration and threading of themes throughout the novella including poverty, redemption, morality, responsibility and religion.	1. to understand the ways in which authors use the openings of stories to engage the reader 2. to understand how the conventions of literary genres may be evident in the story opening 3. to understand the structural features of the passage and its place in the structure of the whole novel 4. to make a personal response to the passage with evaluation using inference and analysis. 5. to be able to use the details of texts as the foundation for plausible predictions and insights about the rest of the work 6. to recognise some of the conventions of literary fiction and the ways in which textual		Students will develop their understanding of Language paper two along with their exam technique and knowledge of the questions. Learning will focus on reading and analysing non-fiction texts from the 19th – 21st centuries. Students will develop their knowledge of the methods writers use to convey their perspectives and they will use this knowledge to convey their own idea: effectively when writing. Students will focus on writing effectively for different purposes and audiences: to explain, instruct, and argue; selecting vocabulary, grammar, form, and structural and organisational features to reflect audience, purpose and context; using language imaginatively and creatively; and maintaining coherence and consistency across a text.	will be extended using retrieval practise,	will be extended using retrieval practise, revision, additional study of authorial intrusion, dramatic methods and climax, plus the resolution of a three act play, as well as essay planning and writing. Dramatic	Knowing how to present a clear viewpoint using appropriate tone with a range of rhetorical devices, provides further opportunities for convincing and compelling responses from the student's perspective. Thinking, planning, crafting and accuracy will be taught as the essential skills for writing non-fiction texts. Students will know that careful, precise choices and improvements need to be made to be a skilful, successful writer.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of thematic and method links, how to compare poems, as well as essay planning and writing. Students will need to know that the poems are linked thematically under the heading of 'power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.
Common Misconceptions								

September 2024- July 2025	Т	erm One - Autumn First H	alf	Term One - Autumn Second Half			Term Two - Spring First Half	Term Two - Spring Second Ha
ar 11								
Learning	A Christmas Carol Two weeks	Unseen Fiction in AQA English Language One Story openings: I'm the King of the Castle by Susan Hill (1970) Paddy Clarke Ha Ha Ha by Roddy Doyle (1993) Bring up the Bodies by Hilary Mantel (2012) Transition points and endings: The White Tiger by Aravind Adjug (2008) The Pearl by John Steinbeck (1947)	Worlds and Lives Revision/r etrieval		Macbeth Two Weeks	An Inspector Calls Two Weeks	Unseen Fiction/Non-Fiction in AQA English Language One and Two Reading and Writing	English Literature Worlds and Lives Poetry and Unseen Poetry
	Narratology. Context.	Narratology. Context.	Narratol	Narratology. Context.	Narratology.	Narratology.	Narratology. Context.	Narratology. Context.
Concepts	Genre.	Genre. Representations.	ogy.	Genre. Representations.	Context.	Context.	Genre. Representations.	Genre. Representations.
	Ranracantations	Characterication and cetting	Contavt		Ganra	Ganra	Characterisation and setting.	Characterisation and setting.
What is needed to master the knowledge	Understanding Staves 2 to 5 including the presentation of the Ghots of Christmas Past, Present and To Come. Dickens intentions and purpose in writing the novella. Use of structural as well as literary methods and their effect including motifs, allegory, juxtaposition, symbolism and foil characters. Exploration and threading of themes throughout the novella including poverty, redemption, morality, responsibility and religion.	1. to understand the ways in which authors use the openings of stories to engage the reader 2. to understand how the conventions of literary genres may be evident in the story opening. 3. to understand the structural features of the passage and its place in the structural features of the passage and its place in the structural features of the whole novel 4. to make a personal response to the passage with evaluation using inference and analysis. 5. to be ebbe to use the details of texts as the foundation for plausitle predictions and insights about the rest of the work 6. to recognise some of the conventions of literary fiction and the ways in which textual cohesion is achieved. 7. to be able to read for inference and comprehension 8. to understand how writers use language to achieve effects and influence readers. To be able to support their responses with appropriate textual references		Students will develop their understanding of Language paper two along with their exam technique and knowledge of the questions. Learning will focus on reading and analysing non-fiction texts from the 19th – 21st centuries. Students will develop their knowledge of the methods writers use to convey their perspectives and they will use this knowledge to convey their own ideas effectively when writing. Students will focus on writing effectively for different purposes and audiences: to explain, instruct, and argue; selecting vocabulary, grammar, form, and structural and organisational features to reflect audience, purpose and context, single language imaginatively and creatively; and maintaining coherence and consistency across a text.	examination of minor characters and study of A level methods and terminology as	will be extended using retrieval practise, revision, additional study of authorial intrusion, dramatic methods and climax, plus the resolution of a three act play, as well as essay planning and writing. Dramatic methods such as the use of foils,	and improvements need to be made to be a skilful, successful writer.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of thematic and method links, how to compare poems, as well as essay planning and writing. Students will need to know that the poems are linked thematically under the heading of power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.
Common Misconceptions								