

Concept	Explanation of concept
<p><b>1. Narratology and Context</b></p>	<p>This concept relies on the understanding that texts are constructed and language and texts exist within a context.</p> <p>How does language change over time and what is a chronology of English Language and Literature over time from Beowulf to Modern times?</p> <p>Narratology explores the answers to the questions:</p> <p>What is a myth and how can you see it in modern texts?</p> <p>How can myths and stories provide a moral message?</p> <p>What is an archetype? What is the hero's journey?</p> <p>Cohesion, motifs, beginnings and endings and climax.</p> <p>Five Part structure - Exposition etc.</p> <p>*This concept sits at the heart of all English study and runs through everything.</p>
<p><b>2. Characterisation and Setting</b></p>	<p>Characters and settings are tools to convey messages about themes</p> <p>Methods for establishing character (physical appearance language dialogue, use of objects etc)</p> <p>Setting establishes genre and character and themes and context</p> <p>Setting can function as an extra character in a story</p> <p>Non-fiction writing – the narrator as a ‘character’</p> <p>Differences between the representation of character in prose and drama</p>
<p><b>3. Genre and Style</b></p>	<p>Genres - defined within prose, poetry, drama. Specific genre - tragedy, comedy, dystopian, gothic, social political.</p> <p>Conventions of key fiction and non-fiction genres.</p> <p>Parody</p> <p>Style - writer's individual approach to a generic form</p>
<p><b>4. Perspective and Point of View</b></p>	<p>Perspective = writer's perspective. This revisits the concept of narratology</p> <p>POV = characters POV</p> <p>How the writer's perspective and the POV from which they present the story are connected</p> <p>Switching perspectives</p> <p>Readers point of view</p> <p>Dual (or multi - drama) narration</p> <p>News bias</p> <p>Authorial intrusion/mouthpiece</p>
<p><b>5. Rhetoric</b></p>	<p>Links in with Perspective and POV and using language to persuade</p> <p>Language as a tool of power and manipulation of an audience</p> <p>What, How and Why rhetoric is used and needed</p>
<p><b>6. Symbolism, connotation and imagery</b></p>	<p>Conventions and literary traditions within the genre for example</p> <p>Words and images can signify more than what they denote, extending us beyond their literal everyday 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 students must learn.</p> <p>The emphasis on imagery in a text varies according to its audience and purpose</p> <p>Understanding the effect of imagery and symbol varies according to personal experience, social and cultural context</p> <p>Closer attention to patterns of imagery invite readings and analysis that are more cohesive and develops expertise in reading</p>
<p><b>7. Structure</b></p>	<p>Novel vs poem vs play</p> <p>The organisation of a text influences its meaning</p> <p>Connections to perspective and POV</p> <p>Different structural models - five part structure etc.</p> <p>Specific structural features</p> <p>Repetition, Chronological, Non-linear, Foreshadowing Motif, Juxtaposition, Circular structure, character development as structural feature</p>
<p><b>8. Representation</b></p>	<p>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 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.</p>

September 2023 - July 2024	Term One Autumn	Term Two Spring	Term Three Summer
<b>Year 7</b>			
<b>Learning</b>	<p><b>History of Language and Style</b> <u>Context</u> Language change Old English Knowledge of key events in language evolution Victorian and Modern English Technology and Modern English</p> <p><b>A Monster Calls Novel</b> Ways of telling stories Narrative Perspective Writers' creation and presentation of character The structure of stories including endings</p>	<p><b>The Graveyard Book Novel</b> Themes of witchcraft and the supernatural Writing in the Gothic genre form</p> <p><b>Gothic Literature</b> <u>Genre</u> Form - Framing Narrative. Oral tradition Narrative Voice - Unreliable narrator <u>Context</u> Social Context Knowledge of key texts from the literary tradition - Dracula etc</p>	<p><b>Frankenstein Play - adapted by Phillip Pullman</b> 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</p>
<b>Concepts</b>	<b>Narratology and Context</b>	<b>Genre and Style</b>	<b>Characterisation, setting and structure</b>
<b>What is needed to master the knowledge</b>	<p>Understanding the significance of historical context in the construction of meaning</p> <p>Origins of the English language and meaning of key terms</p> <p>Understanding the change of language over time, exploring a historical overview</p> <p>Exploring a range of texts linking to British heritage</p> <p>Understanding differences between languages which are alive and dead</p> <p>Understanding of where English comes from and the key influence on the development of English: Latin, Germanic and French. Grammatical and lexical impact.</p> <p>Language as something which can create and maintain power</p> <p>An understanding of the techniques used to write to describe</p> <p>Understanding how a character is presented by a writer and the range of techniques used</p> <p>Understanding how a writer uses symbolism and foreshadowing</p> <p>Understanding the use of internal monologues, drama and</p>	<p>Significance of genre</p> <p>Analysis of texts for meaning and effect</p> <p>Understanding the significance of historical context in the construction of meaning</p> <p>Narrative techniques such as framing narratives and narrative perspectives in the creation of meaning</p> <p>Understand key words: Morality Romanticism Entrapment Claustrophobia Degeneration Motifs Supernatural</p> <p>Significance of setting/pathetic fallacy and understanding how it is used as a method by the writer to convey meaning</p> <p>Significance of symbolism, metaphor and danse macabre</p> <p>Understanding an author's intentions and purpose</p> <p>Understanding the reframing of a modern text compared with gothic texts</p>	<p>To explore both historical and literary context such as Romanticism and the message Shelley was trying to portray (a fear of scientific advancement)</p> <p>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'.</p> <p>To analyse how an author uses both language and structural features for deliberate effects to engage the audience. To know how characters are crafted and then how they are staged</p>
<b>Common Misconceptions</b>	<p>History of Language and Style.</p> <p>Change of Language over time linked to contextual factors.</p> <p>Identification of spoken vs written language.</p> <p>Understanding that English is a living language which has changed significantly over the last 1000 years</p> <p>Language can change according to use and user</p> <p>There can be different 'Englishes'</p>	<p>Meaning of Gothic in Literary terms</p> <p>Distinction between horror and gothic</p> <p>Stereotyping the Gothic. Looking out for particular methods and settings, such as darkness, and immediately crediting it as the Gothic.</p> <p>The role of an episodic novel and the impact that this structure has on an overall text</p>	<p>How a novel is written differently to a play</p> <p>Stage directions as used to convey meaning</p> <p>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</p>
<b>Grammar</b>	<p>Dialect, accent, idiolect, Standard English, semantic change, history of English, etymology, morphology, simple/compound/complex sentences</p>	<p>Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice</p>	<p>Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)</p>
<b>Vocab</b>	<p>Chronology, influences, invasion, decade, emergence, colloquial, jargon, narratology, protagonist, antagonist, description, suspense, conflict, unruined, 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</p>	<p>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</p>	<p>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, cliff hanger, narrative arc, narrator, epilogue, resolution, structure</p>

September 2023 - July 2024	Term One Autumn	Term Two Spring	Term Three Summer
<b>Year 8</b>			
<b>Learning</b>	<u>In the sea there are crocodiles - Fabio Geda</u> 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	<u>Diverse Voices: The Crossing and Poetry and Non Fiction</u> 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	<u>Introduction to Shakespeare</u> 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.
<b>Concepts</b>	<b>Perspectives and Point of View</b>	<b>Symbolism and Imagery</b> <b>Rhetoric</b>	<b>Perspectives and Point of View</b>
<b>What is needed to master the knowledge</b>	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 figurative language-the differences.  Writer's intentions.Voice versus writer	Conventions of Shakespearean drama and differences between Shakespearean 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.
<b>Common Misconceptions</b>	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 Differences between monologue, aside and soliloquy The importance of minor character roles such as Trinculo and Stephano The change in comedic value and viewing this play as comical
<b>Grammar</b>	Dialect, accent, idiolect, 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)
<b>Vocab</b>	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
<b>Year 9</b>			
<b>Learning</b>	<b>The Curious Incident of the dog in the nighttime - Mark Haddon</b> To explore representations in society and raise awareness for Asperger's syndrome To experience new narrative styles and perspectives	<b>Imagining the future - Divergent</b> 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	<b>Shakespeare Tragedy</b> 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
<b>Concepts</b>	<b>Representations</b>	<b>Genre and Style</b> <b>Characterisation</b> <b>Point of View and Symbolism</b> <b>Rhetoric</b>	<b>Perspectives and Point of View</b>
<b>What is needed to master the knowledge</b>	Exploring themes of: Language, identity, family, order v chaos, trust, communication, the unknown.  Exploring how narrative perspective creates meaning, the form of bildungsroman, the structure of the novel, stream of consciousness, use of foreshadowing, the significance of the narrative voice of Christopher.  Uses the vehicle of detective fiction to represent a particular point of view	Explores the use of texts as a vehicle for social comment  Understanding authorial intrusion  Understanding themes of power, oppression  Understanding the meaning of satire/allegory/fable/fairytale  Understanding a writers use of irony and the purpose behind withholding and deferring  Understanding how propaganda is used to control the citizens of society.  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.	Understanding Shakespeare's use of: Dramatic devices Foreshadowing: a device in which the writer gives a warning or indication of the future Dramatic Tension: a sense of excitement or anticipation that the audience feels Dramatic Irony: occurs when the audience are aware of a detail that characters on stage are not aware of. 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
<b>Common Misconceptions</b>	Haddon has created a character in Christopher to create humour solely Characters are created just to tell a story, not to communicate a message The structure of the text, switching chapter by chapter from the present day to Christopher's mind and experiences	A form of entertainment as well as vehicle for political comment/protest Realising the fictional attributes of the texts, despite any realism/links to society today The importance of the text over the film version	Characteristics of a particular genre are uniform across plays written in that form. Shakespeare's plays were written in a particular context but can be re-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
<b>Grammar</b>	Dialect, accent, idiolect, 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)
<b>Vocab</b>	Bildungsroman, protagonist, Asperger's syndrome, analepsis, sympathy, dialogue, infidelity, tropes, ethical, morality, altruism, motif, disorder, allegory, symbolism, utopia, compassion, empathy, genre, style, narrative style	Dystopia, corruption, control, competition, propaganda, allegory, divergent, utopia, abnegation, amity, dauntless, candor, erudite, injustice, conformity, individuality, homodiegetic narrator, withholding, deferring, aptitude, duplicitous, symbolism, representation, exploitation, autonomy, totalitarianism, tyrant, foreshadowing, analepsis	Genre, tragedy, tragic hero, plot, soliloquy, hamartia, monologue, irony, Rhetoric, depiction, villain, ethos, pathos, logos, context, theme, catharsis, hubris, tragic waste, external conflict, internal conflict, supernatural, poetic justice, comic relief, exposition, rising action, climax, falling action, resolution, denouement

September 2023- July 2024	Term One	Term Two	Term Three
<b>Year 10</b>			
<b>Learning</b>	<u>A Christmas Carol</u>	<u>An Inspector Calls</u>	<u>Shakespeare's Macbeth</u>
<b>Concepts</b>	<b>Genre and Style</b> <b>Characterisation and setting</b> <b>Narratology and context</b> <b>Symbolism, connotation and imagery</b> <b>Structure</b> <b>Representation</b>	<b>Genre and Style</b> <b>Symbolism, connotation and imagery</b> <b>Grammar and meaning</b>	<b>Genre and Style</b> <b>Characterisation and setting</b> <b>Narratology and context</b> <b>Symbolism, connotation and imagery</b> <b>Structure</b>
<b>What is needed to master the knowledge</b>	<p><b>A Christmas Carol</b> - 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.  <b>English Language</b>  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</p>	<p><b>An Inspector Calls</b> - 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.</p>	<p><b>Macbeth</b> - 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.</p>
<b>Common Misconceptions</b>	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



