Iceni Academy English Curriculum 2026 – 2027: Curriculum Intent

In English our intent is to ensure that all students are equipped with the knowledge and skills required to enable them to read with sensitivity and understanding, write with precision and craft, and speak confidently and fluently. Our students deserve a culturally rich, immersive learning experience that helps them to consider some of the biggest themes and issues in literature, a curriculum which privileges scholarly thinking and a core schema and broad hinterland of powerful knowledge. We aim to instil an appreciation of the richness of the English Literary heritage and the true joy of reading. Our curriculum is unapologetically ambitious and unashamedly academic for all our students.

Our Trust English Framework and curriculum:

- Has a pivotal role in developing pupils' communication skills across the curriculum and ensuring success in our academies.
- Will allow pupils to speak and write fluently and confidently so that they are able to communicate their ideas and feelings effectively.
- Allows pupils to read a variety of texts and will ensure pupils develop critically, culturally, emotionally, intellectually, socially and spiritually.
- Actively encourages pupils to vocalise their thoughts and feelings on the big ideas and concepts explored in fiction and non-fiction texts and develops their cultural capital by exposing them to a wealth of Literature forms from different literary periods.
- Will allow pupils to gain an appreciation of different movements within literature and how they are linked and have developed over time.
- Will allow pupils to know how writers, including non-fiction writers, use language and structure texts in a range of genres, to achieve a range of purposes.
- Will allow pupils to become effective writers, able to use language, syntax and structure to achieve effects.
- Will allow our pupils to feel empowered by what they study so that they become better thinkers and more empathetic human beings.
- Will cover the breadth and depth of the 2014 National Curriculum for English.

Curriculum Implementation

Year 7:

Year	Term	Topic	Summary	Knowledge and Skills	Big Questions	Key Terms
7	Autumn Term HT1	**History of Language**	Students explore the development of English language and literature, from its early origins and Latin influences to modern writing and future language change. Through texts including *Beowulf*, *Utopia*, *Robinson Crusoe*, *Wuthering Heights*, *The Lady of Shalott*, *Oliver Twist* and *Rebecca*, they examine how writers reflect and challenge the societies in which they live. Students develop their analytical reading, discussion and writing skills while considering the importance of language to communication, identity, power and connection.	**Students will:** • understand how English has developed through invasion, migration, trade and contact with other languages, and why it continues to change; • recognise common Latin roots and use them to infer the meanings of unfamiliar vocabulary; • understand the importance of language to individuals and society, developing explanations supported by relevant examples; • know the main literary periods encountered in the unit, including early medieval literature, the Renaissance, Romanticism, Victorian literature and the Modern Period; • understand key features of epic poetry, oral storytelling, utopian writing and Gothic fiction; • recognise that writers deliberately construct characters and settings to communicate ideas and influence readers; • select relevant quotations, make inferences and analyse how individual words and phrases create impressions of characters and settings;	• Where did English come from? • How did Latin influence English? • What is 'Beowulf'? • Who is Grendel? • What was the Renaissance? • What is a utopia? • What is Robinson Crusoe? • What happens after the shipwreck? • What is Romanticism? • Who is Heathcliffe? • What was like life in Victorian England? • Who was Charles Dickens? • Who is Oliver Twist? • What atmosphere is created with the opening of 'Rebecca'? • What will happen to the English language next?	Chronology; etymology; root word; borrowed word; Old English; Middle English; Modern English; epic poem; oral tradition; Renaissance; utopia; Romanticism; Gothic; Industrial Revolution; workhouse; context; characterisation; conscious construct; inference; quotation; imagery; symbolism; contrast; atmosphere; authorial intent; inequality; language change.

				• compare contrasting characters and explain how these contrasts develop ideas about freedom, power, poverty and inequality; • connect relevant historical context to writers' choices and begin explaining authorial intent; • summarise information, justify interpretations in discussion and write developed analytical responses; • craft descriptive writing using precise vocabulary, carefully chosen verbs and sensory detail.		
7	Autumn Term HT2	**Myths and Legends of Ancient Greece**	Students explore a range of Greek myths, including the creation story, Prometheus and Pandora, Demeter and Persephone, Orpheus and Eurydice, King Midas, and Theseus and the Minotaur. They consider how myths explain the world and explore human qualities such as greed, curiosity, generosity, pride and jealousy. Through structured discussion, students evaluate characters' choices and the stories' moral messages. They use the myths as inspiration to develop, craft and redraft their own descriptive writing.	**Students will:** • understand what a myth is, its relationship to oral storytelling, and its importance in Ancient Greek culture; • know the main events, characters and transformations in the myths studied; • explore how myths explain natural events and communicate ideas about human behaviour, power, punishment and morality; • discuss characters' choices, justify opinions with evidence, and agree, build on or respectfully challenge others' interpretations; • sequence events and summarise key information to demonstrate understanding; • plan and structure descriptive writing using Drop In, Shift, Zoom ×2, Return/Link;	• What happens in the Ancient Greek creation story? • What is a myth? • Why was mythology so important in Ancient Greece? • How are effective descriptions structured? • How can we create an effective opening to our description? • How can we shift in focus, perspective, time or location to enhance the structure of our writing? • How can we use the 'zooming in' technique to enrich our description? • What is the purpose of a 'link' paragraph?	Myth; mythology; oral tradition; creation story; deity; mortal; immortal; metamorphosis; moral; greed; vanity; generosity; jealousy; pride; narcissism; sequencing; perspective; sensory language; imagery; simile; metaphor; personification; atmosphere; cohesion; preposition; cyclical

				• establish an engaging opening, shift between time, place or perspective, and focus closely on significant details; • create mood and atmosphere through sensory language, precise vocabulary and carefully crafted imagery; • use show, don't tell to convey characters' feelings through actions and descriptive details; • create cohesion through connected ideas and effective use of prepositions, while varying sentence structures and using punctuation accurately; • proofread, evaluate and redraft their writing, explaining how their changes improve its effect on the reader.	• What moral can be taken from the story of King Midas? • How do I write a successful piece of description? • What is sensory language? • How can we use sensory language to enrich our description? • How can we use vocabulary to enrich our description? • How can we use 'show not tell' to enrich our description? • How can we use literary techniques to enrich our description? • How can we make our writing more cohesive? • How can we use 'slow writing' to improve our description? • Can I write an effective piece of description?	structure; proofreading; redrafting.
7	Spring Term HT1	**Shakespeare**	Students study Shakespeare's comedy *A Midsummer Night's Dream*, exploring the relationships between the Athenian lovers, the Mechanicals and the fairies. They consider how Shakespeare presents love, jealousy, conflict and control, drawing on contextual knowledge of	**Students will:** • know and understand the major plot points • understand the beliefs and ideas of those in Shakespeare's society • know and understand how Shakespeare presents key characters throughout the play	• Why do we still study Shakespeare? • Who are the main characters in 'A Midsummer Night's Dream'? • How does Shakespeare present Athenian society?	Elizabethan; comedy; act; scene; dialogue; patriarchy; authority; ultimatum; conflict; characterisation; comparison; theme; transformation;

			patriarchy, marriage and Elizabethan theatre. Through close reading and discussion, students examine Shakespeare's characterisation and language, developing analytical responses supported by carefully selected quotations.	• understand the concepts of society, questioning if this still has the same function today • know the central themes in the play • analyse how Shakespeare's use of language and form affect the audience • build their understanding of dramatic conventions and techniques • know how to analyse a text for its language and structural devices • develop their ability to make a written response revealing their interpretations of the text • explore the conventions of Shakespeare's theatre, language and comedy • explore aspects of plot, characterisation, events and settings • make relevant points and inferences Support a point of view by referring to evidence in the text • analyse the language used by a writer to achieve effects • analyse the structure used by a writer to achieve effects • show understanding of Shakespeare's social, historical and cultural contexts to inform analysis	• Why does Egeus want to control Hermia's marriage? • What happens to the lovers? • Who are the Mechanicals? • Who are Oberon and Titania? • How has Shakespeare presented love in the play so far? • What happens to Bottom? • To what extent has Oberon's plan worked? • What is iambic pentameter? • What happens to Demetrius?	amateur; supernatural; imagery; connotation; inference; syllable; rhyme; rhythm; metre; iambic pentameter; context; authorial intent; thesis statement.
7	Spring Term HT2	**19th century stories**	Students study Sir Arthur Conan Doyle's detective story *The Speckled Band*, following	**Students will:**	• What was the social and historical context of the period that Sir Arthur	Detective fiction; context; Victorian; British

			Sherlock Holmes's investigation into Julia Stoner's mysterious death. They explore how Conan Doyle constructs characters, plants clues and creates suspense through language, setting and narrative structure. Drawing on Victorian context, students consider ideas about power, conflict and danger, develop evidence-based interpretations and write an extended analysis of tension. Additional lessons apply the conventions of detective fiction to planning an original story.	• know the main events, characters, clues and resolution of *The Speckled Band*; • understand relevant aspects of Conan Doyle's life and Victorian society, including the growth of detective fiction and attitudes associated with the British Empire; • recognise conventions of detective fiction, including mysteries, clues, suspects, motives and misleading evidence; • make plausible predictions and explanations, supporting them with evidence and revising them as new information emerges; • analyse how Conan Doyle constructs Helen Stoner, Sherlock Holmes and Dr Roylott through description, actions and dialogue; • compare the protagonist and antagonist and explain how their opposing goals create conflict and tension; • explore how setting, imagery, juxtaposition and symbolism create atmosphere and suggest danger; • understand how narrative structure builds suspense through an inciting incident, rising action, climax and resolution; • select and embed quotations, analyse individual words and	Conan Doyle was writing? • Who is Sherlock Holmes? • How is Helen Stoner presented in 'The Speckled Band'? • What are the clues in the case of the death of Julia Stoner? • How does Conan Doyle create atmosphere and Helen's fear on the night of Julia's death? • What is a plausible explanation for Julia Stoner's death? • How does Conan Doyle present Dr. Roylott in 'The Speckled Band'? • How does Conan Doyle create a sense of atmosphere at Stoke Moran? • How does Holmes conclude the case of 'The Speckled Band'? • How does Conan Doyle build tension in 'The Speckled Band'? • How can I succeed in my end of topic assessment?	Empire; protagonist; antagonist; characterisation; inference; prediction; plausible; motive; suspect; alibi; clue; red herring; connotation; imagery; juxtaposition; symbolism; atmosphere; foreboding; suspense; tension; inciting incident; rising action; climax; resolution; plot twist; authorial intent.

				explain their connotations and effects on the reader; • plan and write developed analytical responses that connect language and structural choices to Conan Doyle's intentions; • apply their understanding of detective fiction to plan an original mystery with a convincing antagonist, motive and deliberately organised plot.		
7	Summer Term HT1	**Poetry**	Students explore how poets use their voices to challenge injustice and express ideas about freedom, identity, equality and responsibility. Through poems including *Before I Was a Gazan*, *Still I Rise*, *I, Too*, *Rosa*, *We Lived Happily During the War*, *The New Colossus*, *Talking Turkeys* and *Flag*, they examine different forms of protest, from defiance to humour and quiet resistance. Students develop their understanding of poetic language, form and structure, culminating in an analytical response to Maya Angelou's *Caged Bird*.	**Students will:** • understand what protest is and why people use literature to challenge injustice, authority and accepted ideas; • know the central ideas and messages of the poems studied, including freedom, oppression, racial equality, identity, conflict and responsibility; • understand how relevant historical events and poets' experiences shape their writing, including struggles for civil rights; • explore how poetic voice, tone and direct address communicate attitudes and engage readers; • analyse how imagery, metaphor, simile, personification and symbolism develop meaning; • explain how repetition, anaphora, rhyme, enjambment, caesura and shifts in tone reinforce poets' messages;	• Who are the Oulipo and what do they write? • Why do people protest? • How does Shihab Nye explore identity and conflict in 'Before I was a Gazan'? • How does Maya Angelou use repetition and metaphor to show resilience in 'Still I Rise'? • What do historical protests teaching us about freedom and power? • How does Langston Hughes explore exclusion and hope in 'I, Too'? • How does Rita Dove present silent resistance in 'Rosa'? • How is protest shown in unexpected or subtle ways in 'We Lived Happily During the War'?	Protest; oppression; resistance; resilience; freedom; equality; identity; discrimination; civil rights; context; poetic voice; tone; symbolism; connotation; metaphor; extended metaphor; simile; personification; repetition; anaphora; direct address; irony; understatement; stanza; enjambment; caesura; rhyme; rhythm; volta;

				• recognise that protest can be expressed through humour, irony, understatement and hope, as well as anger and defiance; • discuss and justify interpretations using evidence, considering alternative readings and connections between poems; • experiment with constrained writing through Oulipo-inspired poetry, considering how formal restrictions can encourage creativity; • select relevant quotations and write developed analytical responses that explain how language, form and structure convey ideas and fulfil poets' intentions.	• How does 'The New Colossus' represent America as a symbol of freedom? • What do Zephaniah and Agard suggest about protest and voice in 'Talking Turkeys' and 'Flag'?	sonnet; Oulipo; univocalism; authorial intent.
7	Summer Term HT2	**Modern literature**	Students read David Almond's *The Fire Eaters*, a coming-of-age novel set in 1962 against the backdrop of the Cold War and Cuban Missile Crisis. Through Bobby's experiences of family, friendship, school and community, they explore growing up, fear, compassion and resistance to authority. Students consider how Almond develops contrasting characters	**Students will:** • know the novel's main events, characters and relationships, and understand how these develop across the whole text; • understand the conventions of a **bildungsroman**, explaining how Bobby's experiences contribute to his psychological and moral growth; • understand relevant historical context, including the Cold War, Cuban Missile Crisis, memories	• What are coming of age stories? • Who is McNulty? • What does Bobby's dad know about McNulty? • What big events were happening in 1962? • Who is Joseph Connor? • Who are Jack Will and August? • Who is Ailsa, and how does Bobby feel about her?	Bildungsroman; coming of age; protagonist; antagonist; characterisation; character development; narrator; viewpoint; dialect; context; Cold War; Cuban Missile Crisis; conflict; authority;

			and relationships, connecting the novel's historical context to its events and developing their analytical reading and writing from different viewpoints.	of the Second World War and schooling in the 1960s; • explore themes of friendship, family, fear, compassion, belonging, authority and resistance; • compare characters' experiences and attitudes, including Bobby, Joseph, Daniel and Ailsa, and explain how their differences shape relationships; • analyse how Almond uses description, dialogue, word choices and sentence structures to construct characters and influence readers; • recognise how dialect contributes to the presentation of characters and their community; • select relevant quotations, make supported inferences and revise predictions as the narrative develops; • summarise key events concisely and justify interpretations through discussion and analytical writing; • write from different viewpoints through letters, diary entries and other forms, adapting voice and tone to purpose; • evaluate the novel in a review, supporting personal responses with specific characters, events and ideas.	• How does Joseph behave? • What do Ailsa's family do? • What is Bobby's dad worried about? • Who is Daniel? • What happens with McNulty? • What is Bobby's first day of school like? • What is Ailsa's life like? • How does Daniel see the people of Keely Bay? • What is a bildungsroman? • What is Ailsa's role within her family? • What continues to happen with Bobby's dad? • What is happening around the school? • What does Bobby decide to do? • How do Bobby and Ailsa help McNulty? • How does Grace describe the differences between Bobby and Daniel? • What happens with Bobby leaves school? • How does Joseph change? • What happens at the end of the novel?	resistance; rebellion; compassion; belonging; inference; prediction; quotation; summary; word class; sentence structure; emotive language; tone; review.

Year 8:

Year	Term	Topic	Summary	Knowledge and Skills	Big Questions	Key Terms
8	Autumn Term HT1	**Dystopian Fiction**	Students explore dystopian fiction through extracts from *Nineteen Eighty-Four*, *The Handmaid's Tale*, *Fahrenheit 451* and *The Road*, alongside Alice Glaser's short story *The Tunnel Ahead*. They examine how writers construct oppressive societies, create tension and respond to concerns about power, censorship and control. Students then apply what they have learned to plan and write their own dystopian narrative.	Students will: • know the conventions of dystopian fiction, including oppressive settings, restricted freedom, surveillance, propaganda and acts of resistance; • understand how real historical events and social concerns influence dystopian writers and their intentions; • explain how writers construct settings and characters to communicate ideas about power, control and society; • explore subversion and rebellion, and consider how small acts can challenge an oppressive system; • analyse how language creates mood and atmosphere, and how structural choices control the release of information to build tension; • select relevant evidence and write developed analytical responses that explain **what** a writer presents, **how** they present it and **why** they may have made those choices; • plan and craft an original dystopian narrative using Drop, Shift, Zoom, Link, with	• What is a dystopia? • What is a typical dystopian setting like? • What are the conventions of dystopian characters and settings? • How does Orwell construct a bleak and frightening setting? • What is meant by the term 'subversion'? • How do totalitarian governments control their people? • How does a writer use language to establish mood and atmosphere? • How does a writer structure a text to create tension? • What is meant by 'drop', 'shift', 'zoom', 'link'? • How do I plan for a piece of creative writing? • Why do humans imagine their own suffering?	Dystopia; utopia; totalitarianism; convention; exposition; surveillance; propaganda; censorship; subversion; rebellion; narrative perspective; mood; atmosphere; imagery; structure; tension; suspense; foreshadowing; analepsis; prolepsis; cyclical structure; context; authorial intent.

				purposeful imagery, sensory detail and shifts in focus; • use a cyclical ending to connect the conclusion of their writing to its opening.		
8	Autumn Term HT2	**Metaphor and Imagined Worlds**	Students explore how writers use metaphor and extended metaphor to communicate complex ideas about identity, belonging, nature, society and human experience. Beginning with understanding simple metaphors, students move towards analysing extended metaphors across poetry, creation myths, fairy tales and literary fiction, before creating their own myths and poems. Throughout the unit, students develop analytical writing skills and learn how metaphor can operate across an entire text rather than simply at word or sentence level.	**Students will:** • understand how writers use metaphor, imagery and symbolism to communicate ideas and shape readers' interpretations; • know how extended metaphors operate across poems, myths, fairy tales and allegories, communicating meanings beyond a text's literal events; • explore how stories and poems use the natural world, characters and settings to represent ideas such as identity, belonging, sacrifice, conformity, truth and human experience; • understand how creation stories, oral traditions and fairy tales reflect the beliefs, values and concerns of different cultures and societies; • analyse how writers use language, structure and recurring motifs to develop extended metaphors and deeper meanings across whole texts;	• What is a metaphor? • How is metaphor used in the poem, 'The Sea Is…'? • How is metaphor used in the poem 'The Dark Is…'? • How do I craft an effective metaphor? • What is a creation story? • What is the purpose of a creation story? • What does the creation story Of Rangi and Papa teach us? • How does Rangi and Papa use extended metaphor? • How do I **w**rite my own creation myth? • How is metaphor used in 'Green' by D.H Lawrence? • How can I use metaphor in my own writing? • How is metaphor used in 'Full Moon and Little Freida' by Ted Hughes? • Who is Hans Christian Andersen? What happens in the original tale of 'The Little Mermaid'?	Metaphor, imagery, symbolism, connotation, extended metaphor, allegory, creation story, oral tradition, identity, belonging, sacrifice, conformity, interpretation

				• make informed interpretations supported by textual evidence, exploring how writers communicate messages about humanity, society and the world around us; • write analytical and creative responses that use metaphor, symbolism and extended metaphor to communicate complex ideas effectively.	• How is extended metaphor used in 'The Emperor's New Clothes'? • What is an invisible city?	
8	Spring Term HT1	**Then and Now**	Students explore Victorian Britain through poetry, non-fiction and journalism, examining how writers present cities, poverty, crime, travel and living conditions. Through the study of nineteenth-century and modern texts, students develop their understanding of inference, writer's viewpoint, tone and comparison. Alongside learning about Victorian society, including industrialisation, social inequality, crime, punishment and workhouses, students build the analytical skills required for English Language through the study of explicit and implicit meanings, figurative language and comparative writing.	**Students will:** • understand how industrialisation transformed Victorian Britain and contributed to changes in cities, travel, work and social conditions; • know how poverty, crime, housing, living conditions and social inequality affected people's lives during the Victorian era; • connect relevant contextual knowledge of Victorian society, including the Industrial Revolution, urbanisation, crime, punishment and workhouses, to the texts studied; • understand how writers present places, people and social issues	• What was life like in Victorian London? • How do I write a comparative paragraph? • How do I compare two non-fiction texts? • What is explicit and implicit information? • What is a simile and how is it used? • What is a metaphor and how is it used? • What is a semantic field? • What was crime like in Victorian England? • What were the workhouses and why were they used? • How do I prepare for the assessment?	Victorian; Industrial Revolution; poverty; inequality; inference; explicit; implicit; viewpoint; perspective; tone; connotation; simile; metaphor; personification; semantic field; comparison.

				through their viewpoints, attitudes and perspectives; • distinguish between explicit and implicit information, using inference to draw conclusions about a writer's feelings, opinions and intentions; • analyse how language techniques including simile, metaphor, personification, semantic fields, lists and verbs create meaning and influence readers' responses; • explain how tone, connotations and word choices shape the way readers understand a text; • compare how different writers present similar places, experiences and social issues across poetry, non-fiction and journalism; • explore how representations of poverty, living conditions and crime differ between Victorian and contemporary texts; • select and embed relevant quotations, analysing language closely to support interpretations; • write analytical and comparative responses using What, How, Why to connect		

				evidence, interpretations and writers' intentions; • use feedback to refine interpretations and strengthen analytical and comparative writing.		
8	Spring Term HT2	**Modern Play**	Students study Willy Russell's *Blood Brothers*, exploring how social class, inequality and opportunity shape the lives of individuals. Through the experiences of Mickey and Edward, students consider how fate, free will, family, friendship and social circumstance influence people's choices and futures. Alongside studying character, theme and context, students develop their understanding of dramatic methods, including dramatic irony, foreshadowing, juxtaposition, motif, stagecraft and performance. Students analyse how Russell uses the conventions of tragedy to critique class inequality and communicate ideas about society, responsibility and the consequences of unequal opportunity.	**Students will:** • understand how social class, poverty, unemployment and inequality shape the lives and opportunities of individuals and families in *Blood Brothers*; • know the plot, characters and central ideas of the play, including class inequality, fate, free will, family, friendship, jealousy, betrayal and responsibility; • connect relevant knowledge of Liverpool, industrial decline and Thatcher-era Britain to Russell's presentation of social class and opportunity; • explore the relationship between fate and free will, considering whether the tragedy of the play is inevitable or driven by the choices characters make; • analyse how Russell uses characterisation and character arcs to reveal the impact of	• What do we need to know about Liverpool and class to understand 'Blood Brothers'? • How does the opening prologue set up the story and hook the audience? • Who is Mrs Johnstone? • Why does Mrs Johnstone give away one of her twins? • What first impressions do we get of Mrs Lyons and why do they matter? • How does Russell use contrast to show the twin's different starts in life? • What is a motif? • How does class impact Mickey and Edward differently? • How do Mickey and Edward feel about being separated? • How do Mickey and Edward's character arcs begin to change at the start of Act 2?	Social class; inequality; fate; free will; nature versus nurture; characterisation; character arc; dramatic irony; foreshadowing; juxtaposition; motif; cross-cutting; stagecraft; tragedy.

				social circumstances on Mickey, Edward, Mrs Johnstone and Mrs Lyons; • understand how nature and nurture influence the development of Mickey and Edward, and how Russell explores the relationship between identity and upbringing; • analyse how dramatic methods, including dramatic irony, foreshadowing, juxtaposition, motifs and cross-cutting, create tension and shape the audience's response; • understand how performance choices, including voice, movement, body language, interaction and stagecraft, contribute to meaning in a play; • explore how Russell uses music and song to reveal character, develop themes and communicate ideas about class, memory and fate; • examine how secrets, lies, jealousy and betrayal contribute to the play's climax and tragic ending; • analyse how Russell presents the cyclical nature of poverty and limited opportunity across generations;	• Despite their differences, what still connects Mickey and Edward? • How do Mickey and Edward react to seeing each other again and how do their mothers feel? • How does Russell use dramatic performance to create tension? • How does Russel use dramatic irony, foreshadowing and juxtaposition? • How do music and song deepen themes of class, fate and memory? • Why does jealousy begin to grow between Mickey and Edward? • How do secrets and lies push the play towards its climax? • How does the play end?	

				• write analytical responses that explain what Russell is communicating, how dramatic methods create meaning and why audiences are encouraged to respond in particular ways; • use textual evidence to support interpretations and develop increasingly sophisticated analyses of character, theme and dramatic method.		
8	Summer Term HT1	**Poetry**	Students explore how poets present identity through culture, heritage, language, place, migration, self-expression and personal experience. Through poems including *I Come From*, *Island Man*, *Presents From My Aunts in Pakistan*, *Blessing*, *New Life*, *Search For My Tongue*, *Still I Rise* and *For Heidi With Blue Hair*, they examine how writers communicate ideas about belonging, displacement, dual identity, resilience, individuality and selfhood. Students develop their understanding of poetic language, form and structure whilst learning to compare writers' ideas, methods and intentions through analytical and comparative writing.	Students will: • understand how culture, heritage, family, language, migration and personal experiences contribute to identity; • know the central ideas and perspectives in the poems studied, including belonging, displacement, dual identity, self-expression, resilience, individuality, conflict and cultural identity; • connect relevant knowledge of poets' lives and contexts to their presentation of identity, migration, race, language, culture and social expectations; • distinguish between the poet and the poem's speaker, exploring how poetic voice, tone	• What shapes our sense of identity? • How does Atta explore identity? • How does Nichols use structure to explore identity? • What is cultural identity? • How does Alvi use symbolism and similes to explore identity? • How do I compare poems? • Can some things be taken for granted? • How does Dharker use alliteration to explore identity? • How does Jennings use structure to explore identity? • Why is language important?	Culture; identity; heritage; belonging; displacement; dual identity; individuality; conformity; resilience; poetic voice; speaker; tone; imagery; symbolism; simile; metaphor; extended metaphor; connotation; contrast; juxtaposition; stanza; enjambment; caesura; repetition; anaphora; sibilance; rhyme

				and perspective communicate attitudes, experiences and values; • analyse how imagery, symbolism, simile, metaphor, extended metaphor and repetition are used to communicate ideas about identity and belonging; • explain how structural features including enjambment, free verse, contrast, repetition and stanza organisation develop meaning and shape readers' responses; • explore tensions between cultures, languages, individuality and conformity, as well as different understandings of home, belonging and self-expression; • select and embed relevant quotations, analysing individual words and their connotations to support interpretations; • compare poems through shared themes, identifying similarities and differences in poets' methods, messages and effects; • write developed analytical and comparative responses using What, How, Why to connect	• How does Bhatt use extended metaphor to explore identity? • How is identity shaped by circumstance? • How does Angelou explore identity?	scheme; free verse; context; comparison; authorial intent.

				interpretations, evidence and writers' intentions; • use feedback to refine interpretations, improve analytical writing and strengthen comparative responses.		
8	Summer Term HT2	**The Art of Rhetoric**	Students explore the art of rhetoric, examining how speakers and writers use language, structure and delivery to persuade audiences. Beginning with the origins of rhetoric in Ancient Greece and Rome, students study Aristotle, Cicero, the Aristotelian Triad and the classical structure of speeches. They analyse how rhetorical devices, language choices, argument construction and speech delivery work together to influence audiences. Throughout the unit, students develop their own persuasive speaking and writing, crafting, refining and delivering speeches that combine effective argument, rhetorical technique and purposeful performance.	**Students will:** • understand the origins of rhetoric and the contributions of Aristotle, Cicero and the classical traditions of Ancient Greece and Rome to persuasive communication; • know the Aristotelian Triad of ethos, logos and pathos, exploring how credibility, logic and emotion influence audiences and shape persuasive arguments; • distinguish between Aristotle's three branches of rhetoric, judicial, epideictic and deliberative speech, and understand the purposes of each; • understand the classical structure of speeches, including exordium, narratio, divisio, probatio, refutatio and peroratio, and how each stage contributes to effective persuasion;	• What is rhetoric? • What is the history of rhetoric? • What is logos, pathos and ethos? • What are the different types of rhetorical speeches? • What is the classical structure of speech? • What are the last four stages of the classical structure of speech? • What rhetorical and linguistic devices do writers use to appeal to ethos, logos and pathos? • How are allusions and analogies used in rhetoric? • Why are counter arguments important in speeches? • What are paralinguistic features in speech? • What are prosodic features in speech?	Rhetoric; persuasion; ethos; logos; pathos; judicial; epideictic; deliberative; exordium; narratio; divisio; probatio; refutatio; peroratio; allusion; analogy; counter-argument; refutation; paralinguistic; prosodic.

				• analyse how rhetorical and linguistic devices, including rhetorical questions, repetition, anaphora, direct address, allusion, analogy, hyperbole and statistics, are used to persuade audiences; • understand how speakers develop arguments through evidence, examples, counter-arguments, concession and refutation; • explain how sentence structures, punctuation and organisation contribute to clarity, authority, emphasis, persuasion and audience engagement; • explore how paralinguistic and prosodic features, including tone, pace, intonation, stress, volume, rhythm, gesture and body language, shape meaning and influence audience response; • analyse speeches by a range of influential speakers, considering how ideas, language, structure and delivery combine to achieve particular effects; • plan, research, structure, write and deliver cohesive speeches that use persuasive techniques, evidence and rhetorical methods effectively;	• How can the three sentence structures be used for effect in speeches? • How can punctuation be used for effect in speeches? • How should I structure my speech?	

				• adapt language, tone, structure and delivery to suit audience, purpose and context; • use feedback to refine arguments, strengthen persuasion and improve spoken communication.		

Year 9:

Year	Term	Topic	Summary	Knowledge and Skills	Big Questions	Key Terms
9	Autumn Term HT1	***Modern Literature***	*Where the Heart Should* Be by Sarah Crossan Students study Sarah Crossan's verse novel *Where the Heart Should Be*, set during the Great Irish Famine. Through Nell's story, they explore hunger, class, inequality, love, grief and the difficult choices people face in a crisis. They consider how Crossan uses the form of a verse novel, characterisation, language and structure to present these ideas, while drawing on historical context to understand the treatment of the poor.	**Students will:** • know the key events, characters and relationships in the novel, and understand how the potato blight and Great Irish Famine shape Nell's experiences; • understand relevant historical context, including class divisions, workhouses, eviction and attitudes towards poverty, and connect this knowledge to Crossan's choices; • recognise the features of a verse novel and analyse how line breaks, spacing, isolated words and shifts in structure communicate meaning and emotion; • explore how Crossan develops themes of inequality, shame, compassion, grief, love and moral responsibility through characters and events;	• What happens when the land that feeds you, stops feeding you? • What was 'the blight'? • What themes does Crossan begin to explore? • How is the theme of class presented through characterisation? • How and why is power abused so easily? • How are characters used to present moral and ethical dilemmas in a crisis? • How does Crossan present society's treatment of the poor through her characters? • How does Sarah Crossan use structure to communicate Nell's emotions? • What is authorial intent?	Verse novel; form; line break; white space; structure; juxtaposition; characterisation; theme; context; authorial intent; thesis statement; inequality; class; poverty; famine; blight; workhouse; eviction; moral dilemma; Romanticism

				• compare contrasting characters and viewpoints, including Johnny Browning and Lord Wicken, to explain how characterisation develops wider ideas; • select relevant quotations and analyse how language and structural choices shape readers' responses; • discuss and justify interpretations, listen to alternative views and refine their ideas; • write a clear thesis statement and a sustained analytical response that links evidence, writer's methods, relevant context and authorial intention.	• How does Crossan use characters and events to communicate her intentions? • How does context shape Crossan's presentation of the poor? • How does Sarah Crossan use language and structure to present grief? • How does Sarah Crossan present moral and ethical dilemmas in the novel? • What is a thesis statement and how do I write one? • What knowledge and skills do I need to demonstrate in my assessment? • What happens at the end of Nell's story?	
9	Autumn Term HT2	**Please note that the Year 9 curriculum is currently being revised and refined. Whilst some scheme documentation remains under development, the intended curriculum sequence has been agreed and will be taught as outlined.** Students will study: *Where the Heart Should Be*, *The Two Frankensteins*, *Romeo and Juliet*, *Gothic Short Stories,* article writing, unseen poetry and the speaking and listening component. These units have been designed to build upon Key Stage 3 learning whilst introducing the knowledge, concepts and analytical approaches that underpin success at GCSE. The schemes will continue to be reviewed and developed throughout the academic year to ensure their effectiveness and alignment with curriculum intent.				
9	Spring Term HT1					
9	Spring Term HT2					
9	Summer Term HT1 and 2					
9	Summer Term HT2					

Year 10:

Year	Term	Topic	Summary	Knowledge and Skills	Big Questions	Key Terms
10	Autumn Term HT1 and part of HT2	**English Literature Paper 1 Section A**	Students study *Macbeth*, exploring how Shakespeare presents ambition, power, kingship, fate, morality and the consequences of unchecked desire. Through the journey of Macbeth and Lady Macbeth, students examine how individuals respond to temptation, power and guilt, whilst considering Shakespeare's presentation of leadership, masculinity and the supernatural. Students develop their understanding of tragedy, characterisation, dramatic methods and Jacobean beliefs, analysing how Shakespeare uses language, structure and form to communicate ideas about ambition, order and corruption. Throughout the unit, students build the analytical and contextual knowledge required for GCSE English Literature.	Students will be able to: • Read, understand and respond to 'Macbeth' • Maintain a critical style and develop an informed personal response • Use textual references, including quotations, to support and illustrate interpretations • Analyse the language, structure and form used by a writer to create meanings and effects, using relevant subject terminology where appropriate • Show understanding of the relationships between texts and the contexts in which they were written • Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	• Who are the three weird sisters? • How are we initially introduced to Macbeth's character? • What do the witches tell Macbeth and Banquo? • What is ambition and what is hamartia? • What is the relationship like between Macbeth and Lady Macbeth? • What decision does Macbeth and Lady Macbeth make about the murder of King Duncan? • What does Macbeth say in the 'is this a dagger' soliloquy? • What do Macbeth and Lady Macbeth do after the murder? • Who is the Porter? • What is the reaction to Duncan's murder, and how does his death affect the Great Chain of Being? • What are Macbeth's fears? • How does Macbeth use rhetoric to persuade the murderers to kill Banquo? • How is Macbeth and Lady Macbeth's relationship changing?	Allegory Ambition Anaphora Apparition Blank verse Divine Right of Kings Fate Great Chain of Being Hamartia Heroic Couplet Hubris Machiavellian Nihilism Peripeteia Rhetoric Tragic hero Weird Obfuscatory

					• Why does Banquo's ghost appear to Macbeth? • Who is Hecate and what are the perceptions of Macbeth amongst the Scottish nobility? • What do the apparitions tell Macbeth? • Who is Lady Macduff, and what happens to her and her son? • What qualities make a good king? • Who is Edward the Confessor? • How does Shakespeare present masculinity? • What becomes of Lady Macbeth? • Is Lady Macbeth misunderstood? • What becomes of Macbeth?	
10	Spring Term HT1	**English Literature Paper 2 Section A**	Students study *An Inspector Calls*, exploring how J. B. Priestley presents responsibility, social class, gender, power and morality through the experiences of the Birling family. As the Inspector investigates the death of Eva Smith, students examine how Priestley exposes the consequences of selfishness and challenges attitudes towards society, inequality and social responsibility.	Students will be able to: • Read, understand and respond to 'An Inspector Calls' • Maintain a critical style and develop an informed personal response • Use textual references, including quotations, to support and illustrate interpretations • Analyse the language, structure and form used by a writer to create meanings and effects, using relevant subject terminology where appropriate	• Who are the main characters in *An Inspector Calls*? • How are we initially introduced to the Birling family? • How does Birling initially present Sheila and Mr. Birling? • How does Priestley initially present Mr. Birling? • How does Priestley construct the Inspector? • Who is Eva Smith?	

			Through the study of character, theme, structure and dramatic methods, students consider how Priestley uses the play as a vehicle for his political and moral message. Throughout the unit, students develop their understanding of dramatic form, characterisation and context whilst building the analytical skills required for GCSE English Literature.	• Show understanding of the relationships between texts and the contexts in which they were written • Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	• How does Sheila know Eva Smith? • How does Priestley present mother and daughter relationships in the play? • Who is Gerald Croft? • Who is Mrs Birling? • Who is Eric Birling? • What is the importance of the Inspector's final speech? • Who is the Inspector? • What do the stage directions tell us about the characters? • What are the key themes and ideas explored in J.B Priestley's 'An Inspector Calls'?	
10	Spring Term HT2	**English Literature Paper 1 Section B**	Students study *A Christmas Carol*, exploring how Charles Dickens presents poverty, responsibility, compassion, redemption and social change in Victorian England. Through Scrooge's transformation, students examine how individuals are shaped by their experiences and how society responds to poverty, inequality and suffering. Students consider Dickens' criticism of Victorian attitudes towards the poor whilst analysing the importance of	Students will be able to: • Read, understand and respond to 'A Christmas Carol' • Maintain a critical style and develop an informed personal response • Use textual references, including quotations, to support and illustrate interpretations • Analyse the language, structure and form used by a writer to create meanings and effects, using relevant subject terminology where appropriate • Show understanding of the relationships between texts and the contexts in which they were written	**Stave One:** Are humans conditioned to find change threatening? **Stave Two:** To what extent does our past dictate who we are? **Stave Three:** Can ignorance ever be justified? **Stave Four:** Why does humanity struggle to comprehend its own mortality? **Stave Five**: Is kindness ever selfless?	Altruism Analepsis Catharisis Determinism Dichotomy Didactic Foil character Free will Malthusianism Miser Moral imperative Parsimony Philanthropy Preface Prolepsis Reverently Sabbatarianism

			family, community, generosity and moral responsibility. Throughout the unit, students develop their understanding of characterisation, symbolism, structure and narrative methods, exploring how Dickens uses the novella to encourage social change and promote greater empathy for others.	• Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	• What was life like in London in the 19th century? • What is a preface? • Who is Scrooge? • Who is Fred? • Who is Marley? • Who is the Ghost of Christmas Past? • How is Scrooge impacted by his childhood? • Who is Fezziwig? • Who is Belle? • Who is the Ghost of Christmas Present? • What does the Ghost of Christmas Present show Scrooge? • Who are the Cratchits? • How does Dickens present the celebration of Christmas? • Who are Ignorance and Want? • Who is the Ghost of Christmas Yet to Come? • What is destitution? • What happens to the Cratchits? • What becomes of Scrooge?	
10	Summer Term HT1 and 2	**Introduction to English Language**	Students are introduced to the demands of GCSE English Language Paper 1: Explorations in Creative Reading and Writing, in preparation for their summer mock exam.	Students will be able to: • Understand the structure, timings and assessment objectives of English Language Paper 1. • Read and reread an unseen fiction text to establish meaning	• How do I approach English Language Paper 1? • How do I read an unseen fiction extract effectively? • What is the difference between explicit and implicit information? • How do I analyse language	Explicit information; Implicit information; Inference; Analysis; Evidence;

			Using an unseen fiction extract, students learn how to read closely for meaning before developing the analytical skills required to explore writers' use of language and structure. They learn how to evaluate a text critically and support their interpretations with appropriate evidence. Students then apply their understanding of writers' methods to their own creative writing, learning how to construct controlled, engaging descriptions and narratives. Literature knowledge from *Macbeth* and *A Christmas Carol* is interleaved throughout the sequence through retrieval practice.	and identify explicit and implicit information. • Select relevant evidence from a text. • Analyse how writers use language to create meanings and effects. • Identify and explore the 'Big 5' language methods: metaphor, simile, personification, lists and verbs. • Analyse how a writer structures a text to influence the reader. • Identify structural choices including setting, focaliser, weather, juxtaposition and cyclical structures/cliffhangers. • Recognise wider structural methods including shifts in focus, analepsis, prolepsis, changes in atmosphere and changes in perspective. • Evaluate a text critically and construct a personal response supported by textual evidence. • Explain the extent to which they agree with a given interpretation. • Plan and craft effective descriptive and narrative writing. • Use language and structural methods deliberately within their own writing. • Apply Drop, Shift, Zoom, Link to organise creative writing. • Use accurate and varied vocabulary, sentence structures,	• What are the 'Big 5' language methods? • How do writers use language to create meanings and effects? • How do I analyse structure? • What are the 'Big 5' structural features? • Why does a writer choose a particular focaliser? • How can shifts in focus, setting, atmosphere and perspective affect a reader? • How do I share and justify my opinion on a text? • How do I evaluate how successfully a writer has achieved an effect? • How do I write to describe or narrate? • What should I include – and avoid – in creative writing? • How can Drop, Shift, Zoom, Link help me structure my writing?	Language; Structure; Metaphor; Simile; Personification; List; Verb; Setting; Focaliser; Juxtaposition; Cyclical structure; Cliffhanger; Foreshadowing; Exposition; Shift in focus; Analepsis; Prolepsis; Zoom in; Zoom out; Dialogue; Atmosphere; Perspective; Chronological; Evaluation; Interpretation; Narrative; Description; Figurative language; Imagery; Drop; Shift; Zoom; Link; AO1; AO2; AO4; AO5; AO6

				spelling and punctuation for effect.		

Curriculum note: Power and Conflict Poetry

The Power and Conflict poetry anthology is taught thematically alongside students' study of the core Literature texts, allowing students to make meaningful connections between texts rather than encountering the poems as a disconnected anthology. Poems exploring power are interleaved with *Macbeth*; poems exploring identity are taught alongside *A Christmas Carol*; and poems exploring conflict are taught alongside *An Inspector Calls*. This approach enables students to revisit significant concepts across different writers, forms, periods and contexts, while continually strengthening their comparative thinking.

The dedicated poetry sequence below then consolidates and extends this learning, ensuring students understand each poem as a complete text, develop secure knowledge of its central ideas, methods and contexts, and increasingly make connections across the anthology in preparation for the comparative examination question.

10	Through the academic year	**English Literature Paper 2, Section B**	Students study poems from the AQA Power and Conflict anthology, exploring the different ways poets present experiences and ideas surrounding power, identity and conflict. Building upon poems encountered alongside their other Literature texts, students develop increasingly sophisticated interpretations of individual poems while establishing connections across the anthology. They explore how poets use language, form and structure to communicate ideas about institutional and individual power, nature, war, memory, trauma, identity, place and human relationships.	Students will be able to: • Understand the requirements of the Power and Conflict anthology examination question. • Explore different forms of power and conflict, including political, institutional, social, military, psychological and natural power. • Explain how poetry can explore questions of identity, memory and belonging. • Develop secure interpretations of individual poems and their central ideas. • Analyse poets' use of language, form and structure and explain how these shape meaning. • Select precise textual evidence to support interpretations. • Use relevant contextual knowledge to illuminate rather than dominate textual analysis.	• What do we mean by power and conflict? • What different forms can power take? • How does Blake present institutional power and oppression in London? • How does Shelley explore the temporary nature of human power in Ozymandias? • How can apparently fragile things possess power in Tissue? • How does Owen present the power of nature and the reality of conflict in Exposure? • How does Wordsworth explore the relationship between humanity and nature in The Prelude? • How does Agard present the relationship between history and identity in Checking Out Me History?	Power; Conflict; Identity; Romanticism; Oppression; Institutional power; Political power; Natural power; Psychological conflict; Displacement; Memory; Trauma; Patriotism; Nationalism; Propaganda; Authority; Agency; Despotic; Introspection; Sublime; Ethereal; Dispossessed; Ethical

			Students also develop the comparative skills required to select appropriate poems and construct conceptual arguments across two texts.	• Understand poems as products of particular historical, political and personal circumstances. • Recognise alternative interpretations and develop increasingly conceptual readings of poems. • Establish meaningful thematic and methodological connections between poems. • Select an appropriate poem for comparison in response to a given theme or idea. • Compare poets' perspectives and the methods they use to communicate them. • Construct a clear comparative thesis and sustain an argument across an essay. • Apply knowledge of the anthology independently to examination questions.	• How does Rumens explore identity, memory and displacement in The Émigrée? • How does Armitage present the psychological consequences of conflict in Remains? • How does Duffy explore the moral and emotional consequences of witnessing conflict in War Photographer? • How does Garland explore conflict between national duty and personal identity in Kamikaze? • How does Tennyson present heroism, obedience and the consequences of military power in The Charge of the Light Brigade? • How does Browning present possessive and despotic power in My Last Duchess? • How does Hughes present the experience and confusion of warfare in Bayonet Charge? • How can two poets present similar ideas in different ways? • How do I choose the strongest poem to compare in an examination? • How do I construct and sustain a comparative argument?	quandary; Testimony; Valiant; Reverence; Dramatic monologue; Persona; Speaker; Volta; Enjambment; Caesura; Stanza; Rhythm; Rhyme; Repetition; Anaphora; Semantic field; Imagery; Symbolism; Juxtaposition; Contrast; Cyclical structure; Form; Structure; Comparative thesis; Authorial intent; AO1; AO2; AO3

POWER (*Macbeth*)

Ozymandias • London • My Last Duchess • The Prelude • Tissue

These poems are taught alongside *Macbeth* to develop students' understanding of ambition, authority, tyranny, hierarchy, control and the limitations of human power.

IDENTITY (*A Christmas Carol*)

Checking Out Me History • The Émigrée • Kamikaze

These poems are taught alongside *A Christmas Carol* to explore how identity is formed, challenged and transformed; the influence of society; belonging; memory; isolation; and changing who we are.

CONFLICT (*An Inspector Calls*)

Exposure • Bayonet Charge • The Charge of the Light Brigade • Remains • War Photographer • Storm on the Island

These poems are taught alongside *An Inspector Calls* to broaden students' understanding of conflict through individual versus society, competing ideologies, responsibility, generational conflict and the consequences of human actions.

Year 11:

Year	Term	Topic	Summary	Knowledge and Skills	Big Questions	Key Terms
11	Autumn Term HT1 and HT2	**English Language**	Students develop the reading, writing and analytical skills required for success in GCSE English Language. Through the study of fiction and non-fiction texts from a range of periods, students learn how writers communicate ideas, viewpoints and perspectives through language, structure and rhetorical choices. They explore how to infer meaning, evaluate interpretations and compare writers' methods, whilst developing their own transactional and creative writing. Throughout the course, students refine their ability to communicate clearly and effectively for different audiences and purposes, applying a range of linguistic,	Students will be able to: • Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts • Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views • Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts • Evaluate texts critically, and support this with appropriate textual references • Communicate clearly, effectively, and imaginatively, selecting and adapting tone,	• What is meant by implicit and explicit information? • What is analysis? • What is structure and what are structural features? • What is an opinion? What is justification? • Why is less, more? • What is rhetoric? • How can I create pathos, logos and ethos? • What is inference? • What is perspective? • How do writers present perspective? • What are the 'big 5' things I should look out for in Language, Paper 1, Question 3? • What are the 'big 10' things I should look out for in Language, Paper 1, Question 4?	Alliteration Allusion Analepsis Anecdote Assonance Asyndetic/ syndetic listing Colloquial language Connotation Dialogue Didactic Emotive language Euphemism Evocative Exclamative Figurative language Hyperbole Idiom Imperative Interrogatives Irony Metaphor Motif Onomatopoeia Pathetic fallacy

			structural and rhetorical techniques to their own writing.	style and register for different forms, purposes and audiences. • Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. • Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	• What is the 'drop, shift, zoom, link' method for creative writing? • What is a walking, talking mock?	Pathos Personification Prolepsis Pun Repetition Rhetorical question Semantic field Sensory imagery Sibilance Simile
11	Spring Term HT1 and 2	**Revision Lessons (Language and Literature)**	Students consolidate and apply their knowledge of *A Christmas Carol, An Inspector Calls* and *Macbeth*, alongside interleaved revision of GCSE English Language writing. Students revisit key characters, themes, ideas and significant moments from each Literature text before applying this knowledge to increasingly independent examination practice. They develop their ability to construct conceptual arguments, write effective thesis statements, analyse writers' methods and integrate relevant contextual knowledge. Students plan, write, review and improve complete examination responses, culminating in Focus Friday assessments.	Students will be able to: • Recall and explain key themes, characters, ideas and moments across the three Literature texts. • Understand characters as conscious constructs used to communicate writers' ideas and intentions. • Select and use relevant textual evidence from across a text. • Develop a clear, conceptual thesis in response to an examination question. • Build a coherent argument across an essay rather than producing disconnected analytical points. • Analyse language, form and structural choices and connect these to writers' intentions. • Integrate relevant social, historical and literary context into analysis. • Plan and produce complete GCSE Literature responses	• What are the key themes and ideas in A Christmas Carol? • How does Dickens use characters as constructs to communicate his ideas? • How do I approach an A Christmas Carol examination question? • How do I create and develop an effective thesis statement? • How do I build an argument across a Literature essay? • How can I integrate context rather than simply add it to an essay? • What are the key themes and ideas in An Inspector Calls? • How does Priestley use his characters to communicate his social and political ideas? • How do I approach an An Inspector Calls examination question? • What are the key themes and ideas in Macbeth?	Authorial intent Character construct Thesis statement Conceptualised response Argument Analysis Evidence Context AO1 AO2 AO3 Dramatic irony Symbolism Motif Juxtaposition Caesura Volta Iambic pentameter Free verse Paradox Rhetoric Anecdote Rhetorical question Emotive language Statistics Tricolon Maxim Direct address Anaphora Imperative

			English Language is interleaved through creative and transactional writing, including Paper 1 and Paper 2 Question 5.	under increasingly independent conditions. • Review and peer assess responses using the Literature assessment objectives and success criteria. • Apply the drop, shift, zoom, link approach to creative writing. • Structure and craft effective transactional writing using deliberate rhetorical choices.	• How does Shakespeare use characters to explore his central ideas? • How do I approach a Macbeth examination question? • What are the non-negotiables of a successful GCSE Literature response? • How can I review and improve an examination response? • What is drop, shift, zoom, link and how can I use it in creative writing? • How can I structure an effective response to Language Paper 2, Question 5?	Hyperbole Analogy Drop Shift Zoom Link
11	Summer Term HT1	Revision Lessons (Language and Literature)	Students consolidate the key reading and writing skills required for the GCSE English Language and Literature examinations, using targeted revision to address gaps identified through mock examinations. Students revisit structural analysis, evaluation, creative writing, summary and inference, comparison of writers' perspectives and transactional writing. Across the sequence, students move from explicit modelling and examination strategies towards independent responses, review and peer assessment.	Students will be able to: • Analyse how writers use structure to shape meaning and influence readers. • Evaluate a text critically and justify interpretations using appropriate textual evidence. • Craft effective narrative and descriptive writing using deliberate language and structural choices. • Apply drop, shift, zoom, link to structure creative writing. • Review and improve writing using examination criteria and peer assessment. • Summarise information and make supported inferences across texts. • Identify and compare writers' perspectives and analyse the methods used to convey them.	• How does a writer use structure to influence the reader? • How do I evaluate a text and justify my interpretation? • What are the important things to remember when writing creatively? • How can drop, shift, zoom, link help structure my writing? • How can I review and improve a creative writing response? • What is a summary? • What is an inference and how do I make one? • What is perspective? • How do writers present their perspectives? • How can I compare writers' perspectives effectively?	Structure; Focaliser; Juxtaposition; Cyclical structure; Evaluation; Interpretation; Evidence; Narrative; Description; Drop; Shift; Zoom; Link; Metaphor; Simile; Personification; Summary; Inference; Perspective; Comparison; Rhetoric; Anecdote; Statistics; Opinion; Rhetorical question; Emotive

			The term concludes with focused revision of Power and Conflict poetry, developing students' ability to select appropriate comparison poems, construct conceptual thesis statements and sustain comparative arguments across an examination response.	• Construct effective transactional writing for a specified audience, purpose and form. • Use rhetorical methods selectively to establish a convincing argument. • Apply pathos, logos and ethos to persuasive writing. • Plan and produce independent responses to GCSE Language questions. • Select an appropriate poem for comparison in Power and Conflict. • Construct a conceptual thesis in response to a poetry question. • Compare poets' ideas and methods while sustaining an argument across an essay.	• How can I ensure I write an effective response to Paper 2, Question 5? • How can I use rhetorical methods to persuade an audience? • How can I structure an effective argument? • How do I approach an exam question for Power and Conflict poetry? • How do I choose the most effective poem to compare? • How do I use a thesis statement to build an argument across a poetry essay?	language; Tricolon; Maxim; Direct address; Anaphora; Imperative; Hyperbole; Analogy; Pathos; Logos; Ethos; Counterargument; Thesis statement; Conceptualised response; Comparative conjunctions; Authorial intent; AO1; AO2; AO3