

Term	Year 7	Year 8	Year 9
1	<p>Ancient Tales – Transition Unit</p> <p>The Genre - Introduce students to Ancient Tales, their purpose and their origins.</p> <p>Cycle 1: Two Dinners Cycle 2: The Giant’s Causeway Cycle 3: The Wicked King Cycle 4: One Thousand and One Nights</p> <p>No Formal Assessment</p> <p>Literary Heritage - ‘Oliver Twist’ by Charles Dickens</p> <p>Life in Victorian London What was it like to be poor in Victorian London? The workhouse – Why were people there? What were the conditions like? The Poor Law – why was this so important to Dickens? How did it impact people?</p> <p>The form of the novel: Structure; Vocabulary; Sequence</p> <p>Characters Oliver – how does Dickens create sympathy for Oliver? The Artful Dodger – has he been groomed by Fagin? How would he survive if not by crime?</p> <p>Morality Who is responsible for the poor?</p> <p>Victorian Crime</p>	<p>Literary Heritage - ‘The Adventures of Sherlock Holmes’ by Arthur Conan Doyle</p> <p>Scientific developments in the Victorian era Could medicine and science cure all evils? Was God necessary anymore? Could society change to incorporate new science as well as a belief in God?</p> <p>Class and society in Victorian England Does being rich mean that you are above the law? The role of the working class and how they were seen as criminal and sinful</p> <p>The detective genre How the writer uses red herrings to confuse the reader, The detective as a character</p> <p>Duality Holmes as the scientific and rational mind/Watson as the romantic dreamer Further detail on the battle between science and religion</p> <p>Periodicals Why were they more popular than the novel? The introduction of the ‘cliff-hanger’</p> <p>Grammar and Writing - Discourse markers; linking paragraphs; complex sentences; correcting fragments; independent clauses</p> <p>Assessment</p>	<p>Literary Heritage - ‘Jane Eyre’ by Charlotte Bronte</p> <p>Victorian attitudes to children and childhood Is good behaviour Godly? What did Victorians believe happened to naughty children? Did wealth mean that as a child you were treated differently?</p> <p>Rural isolation What did living in the countryside mean? Why were people leaving the countryside and moving to the big cities?</p> <p>Christianity Can you be a Christian and a hypocrite? Are there different types of Christian? Are all Christians’ kind?</p> <p>Victorian sickness Who has access to medicine? What illnesses meant certain death?</p> <p>Juxtaposition in Jane Eyre Helen and Jane The city and the countryside Good and evil</p> <p>Grammar and Writing - Sustaining a thesis; apostrophe of omission; avoiding present tense apostrophe errors</p> <p>Assessment</p>

	<p>How did Oliver become involved in pickpocketing? How can we link crime to poverty? Violent assault – focusing on Bill Sikes. Murder – how does murder make the reader feel about Bill Sikes?</p> <p>Characters Fagin – his role as a master criminal Bill Sikes – comparing how violent his language and actions are to people and animals Nancy – why does Nancy try and save Oliver even though it puts her in danger? Morality Is crime ever acceptable? What can fear make people do?</p> <p>Grammar and Writing - Composing a topic sentence; the subject; subject/verb agreement; the past simple tense</p> <p>Assessment</p>		
<p>2</p>	<p>Literary Heritage – ‘A Midsummer Night’s Dream’ by Shakespeare</p> <p>Life in Elizabethan England Context and the role of women The role of theatre as entertainment</p> <p>Life in ancient Athens The role of power and how people ruled in Ancient Greece How family was different in Ancient Greece Shakespeare’s life: Marriage and the life of Shakespeare in Elizabethan England A history of his writing</p>	<p>Literary Heritage – ‘The Tempest’ by Shakespeare</p> <p>The Elizabethan age of exploration The new age of conquest – how England rules the waves The power of wealth and how pleasing the Queen meant everything</p> <p>Colonialism Are natives barbaric? Should power mean the ability to destroy? Does conquest mean slavery?</p> <p>Nature/nurture</p>	<p>Literary Heritage – ‘Romeo and Juliet’ by Shakespeare</p> <p>The Prologue How does Shakespeare use The Prologue to interest the reader? How is it linked to the idea of Elizabethan fate? Foreshadowing in Romeo and Juliet</p> <p>When Juliet sees Romeo in a tomb The role of a character’s fatal flaw The form of the tragedy How is it different to comedy? Is Romeo and Juliet a love story?</p>

	<p>The four lovers: Hermia; Helena; Lysander; Demetrius</p> <p>The love potion What role does Puck play in the love potion? Is the love potion good or bad?</p> <p>Elizabethan family The role of parents in Elizabethan England What were the duties expected of children? The form of a play: structure; stage directions; comedy</p> <p>Grammar for Writing - Using evidence; pronoun ambiguity, prepositional phrases; run-on sentences; punctuating speech</p> <p>Assessment</p>	<p>Does society make us who we are or are we born that way? What makes us who we are?</p> <p>The form of a comedy Young lovers overcoming difficulty, situations over character, ending happily and in marriage</p> <p>Subplots Antonio and Sebastian plot to kill the king Alonso. The second the fools, Stephano, Trinculo, and Caliban and their plot to kill Prospero. The third subplot is that of the lovers.</p> <p>Soliloquy and monologue How Shakespeare uses dramatic form Italian city-states Why did Shakespeare set the play in Italy? What are city-states?</p> <p>Grammar for Writing - Closed book analysis; composing a balanced argument; subordinate clauses; correcting commas splices</p> <p>Assessment</p>	<p>AC Bradley's lectures on Shakespearian character Exposition, rising tension and catastrophe What makes a Shakespearean character tragic?</p> <p>The sonnet form Is it only used as a form to express love? What does Shakespeare use the sonnet form to symbolise?</p> <p>Grammar for Writing - Commenting on literary theory; avoiding contradictions; apostrophes for words ending in – s; it's and its</p> <p>Assessment</p>
3	<p>Literary Heritage – Poetry Anthology</p> <p>Structure and the use of metaphor</p> <p>Poetic forms: ballad; ode; haiku 'The Tyger'</p> <p>Poetic forms: free verse 'The Eagle'</p>	<p>Literary Heritage – 'Animal Farm' by George Orwell</p> <p>Allegory What does the farm represent? Why does Orwell choose to represent Stalinist Russia through the farm?</p> <p>Orwell's life and times He was a man of strong opinions who addressed some of the major political</p>	<p>Literary Heritage – Poetry Anthology Extended metaphors</p> <p>How do poets use extended metaphor? 'Paradise Lost'; 'The Road Not Taken'; 'Night Mail'; 'The Canterbury Tales'; What similarities and differences are there in the poems we study? What are the differences between physical and metaphorical journeys? How do we compare poems?</p>

	<p>Lives of Tennyson and Blake, Phoebe Hesketh – how their lives and the times they lived in influenced their writing</p> <p>Grammar for Writing - Writing about unseen texts; temporal clauses; paragraphing; avoiding fragments; extended narrative writing</p> <p>Assessment</p> <p>Modern Novel – ‘Danny, the Champion of the World’ by Roald Dahl / Daydreamer by Ian McEwan</p> <p>Form: The difference between poetry, prose and plays</p> <p>Context Life and times of the writer</p> <p>Structure of prose / language use in prose</p> <p>Influences from other prose</p> <p>Comparing themes</p> <p>No Formal Assessment</p>	<p>movements of his times, including imperialism, fascism and communism.</p> <p>The Russian Revolution How does historical context influence our understanding of a text? Why was the Russian Revolution so important historically?</p> <p>Reoccurring imagery The commandments, apples, the windmill Irony and corruption How to the pigs force the other farm animals to agree? Why is it easier to agree with what we are told? How does corruption destroy the farm? What role does irony play in the text?</p> <p>Grammar for Writing - Creative writing; extended metaphor; writing character; describing settings</p> <p>Assessment</p>	<p>Lives of Milton, Chaucer, Auden, Grace Nichols, Wallace Willis How their lives influenced their writing How do we write about context? ‘Paradise Lost’; ‘The Road Not Taken’; ‘Night Mail’; ‘The Canterbury Tales’; Lives of Milton, Chaucer, Auden, Grace Nichols, Wallace Willis</p> <p>Grammar for Writing - Comparing texts; chronological and non-chronological composition; first and third person narratives</p> <p>Assessment</p>
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Term	Year 10	Year 11
1	<p>English Literature Paper 2 – Section B – Anthology Poetry</p> <ul style="list-style-type: none"> • Develop skills to maintain a critical style and informed personal response. • Understand the relationship between a text and its context. • Evaluate how language, structure, form and presentation contribute to meaning. • Develop comparison skills. <p>Assessment</p> <p>English Literature Paper 2 – Section A – A Christmas Carol</p> <ul style="list-style-type: none"> • Develop skills to analyse how the language, form, structure and context of texts can create meanings and effects. <p>Assessment</p>	<p>English Language Paper 1 – Section A – Pre-19th Century texts</p> <ul style="list-style-type: none"> • Study selections from a range of prose fiction. • Develop skills to analyse and evaluate 19th-century fiction extracts. • Evaluate how language and structure contribute to meaning. <p>Weekly Assessment</p> <p>English Language Paper 1 – Section B – Imaginative Writing</p> <ul style="list-style-type: none"> • Develop imaginative writing skills to engage the reader. • Use spelling, punctuation and grammar accurately. <p>Weekly Assessment</p> <p>November Mock Exams</p> <p>English Language Paper 2 – Section A – Non-fiction texts</p> <ul style="list-style-type: none"> • Study a range of 20th- and 21st-century non-fiction texts (including literary non-fiction). • Develop skills to analyse, evaluate and compare non-fiction extracts. • Evaluate how language and structure contribute to meaning. <p>Weekly Assessment</p> <p>English Language Paper 2 – Section B – Transactional Writing</p> <ul style="list-style-type: none"> • Develop transactional writing skills for a variety of forms, purposes and audiences.

		<ul style="list-style-type: none"> • Use spelling, punctuation and grammar accurately. <p>Weekly Assessment</p>
<p>2</p>	<p>English Literature Paper 2 – Section A – A Christmas Carol (continued)</p> <ul style="list-style-type: none"> • Develop skills to analyse how the language, form, structure and context of texts can create meanings and effects. <p>Assessment</p> <p>English Literature Paper 1 – Section A – Macbeth</p> <ul style="list-style-type: none"> • Develop skills to analyse how the language, form, structure and context of texts can create meanings and effects. <p>Assessment</p> <p>English Language Paper 2 – Section A – Non-fiction texts</p> <ul style="list-style-type: none"> • Study a range of 20th- and 21st-century non-fiction texts (including literary non-fiction). • Develop skills to analyse, evaluate and compare non-fiction extracts. • Evaluate how language and structure contribute to meaning. <p>Assessment</p>	<p>January Mock Exams</p> <p>English Literature Paper 1 – Section A – Macbeth</p> <ul style="list-style-type: none"> • Develop skills to analyse how the language, form, structure and context of texts can create meanings and effects. <p>Weekly Assessment</p> <p>English Literature Paper 2 – Section A – Dr Jekyll and Mr Hyde / A Christmas Carol</p> <ul style="list-style-type: none"> • Develop skills to analyse how the language, form, structure and context of texts can create meanings and effects. <p>Weekly Assessment</p> <p>English Literature Paper 1 – Section B – An Inspector Calls</p> <ul style="list-style-type: none"> • Develop skills to maintain a critical style and informed personal response. • Understand the relationship between a text and its context. <p>Weekly Assessment</p>

		<p>English Literature Paper 2 – Section B – Anthology and Unseen Poetry</p> <ul style="list-style-type: none"> • Develop skills to maintain a critical style and informed personal response. • Understand the relationship between a text and its context. • Evaluate how language, structure, form and presentation contribute to meaning. • Develop comparison skills. <p>Weekly Assessment</p> <p>February/March Mock Exams</p>
<p>3</p>	<p>English Language Paper 2 – Section B – Transactional Writing</p> <ul style="list-style-type: none"> • Develop transactional writing skills for a variety of forms, purposes and audiences. • Use spelling, punctuation and grammar accurately. <p>Assessment</p> <p>English Literature Paper 1 – Section B – An Inspector Calls</p> <ul style="list-style-type: none"> • Develop skills to maintain a critical style and informed personal response. • Understand the relationship between a text and its context. <p>Assessment</p> <p>English Language Speaking and Listening Exam</p> <p>Begin Year 11 Curriculum</p>	<p>Revision and Exams</p>