



KEVI HWGA English Curriculum Intent

Curriculum Purpose:







Context	Beyond KEVI HWGA:	English has a pre-eminent place in education and society and the English curriculum plays a fundamental role in empowering students to think, communicate and participate fully in society. Studying English as a discipline exposes students to important and powerful literary knowledge so that students can join the conversation of society and ultimately make knowledgeable and meaningful contributions to society.
	KS5	<u>A level English Literature</u> A Level English centres around reading seminal texts in different ways and considering the connections between texts across time. The study of these texts is also enhanced by the study of critical theory, which encourages students to develop their own interpretations of texts and the links between them.
	KS4	
	KS3	This concept-led curriculum aims to build powerful knowledge from Year 7 to Year 9. The curriculum aims to equip students with powerful knowledge that will form a solid foundation for further study, yet that will also provide students with knowledge to make meaningful contributions to society. Concepts are planned throughout the KS3 curriculum to develop students' understanding from Year 7 to Year 9 in a sequenced way.
	KS1/2 links	Students will have developed comprehension skills and begin to identify and basic literary techniques. Students will also be aware of the basic sentence structures, whilst the most able will have knowledge and understanding of longer more complex sentences. They will have also developed their use of ambitious vocabulary.







KEVI HWGA English Curriculum Map







	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1
Year 13 Teacher 1 Teacher 2	NEA completion Modern Times: <i>The Handmaid's Tale</i>	Revisit texts for exam technique: pre-1900 poetry & <i>The Great Gatsby</i> Modern Times: <i>The Handmaid's Tale</i>	Revisit texts for exam technique: <i>Othello</i> Revisit texts for exam technique: <i>Feminine Gospels</i> & <i>Top Girls</i>	Paper 1 exam practice Paper 2 exam practice	Personalised revision of Paper 1 and Paper 2 Personalised revision of Paper 1 and Paper 2
Feedback and Assessment	NEA submission of final drafts Questions assessing key concepts in the scheme of learning	Mock examination (Paper 2) Questions assessing exam style question	Mock exam feedback Questions assessing exam style question	NEA – Marks and feedback Questions assessing exam style question	Questions assessing exam style question
Year 12 Teacher 1 Teacher 2	Bridging the gap: Literary eras Bridging the gap: Critical theory Love Through the Ages: <i>Othello</i> Love Through the Ages: <i>The Great Gatsby</i>	Love Through the Ages: <i>Othello</i> Love Through the Ages: <i>The Great Gatsby</i> & pre-1900 poetry	Paper 1 exam technique – Section A Paper 1 exam technique – Sections B & C	Introduction to Modern Times (1945-present day): <i>Top Girls</i> Introduction to NEA	Modern Times: <i>Feminine Gospels</i> NEA Paper 2 exam practice: <i>Top Girls</i> & <i>Feminine Gospels</i> Paper 2 exam practice: unseen extracts
Feedback and Assessment	SKC on <i>Othello</i> and <i>The Great Gatsby</i> Summative assessment on <i>Othello</i> Questions assessing key concepts in the scheme of learning.	Questions assessing key concepts in the scheme of learning. Summative assessment on <i>Gatsby</i>	Mock examination (Paper 1) Mock exam feedback	Questions assessing key concepts in the scheme of learning. NEA plan	Questions assessing key concepts in the scheme of learning. NEA draft one Questions assessing exam-style question

KS5 Concepts

	Love Through the Ages <i>Othello</i>	Love Through the Ages <i>The Great Gatsby</i> & pre-1900 poetry	Texts Across Time Comparative NEA	Modern Times <i>The Handmaid's Tale</i>	Modern Times <i>Top Girls</i> & <i>Feminine Gospels</i>
Metaphor 	<i>Connection finding, critical/logical thinking, big picture thinking</i> Imagery, animal imagery, allusions, irony, paradox, catharsis ambiguity, poetic justice, symbolism, light vs dark imagery, proxemics, paralinguistics, antanaclassis	<i>Connection finding, critical/logical thinking, big picture thinking</i> Foreshadowing, flashback, narrator/persona, symbolism, irony, imagery, colour symbolism, satire, allegory, motifs, ambivalence, allusion, synecdoche, metonymy.	<i>Connection finding, critical/logical thinking, big picture thinking</i> Dependent on students' text choice; likely to include: allusion, imagery, symbolism, motif, trope; other features of narrative/dramatic/poetic style.	<i>Connection finding, critical/logical thinking, big picture thinking</i> Foreshadowing, anaphora, syndeton, allusions, allegory, satire, flashback, imagery, hyperbole, metaphor, motifs, symbolism, synecdoche, metonymy	<i>Connection finding, critical/logical thinking, big picture thinking</i> Symbolism, imagery, foreshadowing, allusions, irony, satire, allusion, allegory, anaphora, metaphor, motifs, synecdoche, metonymy.
Story 	<i>Big picture thinking, critical/logical thinking</i> Aristotelian tragedy, Tragic hero, inciting incident, fatal flaw, characterisation, protagonist, antagonist, Machiavellian villain, victims, foils, setting, soliloquy, aside, blank verse, exposition, rising action, climax, falling action, denouement.	<i>Big picture thinking, critical/logical thinking</i> Non-linear plot, foreshadowing, narrative, setting, structure, idealisation, inevitability, characterisation, hierarchy, resolution, intertextuality.	<i>Big picture thinking, critical/logical thinking</i> Dependent on students' text choice; likely to include: Bildungsroman, inciting incident, characterisation, setting, climax, flashback, foreshadowing, resolution.	<i>Big picture thinking, critical/logical thinking</i> Non-linear plot, personal narrative, loose narrative structure, setting, characterisation, epistolary evidence, epilogue, epigraph, confrontation, conflict, rising action, climax, resolution.	<i>Big picture thinking, critical/logical thinking</i> Non-linear plot, personal narrative, setting, structure, confrontation, foreshadowing, characterisation, dramatic/poetic voice, history, resolution, intertextuality.
Argument 	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> New Historicist approach to critical analysis, lens of love through the ages Evaluating performance/interpretative choices Decoding arguments (academic reading) Structuring the argument (verbal + academic writing)	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> New Historicist approach to critical analysis, lens of love through the ages Evaluating interpretative choices Decoding arguments (academic reading) Structuring the argument (verbal + academic writing)	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> New Historicist approach to comparative critical analysis, lens of texts across time Decoding arguments (academic reading) Structuring the argument (verbal + academic writing)	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> New Historicist approach to critical analysis, lens of texts in shared contexts Evaluating interpretative choices Decoding arguments (academic reading) Structuring the argument (verbal + academic writing)	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> New Historicist approach to critical analysis, lens of texts in shared contexts Evaluating performance/interpretative choices Decoding arguments (academic reading) Structuring the argument (verbal + academic writing)
Pattern 	<i>Connection finding, critical/logical thinking, big picture thinking</i> Themes: order vs. disorder, light vs. darkness, appearance vs. reality, miscommunication, honesty and dishonesty, attitudes towards women, jealousy. Motifs: honesty, jealousy, Othello's language. Stage craft: Freytag's model of the 5 act play, the tragic hero's character arc	<i>Connection finding, critical/logical thinking, big picture thinking</i> Themes: love, infatuation, jealousy, loyalty, appearance vs. reality, mystery, attitudes towards women, social status, dreams vs. reality, time Motifs: the green light, Daisy's voice, clocks, nature and the natural world, children Narrative/poetic structure: exposition, development, moments of crisis, climax, coda, resolution.	<i>Connection finding, critical/logical thinking, big picture thinking</i> Themes: dependent on students' text choice; likely to include: identity, power and agency, formative experiences, gender. Narrative/dramatic/poetic structure: exposition, development, climax, resolution; epistolary evidence.	<i>Connection finding, critical/logical thinking, big picture thinking</i> Themes: gender roles, reproductive rights, morality, oppression, religion, rebellion, freedom, internal and external conflict, power and agency. Motifs: flowers, clothing, the colour red, letters and words, the Latin phrase. Narrative structure: in media res, exposition climax, resolution, historical notes.	<i>Connection finding, critical/logical thinking, big picture thinking</i> Themes: gender roles, identity, marginality, internal conflict, freedom, power and agency, love, history and the past, processes of retelling/reclaiming events. Motifs: nature and the natural world, the female body. Dramatic/poetic structure: exposition, moments of crisis, resolution; acts/scenes and stanzas.
Context 	<i>Concern for society, big picture thinking</i> Generic: Renaissance & Shakespearean drama, Aristotelian tragedy Social/cultural/historic: race, religion, patriarchy & roles of women, sexuality and sexual promiscuity. Setting: Venice, Cyprus & the Ottoman empire.	<i>Concern for society, big picture thinking</i> Generic: Early modernism; romantic, metaphysical, Renaissance, Victorian poetry Social/cultural/historic: the American Dream, Great Depression, interwar period; decline of traditional spirituality; ideas of love; social disparity, material success, patriarchy & roles of women Setting: Long Island/New York; pastoral idyll; domestic.	<i>Concern for society, big picture thinking</i> Dependent on students' text choice; likely to include. Generic: Victorian, Gothic, Bildungsroman, epic poetry Social/cultural/historic: social disparity, patriarchy & roles of women; religion.	<i>Concern for society, big picture thinking</i> Generic: near-future dystopian; postmodernism. Social/cultural/historic: Puritanism, Christian fundamentalism; American conservatism, totalitarianism; patriarchy & roles of women, 2 nd wave feminism, fertility and reproductive rights, Setting: near-future USA; correction facilities	<i>Concern for society, big picture thinking</i> Generic: contemporary drama/poetry Social/cultural/historic: Early Thatcher years; patriarchy & roles of women throughout history, beauty, fertility and reproductive rights, sexuality, religion and spirituality. Setting: domestic; various.
Grammar 	<i>Precision, Speed and accuracy</i> Planning and revisiting essays Introductions, theses and conclusions Composing the full arguments through lens of love through the ages	<i>Precision, Speed and accuracy</i> Academic writing Introductions, theses and conclusions Comparative essay writing Composing the full argument through lens of love through the ages	<i>Precision, Speed and accuracy</i> Academic writing Introductions, theses and conclusions Comparative essay writing Composing the full argument through the lens of texts across time	<i>Precision, Speed and accuracy</i> Academic writing Introductions, theses and conclusions Composing the full argument through the lens of texts in shared contexts.	<i>Precision, Speed and accuracy</i> Academic writing Introductions, theses and conclusions Comparative essay writing Composing the full argument through the lens of texts in shared contexts.

Year 11 English Literature	Power and Conflict Poetry	A Christmas Carol revision	Macbeth revision and full Paper 1 practice		An Inspector Calls and full Paper 2 practice	Personalised revision /Unseen Poetry	Personalised revision			
Year 11 English Literature Feedback and assessment	Questions assessing key concepts in the scheme of learning.	Questions assessing key concepts in the scheme of learning.	Questions assessing key concepts in the scheme of learning.		Questions assessing key concepts in the scheme of learning.	Targeted exam style questions	2024 Summer examination			
Year 11 English Language	English Language paper 2	English Language paper 1	Full exam: Walking Talking Mock	English Language paper 2	English Language paper 1			Full exam: Walking Talking Mock	Personalised revision	Personalised revision
Year 11 English Language Feedback and assessment	Questions assessing key concepts in the scheme of learning. Comparing two poems.	Questions assessing key concepts in the scheme of learning. A Christmas Carol exam question- 30 marks	Questions assessing key concepts in the scheme of learning. Macbeth exam question - 30 marks + 4 marks for SPaG		Questions assessing key concepts in the scheme of learning. An Inspector Calls exam question - 30 marks + 4 marks for SPaG	Targeted exam style questions.	2023 Summer examination			
Year 10 English Literature	'Macbeth' Powerful knowledge		'A Christmas Carol' Powerful knowledge		'An Inspector Calls' Powerful knowledge		Power and Conflict Poetry (Paired by theme)			
Key Concepts	<i>Connection finding, critical/logical thinking, big picture thinking</i>		<i>Connection finding, critical/logical thinking, big picture thinking</i>		<i>Connection finding, critical/logical thinking, big picture thinking</i>		<i>Connection finding, critical/logical thinking, big picture thinking</i>			
Metaphor 	Irony Symbolism Motif Allusion Analysing metaphor Ambiguity Paradox Light vs dark imagery		Symbolism Motif Allusion (e.g., Hamlet) Allegory Analysing metaphor Extended metaphor		Irony Symbolism Motif Allusion Analysing metaphor		Symbolism Analysing metaphor			
Story 	<i>Big picture thinking, critical/logical thinking</i> The Aristotelian hero Flaw and façade Characterisation: character establishment and development Soliloquy Setting Foils/antithetical characters Shakespeare's tragedy		<i>Big picture thinking, critical/logical thinking</i> Characterisation: character establishment, character development, characters as symbols Foils/antithetical characters 5 act structure (Freytag's pyramid) Staves (cyclical structure) Victorian stock characters (e.g., the saintly child) Setting		<i>Big picture thinking, critical/logical thinking</i> The character as a 'mouthpiece' for the writer Characters as symbols Antithetical characters Flaw/façade		<i>Big picture thinking, critical/logical thinking</i> Narrative poetry Poems as stories Monologue Poetic voice (speaker)			
Argument 	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Extending analysis Analytical phrases Decoding arguments (academic reading) Structuring arguments (written and verbal) <i>Originality</i> Rhetoric <i>Originality</i>		<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Extending analysis Structuring arguments Analytical phrases		<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Extending analysis Structuring arguments <i>Originality</i>		<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Making comparisons Structuring arguments <i>Originality</i> Extending analysis			
Pattern 	<i>Connection finding, critical/logical thinking, big picture thinking</i> Theme e.g., light vs dark, guilt vs rationality, appearance vs reality Motif Beginnings, changes, endings		<i>Connection finding, critical/logical thinking, big picture thinking</i> Theme Motif Beginnings (preface), changes, endings (cyclical structure)		<i>Connection finding, critical/logical thinking, big picture thinking</i> Theme Motif Beginnings, changes, endings Acts and scenes		<i>Connection finding, critical/logical thinking, big picture thinking</i> Poetic form/ the sonnet form Rhyme Metre			
Grammar <i>Precision</i> <i>Speed and accuracy</i> 	<i>Precision, Speed and accuracy</i> Writing introductions and conclusions Planning and revisiting essays Composing a full argument		<i>Precision, Speed and accuracy</i> Composing a full argument Planning and revisiting essays		<i>Precision, Speed and accuracy</i> Planning and revisiting essays Composing a full argument		<i>Precision, Speed and accuracy</i> Planning and revisiting essays Composing a full argument			
Context 	King James I / propaganda- <i>Big picture thinking</i> Jacobean attitudes - <i>Big picture thinking</i> The Gunpowder Plot <i>Big picture thinking</i> Supernatural <i>Big picture thinking</i> Feminism <i>Concern for society, big picture thinking</i> The Great Chain of Being <i>Big picture thinking</i> The Divine Right of Kings <i>Big picture thinking</i>		Victorian London (poverty, Poor Law, workhouses) <i>Big picture thinking</i> Social disparity <i>Concern for society, big picture thinking</i> Malthus <i>Concern for society, big picture thinking</i> Zeitgeist <i>Concern for society, big picture thinking</i>		Edwardian era <i>Big picture thinking</i> World Wars/ The Titanic <i>Big picture thinking</i> Social disparity <i>Concern for society, big picture thinking</i> Capitalism <i>Concern for society, big picture thinking</i> Socialism <i>Concern for society, big picture thinking</i> Feminism <i>Concern for society, big picture thinking</i>		Romanticism / sublime <i>Big picture thinking</i> War across the ages <i>Concern for society, big picture thinking</i> Revolution (industrial/ French) <i>Concern for society, big picture thinking</i> British education system <i>Concern for society, big picture thinking</i> Colonialism <i>Concern for society, big picture thinking</i> Leaders <i>Concern for society, big picture thinking</i> Migration <i>Concern for society, big picture thinking</i>			



Year 10 English Literature Feedback & Assessment	Questions assessing key concepts in the scheme of learning. Macbeth exam question - 30 marks + 4 marks for SPaG	Questions assessing key concepts in the scheme of learning. A Christmas Carol exam question- 30 marks	Questions assessing key concepts in the scheme of learning. An Inspector Calls exam question - 30 marks + 4 marks for SPaG	June Finals		
Oracy Opportunities	Turn and talk discussions throughout - weekly discussion of comprehension questions for each scene to ensure reading fluency (highlighted in red on unit map) Silent debate on questions	Turn and talk discussions throughout - weekly discussion of comprehension questions for each chapter/key moment in the text to ensure reading fluency		<ul style="list-style-type: none"> Turn and talk discussions throughout - weekly discussion of comprehension questions for each scene to ensure reading fluency. Discussions use silent summarisers and oracy stems when necessary. Harkness discussion, in Week 1, linking context and authorial intention using the following question as a prompt "How does Priestley construct his characters to reflect his views about social responsibility?" Think, pair, share in Week 1 on the opening stage directions and proxemics. Harkness discussion in Week 2 on context. Think, pair, share in week 3 – Who is the Inspector and what is he like? Week 4, Think, pair, share: 'Confining the characters' crises to a single setting and brief span of hours creates a powerful tragedy due to the singleness of concentration.' 		
Year 10 English Language	Paper 1 - Fiction (reading and writing) 'Being Human: the Human Condition' Powerful knowledge	Paper 2 – Non-Fiction (reading and writing) 'Influential Figures' Powerful knowledge	Full exam: Walking Talking Mock	Paper 1 – Fiction Powerful knowledge	Paper 2 – Non-Fiction Powerful knowledge	Spoken Language Endorsement
Key Concepts	<i>Connection finding, critical/logical thinking, big picture thinking</i> Noticing and analysing metaphor Writing metaphor <i>Originality</i> Symbolism Motif	<i>Connection finding, critical/logical thinking, big picture thinking</i> Noticing and analysing metaphor Writing metaphor <i>Originality</i>		<i>Connection finding, critical/logical thinking, big picture thinking</i> Noticing and analysing metaphor Writing metaphor <i>Originality</i> Symbolism Motif	<i>Connection finding, critical/logical thinking, big picture thinking</i> Noticing and analysing metaphor Writing metaphor <i>Originality</i>	
 Metaphor						
 Story	<i>Big picture thinking, critical/logical thinking</i> Narrative voice Narrative perspective Characterisation Composing narratives/descriptions	<i>Big picture thinking, critical/logical thinking</i> Voice Perspective		<i>Big picture thinking, critical/logical thinking</i> Narrative voice Narrative perspective Characterisation Composing narratives/descriptions	<i>Big picture thinking, critical/logical thinking</i> Voice Perspective	
 Argument	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Structuring a response Extended analysis/evaluation	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Structuring a response Extended analysis/evaluation Summarising <i>critical/logical thinking, big picture thinking</i> Detailed comparison <i>seeing alternative perspectives, critical/logical thinking</i> Rhetoric <i>Originality, critical/logical thinking, big picture</i>		<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Structuring a response Extended analysis/evaluation	<i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Structuring a response Extended analysis/evaluation Summarising Comparison Rhetoric <i>Originality, critical/logical thinking, big picture</i>	
 Pattern	<i>Connection finding, critical/logical thinking, big picture thinking</i> Beginnings, changes and endings (cyclical structures) Noticing patterns e.g., semantic fields, repetition Motif Mirroring	<i>Connection finding, critical/logical thinking, big picture thinking</i> Beginnings, changes and endings Noticing patterns e.g., semantic fields, repetition Motif Mirroring		<i>Connection finding, critical/logical thinking, big picture thinking</i> Beginnings, changes and endings (cyclical structures) Noticing patterns e.g., semantic fields, repetition Motif Mirroring	<i>Connection finding, critical/logical thinking, big picture thinking</i> Beginnings, changes and endings Noticing patterns e.g., semantic fields, repetition Motif Mirroring	
 Grammar	<i>Precision</i> <i>Speed and accuracy</i> Sentence types Listing Word class Writing creative sentences	<i>Precision</i> <i>Speed and accuracy</i> Sentence types Listing Word class Writing creative sentences		<i>Precision</i> <i>Speed and accuracy</i> Sentence types Listing Word class Writing creative sentences	<i>Precision</i> <i>Speed and accuracy</i> Sentence types Listing Word class Writing creative sentences	
 Context	Power – where does the power lie in the extract? what is the most superior force?- <i>Big picture thinking</i> Contextualising evidence- <i>Big picture thinking</i>	Power – where does the power lie in the extract? what is the most superior force? <i>Big picture thinking</i> Contextualising evidence. <i>Big picture thinking</i>		Power – where does the power lie in the extract? what is the most superior force? Contextualising evidence. <i>Big picture thinking</i>	Power – where does the power lie in the extract? what is the most superior force? Contextualising evidence. <i>Big picture thinking</i>	
Year 10 English Language Feedback and Assessment	Questions assessing key concepts in the scheme of learning. Full English Language Paper 1 Question 4 & 5	Questions assessing key concepts in the scheme of learning. Full English Language Paper 2 Question 4 & 5	Full English Language Paper 1 Question 3 & 5	June Finals		Spoken language assessment.



Oracy Opportunities																																							
Into the World																																							
Weeks	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
Year 9	'To Kill a Mockingbird' by Harper Lee Powerful knowledge												Poetry from around the world Powerful knowledge						The Modern Novel Powerful knowledge						'Romeo and Juliet' Powerful knowledge						'Blood Brothers' Powerful knowledge								
Key Concepts	Symbolism <i>Connection finding, big picture thinking, critical/logical thinking</i>												Symbolism <i>Connection finding, big picture thinking, critical/logical thinking</i> Analysing metaphor <i>critical/logical thinking</i>						<i>Connection finding, critical/logical thinking, big picture thinking</i> Extended metaphor Motif Analysing metaphor						<i>Connection finding, critical/logical thinking, big picture thinking</i> Symbolism Motif Analysing metaphor						<i>Connection finding, critical/logical thinking, big picture thinking</i> Irony Symbolism Motif Allusion Analysing metaphor								
Metaphor 																																							
Story 	<i>Big picture thinking, critical/logical thinking</i> Mood and setting Characterisation (direct and indirect, linking to context)												<i>Big picture thinking, critical/logical thinking</i> How poetry can be used to express the stories of the poet.						<i>Big picture thinking, critical/logical thinking</i> Setting Narrative structure						<i>Big picture thinking, critical/logical thinking</i> Characterisation: character development – names Secondary characters -dialogue Plot – how characters can drive plot Tragedy Prologue Soliloquy						<i>Big picture thinking, critical/logical thinking</i> Characterisation: character development Foils/antithetical characters								
Argument 	Thesis statements <i>Precision, critical/logical thinking</i> Topic sentences <i>Precision, critical/logical thinking</i> Extending analysis <i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Composition) <i>Originality, critical/logical thinking, big picture thinking</i> Critical thinking / evaluation <i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Logos, pathos, ethos <i>Originality, critical/logical thinking, big picture thinking</i> Summarising <i>critical/logical thinking, big picture thinking</i>												Making detailed comparisons <i>seeing alternative perspectives, critical/logical thinking</i> Selecting and embedding evidence <i>Critical/logical thinking</i> Thesis statements <i>Precision, critical/logical thinking</i> Topic sentences <i>Precision, critical/logical thinking</i> Evaluating writers' intent <i>critical/logical thinking</i>						Extending analysis / arguments <i>Critical/logical thinking, seeing alternative perspectives, big picture thinking</i> Thesis statements Topic sentences Summarising <i>Precision, critical/logical thinking</i>						Extending analysis / arguments <i>Critical/logical thinking, seeing alternative perspectives</i> Thesis statements Topic sentences Summarising <i>Precision, critical/logical thinking</i>						Extending analysis / arguments <i>Critical/logical thinking, seeing alternative perspectives</i> Thesis statements Topic sentences <i>Precision, critical/logical thinking</i> Evaluating writers' intent <i>Critical/logical thinking</i>								
Pattern 	<i>Connection finding, critical/logical thinking</i> Motif Semantic fields Theme												<i>Precision, critical/logical thinking</i> Rhyme Metre Theme Noticing poetic patterns (figures and schemes) <i>Connection finding, critical/logical thinking</i>						Noticing patterns in novels <i>Connection finding, critical/logical thinking</i>						<i>Connection finding, critical/logical thinking</i> Theme – love/violence, light/dark Motif Beginnings, changes, endings Line length						<i>Connection finding, critical/logical thinking</i> Theme (nature vs nurture, conflict) Motif Beginnings, changes, endings Acts and scenes								
Grammar 	<i>Precision</i> Subjects and objects Active and passive voice Past and present participles												<i>Precision</i> Creative sentence structures Using discourse markers Linking paragraphs						<i>Precision</i> Creative sentence structures Paragraphing Sentences and punctuation						<i>Precision</i> Composing a full argument						<i>Precision</i> Writing introductions and conclusions Planning and revisiting essays								
Context 	Social context- <i>Concern for Society, big picture thinking</i> Feminist criticism - <i>Concern for Society, big picture thinking</i>												Social context-culture and identity- <i>Concern for Society, big picture thinking</i> Writer's context- <i>Big picture thinking</i>						20 th Century novel - <i>Big picture thinking</i>						Renaissance movement - <i>Big picture thinking</i> Patriarchy and the role of the woman- <i>Concern for Society, big picture thinking</i> Masculinity Fate/ destiny - <i>Concern for Society, big picture thinking</i>						Social, cultural and political context- <i>Concern for Society, big picture thinking</i> Social class - <i>Concern for Society, big picture thinking</i>								
Feedback & Assessment	Ten questions addressing the key concepts taught in this scheme of unit.												Ten questions addressing the key concepts taught in this scheme of unit.						Ten questions addressing the key concepts taught in this scheme of unit.						Ten questions addressing the key concepts taught in this scheme of unit.														

Oracy Opportunities	<ul style="list-style-type: none"> • Turn and talk when looking at book covers / what can we infer about the narrative based on the book cover/ exploring through the covers discuss which covers are the most intriguing. • Turn and talk – (focus on context/group discussion: the great depression in America, The American Civil War, The Black Civil Rights movement/KKK) • How is Maycomb Town a Microcosm of America in 1920's • Character study - How can we relate the Cunningham family to the effects of the economic depression in America • Oracy Task/Class debate: Is Boo Radley the local Maycomb 'Bogeyman'? • Half the class groups will argue for the motion that Boo is a 'bogeyman' and the other half will argue 'against'. • Closing speech / persuasive devices – taking references from Atticus' closing speech, craft a persuasive speech to be presented to the class. • Craft a persuasive speech arguing for against the verdict of the jury • Complete a presentation on how racism is presented throughout the novel • Hot seating – Scout • Newspaper report 																													
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	Autumn 1- 8 weeks								Autumn 2 – 7 weeks							Spring 1 – 5 weeks					Spring 2 – 5 weeks					Summer 1 – 7 weeks							Summer 2 – 7 weeks							
Weeks	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	

Stories of identity & self-discovery

	10 weeks								10 weeks							9 weeks					10 weeks						
Year 8	'Clap When You Land' Powerful Knowledge								'Journey's End' Powerful Knowledge							'Great Expectations' Powerful Knowledge					'As You Like it' Powerful Knowledge						
Key Concepts	<i>Connection finding, big picture thinking, critical/logical thinking</i>								<i>critical/logical thinking</i>							Extended metaphors Analysing extended metaphor in depth Motif Irony					Tenor Vehicle Ground Allusion Allegory Symbolism Satire						
 Metaphor	Extended metaphors Motif Symbolism Idiom								Irony – dramatic irony Analysing metaphors Allusion Symbolism <i>Connection finding, big picture thinking, critical/logical thinking</i>																		
 Story	<i>Big picture thinking, critical/logical thinking</i> Bildungsroman Narrative structure – alternate perspectives Characterisation – dialogue – streams of consciousness Analepsis Non-linear narrative								<i>Big picture thinking, critical/logical thinking</i> Narrative voice Characterisation: character's thoughts and dialogue Well-made play							Narrative voice Narrative structure (frames, cyclical structures etc.) Characterisation; dialogue Epistolary writing ('found' narratives)					The structure of comedy. Comic archetypes. The development of the genre over time The different types of comedy over time Parody						
 Argument	How does the novel try to persuade us: writer's intent and motives. Using inferences to extend our arguments. Debate: <i>Can morality be ambiguous?</i> <i>How can loss and grief impact individuals and their relationships?</i> <i>How far does nature and our environment compose who we are?</i>								Extending arguments: making further inference. <i>seeing alternative perspectives, critical/logical thinking</i> Debate: <i>Should we read war writings?</i> <i>critical/logical thinking, big picture thinking</i> Developing comparisons. <i>seeing alternative perspectives, critical/logical thinking, big picture thinking</i>							Analytical lexis Comparative literary themes How does the novel try to persuade us? Using inferences to extend arguments Embedding terminology – identifying effects Summarising					How to write grammatical construction of thesis statements; topic sentences using adjectives; comparative statements How to embed textual detail and introduce analysis of writer's methods To explore writer's intent through the analysis of the type of comedy used (through dialogue and theme) and effect created						
 Pattern	Serialisation – chapters Non-linear narrative Pattern in series of poems Free verse Beginnings, changes and endings Time shifts Alliteration Assonance Plosives Rhythm and rhyme Couplet Graphological deviation White space Emdash								Motif <i>Connection finding, critical/logical thinking</i> Acts and scenes <i>Connection finding</i> Rhyme Metre Enjambment and caesura							Serialisation, chapters Form Beginnings, changes & endings How prose 'binds time'					Understand the use of epigrams Caesura Enjambment						

 Precision	Semantics & syntax Present participles (OOTB) Verb tenses Punctuate speech and dialogue tags Adjectives & adverbs Spanish dialect and vocabulary Coordinating and subordinating conjunctions Sentence structures in their basic form of simple, compound and complex, fragments Paragraphing & topic sentences	Precision Creative sentence types Morphology Etymology	Grammatical construction of thesis statements, comparative statements, how to embed textual detail and introduce analysis of writer's methods and intent Semantics & pragmatics Paragraphing Serial sentences Understanding the effects/uses (disinterest/avoiding responsibility etc.)	Uses and effects of conjunctions Embedding and moving clauses Varying subordinating conjunctions for effect. To explore ways in which to plan and write evaluative essays.																																								
 Context	Gender roles Misogyny Discrimination Sexuality Grief cycle	'The Great War' - <i>Concern for Society, big picture thinking</i> Modernism- <i>Big picture thinking</i> 20th century drama (the 'well made' play)- <i>Big picture thinking</i> Aristotle's dramatic unities- <i>Big picture thinking, intellectual confidence</i>	The social and historical context that led to the emergence of the novel Differences and similarities between early novels and contemporary writing Literary concepts which relate to writer's intent Caxton & mass literacy; letter writing	Understanding the evolution of comedy over time, reflecting the different purposes of the genre in society.																																								
Feedback & Assessment	Carousel questioning	Carousel questioning	Carousel questioning	Carousel questioning																																								
Oracy Opportunities	Turn and Talk / Group and whole class discussions Why might Armitage have used graphological deviation – what might it symbolise / represent? What makes us who we are / what adds to our identity? Who is Papi? Who is Camino? What do these characters add to Who is Yahira? What do we learn about her character and identity? Who is Dre? Are writers conscious of their punctuation choices? How are Indentations deployed in this chapter? Discuss their deployment critically. Who is El Cero and how does his character develop the narrative at this point? We are a product of our environment rather than our genetic makeup, to what extent do you agree? Carline – who is she, how is she used to develop the narrative? Why does the writer start this chapter with an anecdote? How does this help highlight loss? Can a good person have dark parts to them? Does everyone have two side? Can morality be ambiguous? How might/does the white space convey fear? Yahaira should have spoken up about the incident on the train, to what extent do you agree? Discuss big ideas in quote: 'Anyone who thinks that they are too small to make a difference has never tried to fall asleep with a mosquito in the room'. Discuss how this section fits with a typical 'Climax' of a story. How does Acevedo use imagery in this chapter to portray Camino's feelings? 'This Yahaira will learn what carving your way means.' What conclusions can we draw from this statement by Camino? Discuss.	Turn and Talk / Group and whole class discussions	Turn and Talk / Group and whole class discussions	Turn and Talk / Group and whole class discussions																																								
Weeks	Autumn 1									Autumn 2							Spring 1							Spring 2							Summer 1							Summer 2						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39					
	3 weeks			6 weeks						8 weeks									7 weeks							9 weeks									6 weeks									
Year 7	Transition: Introduction to key concepts Powerful knowledge			The Art of Rhetoric Powerful knowledge						'Julius Caesar' and rhetoric -Shakespeare Powerful knowledge									Heroes and Monsters 'Beowulf' by Heaney Powerful knowledge							'The Hobbit' by Tolkien Powerful knowledge									The Human Experience: Poetry Powerful knowledge									

<p>Key Concepts</p> <p>Metaphor</p> 		<p><i>Critical/logical thinking</i> Tenor, vehicle, ground Introduction to the ‘flowers of rhetoric’ e.g., rhetorical questions, analogy.</p>	<p><i>Critical/logical thinking</i> Tenor, vehicle, ground Flowers of rhetoric <i>Originality</i> Epithets <i>Precision</i> Metonyms</p>	<p><i>Critical/logical thinking</i> Tenor, vehicle, ground Epithets <i>Precision</i> Kennings</p>	<p><i>Critical/logical thinking</i> Tenor, vehicle, ground Symbolism <i>Connection finding, big picture thinking</i></p>	<p><i>Critical/logical thinking</i> Tenor, vehicle, ground Noticing metaphors (figurative language)</p>
<p>Story</p> 		<p>Creating voice <i>Originality</i></p>	<p>Genre: tragedy (Greek vs Shakespearean) <i>Connection finding, big picture thinking</i> Drama <i>big picture thinking</i> Façade/flaws <i>big picture thinking</i></p>	<p><i>Big picture thinking, critical/logical thinking</i> Epic writing Basic character tropes 5 act structure Characterisation-narrative perspective</p>	<p><i>Big picture thinking, critical/logical thinking</i> Genre: fantasy Setting Adventure stories – monomyth theory Character Tropes</p>	<p><i>Big picture thinking, critical/logical thinking</i> Poems as stories</p>
<p>Argument</p> 		<p>Thesis statements <i>Precision, critical/logical thinking</i> Aristotle: logos, pathos, ethos <i>Originality, critical/logical thinking, big picture thinking</i> Cicero: Arrangement <i>Originality, critical/logical thinking, big picture thinking</i> Composition: Structuring arguments <i>Originality, critical/logical thinking, big picture thinking</i></p>	<p>Thesis statements <i>Precision, critical/logical thinking</i> Epithets <i>Precision</i> Selecting evidence <i>critical/logical thinking,</i> Summarising <i>critical/logical thinking, big picture thinking</i></p>	<p><i>Debate: What makes a hero? critical/logical thinking, big picture thinking</i> Epithets <i>Precision</i> Thesis statements <i>Precision, critical/logical thinking</i> Selecting evidence <i>critical/logical thinking</i> Summarising <i>critical/logical thinking, big picture thinking</i></p>	<p>Thesis statements <i>Precision, critical/logical thinking</i> Topic sentences <i>Precision, critical/logical thinking</i> Selecting and embedding evidence <i>critical/logical thinking</i> Summarising <i>critical/logical thinking, big picture thinking</i> Introduction to comparison <i>seeing alternative perspectives</i></p>	<p>Thesis statements <i>Precision, critical/logical thinking</i> Topic sentences (following a thesis) <i>Precision, critical/logical thinking</i> Selecting evidence <i>critical/logical thinking</i> Analytical verbs <i>Precision</i></p>
<p>Pattern</p> 		<p>Exordium (establish ethos/credibility) to peroration (closing pathos). <i>big picture thinking</i></p>	<p>Metrical feet: iambic pentameter <i>Precision</i> Acts and scenes <i>Connection finding</i></p>	<p>Beginnings, changes and endings <i>Connection finding</i> Alliteration <i>Precision, critical/logical thinking</i> Caesura <i>Precision, critical/logical thinking</i></p>	<p>Beginnings, changes and endings <i>Connection finding</i> Symbols <i>Connection finding, big picture thinking</i></p>	<p><i>Precision, critical/logical thinking</i> Alliteration Repetition Rhyme Metre Stanzas Lines Form</p>
<p>Grammar</p>  <p><i>Precision</i></p>		<p>Word class and subjects <i>Precision</i></p>	<p><i>Precision</i> Word class Clauses</p>	<p><i>Precision</i> Morphology – roots, prefix, suffix Word class Clauses and sentences</p>	<p><i>Precision</i> Verb forms Subject-verb agreement</p>	<p><i>Precision</i> Word class Subject-verb agreement Nouns and verbs</p>
<p>Context</p> 		<p>Origins of rhetoric - <i>big picture thinking</i> Using context to support arguments - <i>Concern for Society, big picture thinking.</i></p>	<p>Elizabethan era/anxieties- <i>big picture thinking</i></p>	<p>Old English - <i>big picture thinking</i> Christianity- <i>big picture thinking, concern for society.</i></p>	<p>Conflict in Literature mirroring historical conflict - <i>big picture thinking, concern for society</i></p>	<p>History of the sonnet - <i>big picture thinking</i> Romanticism - <i>big picture thinking</i> Evolution of poetic form (from sonnet to spoken word)- <i>big picture thinking, intellectual confidence</i></p>
<p>Feedback & Assessment</p>		<p>Ten questions addressing the key concepts taught in this scheme of unit.</p>	<p>Ten questions addressing the key concepts taught in this scheme of unit.</p>	<p>Ten questions addressing the key concepts taught in this scheme of unit.</p>	<p>Ten questions addressing the key concepts taught in this scheme of unit.</p>	<p>Ten questions addressing the key concepts taught in this scheme of unit.</p>
<p>Oracy Opportunities</p>		<p>Structured discussion: To discuss Cicero’s Arrangement for an argument and the effectiveness of it. Turn and Talk: Does JFK’s speech meet all the elements of Cicero’s Arrangement of Rhetoric and does this hinder the speech in any way? Turn and talk discussions throughout - weekly discussion of comprehension questions for each chapter/key moment in the text to ensure reading fluency Turn and Talk: Persuade your partner to swap seats with you. Discuss what was persuasive about your partner’s approach. Debate: Was Satan wrong for building an army and going against God? Turn and Talk: Discuss how analogies are used effectively in different examples.</p>	<p>Turn and talk discussions throughout - weekly discussion of comprehension questions for each chapter/key moment in the text to ensure reading fluency Discuss what are the Aristotelian unities. Turn and Talk: How can Oedipus be presented as a tragic hero? Turn and Talk: What similarities and differences can we notice between Freytag’s pyramid and a Shakespearean tragedy? Turn and Talk: How do people become powerful? Structured discussion: How does Cassius try to persuade Brutus? Turn and Talk: 1. What does Cassius think of Brutus? 2. What does Cassius intend for Caesar? 3. What do you think of Cassius? Turn and Talk: 1. What is an argument? Does it have to be a disagreement?</p>	<p>Turn and talk discussions throughout - weekly discussion of comprehension questions for each chapter/key moment in the text to ensure reading fluency Turn and Talk: Discuss how language has changed overtime? What is Old English? What accounts for adaptations in language? Discussion of epic poem examples to aid students’ understanding of them. Structured Discussion: How is Grendel presented? Structured Discussion: Why are Monsters such as intriguing aspect to a story? Harking Discussions: How is Beowulf presented as a hero? Harking Discussions: How is Grendel’s Mother presented as an antagonist?</p>	<p>Turn and talk discussions throughout - weekly discussion of comprehension questions for each chapter/key moment in the text to ensure reading fluency Class Discussion: Using the Voice 21 map, discuss how the Monomyth Theory applies to The Hobbit? Turn and Talk: How is Bilbo Baggins presented at the beginning of the story? Using a stimulus, discuss the conventions of the fantasy genre and the use of the setting. Turn and Talk: What conventions of the fantasy genre have appeared in The Hobbit?</p>	<p>Turn and talk discussions throughout - weekly discussion of comprehension questions for each chapter/key moment in the text to ensure reading fluency Turn and Talk: Explain everything that you already know about a Shakespearean sonnet. Turn and Talk: At the end of your life, how would you want to be remembered by others?</p>

			<ol style="list-style-type: none">2. What is the point of argument?3. Do arguments follow rules? Should they?4. How does this relate to English? <p>Harking Discussion: How is Caesar presented as a tragic hero?</p>			
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