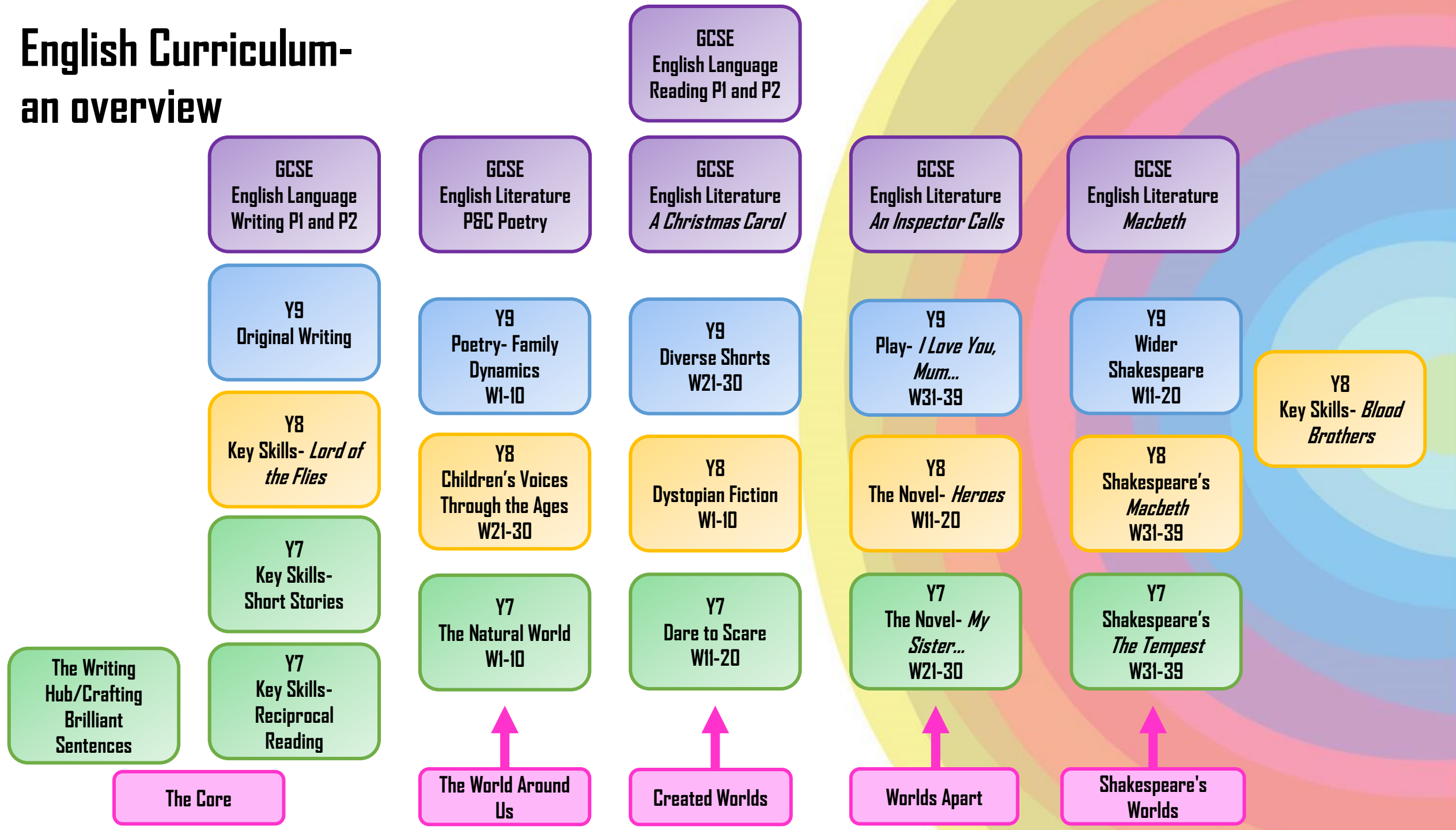


At Mortimer, our broad and ambitious English curriculum is focused on students' personal development and building confidence by developing a critical voice. It ignites curiosity and prepares students well for future learning or employment. The curriculum explores how:

1. good writers plan, practice and improve their work.
2. the purpose of/audience for a text should inform its content.
3. different genres/forms have different conventions/features.
4. writers make deliberate choices to create particular effects.
5. writers use structure as well as language to create precise effects and create meaning.
6. context affects the content of a text.
7. understanding context can aid analysis of a text.
8. much of a text's meaning may be below the surface.
9. different readers have different perspectives.
10. texts are part of a continuum and are linked to, and reference, each other.
11. effective communication takes a range of forms-written, dramatic, oral- and all are valuable.
12. the study of English allows us to learn more about ourselves, others and the world around us.

The English department prides itself in supporting students in both a creative and purposeful environment where they feel safe to express their ideas, and to challenge themselves to try their best. Teachers are committed to engaging and supporting all students, irrespective of their background or prior attainment. Through reading, writing and discussion, our aim is for students to develop inquisitive and critical minds for life-long learning, to take pleasure in reading, and to develop empathy and understanding of others. Moreover, we want students to be suitably equipped and confident, knowing how to use both written and spoken language to empower themselves for an exciting and promising future.

English Curriculum- an overview



Long-term Plan

Year 7

Key skills: Write a speech to inform the English department of your favourite story or book and argue that it should be used as a class reader.

Natural World: 'Animals are simply beasts and humans can use them any way they see fit'. Write a speech to government addressing the statement.

Dare to Scare: Throughout the project create a knowledge board for your own horror story. Create your own opening where a character is introduced.

The Novel-My Sister Lives on the Mantelpiece: 'Children should be protected from the harsh realities of the world. They shouldn't be exposed to it in fiction.' Write a letter to Annabel Pitcher.

The Tempest: Considering Caliban's presentation by Shakespeare it is obvious the audience should view him sympathetically'.

Year 8

Key Skills-Lord of the Flies: What is the most important message in the novel and how does Golding present it?

Key Skills-Blood Brothers: Who is to blame for the tragedy?

Dystopian Fiction: Create your own opening where setting is established and has an impact on character.

The Novel- Heroes: 'The term hero is too widely used in today's world'. Write a speech to your peers presenting your opinion.

Children's Voices: 'Children should be seen and not heard'. Write an opinion-based article exploring attitudes to children over time.

Macbeth: 'Considering the ambitious nature of Macbeth's character, it is obvious that the play will end in tragedy'.

Year 9

Poetry-Family Dynamics: Throughout the project create a knowledge board, tracking the presentation of Family Dynamics across the poems. Create your own poem on the theme family dynamics.

Will: I am: Is there a place for Shakespeare's characters in today's world? Write a letter to the exam board explaining your viewpoint.

Identity-Diverse Shorts: Do you think young adult literature reflects the realities of growing up in today's world? Write an opinion-based article exploring your views

Playscript-I Love You, Mum: Write a verbatim script, based on your findings from an interview, which explores the struggles of growing up.

Spoken Language Study: Prepare a speech, on a topic of your choice, to share your views. Be prepared to answer questions, following your presentation.

Year 10

See slides 5 and 6 for supplementary information.

An Inspector Calls

Poetry P&C and Unseen

A Christmas Carol

Macbeth

Unseen language analysis of fiction and non-fiction texts.

Year 11

See slides 7 and 8 for supplementary information.

Unseen language analysis of fiction. PT-Descriptive and narrative writing. Macbeth, P&C, AIC

Unseen language analysis of fiction and nonfiction texts. ACC P2- Transactional writing.

Unseen language analysis of nonfiction Macbeth, Unseen

Unseen language analysis of fiction and nonfiction texts. ACC, AIC

Unseen language analysis of fiction and nonfiction texts. Macbeth, ACC, AIC, P&C, unseen

Unseen language analysis of fiction and nonfiction texts. Macbeth, ACC, AIC, P&C, unseen

Assessment Outline – KS3

Key Stage 3 formalised assessment takes place at the following times within the curriculum. Exact timings will depend upon the individual year groups.

Unit 1:

- Quality marked 'Beautiful Work' task – teacher marked – and selected pieces of work during each unit.
- Knowledge and skill MCQs– self-assessed – set throughout each unit.

Unit 2:

- Quality marked 'Beautiful Work' task – teacher marked – and selected pieces of work during each unit.
- Knowledge and skill MCQs– self-assessed – set throughout each unit.

Spring Term Summative Assessment:

- NMM task -comparative judgement (cohort percentile) and assessment pack -teacher marked (/30) – set during half-term 3 at the end of unit 2.

Unit 3:

- Quality marked 'Beautiful Work' task – teacher marked – and selected pieces of work during each unit.
- Knowledge and skill MCQs– self-assessed – set throughout each unit.

Unit 4:

- Quality marked 'Beautiful Work' task – teacher marked – and selected pieces of work during each unit.
- Knowledge and skill MCQs– self-assessed – set throughout each unit.

Summer Term Summative Assessment:

- NMM task -comparative judgement (cohort percentile) and assessment pack -teacher marked (/30)– set during half-term 5 or 6, at the start of unit 4.

Assessment Outline – Year 10

Key Stage 4 formalised assessment takes place at the following times within the curriculum:

Week	Question
3	During the study of ' <i>An Inspector Calls</i> ', plan, practice and improve an inspiring speech. Write a speech, as Eva, to deliver at the union strike for higher wages. (Lang P2Q5 40 marks)
8	How does Priestley explore the importance of social class in <i>An Inspector Calls</i> ? (30+4 marks)
14	Compare the ways the poet's present ideas of power in ' <i>Ozymandias</i> ' and one other poem from ' <i>Power and Conflict</i> '. (30 marks)
15	Unseen i and ii (24+8 marks)
17	Full paper 2 Literature mock (30+4 marks) (30 marks) (24+8 marks)
18 onwards	Language P1 format-intro ' <i>The Pearl</i> ' by John Steinbeck. Write a description of an unusual place to stay, as suggested by this picture or write a story about a life-saving rescue (80 marks)
21	Language P1 format-' <i>Life of Pi</i> '. Write a description of a zoo or wildlife park as suggested by this picture or Write a story about a human meeting an animal. (80 marks)
22	Starting with this extract, how does Dickens present Scrooge as an outsider to society? (30 marks)
23	Written task: Use this week to plan, draft, and improve a creative piece of writing showing the contrast between images of London. (Lang P1Q5 40 marks)
24	Full paper 1 Language mock (80 marks)
26 onwards	Language P2 format-intro ' <i>The Tent, The Bucket and Me</i> ' by Emma Kennedy and ' <i>In the Wilderness</i> ' by Charles Dudley Warner. 'Holidays don't need to be faraway and expensive. They just need to give people a break from everyday life and the chance to relax.' Write an article for a magazine in which you argue your point of view on this statement. (80 marks)

Assessment Outline – Year 10

Key Stage 4 formalised assessment takes place at the following times within the curriculum:

Week	Question
27	1.5 Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman. (30+4 marks)
31	Language P2 format- <i>'One's Company'</i> by Peter Fleming and <i>'Records of a Girlhood'</i> by Fanny Kemble Cars are convenient, comfortable and save time. However, we need to use them less by making public transport such as trains, trams and buses cheaper, more reliable and easier to access.' Write a speech to be given at a meeting of your local council in which you argue your point of view on this statement. (80 marks)
32	5.3 Starting with this conversation, explore how far Shakespeare presents Macbeth as a male character who changes during the play. (30+4 marks)
33	Full paper 2 Language mock (80 marks)
34	Full paper 1 Literature mock (30+4 marks) (30 marks)
35 onwards	Language P1 <i>'The Silk Factory'</i> by Judith Allnatt. Write a description of a mysterious place, as suggested by this picture or Write a story about an event that cannot be explained. (80 marks)
37 onwards	Language P2 <i>'Touching the Void'</i> and <i>'Climbing the Meije'</i> . 'People have become obsessed with travelling ever further and faster. However, travel is expensive, dangerous, damaging and a foolish waste of time!' Write an article for a news website in which you argue your point of view on this statement. (80 marks)

Assessment Outline – Year 11

Key Stage 4 formalised assessment takes place at the following times within the curriculum:

Week	Question
2	'Macbeth' (30+4 marks)
4	'Power and Conflict' (30 marks)
6	'An Inspector Calls' ((30+4 marks) Language-Paper 2 (80 marks)
9	Full paper 1 language mock and full paper 2 language mock (80+80 marks) Full paper 1 lit mock and full paper 2 lit mock (64+96 marks)
10	'A Christmas Carol' (30 marks)
14	'Macbeth' (30+4 marks)
16-18	Full paper 1 language mock and full paper 2 language mock (80+80 marks) Full paper 1 lit mock and full paper 2 lit mock (64+96 marks)
22	'An Inspector Calls' ((30+4 marks)
24	'A Christmas Carol' (30 marks)
25	Language-Paper 1 (80 marks) Language-Paper 2 (80 marks)
26	Full paper 1 language mock and full paper 2 language mock (80+80 marks) Full paper 1 lit mock and full paper 2 lit mock (64+96 marks)
29	Language-Paper 1 (80 marks) Language-Paper 2 (80 marks)
33+	Language-Paper 1 (80 marks) Language-Paper 2 (80 marks)

Year 7 Unit 1: *The Natural World*

Curriculum Constructs:

- To know how to construct a balanced argument.
- To define the difference between denotation and connotation.
- To know how and why texts can be made persuasive and identify/use PERSUADER features.
- To know what PAF stands for and can identify it within texts.
- To recognise biased views within texts and understand the writer's intention.
- To recognise how the context of a text affects our understanding of it.
- To consider what makes animal welfare issues complex and why charities use emotive language in their appeals.
- To know what makes an effective presentation.
- To know the key features of a letter/speech/article and leaflet.
- To know how Aristotle's theory of rhetoric is presented in modern speeches.

Common Misconceptions:

- Moral standards and societal norms are fixed.
- If something is in print/published, then it must be true.
- If two people have a different viewpoint that someone is wrong.
- A group of words with a capital letter and a full stop is a sentence.
- A series of sentences is a paragraph.
- The definition of culling.

Core Knowledge and Skills:

- I can pick short, relevant quotations to back up my ideas.
- I can refer to quotations from texts and say why some language and structural features are used. I use single word analysis and can sometimes refer to terminology. I write at least 2-3 sentences about each quotation.
- I can write about how these choices in language and structure influence me as a reader.
- I can show that I understand the issues and messages in the text and what I think of these.
- I can show that I understand what was happening at the time the piece was written and how people (and I) might respond to it differently now.
- I can take quotations from two texts and write about how they are similar and different using connectives such as 'in comparison' and 'similarly'.
- I can make it obvious that I am writing in the correct form, targeting the correct audience and using features of the chosen form.
- I can recognise the impact of the chosen narrative voice.
- The words I choose are nearly always carefully chosen for the task, purpose and audience.
- I can use a thesaurus/synonyms.
- I can synthesise features of, and ideas from, a text in my own writing. I am able to borrow ideas from other texts in order to make mine more realistic. I am also able to evaluate what is effective and ineffective about a model text so that my own piece is even better.
- My writing is paragraphed and in a logical order and I often use connectives accurately.
- Commonly used words are usually spelt correctly all the time. I don't make many mistakes with common homophones.
- Full stops are generally used where needed and there is a range of other punctuation appropriately used. I have attempted a variety of sentence forms.
- I can follow some of the main points of others and I make some contributions that show my understanding.
- I can offer one or two contributions.
- I can talk about own experiences/views, but I may give basic detail.
- I can listen and answer some questions.
- I can take turns.
- I can recognise the use of paralinguistic skills by others and use a range myself.

Crafting Brilliant Sentences:

- 1.5: Using pronouns to create address
- 2.6: Using verbs to create anaphora
- 3.3: Using adjectival phrases
- 4.2: Using conjunctive adverbials to link ideas
- 5.3: Repeating simple sentences for emphasis

Key Vocab:

- anecdote
- viewpoint
- bias
- connotation
- justify
- summarise
- denotation
- pragmatic
- emotive
- ambivalent

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 7 Key Skills: *Short Stories*

Curriculum Constructs:

- To know how to use Reciprocal Reading strategies for a range of extracts and short stories: predicting, reading, questioning, clarifying, and summarising to develop reading confidence and competency.
- To apply prior knowledge from reading (for example, words, genre, context) to unfamiliar texts to deepen understanding of literature and its place in the world.
- To plan, draft, write and edit written work to suit the PAF.

Common Misconceptions:

- You can judge a book by its cover.
- A group of words with a capital letter and a full stop is a sentence.
- A series of sentences is a paragraph.
- A summary can be any points taken from a text, not the most important.
- Using complex vocabulary automatically demonstrates a strong key skill in writing.

Core Knowledge and Skills:

- I can pick short, relevant quotations to back up my ideas.
- I can refer to quotations from texts and say why some language and structural features are used. I use single word analysis and can sometimes refer to terminology. I write at least 2-3 sentences about each quotation.
- I can write about how these choices in language and structure influence me as a reader.
- I can show that I understand the issues and messages in the text and what I think of these.
- I can show that I understand what was happening at the time the piece was written and how people (and I) might respond to it differently now.
- I can take quotations from two texts and write about how they are similar and different using connectives such as 'in comparison' and 'similarly'.
- I can make it obvious that I am writing in the correct form, targeting the correct audience and using features of the chosen form.
- I can recognise the impact of the chosen narrative voice.
- The words I choose are nearly always carefully chosen for the task, purpose and audience.
- I can use a thesaurus/synonyms.
- I can synthesise features of, and ideas from, a text in my own writing. I am able to borrow ideas from other texts in order to make mine more realistic. I am also able to evaluate what is effective and ineffective about a model text so that my own piece is even better.
- My writing is paragraphed and in a logical order and I often use connectives accurately.
- Commonly used words are usually spelt correctly all the time. I don't make many mistakes with common homophones.
- Full stops are generally used where needed and there is a range of other punctuation appropriately used. I have attempted a variety of sentence forms.
- I can follow some of the main points of others and I make some contributions that show my understanding.
- I can offer one or two contributions.
- I can talk about own experiences/views, but I may give basic detail.
- I can listen and answer some questions.
- I can take turns.
- I can recognise the use of paralinguistic skills by others and use a range myself.

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Key Vocab.:

- genre
- omniscient
- atmosphere
- theme
- perspective
- pace

Crafting Brilliant Sentences:

- Revision of capital letters
- Revision of full stops, exclamation marks and question marks
- Revision of commas
- Revision of apostrophes for omission
- Revision of apostrophes for possession
- Revision of 'it's and its'
- Review of basic skills
- 1.1 Understanding nouns
- 2.1 Understanding verbs
- 3.1 Understanding adjectives
- 4.1 Understanding adverbs
- 3.4 Personification
- 5.1 Main clauses
- 6.1 Understanding imperatives
- 7.1 Understanding passive voice
- 8.1 Understanding compound sentences
- 9.1 Subordinating conjunctions
- 9.1 Subordinating clauses
- 10.1 Understanding participles
- 11.1 Prepositions
- 11.1 Prepositional phrases
- 12.1 Understanding relative clauses
- 3.1 Understanding fragments

Year 7 Unit 2: *Dare to Scare*

Curriculum Constructs:

- To know key motifs in horror writing and identify them in texts.
- To know how SOAPSAMS methods are used within the horror genre.
- To understand how writers use vocabulary and punctuation for effect in horror writing.
- To know how writers use different sentence types for effect in horror writing.
- To understand a range of characters presented in horror writing.
- To know how writers structure an engaging and effective horror opening.
- To examine how poets create a disturbing voice and a sense of fear and tension.

Core Knowledge and Skills:

- I can pick short, relevant quotations to back up my ideas.
- I can refer to quotations from texts and say why some language and structural features are used. I use single word analysis and can sometimes refer to terminology. I write at least 2-3 sentences about each quotation.
- I can write about how these choices in language and structure influence me as a reader.
- I can show that I understand the issues and messages in the text and what I think of these.
- I can show that I understand what was happening at the time the piece was written and how people (and I) might respond to it differently now.
- I can take quotations from two texts and write about how they are similar and different using connectives such as 'in comparison' and 'similarly'.
- I can make it obvious that I am writing in the correct form, targeting the correct audience and using features of the chosen form.
- I can recognise the impact of the chosen narrative voice.
- The words I choose are nearly always carefully chosen for the task, purpose and audience.
- I can use a thesaurus/synonyms.
- I can synthesise features of, and ideas from, a text in my own writing. I am able to borrow ideas from other texts in order to make mine more realistic. I am also able to evaluate what is effective and ineffective about a model text so that my own piece is even better.
- My writing is paragraphed and in a logical order and I often use connectives accurately.
- Commonly used words are usually spelt correctly all the time. I don't make many mistakes with common homophones.
- Full stops are generally used where needed and there is a range of other punctuation appropriately used. I have attempted a variety of sentence forms.
- I can follow some of the main points of others and I make some contributions that show my understanding.
- I can offer one or two contributions.
- I can talk about own experiences/views, but I may give basic detail.
- I can listen and answer some questions.
- I can take turns.
- I can recognise the use of paralinguistic skills by others and use a range myself.

Common Misconceptions:

- Horror stories should only include graphic violence to be effective.
- All horror stories have to include supernatural elements.
- The main character always survives in horror stories.
- A horror story must have a distinct moral lesson or message.
- The setting of a horror story is less important than the plot.
- Dialogue in horror stories is secondary to description and action.
- Readers of horror stories are only looking for shock value.
- Horror stories are exclusively for entertainment with no literary value.
- You need to follow a strict formula to write a horror story successfully.

Crafting Brilliant Sentences:

- 1.2: Using nouns to create character
- 1.4: Using proper nouns to create character
- 2.2 Using verbs to craft character
- 3.2: Positioning adjectives for emphasis
- 5.2: Simple sentences for narrative hooks
- 8.2: Using coordinating conjunctions for character voice

Key Vocab:

- atmospheric
- graphic
- repulsion
- brutality
- motifs
- awe
- legendary
- merciless
- ominous
- vulnerable

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 7 Unit 3: The Novel- *My Sister Lives on the Mantlepiece*

Curriculum Constructs:

- To know how *My Sister* fits into Pitcher's works and the literary timeline.
- To know key social issues that influenced the writer.
- To know how Pitcher introduces character, setting and theme within the novel's opening.
- To know how Pitcher emotionally engages the reader.
- To know how Pitcher uses literary devices and symbols.
- To know how Pitcher develops characters and themes across the novel.
- To know the key events of the novel and how the plot is developed.
- To explore different opinions of moral issues being presented in fiction and nonfiction for children.

Core Knowledge and Skills:

- I can pick short, relevant quotations to back up my ideas.
- I can refer to quotations from texts and say why some language and structural features are used. I use single word analysis and can sometimes refer to terminology. I write at least 2-3 sentences about each quotation.
- I can write about how these choices in language and structure influence me as a reader.
- I can show that I understand the issues and messages in the text and what I think of these.
- I can show that I understand what was happening at the time the piece was written and how people (and I) might respond to it differently now.
- I can take quotations from two texts and write about how they are similar and different using connectives such as 'in comparison' and 'similarly'.
- I can make it obvious that I am writing in the correct form, targeting the correct audience and using features of the chosen form.
- I can recognise the impact of the chosen narrative voice.
- The words I choose are nearly always carefully chosen for the task, purpose and audience.
- I can use a thesaurus/synonyms.
- I can synthesise features of, and ideas from, a text in my own writing. I am able to borrow ideas from other texts in order to make mine more realistic. I am also able to evaluate what is effective and ineffective about a model text so that my own piece is even better.
- My writing is paragraphed and in a logical order and I often use connectives accurately.
- Commonly used words are usually spelt correctly all the time. I don't make many mistakes with common homophones.
- Full stops are generally used where needed and there is a range of other punctuation appropriately used. I have attempted a variety of sentence forms.
- I can follow some of the main points of others and I make some contributions that show my understanding.
- I can offer one or two contributions.
- I can talk about own experiences/views, but I may give basic detail.
- I can listen and answer some questions.
- I can take turns.
- I can recognise the use of paralinguistic skills by others and use a range myself.

Common Misconceptions:

- The title of the novel refers to a literal sister who is physically placed on a mantelpiece.
- The novel is solely about death and mourning.
- All the characters in the novel have the same views and feelings around grief.
- The setting of the story is not important to the overall narrative.
- Jamie is the only character who changes throughout the story.
- The novel is intended only for young readers and does not address serious issues.
- The ending of the novel is straightforward and leaves no room for interpretation.
- The narrative style is simple and does not use literary techniques.

Crafting Brilliant Sentences:

- 2.5: Using academic verbs to analyse
- 6.2: Using imperatives as a call to action
- 8.3: Using compound sentences to juxtapose and create contrast
- 9.2: Using subordinate clauses to develop an argument

Key Vocab:

- perspective
- biased
- prejudice
- intimidate
- stereotype
- unreliable narrator
- culture
- moral

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 7 Unit 4: *The Tempest*

Curriculum Constructs:

- To know how *The Tempest* fits into Shakespeare's works.
- To know Shakespeare's plays are structured using acts and scenes.
- To know the key events of the play and the importance of the sequence.
- To know how Shakespeare introduces character, setting and theme within the play's opening.
- To know how Shakespeare presents characters in conflict within the play's opening.
- To know how Shakespeare shows development of character.
- To know how directors interpret and adapt the text to engage the audience.

Core Knowledge and Skills:

- I can pick short, relevant quotations to back up my ideas.
- I can refer to quotations from texts and say why some language and structural features are used. I use single word analysis and can sometimes refer to terminology. I write at least 2-3 sentences about each quotation.
- I can write about how these choices in language and structure influence me as a reader.
- I can show that I understand the issues and messages in the text and what I think of these.
- I can show that I understand what was happening at the time the piece was written and how people [and I] might respond to it differently now.
- I can take quotations from two texts and write about how they are similar and different using connectives such as 'in comparison' and 'similarly'.
- I can make it obvious that I am writing in the correct form, targeting the correct audience and using features of the chosen form.
- I can recognise the impact of the chosen narrative voice.
- The words I choose are nearly always carefully chosen for the task, purpose and audience.
- I can use a thesaurus/synonyms.
- I can synthesise features of, and ideas from, a text in my own writing. I am able to borrow ideas from other texts in order to make mine more realistic. I am also able to evaluate what is effective and ineffective about a model text so that my own piece is even better.
- My writing is paragraphed and in a logical order and I often use connectives accurately.
- Commonly used words are usually spelt correctly all the time. I don't make many mistakes with common homophones.
- Full stops are generally used where needed and there is a range of other punctuation appropriately used. I have attempted a variety of sentence forms.
- I can follow some of the main points of others and I make some contributions that show my understanding.
- I can offer one or two contributions.
- I can talk about own experiences/views, but I may give basic detail.
- I can listen and answer some questions.
- I can take turns.
- I can recognise the use of paralinguistic skills by others and use a range myself.

Common Misconceptions:

- The play is only about magic and fantasy.
- Caliban is purely a villain and represents evil in the play.
- '*The Tempest*' has a straightforward happy ending with no unresolved tensions.
- The setting of the island in '*The Tempest*' is purely fictional and does not relate to real-world issues.
- Shakespeare wrote '*The Tempest*' only for entertainment purposes.
- All characters in '*The Tempest*' are either good or evil, there is no moral ambiguity.
- '*The Tempest*' is only relevant to its time and has no present-day significance.

Crafting Brilliant Sentences:

2.4: Personification in writing (storm focus)

4.3 Using adverbs to create modality

Key Vocab:

- exploitation
- magical
- savage
- superior
- colonisation
- indignity
- betrayal
- subservient

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 8 Unit 1: *Dystopian Fiction*

Curriculum Constructs:

- To know the key features of a dystopian society.
- To know how a dystopia is different from a utopia.
- To identify and use a range of narrative hooks.
- To identify and use a range of descriptive devices.
- To know the key features of Freytag's story arc and identify them in texts.
- To know and use a range of structural features.
- To understand what makes a successful film trailer.
- To know what makes a good oral presentation.
- To know how dystopian settings are created to be oppressive and controlling.

Common Misconceptions:

- Dystopias can be real places.
- Dystopian fiction has nothing to do with our world.
- The difference between a utopia and a dystopia.
- Dystopian worlds need to be apocalyptic.
- Dystopian worlds must have physical oppression.
- Dystopian stories are the same as horror stories.
- The protagonists in dystopian fiction always represent the 'good' side.
- Dystopian settings are always futuristic.

Core Knowledge and Skills:

- I can embed quotations to help the reader follow my argument.
- I am easily able to write a lot about a little .
- I can use terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices
- I am able to say how the writers' choices influence me, but also to write about alternative connotations and alternative interpretations of the text.
- I am able to explore the issues and messages in the text and how successful the writer has been at putting these across to the reader.
- I am able to weave information about when and why a text was written into my analysis instead of just bolting it on to the end.
- I can compare the language structure and impact of quotations from two or more texts, sometimes within paragraphs, using connectives to help guide my reader.
- My writing is interesting to read. I use features of the set writing form in my own writing, and I engage my reader through my choice of topic and tone.
- I use a wide and always relevant vocabulary.
- I do not over-use a thesaurus/synonyms to make my writing 'flowery' [unless I am trying to deliberately for effect].
- It is obvious that I have read beyond the text, and I enjoy mimicking other texts, sometimes even improving upon them!
- My writing is obviously planned thoroughly with a definite strong opening and ending. It is accurately paragraphed, and I use connectives to help guide my reader.
- My spelling, including words that are not commonly used, is nearly always accurate and work is carefully checked through and edited.
- Sentences are usually accurately punctuated, and I have used some other punctuation for effect. I have used a range of sentence forms effectively.
- I can follow the main points of others, and I make some contributions that show my understanding.
- Some of my own points are clearly structured- beginning/middle/end.
- I can talk about my own experiences/views, and I can give some detail.
- I can ask and answer some appropriate questions.
- I can take turns.
- I start to utilise paralinguistic skills to emphasise the style and content of my talk.

Crafting Brilliant Sentences:

- 1.3 Using nouns to create imagery
- 1.6 Using noun phrases to create imagery
- 2.4 Using verbs to create personification
- 1.7 Creating appositive phrases
- 8.3 Using compound sentences to juxtapose and create contrast

Key Vocab:

- dystopia
- protagonist
- utopia
- antagonist
- impact
- oppressive
- established
- totalitarian
- narrative
- illusion

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 8 Key Skills: *Lord of the Flies*

Curriculum Constructs:

- To identify at least 3 themes..
- To identify at least 3 symbols.
- To identify at least 3 types of characterisation.
- To identify at least 3 authorial messages and/or intentions.
- To evaluate the writer's methods.
- To explain personal viewpoints, including relevant textual evidence to support.

Core Knowledge and Skills:

- I can embed quotations to help the reader follow my argument.
- I am easily able to write a lot about a little .
- I can use terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices
- I am able to say how the writers' choices influence me, but also to write about alternative connotations and alternative interpretations of the text.
- I am able to explore the issues and messages in the text and how successful the writer has been at putting these across to the reader.
- I am able to weave information about when and why a text was written into my analysis instead of just bolting it on to the end.
- I can compare the language structure and impact of quotations from two or more texts, sometimes within paragraphs, using connectives to help guide my reader.
- My writing is interesting to read. I use features of the set writing form in my own writing, and I engage my reader through my choice of topic and tone.
- I use a wide and always relevant vocabulary.
- I do not over-use a thesaurus/synonyms to make my writing 'flowery' (unless I am trying to deliberately for effect).
- It is obvious that I have read beyond the text, and I enjoy mimicking other texts, sometimes even improving upon them!
- My writing is obviously planned thoroughly with a definite strong opening and ending. It is accurately paragraphed, and I use connectives to help guide my reader.
- My spelling, including words that are not commonly used, is nearly always accurate and work is carefully checked through and edited.
- Sentences are usually accurately punctuated, and I have used some other punctuation for effect. I have used a range of sentence forms effectively.
- I can follow the main points of others, and I make some contributions that show my understanding.
- Some of my own points are clearly structured- beginning/middle/end.
- I can talk about my own experiences/views, and I can give some detail.
- I can ask and answer some appropriate questions.
- I can take turns.
- I start to utilise paralinguistic skills to emphasise the style and content of my talk.

Common Misconceptions:

- The conch shell is merely a tool for calling meetings.
- The beast is a real creature that the boys are afraid of.
- Simon is a weak character who has no significant role in the story.
- The ending of the novel is purely tragic without hope.
- '*Lord of the Flies*' is solely a story about boys stranded on an island.

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Key Vocab:

- characterisation
- democracy
- symbolism
- dictatorship
- savagery
- order
- injustice
- morality
- fallibility
- social conscience

Crafting Brilliant Sentences:

- 1.1 Understanding nouns
- 2.1 Understanding verbs
- 3.1 Understanding adjectives
- 4.1 Understanding adverbs
- 3.4 Personification
- 5.1 Main clauses
- 6.1 Understanding Imperatives
- 7.1 Understanding passive voice
- 8.1 Understanding compound sentences
- 9.1 Subordinating conjunctions
- 9.1 Subordinating clauses
- 10.1 Understanding participles
- 11.1 Prepositions
- 11.1 Prepositional phrases
- 12.1 Understanding relative clauses
- 13.1 Understanding fragments
- 14.1 Understanding semi colons

Year 8 Key Skills: *Blood Brothers*

Curriculum Constructs:

- To understand how the context of a text impacts our understanding of it.
- To understand that audience empathy can shift throughout a performance and to give examples.
- To consider more than one perspective when considering big questions.
- To understand how Russell shows us the class system is unfair.
- To know how to challenge and develop others' ideas during discussion.
- To know how Russell presents the concept of nature vs nurture

Core Knowledge and Skills:

- I can embed quotations to help the reader follow my argument.
- I am easily able to write a lot about a little .
- I can use terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices
- I am able to say how the writers' choices influence me, but also to write about alternative connotations and alternative interpretations of the text.
- I am able to explore the issues and messages in the text and how successful the writer has been at putting these across to the reader.
- I am able to weave information about when and why a text was written into my analysis instead of just bolting it on to the end.
- I can compare the language structure and impact of quotations from two or more texts, sometimes within paragraphs, using connectives to help guide my reader.
- My writing is interesting to read. I use features of the set writing form in my own writing, and I engage my reader through my choice of topic and tone.
- I use a wide and always relevant vocabulary.
- I do not over-use a thesaurus/synonyms to make my writing 'flowery' (unless I am trying to deliberately for effect).
- It is obvious that I have read beyond the text, and I enjoy mimicking other texts, sometimes even improving upon them!
- My writing is obviously planned thoroughly with a definite strong opening and ending. It is accurately paragraphed, and I use connectives to help guide my reader.
- My spelling, including words that are not commonly used, is nearly always accurate and work is carefully checked through and edited.
- Sentences are usually accurately punctuated, and I have used some other punctuation for effect. I have used a range of sentence forms effectively.
- I can follow the main points of others, and I make some contributions that show my understanding.
- Some of my own points are clearly structured- beginning/middle/end.
- I can talk about my own experiences/views, and I can give some detail.
- I can ask and answer some appropriate questions.
- I can take turns.
- I start to utilise paralinguistic skills to emphasise the style and content of my talk.

Key Vocab:

- nurture
- social class
- powerlessness
- wrench
- superstition
- narrator
- foreshadowing
- morality
- ignorance
- fate
- recession
- motif

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Common Misconceptions:

- The play '*Blood Brothers*' is solely a tragic story without any moments of humour.
- The character of Mrs Johnston is purely a victim with no agency in the story.
- The ending of '*Blood Brothers*' is purely about fate and has no connection to the characters' choices.
- '*Blood Brothers*' is set in a contemporary context that reflects only modern society.
- All the characters in '*Blood Brothers*' are clearly either good or evil.
- The theme of class struggle in '*Blood Brothers*' is not relevant to modern society.
- The title '*Blood Brothers*' suggests that the play is only about sibling relationships.

Crafting Brilliant Sentences:

- 14.2 Punctuating lists with semi colons
- 15.1 Understanding colons
- 6.1 Understanding dashes
- 17.1 Understanding direct speech
- 17.2 Using omission to create realistic speech

Year 8 Unit 2: The Novel-*Heroes*

Curriculum Constructs:

- To know what qualities can determine a hero.
- To know how key historical facts and social issues can influence a writer.
- To understand how character, theme and setting are established.
- To use a range of structural features.
- To know how SOAPSAMS and motifs are used by a writer.
- To know what makes an effective speech.
- To know how to organise contributions for a debate.

Core Knowledge and Skills:

- I can embed quotations to help the reader follow my argument.
- I am easily able to write a lot about a little .
- I can use terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices
- I am able to say how the writers' choices influence me, but also to write about alternative connotations and alternative interpretations of the text.
- I am able to explore the issues and messages in the text and how successful the writer has been at putting these across to the reader.
- I am able to weave information about when and why a text was written into my analysis instead of just bolting it on to the end.
- I can compare the language structure and impact of quotations from two or more texts, sometimes within paragraphs, using connectives to help guide my reader.
- My writing is interesting to read. I use features of the set writing form in my own writing, and I engage my reader through my choice of topic and tone.
- I use a wide and always relevant vocabulary.
- I do not over-use a thesaurus/synonyms to make my writing 'flowery' [unless I am trying to deliberately for effect].
- It is obvious that I have read beyond the text, and I enjoy mimicking other texts, sometimes even improving upon them!
- My writing is obviously planned thoroughly with a definite strong opening and ending. It is accurately paragraphed, and I use connectives to help guide my reader.
- My spelling, including words that are not commonly used, is nearly always accurate and work is carefully checked through and edited.
- Sentences are usually accurately punctuated, and I have used some other punctuation for effect. I have used a range of sentence forms effectively.
- I can follow the main points of others, and I make some contributions that show my understanding.
- Some of my own points are clearly structured- beginning/middle/end.
- I can talk about my own experiences/views, and I can give some detail.
- I can ask and answer some appropriate questions.
- I can take turns.
- I start to utilise paralinguistic skills to emphasise the style and content of my talk.

Common Misconceptions:

- The character Francis is a traditional hero.
- The novel is solely about war and violence.
- The title '*Heroes*' refers to the characters who are outwardly brave and heroic.
- The character of Larry is clearly a predator.
- Francis's journey is solely about seeking revenge against Larry.
- The novel presents a clear distinction between good and bad characters.
- Francis's experience in the war is the main focus of the narrative.
- The ending of the novel is entirely resolved and clear-cut.
- '*Heroes*' is primarily aimed at a young audience with simplistic themes.

Crafting Brilliant Sentences:

- 12.2 Relative clauses to emote
- 15.2 Using colons in discursive writing
- 16.2 Dashes and pairs of dashes for emphasis

Key Vocab:

- superficial
- manipulation
- appearance
- psychological
- personality
- guilt
- anonymous
- heroism
- disfigurement
- patriotic

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 8 Unit 3: *Children's Voices Through the Ages*

Curriculum Constructs:

- To understand how children are presented in Victorian Literature.
- To understand how modern children are presented and make comparisons.
- To understand the conventions of an opinion-based article.
- To know the influences that impact children's voices.
- To know how to justify personal viewpoints, including relevant examples to support.
- To know how to respond to challenge and develop their own ideas during discussion.
- To know how to craft an authentic voice.

Core Knowledge and Skills:

- I can embed quotations to help the reader follow my argument.
- I am easily able to write a lot about a little .
- I can use terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices
- I am able to say how the writers' choices influence me, but also to write about alternative connotations and alternative interpretations of the text.
- I am able to explore the issues and messages in the text and how successful the writer has been at putting these across to the reader.
- I am able to weave information about when and why a text was written into my analysis instead of just bolting it on to the end.
- I can compare the language structure and impact of quotations from two or more texts, sometimes within paragraphs, using connectives to help guide my reader.
- My writing is interesting to read. I use features of the set writing form in my own writing, and I engage my reader through my choice of topic and tone.
- I use a wide and always relevant vocabulary.
- I do not over-use a thesaurus/synonyms to make my writing 'flowery' [unless I am trying to deliberately for effect].
- It is obvious that I have read beyond the text, and I enjoy mimicking other texts, sometimes even improving upon them!
- My writing is obviously planned thoroughly with a definite strong opening and ending. It is accurately paragraphed, and I use connectives to help guide my reader.
- My spelling, including words that are not commonly used, is nearly always accurate and work is carefully checked through and edited.
- Sentences are usually accurately punctuated, and I have used some other punctuation for effect. I have used a range of sentence forms effectively.
- I can follow the main points of others, and I make some contributions that show my understanding.
- Some of my own points are clearly structured- beginning/middle/end.
- I can talk about my own experiences/views, and I can give some detail.
- I can ask and answer some appropriate questions.
- I can take turns.
- I start to utilise paralinguistic skills to emphasise the style and content of my talk.

Common Misconceptions:

- Children's voices in literature are only represented in children's books.
- Children's voices are always naive or simplistic.
- The emotions expressed in children's voices are less valid than those of adults.
- All children's literature is intended solely for entertainment purposes.
- Children's voices in narratives are often unrealistic and exaggerated.
- Non-fiction texts do not represent children's voices effectively.
- All children view and experience the world in the same way.
- Literary analysis of children's voices is not as significant as analysis of adult voices.
- Teachers should not directly teach about children's voices because it can be patronising to children's experiences.

Crafting Brilliant Sentences:

- 1.4 Proper nouns to create character
- 11.2 Prepositional phrases to create character
- 16.3 Dashes for journalistic asides and 13.2 Using fragments to create emphasis
- 7.2 Using the passive voice to create a journalistic tone

Key Vocab.:

- perspective
- innocent
- influence
- vulnerable
- justify
- exploitation
- activist
- passionate

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 8 Unit 4: *Macbeth*

Curriculum Constructs:

- To understand how *Macbeth* fits into Shakespeare's works.
- To know how Freytag's model can be seen in Shakespeare's plays.
- To know the key events of the play and the importance of the sequence.
- To know how Shakespeare introduces character, setting and theme within the play's opening.
- To know how Shakespeare presents characters in conflict within the play's opening.
- To know how Shakespeare shows development of character.
- To know how directors interpret and adapt the text to engage the audience.

Core Knowledge and Skills:

- I can embed quotations to help the reader follow my argument.
- I am easily able to write a lot about a little .
- I can use terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices
- I am able to say how the writers' choices influence me, but also to write about alternative connotations and alternative interpretations of the text.
- I am able to explore the issues and messages in the text and how successful the writer has been at putting these across to the reader.
- I am able to weave information about when and why a text was written into my analysis instead of just bolting it on to the end.
- I can compare the language structure and impact of quotations from two or more texts, sometimes within paragraphs, using connectives to help guide my reader.
- My writing is interesting to read. I use features of the set writing form in my own writing, and I engage my reader through my choice of topic and tone.
- I use a wide and always relevant vocabulary.
- I do not over-use a thesaurus/synonyms to make my writing 'flowery' [unless I am trying to deliberately for effect].
- It is obvious that I have read beyond the text, and I enjoy mimicking other texts, sometimes even improving upon them!
- My writing is obviously planned thoroughly with a definite strong opening and ending. It is accurately paragraphed, and I use connectives to help guide my reader.
- My spelling, including words that are not commonly used, is nearly always accurate and work is carefully checked through and edited.
- Sentences are usually accurately punctuated, and I have used some other punctuation for effect. I have used a range of sentence forms effectively.
- I can follow the main points of others, and I make some contributions that show my understanding.
- Some of my own points are clearly structured- beginning/middle/end.
- I can talk about my own experiences/views, and I can give some detail.
- I can ask and answer some appropriate questions.
- I can take turns.
- I start to utilise paralinguistic skills to emphasise the style and content of my talk.

Common Misconceptions:

- The character of Macbeth is purely evil and has no redeeming qualities.
- Lady Macbeth is the sole driving force behind Macbeth's actions.
- The witches represent supernatural evil with no connection to the human world.
- Macbeth becomes a tyrant immediately after becoming king.
- The play '*Macbeth*' is solely about the supernatural elements and witches.
- Macbeth's downfall is entirely due to fate and the witches' prophecies.
- Once Macbeth kills King Duncan, he is confident and secure in his rule.
- The theme of ambition in '*Macbeth*' promotes the idea that unchecked ambition is desirable.

Crafting Brilliant Sentences:

- 4.3 Using adverbs to create modality
- 10.3 Using participle phrases to develop analysis
- 18.2 Analytical literature essays

Key Vocab:

- usurped
- tyrant
- supernatural
- traitor
- manipulation
- brutality
- ambition
- loyal

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 9 Unit 1: Poetry-Family Dynamics

Curriculum Constructs:

- To know how to annotate a poem.
- To select relevant evidence to support ideas.
- To identify how relationships are presented in the range of poems.
- To identify a range of language techniques used in poetry and explain their effect.
- To identify a range of structural techniques used in poetry and their effect.
- To know the language of comparison.
- To use vocabulary to create specific effect.

Core Knowledge and Skills:

- I can embed quotations skilfully to create fluent analytical points.
- I can use increasingly accurate terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices.
- My analysis is increasingly critical and sophisticated. I write fluently about other possible interpretations and meanings.
- I can evaluate with confidence the writers' intent and influences and evaluate the impact on myself as a modern reader
- My wider reading helps me to securely evaluate how texts are affected by the social and historical contexts in which they were written.
- My comparative paragraphs are detailed, increasingly thoughtful and show wide depth and breadth of knowledge of both texts studied.
- My writing shows a strong understanding and engagement with the task and topic.
- My vocabulary is aptly chosen and pieces are generally never over-written.
- I can engage fully with wider reading and use it to inspire my own ideas for writing in a range of styles.
- My work demonstrates effective use of a range of connectives and linking phrases / sentences to create increasingly well-structured texts.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentences are accurately punctuated, and I have used a range of punctuation effectively.
- I can employ a range of sentence forms which support the presentation of my ideas.
- I can express straightforward ideas / information / feelings,
- I can make an attempt to organise and structure presentations by using discourse markers,
- I can make an attempt to meet the needs of the audience, and
- I can listen to questions / feedback and provide an appropriate response in a straightforward manner.

Common Misconceptions:

- Poetry is only about grand themes and cannot express everyday situations.
- Family poetry is solely autobiographical and cannot relate to wider social issues.
- Rhyming is essential for a poem to be considered 'good'.
- All poems have a common structure.
- Reading poetry is solely about interpretation, there are no wrong answers.
- Poetry is outdated and not relevant to contemporary family experiences.

Crafting Brilliant Sentences:

- 3.4 Understanding personification
- 15.3 Using colons to embellish in narrative writing
- 18.1 Understanding punctuation rules

Key Vocab:

- oxymoron
- allusion
- empathy
- ambiguity
- caesura
- euphemism
- cyclical structure
- colloquial

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 9 Key Skills: *Original writing*

Curriculum Constructs:

- To know how to organise their ideas into an effective plan.
- To include key structural features within their writing.
- To redraft content and make improvements to their work.
- To know how to adapt their writing for the PAF of the task.
- To know to adapt their writing to create effective and consistent tone.
- To use vocabulary to create specific effects.
- To know how to adapt their writing for different viewpoints.

Core Knowledge and Skills:

- I can embed quotations skilfully to create fluent analytical points.
- I can use increasingly accurate terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices.
- My analysis is increasingly critical and sophisticated. I write fluently about other possible interpretations and meanings.
- I can evaluate with confidence the writers' intent and influences and evaluate the impact on myself as a modern reader
- My wider reading helps me to securely evaluate how texts are affected by the social and historical contexts in which they were written.
- My comparative paragraphs are detailed, increasingly thoughtful and show wide depth and breadth of knowledge of both texts studied.
- My writing shows a strong understanding and engagement with the task and topic.
- My vocabulary is aptly chosen and pieces are generally never over-written.
- I can engage fully with wider reading and use it to inspire my own ideas for writing in a range of styles.
- My work demonstrates effective use of a range of connectives and linking phrases / sentences to create increasingly well-structured texts.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentences are accurately punctuated, and I have used a range of punctuation effectively.
- I can employ a range of sentence forms which support the presentation of my ideas.
- I can express straightforward ideas / information / feelings,
- I can make an attempt to organise and structure presentations by using discourse markers,
- I can make an attempt to meet the needs of the audience, and
- I can listen to questions / feedback and provide an appropriate response in a straightforward manner.

Common Misconceptions:

- Shakespeare's language is too difficult to interpret.
- Creative writing needs to be structured like traditional essays.
- Identifying elements of one's identity in writing must be direct and overt.
- A soliloquy must always present a clear and straightforward argument.
- The success criteria are optional and can be disregarded in creative tasks.
- Teenage experiences are universal.

Crafting Brilliant Sentences:

- 18.3 Understanding narrative devices
- 18.4 Understanding descriptive devices
- 18.5 Understanding discursive devices

Key Vocab:

- motif
- anecdote
- couplets
- cyclical structure
- external actions/
- internal thoughts
- iambic pentameter
- narrative
- contrast
- empathy
- persona

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 9 Unit 2: *Will: I am*

Curriculum Constructs:

- To know how the extracts fit into Shakespeare's works and the literary timeline.
- To know how our reading is influenced by readings/critiques/theories and modern issues/interpretation.
- To know the key events of the play/extract.
- To know how Shakespeare introduces character.
- To know how Shakespeare presents characters in conflict, across different plays.
- To know how Shakespeare presents development of character.
- To know how directors interpret and adapt the text to engage the audience.

Core Knowledge and Skills:

- I can embed quotations skilfully to create fluent analytical points.
- I can use increasingly accurate terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices.
- My analysis is increasingly critical and sophisticated. I write fluently about other possible interpretations and meanings.
- I can evaluate with confidence the writers' intent and influences and evaluate the impact on myself as a modern reader
- My wider reading helps me to securely evaluate how texts are affected by the social and historical contexts in which they were written.
- My comparative paragraphs are detailed, increasingly thoughtful and show wide depth and breadth of knowledge of both texts studied.
- My writing shows a strong understanding and engagement with the task and topic.
- My vocabulary is aptly chosen and pieces are generally never over-written.
- I can engage fully with wider reading and use it to inspire my own ideas for writing in a range of styles.
- My work demonstrates effective use of a range of connectives and linking phrases / sentences to create increasingly well-structured texts.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentences are accurately punctuated, and I have used a range of punctuation effectively.
- I can employ a range of sentence forms which support the presentation of my ideas.
- I can express straightforward ideas / information / feelings,
- I can make an attempt to organise and structure presentations by using discourse markers,
- I can make an attempt to meet the needs of the audience, and
- I can listen to questions / feedback and provide an appropriate response in a straightforward manner.

Common Misconceptions:

- Shakespeare only wrote about marginalised characters to provide comic relief or to highlight their absurdity.
- The experiences of marginalised characters are the same, due to their outsider status.
- Marginalised characters do not have agency and are portrayed as entirely victimised.
- The themes of marginalisation in Shakespeare's works are outdated and not relevant to modern issues.
- All the marginalised characters in Shakespeare's plays are ultimately redeemed or experience positive change.
- Shakespeare's language makes it impossible to understand the motivations of marginalised characters.

Crafting Brilliant Sentences:

- 6.3 Understanding imperatives
- 17. 3 Understanding contractions

Key Vocab.:

- misogyny
- representation
- injustice
- stereotype
- discriminate
- relevance
- prejudice
- contemporary

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 9 Unit 3: *Diverse Shorts*

Curriculum Constructs:

- To know how the texts fit into the literary timeline
- To know key social issues that influence a writer's works
- To know the key events of the text and the importance of the sequence.
- To know how identity and voice are created by writers.
- To know how the writers present development of character.
- To know how the writers use literary devices and symbols.
- To know the factors that influence our idiolect.

Core Knowledge and Skills:

- I can embed quotations skilfully to create fluent analytical points.
- I can use increasingly accurate terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices.
- My analysis is increasingly critical and sophisticated. I write fluently about other possible interpretations and meanings.
- I can evaluate with confidence the writers' intent and influences and evaluate the impact on myself as a modern reader
- My wider reading helps me to securely evaluate how texts are affected by the social and historical contexts in which they were written.
- My comparative paragraphs are detailed, increasingly thoughtful and show wide depth and breadth of knowledge of both texts studied.
- My writing shows a strong understanding and engagement with the task and topic.
- My vocabulary is aptly chosen and pieces are generally never over-written.
- I can engage fully with wider reading and use it to inspire my own ideas for writing in a range of styles.
- My work demonstrates effective use of a range of connectives and linking phrases / sentences to create increasingly well-structured texts.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentences are accurately punctuated, and I have used a range of punctuation effectively.
- I can employ a range of sentence forms which support the presentation of my ideas.
- I can express straightforward ideas / information / feelings,
- I can make an attempt to organise and structure presentations by using discourse markers,
- I can make an attempt to meet the needs of the audience, and
- I can listen to questions / feedback and provide an appropriate response in a straightforward manner.

Common Misconceptions:

- Marginalised characters are always the protagonists of the stories.
- The depiction of marginalised characters is always negative or stereotypical.
- The struggles of marginalised characters are only relevant to the characters themselves and do not affect the overall narrative.
- Young Adult (YA) literature is primarily aimed at children and avoids complex themes related to marginalisation.
- All marginalised characters must experience tragedy or hardship for their stories to be important.
- The setting of a story has little impact on the presentation of characters.
- The author's identity and background do not influence the portrayal of marginalised characters.
- Readers should only empathise with characters who share similar backgrounds or identities.

Crafting Brilliant Sentences:

- 2.3 Using verbs to describe the senses
- 10.2 The effect of participle phrases
- 11.3 Using prepositional phrases to organise descriptions

Key Vocab:

- identity
- unrequited
- culture
- responsibility
- discord
- obligation
- influence
- consequence

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 9 Unit 4: Playscript- *I love you mum, I promise I won't die*

Curriculum Constructs:

- To know the features of verbatim theatre.
- To know key social issues that influenced Wheeler, and motivated him to write the play.
- To know how the themes are relevant to a contemporary audience.
- To know the key events of the play and the importance of the sequence.
- To know how Wheeler uses dramatic devices.
- To know how Wheeler introduces character, setting and themes within the play's opening.
- To know how other text types present the key issues of the play in varying ways.

Core Knowledge and Skills:

- I can embed quotations skilfully to create fluent analytical points.
- I can use increasingly accurate terminology as a natural part of my analysis.
- I can explore original and personal responses to language and structural choices.
- My analysis is increasingly critical and sophisticated. I write fluently about other possible interpretations and meanings.
- I can evaluate with confidence the writers' intent and influences and evaluate the impact on myself as a modern reader
- My wider reading helps me to securely evaluate how texts are affected by the social and historical contexts in which they were written.
- My comparative paragraphs are detailed, increasingly thoughtful and show wide depth and breadth of knowledge of both texts studied.
- My writing shows a strong understanding and engagement with the task and topic.
- My vocabulary is aptly chosen and pieces are generally never over-written.
- I can engage fully with wider reading and use it to inspire my own ideas for writing in a range of styles.
- My work demonstrates effective use of a range of connectives and linking phrases / sentences to create increasingly well-structured texts.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentences are accurately punctuated, and I have used a range of punctuation effectively.
- I can employ a range of sentence forms which support the presentation of my ideas.
- I can express straightforward ideas / information / feelings,
- I can make an attempt to organise and structure presentations by using discourse markers,
- I can make an attempt to meet the needs of the audience, and
- I can listen to questions / feedback and provide an appropriate response in a straightforward manner.

Common Misconceptions:

- The play is solely about familial relationships.
- The main characters' experiences are unrealistic and only reflect an extreme case.
- The dialogue and language used in the play are irrelevant to real-life conversations.
- The play is only meant to entertain and does not serve an educational purpose.

Crafting Brilliant Sentences:

- 7.3 Identifying the passive voice in narrative
- 17.2 Using omission to create realistic speech

Key Vocab:

- playwright
- ensemble
- intention
- critical lens
- verbatim
- moral
- controversial
- tragedy

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 10 Unit 1: *An Inspector Calls*

Curriculum Constructs:

- To know key historical facts from 1912 and 1945 how they are relevant to the play.
- To understand key social issues that influenced Priestley and motivated him to convey a moral message and how these issues and messages are presented in the play.
- To know the key events of the play and the importance of the structure.
- To consider Priestley's control of stagecraft and how he uses dramatic devices for purpose.
- To know how Priestley presents and develops character, setting and theme within the play.
- To understand how directors interpret and adapt the text to engage the audience.
- To know how to respond critically to the literature text, justifying their own viewpoint.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- The Inspector is a real police officer.
- The events take place randomly without any deeper meaning or connection.
- Eva Smith/Daisy Renton is a passive character with no agency.
- The play is only relevant to its historical context and does not apply to contemporary issues.
- Gerald's and Eric's treatment of Eva/Daisy is justifiable as she continued seeing them.
- The only important part of the play is the dialogue.
- Capitalist and socialist tensions no longer exist.
- The characters always know as much as the audience.
- Events in the play happen in chronological order.

Key Vocab:

- microcosm
- conscience
- empathy
- culpable
- charitable
- hierarchy
- omniscient
- aristocracy
- social class
- altruistic

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 10 Unit 2: Poetry

Curriculum Constructs:

- To know where different poets and their poems fit into the literary timeline.
- To understand how power and conflict are presented across the poems.
- To understand how poets' control literary devices and how they use them for purpose.
- To understand how the poets' use structural techniques and how they convey the themes of power and conflict.
- To understand the key ideas and messages within the poems and be able to select relevant poems for comparison.
- To know how to select key aspects for analysis, within and across poems.
- To know how to respond critically to the literature text, justifying their own viewpoint.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- All poems in the *'Power and Conflict'* anthology are solely about war.
- The speaker in a poem is always a direct representation of the poet.
- Reading a poem once is sufficient to understand its meaning.
- Imagery is simply decorative and does not contribute to the poem's overall meaning.
- Poetic devices are not necessary to discuss when analysing a poem.
- Themes of power and conflict are always presented in a negative light.
- All poems in the anthology are written in a traditional form and structure.
- Contextual background is irrelevant to understanding a poem's themes.
- Students should focus only on 'big ideas' rather than specific lines or words in the poems.
- Analysing a poem requires a personal opinion rather than textual evidence.

Key Vocab:

- perspective
- power
- ambiguous
- nature
- innate
- identity
- conflict

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 10 Unit 3: *A Christmas Carol*

Curriculum Constructs:

- To know how 'A Christmas Carol' fits into Dickens' works and its relevance in modern society.
- To know the key social issues that influenced Dickens and motivated him to convey a moral message and how these issues and messages are presented in the novella.
- To know key details about the Victorian context.
- To know the key events of the novella and the importance of the structure.
- To know how Dickens presents and develops character, setting and theme within the novella.
- To understand Dickens' control of literary devices and motifs and how he uses them for purpose
- To know how Dickens' authorial voice impacts the narrative.
- To know how to respond critically to the literature text, justifying their own viewpoint.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- Ebenezer Scrooge is solely a greedy character with no redeeming qualities.
- The ghosts in the story are merely supernatural elements with no deeper significance.
- 'Christmas' in the title refers only to the holiday celebration.
- The story is primarily a simple tale about Christmas and kindness.
- Tiny Tim's character is only a plot device to evoke sympathy for Scrooge.
- Scrooge's transformation occurs abruptly and without reason.
- The story is simply a moralistic tale with a predictable ending.
- The setting of Victorian London is not significant to the story's themes.

Key Vocab:

- apathetic
- ignorance
- antithesis
- compassion
- redemption
- forgiveness
- transformation
- responsibility
- poverty
- morality

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 10 Unit 4: *Macbeth*

Curriculum Constructs:

- To know how *Macbeth* fits into Shakespeare's works.
- To know how Shakespeare's play is influenced by Greek theatre and Aristotle's concept of tragedy.
- To know the key events of the play and the importance of the sequence.
- To know how Shakespeare introduces and develops character, setting and theme within the play.
- To know how Shakespeare presents characters in conflict within significant moments in the play.
- To know how directors interpret and adapt the text to engage the audience.
- To know how to respond critically to the literature text, justifying their own viewpoint.
- To understand the context of the Jacobean era.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- The character of Macbeth is purely evil and has no redeeming qualities.
- Lady Macbeth is the sole driving force behind Macbeth's actions.
- The witches represent supernatural evil with no connection to the human world.
- Macbeth becomes a tyrant immediately after becoming king.
- The play '*Macbeth*' is solely about the supernatural elements and witches.
- Macbeth's downfall is entirely due to fate and the witches' prophecies.
- Once Macbeth kills King Duncan, he is confident and secure in his rule.
- The theme of ambition in '*Macbeth*' promotes the idea that unchecked ambition is desirable.
- Shakespeare's plays were written to be read.

Key Vocab:

- usurp
- hamartia
- manipulation
- emasculation
- tyrant
- valour
- hierarchy
- duplicity
- regicide
- subvert

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 10 Unit 5: AQA Paper 1

Curriculum Constructs:

For GCSE English Language students should:

- read fluently, and with good understanding, a wide range of literature texts from the 19th, 20th and 21st centuries.
- read and evaluate texts critically.
- summarise information or ideas from texts.
- use knowledge gained from wide reading to inform and improve their own writing.
- write effectively and coherently using Standard English appropriately.
- use grammar correctly and punctuate and spell accurately.
- acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- All questions in the paper require long, detailed answers.
- The order of the answers doesn't matter.
- All interpretations of a text are equally valid.
- Using uncommon vocabulary will enhance marks.
- The writer's intent is always the same as the literal meaning.
- There is no need to proofread or check work.
- Language and structural methods are always both valid.

Key Vocab:

- methods
- structure
- foreshadowing
- cyclical
- evaluation

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 10 Unit 6: AQA Paper 2

Curriculum Constructs:

For GCSE English Language students should:

- read fluently, and with good understanding, a wide range of texts from the 19th, 20th and 21st centuries, including literary non-fiction as well as other writing such as reviews and journalism.
- read and evaluate texts critically and make comparisons between texts.
- summarise and synthesise information or ideas from texts.
- use knowledge gained from wide reading to inform and improve their own writing.
- write effectively and coherently using Standard English appropriately.
- use grammar correctly and punctuate and spell accurately.
- acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.
- listen to and understand spoken language and use spoken Standard English effectively.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- All questions in the paper require long, detailed answers.
- The order of the answers doesn't matter.
- All interpretations of a text are equally valid.
- Using uncommon vocabulary will enhance marks.
- The writer's intent is always the same as the literal meaning.
- There is no need to proofread or check work.
- Language and structural methods always both valid.

Key Vocab:

- methods
- structure
- viewpoint
- methods
- purpose
- audience
- form
- inference

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 11 Unit 1: AQA Paper 1

Curriculum Constructs:

For GCSE English Language students should:

- read fluently, and with good understanding, a wide range of literature texts from the 19th, 20th and 21st centuries.
- read and evaluate texts critically.
- summarise information or ideas from texts.
- use knowledge gained from wide reading to inform and improve their own writing.
- write effectively and coherently using Standard English appropriately.
- use grammar correctly and punctuate and spell accurately.
- acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- All questions in the paper require long, detailed answers.
- The order of the answers doesn't matter.
- All interpretations of a text are equally valid.
- Using uncommon vocabulary will enhance marks.
- The writer's intent is always the same as the literal meaning.
- There is no need to proofread or check work.
- Language and structural methods are always both valid.

Key Vocab:

- methods
- structure
- foreshadowing
- cyclical
- evaluation

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 11 Unit 2: AQA Paper 2

Curriculum Constructs:

For GCSE English Language students should:

- read fluently, and with good understanding, a wide range of texts from the 19th, 20th and 21st centuries, including literary non-fiction as well as other writing such as reviews and journalism.
- read and evaluate texts critically and make comparisons between texts.
- summarise and synthesise information or ideas from texts.
- use knowledge gained from wide reading to inform and improve their own writing.
- write effectively and coherently using Standard English appropriately.
- use grammar correctly and punctuate and spell accurately.
- acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.
- listen to and understand spoken language and use spoken Standard English effectively.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- All questions in the paper require long, detailed answers.
- The order of the answers doesn't matter.
- All interpretations of a text are equally valid.
- Using uncommon vocabulary will enhance marks.
- The writer's intent is always the same as the literal meaning.
- There is no need to proofread or check work.
- Language and structural methods always both valid.

Key Vocab:

- methods
- structure
- viewpoint
- methods
- purpose
- audience
- form
- inference

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 11 Unit 3: *An Inspector Calls*

Curriculum Constructs:

- To know key historical facts from 1912 and 1945 how they are relevant to the play.
- To understand key social issues that influenced Priestley and motivated him to convey a moral message and how these issues and messages are presented in the play.
- To know the key events of the play and the importance of the structure.
- To consider Priestley's control of stagecraft and how he uses dramatic devices for purpose.
- To know how Priestley presents and develops character, setting and theme within the play.
- To understand how directors interpret and adapt the text to engage the audience.
- To know how to respond critically to the literature text, justifying their own viewpoint.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- The Inspector is a real police officer.
- The events take place randomly without any deeper meaning or connection.
- Eva Smith/Daisy Renton is a passive character with no agency.
- The play is only relevant to its historical context and does not apply to contemporary issues.
- Gerald's and Eric's treatment of Eva/Daisy is justifiable as she continued seeing them.
- The only important part of the play is the dialogue.
- Capitalist and socialist tensions no longer exist.
- The characters always know as much as the audience.
- Events in the play happen in chronological order.

Key Vocab:

- microcosm
- conscience
- empathy
- culpable
- charitable
- hierarchy
- omniscient
- aristocracy
- social class
- altruistic

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 11 Unit 4: *A Christmas Carol*

Curriculum Constructs:

- To know how 'A Christmas Carol' fits into Dickens' works and its relevance in modern society.
- To know the key social issues that influenced Dickens and motivated him to convey a moral message and how these issues and messages are presented in the novella.
- To know key details about the Victorian context.
- To know the key events of the novella and the importance of the structure.
- To know how Dickens presents and develops character, setting and theme within the novella.
- To understand Dickens' control of literary devices and motifs and how he uses them for purpose
- To know how Dickens' authorial voice impacts the narrative.
- To know how to respond critically to the literature text, justifying their own viewpoint.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- Ebenezer Scrooge is solely a greedy character with no redeeming qualities.
- The ghosts in the story are merely supernatural elements with no deeper significance.
- 'Christmas' in the title refers only to the holiday celebration.
- The story is primarily a simple tale about Christmas and kindness.
- Tiny Tim's character is only a plot device to evoke sympathy for Scrooge.
- Scrooge's transformation occurs abruptly and without reason.
- The story is simply a moralistic tale with a predictable ending.
- The setting of Victorian London is not significant to the story's themes.

Key Vocab:

- apathetic
- ignorance
- antithesis
- compassion
- redemption
- forgiveness
- transformation
- responsibility
- poverty
- morality

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 11 Unit 5: *Macbeth*

Curriculum Constructs:

- To know how *Macbeth* fits into Shakespeare's works.
- To know how Shakespeare's play is influenced by Greek theatre and Aristotle's concept of tragedy.
- To know the key events of the play and the importance of the sequence.
- To know how Shakespeare introduces and develops character, setting and theme within the play.
- To know how Shakespeare presents characters in conflict within significant moments in the play.
- To know how directors interpret and adapt the text to engage the audience.
- To know how to respond critically to the literature text, justifying their own viewpoint.
- To understand the context of the Jacobean era.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- The character of Macbeth is purely evil and has no redeeming qualities.
- Lady Macbeth is the sole driving force behind Macbeth's actions.
- The witches represent supernatural evil with no connection to the human world.
- Macbeth becomes a tyrant immediately after becoming king.
- The play '*Macbeth*' is solely about the supernatural elements and witches.
- Macbeth's downfall is entirely due to fate and the witches' prophecies.
- Once Macbeth kills King Duncan, he is confident and secure in his rule.
- The theme of ambition in '*Macbeth*' promotes the idea that unchecked ambition is desirable.
- Shakespeare's plays were written to be read.

Key Vocab:

- usurp
- hamartia
- manipulation
- emasculation
- tyrant
- valour
- hierarchy
- duplicity
- regicide
- subvert

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?

Year 11 Unit 6: Poetry

Curriculum Constructs:

- To know where different poets and their poems fit into the literary timeline.
- To understand how power and conflict are presented across the poems.
- To understand how poets' control literary devices and how they use them for purpose.
- To understand how the poets' use structural techniques and how they convey the themes of power and conflict.
- To understand the key ideas and messages within the poems and be able to select relevant poems for comparison.
- To know how to select key aspects for analysis, within and across poems.
- To know how to respond critically to the literature text, justifying their own viewpoint.

Core Knowledge and Skills:

- I can embed quotations skilfully, to create fluent analytical and evaluative points.
- I can use a sophisticated range of accurate terminology as a natural part of my analysis. I explore original and personal responses to language and structural choices
- My analysis is both critical and sophisticated. I can make tentative comments, exploring other possible interpretations and meanings.
- I can evaluate with increasing assurance the writers' intent and influences and evaluate the impact on myself as a modern reader.
- My wider reading helps me to craft strong evaluation of how texts are affected by the social, historical and cultural contexts in which they were written.
- My comparative paragraphs are detailed, increasingly evaluative and show wide depth and breadth of knowledge of both texts studied.
- My writing is often original, with assured understanding and engagement with the task and topic.
- My vocabulary is becoming increasingly sophisticated and deployed with some precision.
- I can engage fully with my own wider reading, exploring a wide range of fiction and non-fiction styles to inspire my own writing.
- My work demonstrates effective paragraph and structural cohesion through a wide range of cohesive devices, to create fluent texts which add to the overall effect I am trying to achieve.
- There are virtually no mistakes in my spellings, even of highly complex words and homophones.
- Sentence demarcation is consistently secure. I can use a wide range of punctuation, with increasing accuracy and I use a full range of appropriate sentence forms for effect.
- I can express challenging ideas / information / feelings, using a range of vocabulary,
- I organise and structure presentations clearly and appropriately to meet the needs of the audience,
- I can achieve the purpose of my presentation, and
- I can listen to questions / feedback responding formally and in some detail.

Common Misconceptions:

- All poems in the *'Power and Conflict'* anthology are solely about war.
- The speaker in a poem is always a direct representation of the poet.
- Reading a poem once is sufficient to understand its meaning.
- Imagery is simply decorative and does not contribute to the poem's overall meaning.
- Poetic devices are not necessary to discuss when analysing a poem.
- Themes of power and conflict are always presented in a negative light.
- All poems in the anthology are written in a traditional form and structure.
- Contextual background is irrelevant to understanding a poem's themes.
- Students should focus only on 'big ideas' rather than specific lines or words in the poems.
- Analysing a poem requires a personal opinion rather than textual evidence.

Key Vocab:

- perspective
- power
- ambiguous
- nature
- innate
- identity
- conflict

Bigger Questions:

- Does power equal status?
- Does experience shape identity?
- Does conflict serve a purpose?
- Is society more important than self?
- Does love hurt?