	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 A writer's 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**
What is needed to master the knowledge	**Concept Knowledge** Origins of the English language and meaning of key terms Understanding the change of language over time, exploring a historical overview Exploring texts linking to British heritage Understanding of where English comes from and the key influence on the development of English: Latin, Germanic and French. Understanding the purpose of stories	**Concept Knowledge** Significance of genre Understanding the different genres in English Literature and how texts are influenced by those genres Understanding the reframing of a modern text compared with gothic texts from previous eras	**Concept Knowledge** 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'.
	Reading Knowledge Read actively engaging with the text Make links across a text Form appropriate inferences about characters with some explanation and analysis Identify different narrative techniques used by writers Know how writers use language and structure to create meaning	**Reading Knowledge** Know how writers begin stories to create narrative hooks Write analytically about how a writer creates setting and its purpose and function in a story To understand how a writer uses structural techniques like cliffhangers to maintain interest and develop the narrative To trace themes across a longer text	**Reading Knowledge** To know how characters are crafted and then how they are staged To understand the effects of a monologue and foreshadowing as literary devices To explain the purpose of stage directions in a play To understand how writers use structural methods like foreshadowing
	Writing Knowledge Write creatively and engagingly using stimuli Consciously choose vocabulary for its effect on the reader Consciously choose sentence structure for its effect on the reader Use what- how- why in the language of analysis	**Writing Knowledge** Craft and structure effective dialogue To write using similes and vocabulary chosen for effect To write using evocative adjectives	**Writing Knowledge** Write creatively using the form of drama to create a scene Understand format features of an article and a formal letter Methods of planning transactional writing Methods of writing transactional writing - anecdotes, named examples, description. Use what- how - why structure to write an extended analytical essay
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 forms of English	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
Vocabulary	Chronology, influences, invasion, decade, colloquial, suspense, conflict, emotive language, simile.	Gothic, horror, Romanticism, setting, character, theme, narrative hook, descriptive, repetition, metaphor	Context, scientific curiosity, playwright, stage directions, narrator, prologue, monologue, setting, morality, tension, science creativity, pathetic fallacy, dramatic irony, inference, theme, alchemist, audience, foreshadowing

	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	**The Tempest** 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	**Concept Knowledge** Perspectives, power, identity, culture, relationships, conflict, context of the history of the Hazaras and the Pashtuns and attitudes towards immigration in Europe Whose perspective is the story from? The writer or the person being written about?	**Concept Knowledge** Understanding the principles of rhetoric and how it is used in a range of different non-fiction speeches How poetry can be used to convey the author's meaning Range of poetic devices and how they are used as a vehicle	**Concept Knowledge** Conventions of Shakespearean drama and differences between Shakespearean audiences and modern audiences Understanding of different themes and sub-plots and deliberate structuring in a play Context and concept of colonialism - connections with empire and ownership over language. Retrieve knowledge of 'Limbo' and awareness of Elizabethan age of exploration Significance of gender and the presentation of power in the play and as a feature of Elizabethan England and the context of the play
	Reading Knowledge Read fluently with sustained expression. Read analytically, asking questions about themes and ideas Make clear and relevant links across a text Support inferences with a range of relevant references Explain the effect of a writer's choices consistently with some development	**Reading Knowledge** Terminology to identify poetic methods - metaphor, image, repetition, personification, rhyme, enjambment. Identify the writer's viewpoint and purpose Understanding the context surrounding poems to instil wider cultural capital: prejudice, marginalisation, conflict.	**Reading Knowledge** Setting and staging as tools to convey meaning Decode Shakespearean language Read drama fluently with expression Make some links between extracts and the whole play Form appropriate inferences about characters with evidence to support Comment on and identify the writer's choices
	Writing Knowledge Describe complex characters Build description skills and consider how to build mood within writing Consciously choose vocabulary for impact on the reader How to build tension and mood within a narrative - intrusive narrator, appropriate and well chosen use of imagery, limited viewpoint.	**Writing Knowledge** Format features of a speech - salutation and ending, use of direct address, persuasive elements of writing, lexical choices to meet the needs of the audience.	**Writing Knowledge** Explain inferences and explain method Write in clear, controlled sentences
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 The 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
Vocabulary	Exile, refugee, cyclical structure, synonym, 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, theme.

	Term One Autumn	Term Two Spring	Term Three Summer
Year 9			
Learning	**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	**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	**Hamlet** Context to the genre of Tragedy To be immersed into Shakespeare's tragedies, focusing on a range of perspectives and points of view
Concepts	**Genre and Style** **Characterisation** **Point of View and Symbolism** **Rhetoric**	**Representations**	**Perspectives and Point of View**
What is needed to master the knowledge	**Concept Knowledge** Explores the use of texts as a vehicle for social comment Understanding themes of power, oppression 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.	**Concept Knowledge** Exploring themes of: Language, identity, family, order v chaos, trust, communication, the unknown.	**Concept Knowledge** Understanding the key features of the tragedy genre - fatal flaw, heroic characters, trajectory of the downfall of the tragic hero. Explore the text through a theatrical lens, recognising the play as physical art
	Reading Knowledge Read fluently with sustained expression. Read analytically, asking questions about themes and ideas Make clear and relevant links across a text Support inferences with a range of relevant references In detail consistently explain the effect of a writer's choices	**Reading Knowledge** Uses the vehicle of detective fiction to represent a particular point of view Understanding the genre of detective fiction. 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.	**Reading Knowledge** Probe play, questioning the intentions of Shakespeare. Make thoughtful links between key scenes and the whole play. Form clear and relevant inferences about characters with clear, consistent explanation. Support inferences with a range of relevant evidence Explain the effect of Shakespeare's choices throughout.
	Writing Knowledge Describe complex characters Build description skills and consider how to build mood within writing Consciously choose vocabulary for impact on the reader How to build tension and mood within a narrative - intrusive narrator, appropriate and well chosen use of imagery, limited viewpoint.	**Writing Knowledge** Format features of a non-fiction report - title, subheadings, unbiased writing, facts and information, advice and recommendations.	**Writing Knowledge** Plan effectively for both a literary and transactional piece of writing Explain a viewpoint Follow a line of argument Synthesise evidence to support an idea Write in clear and controlled sentences to convey meaning Offer a coherent personal response to Shakespeare texts
Common Misconceptions	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	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	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
Vocabulary	Dystopia, corruption, control, competition, propaganda, allegory, divergent, utopia	Bildungsroman, protagonist, Asperger's syndrome, analepsis, sympathy, dialogue, genre, style, narrative style	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

	Term One	**Term Two**	**Term Three**
Year 10			
Learning	English Literature - A Christmas Carol/English Language - Descriptive Writing	English Literature - An Inspector Calls/English Language - Transactional Writing/ English Language - Spoken Study	English Literature - 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 - methods used by Dickens. Analysis - how has Dickens 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. Application of knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form. Understanding Staves 1 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 - concept of the three act play Knowledge of characters and their characterisation - methods used by Priestley Analysis - how has Priestley 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 Application of knowledge of context: textual, social, historical and literary Use of structural as well as literary methods and their effect Exploration and threading of themes throughout the novella including inequality, gender rights and power, generational differences and responsibility. Significance of political perspectives on the shaping of the narrative. **English Language** Knowledge of techniques used to express point of view and opinion through transactional writing **Spoken Language/Oracy** Speak confidently and coherently out loud Organise ideas in a coherent, structured manner Listen carefully to the opinions and ideas of others and respond to these, considering different viewpoints Debate and discuss key themes and ideas confidently and rationally, evaluating the worth of different views and expressing your ideas with confidence	**Macbeth** Knowledge of the narrative, the unity of action and structure of the tragedy - including knowledge of the tragic structure - exposition, rising action, climax and denouement. Knowledge of characters and their characterisation and methods used to convey them in drama including the use of soliloquy 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. Knowledge specifically of Jacobean England and the political and religious fractures within England and society, gender roles and power, significance of the concept of the divine right of kings and the great chain of being
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
Vocabulary	Misanthropic, redemption, juxtaposition and foil characters, use of mirroring, allusion, anaphora, hyperbole, pathetic fallacy, prolepsis, omniscient narrator, narrative arc, semantic field, allegory	Omniscient, didactic, narcissistic, allusion, antithesis, foreshadowing, hyperbole, juxtaposition, semantic field, exposition, in media res, microcosm, allegory, parable, well made play, euphemism, toxic masculinity and misogyny	Harmatia, hubris, catharsis, antagonist, foil, peripeteia, protagonist, anagnorisis, regicide, soliloquy, aside

		Term One - Autumn First Half		Term One - Autumn Second Half			Term Two Spring	Term Two Spring
Year 11								
Learning	English Literature - Macbeth	English Language - Unseen Non-Fiction in AQA English Language Two	English Literature - Power and Conflict Cluster My Last Duchess, Ozymandias, London, Extract from The Prelude Unseen Poetry	English Language - Unseen Fiction in AQA English Language One	English Literature - A Christmas Carol	English Literature - Power and Conflict Cluster Checkin' out me history Kamikaze Emigree Tissue Storm on the Island Unseen Poetry	English Language - Unseen Fiction/Non-Fiction in AQA English Language One and Two Reading and Writing	English Literature - Revision Power and Conflict Poetry and Unseen Poetry Revision - Paper Two
Concepts	Narratology. Context. Genre. Representations. Characterisation and setting. Structure	Narratology. Context. Genre. Representations. Characterisation and setting. Structure	Narratology. Context. Genre. Representations. Characterisation and setting. Structure	Narratology. Context. Genre. Representations. Characterisation and setting. Structure	Narratology. Context. Genre. Representations. Characterisation and setting.	Narratology. Context. Genre. Representations. Characterisation and setting. Structure	Narratology. Context. Genre. Representations. Characterisation and setting. Structure	Narratology. Context. Genre. Representations. Characterisation and setting. Structure
What is needed to master the knowledge	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 key scene knowledge, examination of minor characters. More specifically, we focus on a deeper and more elevated knowledge of the text through studying aspects of tragedy, the importance of the dramatic 5 part structure, particularly the climax and resolution, and unity of action.	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; using language imaginatively and creatively; and maintaining coherence and consistency across a text.	Students will develop their understanding of poetic techniques in the construction of meaning through analysing, writing about and discussing four key themes in the power and nature cluster.	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 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	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.	Students will develop their understanding of poetic techniques in the construction of meaning through analysing, writing about and discussing four key themes in the Identity cluster	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.