Key Stage 2 (Upper Years)

Reading - word reading

Apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), both to read aloud and to understand the meaning of new words that they meet

Reading - comprehension

- maintain positive attitudes to reading and an understanding of what they read by:
  - ➢ continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
  - ➢ reading books that are structured in different ways and reading for a range of purposes
  - ➢ increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
  - ➢ recommending books that they have read to their peers, giving reasons for their choices
  - ➢ identifying and discussing themes and conventions in and across a wide range of writing
  - ➢ making comparisons within and across books
  - ➢ learning a wider range of poetry by heart
  - ➢ preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- understand what they read by:
  - ➢ checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
  - ➢ asking questions to improve their understanding
  - ➢ drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
  - ➢ predicting what might happen from details stated and implied
  - ➢ summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas
  - ➢ identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- distinguish between statements of fact and opinion
- retrieve, record and present information from non-fiction
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary
- provide reasoned justifications for their view

Spelling:

- Use further prefixes and suffixes and understand the guidance for adding them
- Spell some words with 'silent' letters [for example, knight, psalm, solemn]
- Place the possessive apostrophe accurately in words with regular plurals
- Write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far
- Use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically
- Use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary
- Use a thesaurus

Handwriting and presentation:

- write legibly, fluently and with increasing speed by choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters

Writing- composition:

- plan their writing by:
  - ➢ identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
  - ➢ noting and developing initial ideas, drawing on reading and research where necessary
  - ➢ in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
- draft and write by:
  - ➢ selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
  - ➢ in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
  - ➢ précising longer passages
  - ➢ using a wide range of devices to build cohesion within and across paragraphs
  - ➢ using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]
- evaluate and edit by:
  - ➢ assessing the effectiveness of their own and others' writing
  - ➢ proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
  - ➢ ensuring the consistent and correct use of tense throughout a piece of writing
  - ➢ ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
  - ➢ proofread for spelling and punctuation errors
  - ➢ perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear

Writing - vocabulary, grammar and punctuation

- develop their understanding grammar by:
  - ➢ recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
  - ➢ using passive verbs to affect the presentation of information in a sentence
  - ➢ using the perfect form of verbs to mark relationships of time and cause
  - ➢ using expanded noun phrases to convey complicated information concisely
  - ➢ using modal verbs or adverbs to indicate degrees of possibility
  - ➢ using relative clauses beginning with who, which, where, when, whose, that or with an implied (ie omitted) relative pronoun
- indicate grammatical and other features by:
  - ➢ using commas to clarify meaning or avoid ambiguity in writing
  - ➢ using hyphens to avoid ambiguity
  - ➢ using brackets, dashes or commas to indicate parenthesis
  - ➢ using semicolons, colons or dashes to mark boundaries between independent clauses
  - ➢ using a colon to introduce a list
  - ➢ punctuating bullet points consistently
- use and understand the grammatical terminology accurately and appropriately in discussing their writing and reading

- Literal and inferential comprehension: understanding a word, phrase or sentence in context; exploring aspects of plot, characterisation, events and settings; distinguishing between what is stated explicitly and what is implied; explaining motivation, sequence of events, and the relationship between actions or events.
- Critical reading and comprehension: identifying and interpreting themes, ideas and information in a range of literature. Distinguishing between themes; supporting a point of view by referring to evidence in the text; recognising the possibility of and evaluating different responses to a text; using understanding of writers' social, historical and cultural contexts to inform evaluation;
- making an informed personal response that derives from analysis and evaluation of the text. Reading in different ways for different purposes, and comparing and evaluating the usefulness, relevance and presentation of content for these purposes. Identifying bias and misuse of evidence, including distinguishing between statements that are supported by evidence and those that are not.
- Evaluation of a writer's choice of vocabulary, grammatical and structural features: analysing and evaluating how language, structure, form and presentation contribute to quality and impact; using linguistic and literary terminology for such evaluation and analysing and evaluating how form and structure contribute to the effectiveness and impact of a text.
- Comparing texts: comparing and contrasting texts studied, referring where relevant to theme, characterisation, context (where known), style and literary quality; comparing two texts critically with respect to the above.
- Producing clear and coherent text: writing effectively about literature for a range of purposes such as: to describe, explain, summarise, argue, analyse and evaluate; discussing and maintaining a point of view; selecting and emphasising key points; using relevant quotation and using detailed textual references. Also, to write for different purposes and audiences to: narrate, instruct and to give and respond to information. Selecting vocabulary, grammar, form, and structural and organisational features judiciously to reflect audience, purpose and context; using language imaginatively and creatively; using information provided by others to write in different forms; maintaining and consistent point of view; maintaining coherence and consistence across a text.
- Summary and synthesis: identifying the main theme or themes; summarising ideas and information from a single text; synthesising from more than one text.
- Writing for impact: Selecting, organising and emphasising facts, ideas and key points; citing evidence and quotation effectively and pertinently to support views; creating emotional impact; using language creatively, imaginatively and persuasively, including rhetorical devices (such as rhetorical questions and parenthesis).
- Accurate Standard English: accurate spelling, punctuation and grammar.
- Presenting information and ideas: selecting and organising information and ideas effectively and persuasively for prepared spoken presentations; planning effectively for different purposes and audiences; making presentations and speeches.
- Responding to spoken language: listening to and responding appropriately to any questions and feedback.
- Spoken standard English: expressing ideas using standard English whenever and wherever appropriate.

Curriculum Overview

English Language and Literature content and understanding: Each year students will learn about a range of language and literature-based topics to help develop their understanding of key content. This portable knowledge is what students are entitled to know:

	Term 1	Term 2	Term 3	Portable knowledge	Key terms
Year 7	Flights of Fantasy **Overview:** Exploration of fictional and real heroes and monsters across time. ➢ Extracts from myths, legends, fantasy novels and film clips ➢ Non-fiction texts to explore real life heroes ➢ Poetry ➢ Narrative writing	Other Cultures **Overview:** Exploration of 'The Bone Sparrow' alongside a range of non-fiction and poetry from other cultures. ➢ 'The Bone Sparrow' by Zana Fraillon ➢ Poetry from other cultures ➢ Narrative writing and/or letter writing ➢ Spoken language opportunity	All the World's A Stage **Overview:** Exploration of rhetoric: including Shakespearean and modern speeches. ➢ Shakespearean and modern speeches / opening extracts with a focus on studying rhetoric ➢ Non-fiction texts ➢ Poetry ➢ Polemical writing	▪ Accurate use of: capital letters, full stops, apostrophes for possession and omission, commas in lists and complex sentences, speech marks. ▪ Being able to identify and apply the following: nouns, verbs, subject, predicate, adjectives and adverbs (focusing on different types e.g.	Writing Appostives, Co-ordinating conjunctions, Declarative, Exclamatory, Imperative Interrogative, Main clause, Past/ present participle, Predicate Relative clauses, Subject, Subordinate clause, Subordinating conjunctions Flights of Fanatasy: Antagonist, Anti-hero, Audience, Bias, Climax, Counter argument, Exposition, Falling action, Genre, Hamartia, Justice, Labyrinth,

➢ Spoken language opportunities **Reading:** ▪ Explore the origins of myths and legends from across Greek literature: ➢ What a myth is ➢ Origins of myths ➢ Why myths were used ➢ The difference between a myth and legend ➢ Context of the texts and time periods studied e.g. Ancient Greece / how women and children were treated ➢ How myths were passed down through generations. ➢ When Greek myths began to be written down. ➢ The plot and characters of each myth. ➢ Gods- who they were and what impact they had on society. ➢ Morals of different myths. ➢ How myths were used to teach new generations. ➢ Context/ historical figures including: - Ernest Shackleton - Robert Falcon Scott - Titus Oates - Siegfried Sassoon - Sir Arthur Conan Doyle	**Reading:** ▪ Explore the context needed to understand the novel: ➢ Who the author is ➢ What a refugee and an immigrant is ➢ Why people migrate ➢ What it means to be seeking asylum ➢ What are our human rights, our broader humanity and morals ➢ What a detention centre is ➢ What Australia is like ➢ An overview of Burma and the Rohingya people ➢ What political fiction is and what politics the novel explores ➢ The plot and characters in the novel ➢ Linking the context to the plot ➢ To understand the context well enough to empathise with the characters, themes and situations in the texts. ▪ Explore word choices: denotation verses connotation. ▪ Infer from the text. ▪ Create quote explosions to demonstrate inference skills. ▪ Identify and explore the significance of voice/ persona/ narrative perspective. ▪ Identify writer's craft such as pathetic fallacy,	➢ Spoken language opportunity **Reading:** ▪ Explore the context needed to understand the speeches: ➢ Explore Shakespeare`s life, background, influences and Elizabethan/ Jacobean era ➢ Looking at the monarchs and how this impacted his writing. ➢ Brief history of language ➢ Basic knowledge on Shakespeare: language (thou, thee, thy, doth etc.), language contribution and iambic pentameter ➢ Basic knowledge of Elizabethan theatres and staging ➢ Basic plot outlines of key plays: 'Romeo and Juliet', 'Macbeth', 'Richard III' and 'The Tempest' ➢ Significant context for individual plays in order to understand key themes. ▪ Explore the context needed to understand the modern speeches, poetry and non-fiction texts. E.g. who was Margaret Thatcher ▪ To use poetry terminology when annotating poetry. ▪ Apply the context to a text to demonstrate understanding. ▪ Be able to identify the form, audience and purpose of a	proper noun, abstract etc. ▪ To identify and apply the following: simple, compound and complex sentences. ▪ To identify and apply minor sentences. ▪ To know and use main and subordinate clauses. ▪ Using evidence to justify ideas. ▪ How to deconstruct a question. ▪ Apply: What, how and why to analyse. ▪ Conventions of descriptive and narrative writing. ▪ Comparative language: on the other hand, this is also shown, in comparison. ▪ To identify and apply the different sentence purposes: exclamatory, interrogative, imperative and declarative. ▪ To explore denotation and connotation. ▪ To identify Voice/ persona. ▪ To know and identify basic poem conventions.	Legend, Metaphor, Mise-en-scene, Monologue, Moral, Myth, Mythology, Narrative perspective, Personification Predicate, Protagonist, Resolution, Rising action, Semantic field, Simile Social order, Subject, Tone, Tragic hero, Verb Film / Media Close up, Diegetic sound, Establishing shot, Extreme close up, High angle, Long shot, Low angle, Mid shot, Non-diegetic sound, Oblique/ canted angle/ Dutch tilt, Aerial/ crane, Over the shoulder, Two shot The Bone Sparrow Border, Burma, Bystander, Citizenship, Ethnic Group, Flee, Friendship, Human Rights, Humour, Identity, Migration, Perspective, Political, Possession, Protest, Refugee, Rohingya, Social, Torture, Trauma Rhetoric Assonance, Comedy, Consonance, Direct Address, Elizabethan, Ethos, Exaggeration, Fate, Harmatia, Honour, Logos, Monologue, Monologue, Oxymoron, Pathos, Prose, Rhetoric, Shakespeare, Slavery, Soliloquy, Sonnet, Tragedy, Verse Other Tier 2 Vocabulary: Adaptation, Analysis, Assume, Attitudes, Communication, Community, Context, Convention, Cycle, Create, Decades, Definition, Derived, Elements, Environment, Established, Evidence, Explicit, Features, Gender, Identified, Implies, Individual, Labour, Origin, Period, Required, Significant, Structure,

	- Use the reading protocols, including reading aloud and following with a ruler. - Identify conventions of narrative and descriptive writing. - Know and identify the purpose, audience and context of the writing. - Summarise and organise ideas. - Use evidence to justify ideas. - To analyse using: What, how and why. - Analyse and compare the mythological stories with the poetry. - Apply comparative language. - Grasp basic poetry conventions of modern and contemporary poetry. - Recognising poetic conventions and how these have been used. - Explore key themes of jealousy, greed, and loss. - Explore non-fiction texts that focus around real-life heroes. - Deconstruct questions and texts. - Explore vocabulary though: definitions, etymology, spelling and application. - Identify the following: simple, compound and complex sentences. - Identify parts of a sentence including subject, predicate, main clause and subordinate clauses.	symbolism, frame narrative and 1st perspective. - Explore the key themes of the novel such as identity, refugees and friendship. - Discuss the writer's purpose and the effect on the reader. - Apply poetic terms: stanza, rhyming couplet, free verse tone. - Compare texts including: themes, structure, word choices, purpose. - Explore the context needed to understand the other cultures poetry: - Who John Agard, Moniza Alvi, Tatamkhulu Afrika, Sujata Bhatt, Nissim Ezekiel and Niyi Osunder are - Understand the concepts of racial prejudice, segregation, bilingual, South African apartheid, Indian culture and injustice - Explore vocabulary though: definitions, etymology, spelling and application. - Develop inference and comprehension skills through non-fiction texts. - Use the reading protocols, including reading aloud and following with a ruler. - Participate in formal debates. - Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present	text and understand the significance of this. - Develop an understanding of rhetoric and language used to persuade and how it can be used effectively. - To explore word choices and apply word terminology such as: verb, noun, adverb, collective pronoun. - To infer and analyse the language used. - Know the structure, conventions and rhetorical features of speeches. - Identify and explore the effects of pathos, ethos and logos within different types of speech. - Comment on the effect of punctuation on delivery, pace and tone. Such as: commas, colons, exclamation marks. - Develop analytical writing- analysing how context informs the text, the writer's purpose, use rhetoric and word terminology, explore inferences and connotations. - Link the texts studied through key themes such as: gender, betrayal, violence, religion, history and romance. - To compare speeches through their: purpose, audience, language choices used. - Use the reading protocols, including reading aloud and following with a ruler. - Explore vocabulary though: definitions, etymology, spelling and application. - Participate in formal	- To know and apply poetry terminology. - To compare texts. - Explore the idea between the writer and the reader / audience. - Use of the reading protocols including reading aloud. - Write in full sentences. - Proof reading work. - Key tier 2 and 3 vocabulary including etymology and spelling. - Oracy – sharing ideas in pairs (think, pair, share); independently sharing ideas with the class; presenting independently to the class.	Summary, Text, Traditional, Transformation

	▪ Identify coordinating conjunction and joining clauses. ▪ Know and identify film conventions. ▪ Participate in formal debates. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. **Writing:** ▪ Apply narrative writing conventions and know how to plan, write, craft and redraft narratives. ▪ Proof reading work. ▪ Accurate use of: capital letters, full stops, apostrophes for possession and omission, commas in lists and complex sentences, and speech marks. ▪ To write using a range of simple, compound and complex sentences. ▪ To use main and subordinate clauses. ▪ Join clauses using `since`, `until`, `or`, `so`, `yet`, 'and' and `but`. ▪ Write in full sentences.	independently to the class. **Writing:** ▪ To identify and apply complex sentences. ▪ To identify and apply the different sentence purposes: exclamatory, interrogative, imperative and declarative. ▪ To identify and use appositives and subordinating conjunctions. ▪ To know and apply the conventions of letter writing. ▪ To plan, draft and proof-read a letter. ▪ To structure writing in appropriate paragraphs. ▪ To know and apply a narrative structure (story arc).	debates. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. ▪ Speaking and Listening practice based on the speeches they write to demonstrate the art of rhetoric. **Writing:** ▪ To apply the conventions of a speech to their own speeches and polemical writing. ▪ To change style for specific audiences. ▪ To plan, draft and proof-read an effective speech. ▪ To structure writing in appropriate paragraphs. ▪ To identify and use relative clauses, predicates, article and past/ present participle. ▪ Accurate use of speech marks. ▪ Identify and apply minor sentences.		

Year 8	Crime Detective, Poetry and Non-fiction
	
	Overview:
	Exploration of crime and detective fiction.
	  ➢ Crime and Detective extracts
	  ➢ Poetry
	  ➢ Non-fiction
		Romeo and Juliet, Poetry and Non-fiction
		
		Overview:
		Exploration of Shakespeare's 'Romeo and Juliet'.
		  ➢ 'Romeo and Juliet'
		  ➢ Article writing
		  ➢ Speech writing
		  ➢ Poetry
		  ➢ Non-fiction
			Animal Farm, and Speaking and Listening
			
			Overview:
			Exploration of Orwell's 'Animal Farm'.
			  ➢ 'Animal Farm'
			  ➢ Letter writing
			  ➢ Speech writing
			  ➢ Speaking and Listening
			  ➢ Poetry
				Year 7 content plus:
				
				▪ Developed understanding of rhetoric features to persuade.
				
				▪ Developed use of punctuation such as colon, semi-colon,
					Year 7 vocabulary plus:
					
					Crime and Detective
					All-comprehensive, Amateurs, Antagonist, Attained, Bias, Blackmail, Blanched, Deduction, Deviation, Dialogue, Dreary, Genre, Haggard, Hansom, Imminent, Impending, Inclination, Intrigue, Intrinsic, invoked, Jeopardy, Malicious, Malicious,

➢ Descriptive and Narrative Writing
 	
Reading:
▪ Explore the context surrounding crime and detective fiction and the authors:
  ➢ Conventions of the genre: red herring, intelligent detective, companion, clues, and suspects
  ➢ Contextual information around the Golden Age of crime writing. (During the war)
  ➢ The first detective novel and who wrote this
  ➢ Why crime and detective novels are still popular today
  ➢ Who Agatha Christie and Conan Doyle were and how they were involved with the Golden Age of crime writing
  ➢ Why Doyle is famous, what novels he has written, what his inspirations were behind writing.
  ➢ Know modern crime and detective fictional writers: Harris' 'Hannibal', Cannes 'Jewellery Heist'
  ➢ Knowledge of the real-life crimes non-fiction texts are based on e.g. Mary Ann Cotton and the perception of a serial killer
	Reading:
	▪ Explore the context surrounding the text (building on Year 7 knowlege):
	  ➢ History of the Globe and how it was destroyed
	  ➢ Shakespeare`s life: who he was married to, children, schooling and how this impacted his plays
	  ➢ Influences of Shakespeare and the time period/monarch Shakespeare wrote during.
	  ➢ The class divide and where the poor people would sit/watch the plays as Shakespeare wanted all of society to be involved
	  ➢ Shakespearean language
	  ➢ Significance of gender roles, marriage, religion and reputation
	▪ To read the entire play and focus on deeper analysis of key extracts and scenes of the play looking at thematic links of violence, power romance and betrayal.
	▪ Developed ideas around patriarch and the power of men within the family, society and how this links to characters and their actions in the play.
	▪ Study poetry and non-fiction to show how the
		Reading:
		▪ Explore the context surrounding the text and the author:
		  ➢ Who Orwell was, what he has written, his political views
		  ➢ Underastand socialism, comminism and capitalism
		  ➢ Understand class structure: prolatariat and bourgeoise
		  ➢ Rusian revolution in 1917 and key figures: Stalin, Trotsky, Marx, Lenin, etc.
		  ➢ Understand what propaganda is and other forms of pollitical corruption
		  ➢ Know what a dictatorship is
		  ➢ Explore the concept of power
		▪ To read an entire novel and look at key extracts in further depth and detail for analytical focus.
		▪ To link the context to the plot and characters.
		▪ Expore the writer's political intentions and messages.
		▪ Consider the impact on the reader. E.g the emotional climax
		▪ Study a range of poetry to coincide with key themes such as power, control and violence.
		▪ Deeper understanding of terminology including structure within poetry and awareness of why the writer has used these features.
			parenthesis and apostrophe use.
			
			▪ Accurate use of word and language terminology across poetry and fiction texts.
			
			▪ Key knowledge of vocabulary, how to upgrade and de-code words through their etymology and word roots.
			
			▪ Greater depth in analysis and including ideas around contextual information.
			
			▪ Purposeful use of paragraphing in writing styles.
			
			▪ Speaking and Listening skills.
			
			▪ Knowledge of different formalities in text types.
				Manservant, Misleading, Onomatopoeia, Pitiable, Plot Twist, Quaint, Red Herring, Semantic Field, Sleuths, Stereotypical, Surcease, Suspense, Viewpoint
				
				<u>Romeo and Juliet</u>
				Adversaries, Astrology, Betrayal, Conjure, Courtly Love, Cunning, Destiny, Fate, Feuding, Foe, Irony Loyalty, Monologue, Oppositions, Quarrel, Quarrel, Righteous, Righteous, Soliloquy, Star-crossed, Tragedy, Valiant, Woe
				
				<u>Animal Farm</u>
				Allegory, Benevolent, Capitalism, Commandment, Communism, Comrade, Cryptic, Cynical, Dictator, Impromptu, Incited, Industrialisation, Justice, Liable, Manifest, Motif, Oppression, Propaganda, Purge, Revolution, Rhetoric, Satire, Scapegoat, Segregation, Symbolism, Totalitarianism
				
				<u>Writing</u>
				Atmosphere, Audience, Character, Complex sentence, Compound sentences, Conclusion, Descriptive, Development of narrative, DR POISAM, Formality, Genre, Informal, Narrative, Opening, Paragraph, Punctuation, Purpose, Sensory Imagery, Simple sentence, Style, Suspense, Tone, Vocabulary

▪ Explore the context surrounding the poetry and the poets:
  ➢ Carol Ann Duffy- what inspired her, context around the poem `Education for Leisure`
  ➢ Contextual information about John Morris and what his poetry focussed on and why
  ➢ Background of Simon Armitage: what his influences were and political motivations.
  ➢ Context surrounding Joe Flach's 'True Detective'
▪ Ability to deconstruct and analyse short fiction and non-fiction extracts from a range of authors and time periods.
▪ Explore the structure of a crime novel.
▪ Further development of how to analyse using word, language and poetry terminology, specifically the metaphorical language within the texts.
▪ Building upon poetic terminology and offer multiple interpretations on these inferences.
▪ Explore how characters are/ aren't stereotypical for crime fiction genre.
▪ Explore how the authors create tension and mystery.
▪ Develop comprehension and inference skills.
▪ Explore foreboding.
	language is used to create these themes.
	▪ Know the conventions of a sonnet.
	▪ Explore symbolism.
	▪ Explore the studcture of the play e.g. the prologue.
	▪ Understand the play as a perfromance and not as a text to be read.
	▪ Introduce dramatic play conventions e.g. dramatic irony.
	▪ Identify the conventions of a tragedy.
	▪ Develop written anaslysis using PEARL.
	▪ Explore vocabulary though: definitions, etymology, spelling and application.
	▪ Participate in formal debates.
	▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class.
	
	Writing:
	▪ Conventions and structure of article and speech writing to develop an understanding of how to maintain a purposeful speech through tone, vocabulary and sustained point of view.
	▪ Improved understanding and developed use of the colon and semi-colon in a range of contexts.
	▪ To have a deliberate use of vocabulary and developed understanding of using this for an impact.
		▪ Matching purpose and audience further in writing – changing tone, message and language to suit who they are addressing.
		▪ Use of the MPO planning grid to increase planning of analytical writing – maintain purposeful ideas, clear argument and clear evidence chosen.
		▪ Developing multiple intrpretations and analsysis or language choices.
		▪ Explore vocabulary though: definitions, etymology, spelling and application.
		▪ Participate in formal debates.
		▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class.
		
		Writing:
		▪ Apply conventions of letter writing and understand the difference between formal and informal writing.
		▪ Effective openings for a letter and a speech.
		▪ Apply the structure of letter writing to their own planning and writing.
		▪ Use language effectively to persuade.
		▪ Speaking and Listening practice based on the speeches they write.		

	▪ Comparison between fictional texts: comparing the conventions and the language used to present these. ▪ Further develop poetry terminology- structure and rhyme schemes. ▪ Develop the 'what, how, why' into PEARL. ▪ Explore vocabulary though: definitions, etymology, spelling and application. ▪ Participate in formal debates. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. **Writing:** ▪ Narrative writing with a focus on creating an engaging starting and ending, looking at examples of one-line paragraphs and creating tension through structure through detailed planning. ▪ Character creation and development. ▪ Creating a cyclical structure. ▪ Differences between narrative and descriptive writing. ▪ How to plan a piece of descriptive writing based on a stimulus picture. ▪ Focus on vocabulary and upgrading vocabulary to be ambitious, purposeful and meaningful in the piece of writing.	▪ Developed understanding of the apostrophe for omission and possession in a range of contexts.			

	▪ Build upon spelling and tiered vocabulary – work on homophones and common misconceptions. ▪ Vary sentence starters (ISPACE). ▪ Using a semi-colon for impact.				
Year 9	Gothic Literature and Non-fiction **Overview:** Exploration of Gothic Literature over time. ➢ Gothic extracts ➢ 'Haunting of Hill House' ➢ Gothic poetry ➢ Non-fiction ➢ Narrative writing ➢ Descriptive writing **Reading:** ▪ Explore the context of the gothic genre: ➢ What gothic genre is- including history of when it began, the first gothic novel ➢ Victorian origins ➢ Victorian fear of outsiders and how this is reflected in gothic characters ➢ Exploration of scientific advancements and how perceptions of the supernatural have changed ➢ Women's rights and how these issues are reflected in some gothic texts ➢ Conventions of gothic genre (e.g. sublime),	Othello and Poetry **Overview:** Exploration of Shakespeare's 'Othello'. ➢ 'Othello' ➢ Speech Writing ➢ Poetry ➢ Non-fiction ➢ Descriptive Writing **Reading:** ▪ Explore the context of 'Othello': ➢ Recap Shakespeare context from Year 7 and 8 ➢ Explore tragedy conventions including hamartia ➢ Venice and Venetian society during Jacobean England ➢ Explore racism in the painting of the Moor-slayer ➢ Racism and prejudice ➢ Acting and staging at the Globe Theatre ➢ Beliefs surrounding witchcraft, magic and marriage ➢ Significance of Misogyny ▪ Scene by scene teaching of Othello to ensure that all students know the entire play.	The Crucible and Speaking/ Listening **Overview:** Exploration of Arthur Miller's 'The Crucible' with a focus on staging. ▪ 'The Crucible' ▪ Unseen poetry ▪ Speaking and Listening **Reading:** ▪ Explore the context of 'The Crucible': ▪ Historical context: Salem witch trials, Puritans, who Joseph McCarthy was, Communism, the McCarthy trials, Cold War between United States and Soviet Union ▪ Understanding that it is a fictional interprettion of the Salem witch trials despite some real names being used ▪ Arthur Miller's education, texts, political views and involvement in McCarthyism ▪ Political threatre ▪ Exploration of a range of poetry from across themes and eras. Themes include: injustice, place, politics. ▪ Non-fiction used to enhance understanding of themes.	**Year 7 and 8 plus:** ▪ Select and synthesise evidence from different texts and begin to make comparisons between texts. ▪ Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts. ▪ Evaluate texts critically and support this with appropriate textual references. ▪ Show understanding of the relationships between texts and the contexts in which they were written. ▪ A developed personal response so that students can consider context/ the writer's intent.	**Year 7 and 8 vocabulary plus:** Gothic Literature Architecture, Byronic Heroes, Cemetery, Curse, Devil, Doppelganger, Dungeons, Eerie, Exorcism, Fear, Femme Fatales, Ghoul, Grotesque, Horror, Landscapes, Madness, Maniacs, Monstrous, Mystery, Parody, Possession, Romantic, Sinister, Sublime, Supernatural, Suspense Transformations, Villain Othello Ambition, Aside, Betrayal, Catholics, Consequences, Fatal Flaw, Illusion, Invincible, Jacobean, Kinsman, Masculinity, Monologue, Moor, Motifs, Natural Order, Noble, Prose, Protestant, Scepticism, Soliloquy, Tragedy, Traitor, Treason, Virtuous Unseen Poetry Alliteration, Anaphora, Assonance, Ballad, Caesura, Consonance, Dynamic Verb, Elegy, Enjambment, Epics, Epistrophe, Extended Metaphor, Form, Iambic Pentameter Ode, Oxymoron, Plosives, Rhyme, Rhythm, Sibilance, Sonnet, Stanza, Structure, Verse Plays Dramatic Devices, Interrogative, Lighting, Stage Directions

what is expected and how it varies across history/novels ➤ Gothic archetypes and roles of women: Tyrants, villains, maniacs, persecuted maidens, mad women ➤ Gothic settings and use of pathetic fallacy ➤ Context surrounding authors: Mary Shelley, Bram Stoker, Emily Brontë, Charlotte Brontë, Angela Carter, Edgar Allen Poe, Thomas Hardy, Stephen King, Shirley Jackson etc. ▪ Identify and explore characteristics of a gothic antagonist. ▪ Studying of gothic and non-fiction texts to make comparisons between texts and to further improve students' understanding of key terminology / devices. ▪ Exploring themes of fear, supernatural and women in HOHH. ▪ Analysing texts from a feminist viewpoint. ▪ Comparison of the gothic conventions used in poetry- focussing on multiple and alternative inferences. ▪ Developing the comparisons made between poems. ▪ Further development of analysis through high level models and explicit teaching using the visualiser / live modelling.	▪ Exploration of the staging of Othello to provide students with key cultural capital required. ▪ Looking at how characters have developed within the play. ▪ Explore character hierarchy. ▪ Explore characters' motivations of race, ageism, sexism and gender. ▪ Explore significance of rase with the character of Othello. ▪ Explore the theme of jealousy in the play and compare it to poems: 'Jealousy' by Bill Collins and 'His Jealousy' by Horace- looking at how to compare the presentation of a theme and the messages the author/ poet explores about the theme. ▪ Feminist reading of how women are treated in the play. ▪ Discuss staging choices if directing key scenes. ▪ Re-introduction to poetry terminology and structure – to ensure that students' poetry knowledge is developed and to introduce more challenging terminology and texts to allow a deeper level of analysis. ▪ Explore vocabulary though: definitions, etymology, spelling and application. ▪ Participate in formal debates.	▪ Knowing the steps to take to approach unseen poetry. ▪ Learning how to make connections between poems. ▪ Exploration of further poetic terminology, definitions and the writer`s intentions behind these. ▪ Analysis of poetry and comparative work to show similarities and differences between texts. ▪ Contextual work on the time periods and historical backgrounds of the poets studied to gain greater insight into their poetry. ▪ Further vocabulary work across the module to ensure comprehension and understanding of the texts. ▪ Studying stagecraft and dramatic devices to focus on how playwrights use devices for effect. ▪ Explore staging ideas including: lighting, positioning, props, levels, proxemics etc. ▪ Detailed exploration of a range of key extracts from The Crucible. ▪ Explore character development and audience's emotional journey. ▪ Use understanding of context to explore the writer's political messages and the impact on the audience. ▪ Explore vocabulary though: definitions, etymology, spelling and application. ▪ Participate in formal debates.		The Crucible Apparition, Calumny, Conjure, Deposition, Enrapture, Exaltation, Heathen, Hysterical, Indictment, Penitence, Perjury, Persecute, Province.

	▪ How to approach 'how far do you agree' style questions. ▪ Explore vocabulary though: definitions, etymology, spelling and application. ▪ Participate in formal debates. ▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. **Writing:** ▪ Formal letter writing and how to address people formally in writing with use of language and structural features. ▪ Narrative writing with a focus on planning, crafting, creating short, sustained and effective structured responses. ▪ Using a range of structural devices effectively in narrative writing: unique perspectives, flashback, single sentence paragraphs, cyclical etc. ▪ Develop redrafting skills. ▪ Upgrading and using effective vocabulary.	▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. **Writing:** ▪ Speech writing: focusing on writing to have an impact on the audience by applying the techniques studied in the speeches in 'Othello'. ▪ Descriptive writing, particularly focusing on show, not tell, and use of devices to provide an effective and sustained description. ▪ Recapping and building on previous writing skills: structure, ADEFOREST, pathos, logos, ethos, effective punctuation etc. ▪ Develop redrafting skills. ▪ Upgrading and using effective vocabulary.	▪ Oracy – share ideas in pairs (think, pair, share); independently share ideas with the class; present independently to the class. ▪ Mock GCSE Speaking and Listening. **Writing:** ▪ Focus on writing and delivering a presentation: topic choice, structure, delivery, presentation techniques, cue cards engaging the listener etc. ▪ Practice writing an article: recap conventions, creating a voice, bias etc. ▪ Develop proofreading and redrafting skills. ▪ Upgrading and using effective vocabulary.		
Year 10	Literature: 'An Inspector Calls' and unseen poetry Language: AQA Language Paper 2- Section A (Reading) **Literature:** Exploration of 'An Inspector Calls'.	Literature: Power and Conflict poetry Language: AQA Language Paper 1- Section A and B (Reading and Writing) **Literature:** Studying key poems, in clusters, from the Power and	Literature: 'Macbeth' Language: AQA Language Paper 20 Section A and B (Reading and Writing) **Literature:** Exploration and analysis of Macbeth.	**Year 7, 8 and 9 plus:** ▪ Identify and explore links between texts. ▪ Comparing of poetry and the key themes and making links.	**Year 7, 8 and 9 vocabulary plus:** An Inspector Calls: Authoritative, Bourgeoisie, Catalyst, Condescending, Conservative, Hierarchy, Dandy, Decanter, Dramatic Irony, Edwardian, Equality, Ethnocentric, Etiquette, Final Twist, Generation, Industrialist, Infirmary, Interrogative, Lodgings, Misogyny,

▪ Understanding the plot, structure and development. ▪ Understanding of the use of dramatic techniques e.g. stage directions, dramatic irony, use of sound, lighting, symbolism etc. ▪ Knowledge of the context: ➢ Author's background ➢ Capitalism verses socialism ➢ Changes from 1912 to 1945: WW1, WW2, Titanic etc. ➢ Edwardian society: class and gender divide ▪ Applying context to the characters, plot, theme, effect on the audience. ▪ Character progression and analysis. ▪ Meaningful annotation with a focus on Priestley's intent. ▪ Providing multiple inferences. ▪ Thematic links across the texts: responsibility, gender, power etc. ▪ Analysis of AIC and deconstruction of high-quality model answers that demonstrate the above. ▪ Introduce the structure for high-quality introductions and conclusions. ▪ Understanding the AQA marking criteria and exam expectations. ▪ Exploring the author's intentions by linking the play to the context.	Conflict poetry anthology. ▪ Knowledge and understanding of the poems and the writer's craft: themes, narrative, language used, structure etc. ▪ Understanding and applying context of the poets and poetry content. ▪ Using poetry terminology to analyse writer's craft ▪ Making explicit thematic links between poems in relation to themes, content. ▪ Knowledge of how to approach an exam question and structure an answer. ▪ Understanding the exam criteria by applying it to model answers. **Language:** Understanding and practising skills for AQA Language Paper 1 reading and writing. ▪ Question by question focus. ▪ How to approach unseen extract and exam questions. ▪ How to structure exam answers. ▪ Comprehension and inference skills. ▪ Select and synthesise evidence from different texts. ▪ In depth language analysis, technique and word level, using accurate terminology and offering multiple interpretations. ▪ Analysing the structure of a text, using structural	▪ Knowledge and understanding of the plot and characters. ▪ Knowledge and understanding of the context: ➢ Recap Shakespeare's life and language ➢ Jacobean culture: theatres, gender expectations, reputation ➢ James 1 and Demonology ➢ Links between the text and Scotland ➢ Jacobean beliefs: Divine right of Kings', The Great chain of being etc. ➢ The Gunpowder plot ▪ Linking the context to the plot, characters, themes and writer's intentions. ▪ Exploration of character progression and analysis. ▪ Knowledge and understanding of Shakespeare's crafting for effect: structure, language, stagecraft etc. ▪ Study a range of extracts across the play, focusing on how different characters and themes are crafted and presented. ▪ Make thematic links across scenes and characters e.g. gender (masculinity, patriarchy, power, female roles), power (physical, mental, authority), ambition, violence, the supernatural, guilt etc. ▪ Deconstruct high-quality model answers that	▪ Explicit teaching of how to weave context into analytical responses in order to fully develop responses. ▪ Critical reading around the key texts to build students' cultural capital. ▪ Presenting information and ideas: selecting and organising information and ideas effectively and persuasively for prepared spoken presentations; planning effectively for different purposes and audiences; making presentations and speeches. ▪ Responding to spoken language: listening to and responding appropriately to any questions and feedback.	Morals, Naïve, Oppression, Philosopher, Progressive, Prophecy, Prostitution, Responsibility, Social Commentator, Socialism Poetry: Alliteration, Ambiguity, Anaphora, Assonance, Ballad, Caesura, Cliché, Consonance, Dialect, Diction, Dynamic Verb, Elegy, Enjambment, Epics, Epistrophe Euphemisim, Extended Metaphor, Form, Iambic Pentameter, Irony, Metre, Monosyllabic, Mood, Ode, Oxymoron, Plosives, Rhyme, Rhythm, Semantic Field, Sibilance, Sonnet, Speaker, Stanza, Structure, Verse, Viewpoint, Volta Writing: Advise, Ambiguous, Atmosphere, Audience, Clause, Cliff-hanger, Cyclical, Declarative, Description, Ecstatic, Ellipses, Ethos, Exclamatory, Figurative language, Flashback, Foreshadow, Form, Genre, Hyperbole, Imperative, Inform, Interrogative, Juxtaposition, Logos, Melancholy, Metaphor, Narrative, Paradox, Parenthesis, Pathos, Persuade, Purpose, Structure, Superlative, Tone, Transactional, Verdant Macbeth: Ambition, Antithesis, Apparitions, Aside, Betrayal, Catholics, Consequences, Divine Right, Fatal Flaw, Hallucinations, Harmatia, Iambic Pentameter, Illusion, Invincible, Jacobean, Juxtaposition, Kinsman, Masculinity, Monologue, Motifs, Natural Order, Noble, Paradox, Prose, Protestant, Regicide, Remorseless, Scepticism, Siward, Soliloquy, Thane, Tragedy,

Column 1:

- Exploration of unseen poetry from different time periods and genres with a specific focus on an effective approach to take with any unseen poem.
- Recapping and applying poetry terminology: Language, form and structural terms.
- Multiple inferences
- Use of model answers to demonstrate high level responses and structure.
- Applying mark scheme to model answers to ensure understanding of task.

Language:
Understanding and practising skills for AQA Language Paper 2 Reading.
- Recapping knowledge and conventions of non-fiction texts.
- Question by question focus.
- How to approach unseen extract and exam questions.
- How to structure exam answers.
- Regular opportunities to practise, edit and improve
- Use of high-quality models.
- A focus on explicit and implicit meaning.
- Analysis with multiple inferences.
- Word level analysis.
- Compare writers' ideas and perspectives, as well as how these are conveyed, across two texts.

Column 2:

terminology, and the impact this has on the reader.
- Evaluate critically and support this with appropriate textual references.
- Use of high-quality models a focus on explicit and implicit meaning.
- Using accurate terminology within responses.
- Secure sentence demarcation.
- Using a range of effective punctuation, sentence forms and language.
- Consciously crafting linguistic devices and ambitious vocabulary.
- Planning and structuring engaging narrative and descriptive pieces of writing.
- Matching the tone, style and register to the purpose and audience.
- Varied and effective use of structural features.
- Develop proof reading skills.
- Regular opportunities to practise, edit and improve.

Revision for Year 10 mocks:
- Revision of the poetry anthology and 'An Inspector Calls' with a focus on weaving in contextual knowledge, writing comparative responses, multiple inferences, word-level analysis and exploring the writer's craft.

Column 3:

demonstrate the marking criteria.
- Develop introduction and conclusion skills.
- Know how to plan an exam style answer based on a theme or a character.
- Write extended answers that explore a theme across the text.
- Exploring Macbeth as a tragic hero.

Language:
Recapping and practising skills for AQA Language Paper 2 Reading. Understanding and practising skills for Writing section.
- Recapping skills required for each reading question: comprehension, inference, language analysis, comparison of writer's ideas.
- Recapping structure to follow in each reading question response.
- Regular opportunities to practise, edit and improve.
- Opportunities to approach reading questions in times conditions.
- Opportunities for extended writing in timed conditions.
- Use of high-quality models.
- A focus on the use of accurate terminology within responses.
- Recapping the conventions of transactional writing using high-quality models and applying the mark scheme.
- Understanding how to break down the transactional writing

	▪ A focus on the use of accurate terminology within responses.	▪ Revising and practising accurate quote retrieval from Literature texts. ▪ Revision of paper 1- approach to the exam paper, timings, structuring answers, planning and proofreading, understanding the marking criteria etc.	questions to identify the genre, audience and form and the impact this will have on their planning and written piece. ▪ How to plan, structure, write and proofread different forms of transactional writing with a focus on crafting writing: using vocabulary, punctuation and different sentence structures purposefully. ▪ A focus on the use of accurate terminology within responses and the intended effect of the writer.		

Year 11	Literature: 'An Inspector Calls' and unseen poetry
	
	Language: AQA Language Paper 2- Section A (Reading)
	
	Literature:
	Exploration of 'An Inspector Calls'.
	▪ Understanding the plot, structure and development.
	▪ Understanding of the use of dramatic techniques e.g. stage directions, dramatic irony, use of sound, lighting, symbolism etc.
	▪ Knowledge of the context:
	   ➢ Author's background
	   ➢ Capitalism verses socialism
	   ➢ Changes from 1912 to 1945: WW1, WW2, Titanic etc.
		Literature: Poetry Anthology, revising unseen poetry
		
		Language: AQA Language Paper 1- Section A and B (Reading and Writing)
		
		Literature Revision:
		▪ Recap poetry techniques and terminology.
		▪ Revision of the poems in the anthology- what they are about, context, structure, themes, language techniques used and how to compare.
		▪ Time practicing planning and writing comparative responses.
		▪ Revision of how to approach and analyse an unseen poem.
		▪ Revision of the plot, characters, context, structure and quotes in 'An Inspector Calls'
			Recapping of all Language and Literature components:
			
			▪ Recapping of inference / connotation work to support reading responses.
			
			▪ Unsupported poetry responses whereby students have to implement practice from previous terms to respond in timed conditions to any question steer.
			
			▪ Eexploration and application of critical reading surrounding Macbeth and AIC: Freud's psychoanalysis, Simone de Beauvoir's feminist theory and Marxism.
			
			▪ Analysis and comparison of multiple extracts from Macbeth and AIC to look at
				Year 7, 8, 9 and 10 plus:
				
				▪ Increased use of high-level terminology, especially in terms of accuracy.
				
				▪ Inference / connotation focus.
				
				▪ Comparison of multiple texts.
				
				▪ Application of context to a range of texts studied, including unseen contexts.
				
				▪ Discussion of stagecraft and exploration of the impact in the play.
				
				▪ Application of critical theories.
				
				▪ Creating and applying a thesis.	

	> Edwardian society: class and gender divide ▪ Applying context to the characters, plot, theme, effect on the audience. ▪ Character progression and analysis. ▪ Meaningful annotation with a focus on Priestley's intent. ▪ Providing multiple inferences. ▪ Thematic links across the texts: responsibility, gender, power etc. ▪ Analysis of AIC and deconstruction of high-quality model answers that demonstrate the above. ▪ Introduce the structure for high-quality introductions and conclusions. ▪ Understanding the AQA marking criteria and exam expectations. ▪ Exploring the author's intentions by linking the play to the context. ▪ Exploration of unseen poetry from different time periods and genres with a specific focus on an effective approach to take with any unseen poem. ▪ Recapping and applying poetry terminology: Language, form and structural terms. ▪ Multiple inferences ▪ Use of model answers to demonstrate high level responses and structure. ▪ Applying mark scheme to model answers to ensure understanding of task.	▪ Identifying the key focus of the extract/ question. ▪ Drawing upon key contextual knowledge and determine the most important aspects within the extract/ question. ▪ Unpicking the language and linking to the writer's intent. ▪ Planning and structuring a coherent response using an MPO with a suitable thesis and applying a critical theory. ▪ Developing multiple inferences, word-level analysis and exploring the writer's craft. ▪ Explicit links to stagecraft and devices used by the writer re. AIC. **Language Paper 1 and 2 reading and writing revision:** ▪ Understanding the requirements for each paper and reading question: timings, mark scheme, structure to use in their answer. ▪ Applying the mark scheme to model answers to demonstrate an understanding of what skills are required. ▪ Opportunities to practice exam answers and reflect on the quality. ▪ Revision of language terminology. ▪ Understanding how to approach the writing section and how to demonstrate writer's craft in their own writing.	character, plot and theme progression / change. ▪ Recapping the significance of context Literature texts and the impact on the play as a whole. ▪ A focus on the audience's response to Macbeth and AIC based on the writer's intent. ▪ A focus on the use of accurate terminology within written responses. ▪ Correcting key misconceptions from all literature texts. ▪ After further modelling, students independently plan full Literature exam responses. ▪ Revision of the explicit links between poetry texts. ▪ Practising quote retrieval for all Literature components. ▪ Recapping Paper 2 text conventions. ▪ Revising narrative and descriptive structure. ▪ Revision of approaching exam questions, timings and structuring exam answers. ▪ Opportunities to practice exam answers in timed conditions.		

	Language: Understanding and practising skills for AQA Language Paper 2 Reading. - Recapping knowledge and conventions of non-fiction texts. - Question by question focus. - How to approach unseen extract and exam questions. - How to structure exam answers. - Regular opportunities to practise, edit and improve - Use of high-quality models. - A focus on explicit and implicit meaning. - Analysis with multiple inferences. - Word level analysis. - Compare writers' ideas and perspectives, as well as how these are conveyed, across two texts. - A focus on the use of accurate terminology within responses.	How to appropriately plan and proofread their creative and non-fiction writing.			