

Overall Curriculum Intent - English Year 7 'Achievement'

The Fertile Question: how has the development of English Language and Literature made an impact on the world and those who have accomplished greatness?

By the end of their 5-year journey students will know how to explore, analyse, and critically evaluate a variety of literature and nonfiction texts. They will be able to write with flair, passion, and originality to meet audience, purpose, and format. They will have acquired a love for the subject through exploratory and presentational discussion and debate.

Students will understand the writer's craft and how to infer hidden meaning from a text. They will learn, understand, and apply the art of rhetoric. By understanding a variety of contexts, including; social, historical, and economical background information, their wider knowledge is enhanced, then they can apply this within the discipline in connection to all literature studied.

Our intent is to prepare them to be thoughtful, critical, insightful future learners.

Term 1 – Ancient Epics		Term 2 – Shakespeare (The Tempest)	Term 3 – Overcoming Adversity
Knowledge Introduced Key vocabulary/concepts/ ideas students must master	Transition unit: Ancient Origins Reading: An Anthology of Epics/ ancient stories including Theseus & The Minotaur, Perseus, The Gorgon slayer, Daedalus and Icarus, Prometheus. Other Cultural Epics (Gilgamesh) How oral storytelling evolved. Beowulf as a vehicle for writing Writing: Effective narrative openings (Focus on atmosphere) Grammatical constructs: sentences forms, Etymology, History of Language. Spoken Language: Exploratory discussion (Who are modern our day heroes?) Creation stories Looking at Christianity, Islamic and Hindu creation stories Structure of epics – contextual knowledge origins of Greek storytelling What are myths? Why are they important? The oral Tradition Why do we tell stories? What are the seven basic plots?	Shakespeare & The Tempest Reading: contextual understanding of the Elizabethan era through non-fiction and historical articles . Reading the whole play to write an analysis of the presentation of a character and theme. Writing: Writing expanded sentences, relative clauses and subordinating conjunctions. Spoken Language: Exploratory discussion (Why do we study Shakespeare and what made his work great? Presentational What was life like in the 1600's? <ul style="list-style-type: none"> • Social status and beliefs • Power of religion and religious texts (The Bible) • Role of women in life and stage • Shakespeare's life How is power presented in The Tempest? <ul style="list-style-type: none"> • Power as a corrupting force • Power as the male pursuit (fraternal conflict) • Power that comes from knowledge vs power from titles/status • Power and magic/ illusion vs reality • Power and colonialisation 	The Romantics & Overcoming Adversity Reading: anthology of Romanticism – various poems from Keats, Wordsworth, Shelley, Blake. Oliver Twist extracts and nonfiction extracts that link to the industrial revolution and 19 th century England Writing: Creating a poem with a message – focus on poetic devices for effective form and structure. Spoken Language: Exploratory (is true beauty found in nature or can it be manufactured?) What is Romantic Poetry? <ul style="list-style-type: none"> • Connection with nature • Innocence and ideas of childhood • The Sublime • Protesting voices and themes that were highlighted: child labour, slavery, political corruption How to analyse poetry <ul style="list-style-type: none"> • Poetic techniques • Structural techniques including enjambment, anaphora, stanza • Form: dramatic monologue, sonnet, free verse

	<p>How is the epic hero presented?</p> <ul style="list-style-type: none"> • Comparing with heroes from other epics/ancient cultures (Gilgamesh) • Focus on the writer's use of lexical set for comparison. Including discourse markers. <p>What are the features of a Homeric hero?</p> <ul style="list-style-type: none"> • Demi-Gods with military valour • Achilles and The Iliad tracking the tragic hero • Honor, glory, pride • Consider concept of 'tragic hero' <p>Aristotle's narrative structure of the epic</p> <p>Introduction to narrative openings. Focus on the four parts of the exposition</p> <ul style="list-style-type: none"> • How does a writer use atmosphere to create the perfect setting? • Grammatical structures including building on sentence variety for effect. With a (action), short effect, subordinating conjunction. Fronted adverbials and triple word colons. <p>How did the story of Beowulf come to exist?</p> <ul style="list-style-type: none"> • Look at the history of this poem • Why is it still relevant? • Focus on Anglo Saxon origins of language – Celtic language – links to Germanic cognates. • Contrasting characters (villains/ Grendel) <p>Introduction to narrative writing with a focus on character Protagonist & Antagonist.</p> <ul style="list-style-type: none"> • How do writers create effective characters? • What are the key features/devices to use when creating a description of a character? 	<ul style="list-style-type: none"> • Focus on key extracts/characters/ Human nature <p>The conventions and structure of a Shakespearean comedy and its effect.</p> <p>How are the characters of Prospero/Miranda/Ariel /Caliban presented in The Tempest?</p> <ul style="list-style-type: none"> • Treasonous • Obsessiveness • Idea of Christian forgiveness • Reconciliation • Archetypal characters (e.g., anima, trickster, wise old man, and dark opposites) • Prospero as Renaissance Magus and links to hubris • Shakespeare's presentation of colonialism and colonial subjects. (Caliban) <p>What are Shakespeare's methods?</p> <ul style="list-style-type: none"> • Form and structural techniques (5 acts) • Language techniques (metaphors) • Use of the stage (Hell below, Earth the stage, Heaven above) • Shakespeare's portrayal of hierarchies linking to the key theme of power. • Shakespeare's exploration of patriarchal structures and their effects. <p>Roleplay</p> <ul style="list-style-type: none"> • Key scene from the play to be acted out – rewritten and performed. • Providing structured criticism <p>How do we write effective sentences?</p> <ul style="list-style-type: none"> • Topic sentences - expansion • Embedding quotations • Explaining the relevance of selected quotations. 	<p>What modern issues do people want to highlight? Who are the active voices of protest today?</p> <ul style="list-style-type: none"> • Global warming, Greta Thunberg. <p>How to write effective poetry with a message. (protest)</p> <ul style="list-style-type: none"> • Consider perspective • Implied speaker • Poetic techniques • Form & structure <p>Structured group discussion</p> <ul style="list-style-type: none"> • Using Harkness chart to track the discussion • building on other groups ideas to enhance own discussion. <p>Who was Charles Dickens and what issues did he write about in his novel?</p> <ul style="list-style-type: none"> • Poverty • Anti-establishment • Society's treatment of children <p>Oliver Twist</p> <ul style="list-style-type: none"> • What message was Dickens sending to the wealthy in society? • How does Dickens juxtapose the class system? • Themes of innocence, childhood, love, neglect, poverty etc • What is special about the protagonist? <p>Wider issues nonfiction</p> <ul style="list-style-type: none"> • Views on the treatment of women • Articles that explore working conditions • The Poor law – perspectives <p>Tier 2 & 3 vocabulary</p>
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	<ul style="list-style-type: none"> • Freytag's pyramid and focus on exposition writing (setting, character, atmosphere, inciting incident) <p>Tier 2 & 3 Vocabulary Myth Cosmogony Civilisation Moral Epic Noun appositive Homeric hero Epithet Labyrinth Antagonist Archetypes Heroism Hubris Hamartia Glory Honor Revenge Vengeance Xenia In medias res Adverbial Tense Protagonist Foil Context Atmosphere Pathetic fallacy</p>		<p>Introduction into structured group discussion</p> <ul style="list-style-type: none"> • Sharing ideas • Using specific roles for each person within the group. The clarifier, the questioner, the instigator, the reviewer. <p>Tier 2 & 3 vocabulary Perspective Patriarchy Hierarchy Monarchy Renaissance Displacement Enslavement Usurp Treason Aside Soliloquy Iambic pentameter Tempestuous Subservient Fraternal Conflict Colonialism/ Colonist/ Colonising Defiance/ To Defy/ Defying Manipulation Patronising Usurpation Redemption/reconciliation</p>		<p>Romanticism Sublime Reverence Sentimental Anti-establishment Awe Stanza Enjambment Anaphora Plight Industrialisation Revolution Juxtaposition Surplus Destitute</p>	
<p>Knowledge revisited</p>	<p>Building on KS2, the ancient Greeks recap and delve into the cultural developments and what Ancient Greece of famous for – link forward to philosophers and the Greek art of rhetoric studied across ks3. Also, the nonfiction element lays a foundation for the</p>	<p>Students will be able to use their prior understanding of epic poetry from HT1 and apply it to their learning from this HT. Including links to how writers effectively manipulate through language use, which they will look at when studying</p>	<p>Students may have studied Shakespeare at KS2 – so they may know some basic contextual information. Building on this we will look in depth at the historical, contextual information from the Elizabethan era which</p>	<p>Link back to prior learning of epics (seeking glory and power) Link forward to Romantic poets who question human nature (Shelley) This will give an understanding for the study of Othello in Y9, with link to enslavement. KS4 link to Macbeth, the context, and writer's craft.</p>	<p>Shelley as a female gothic writer links to Y8 study of gothic literature. Link to inequality and suffrage studied in Y8. Voices that inspired Dickens and his liberalism are important factors for the next HT. KS4 link to Power and Conflict cluster of poetry: Wordsworth & Blake. Contextual</p>	<p>Link back to discussion on modern day heroes and the issues they believe in as well as building on the understanding of the advancement of society. Potential for Summer reading transition to Year 8 activity links with the first HT of Yr8 Vile</p>

	<p>next unit which focuses on British myths/Anglo-Saxon language Links to rhetoric</p> <p>KS4 link – Study of Macbeth as a tragic hero (hamartia-fatal flaw)</p>	<p>Shakespeare in HT3&4 ideas about journey and conquest are prevalent in The Tempest – note Greek epics and other historical literature inspired the work of Shakespeare.</p> <p>KS4 link to Power & conflict cluster of poetry studied (Ozymandias)</p>	<p>students will use in the next HT and YR9 when they study Othello.</p> <p>link to KS4 Macbeth and the themes of power, appearance vs reality.</p>		<p>understanding for context surrounding A Christmas Carol.</p>	<p>Victorians and inspiration for the gothic genre.</p> <p>KS4 link – A Christmas Carol and the poem London by Blake.</p>
CEIAG Links/ Opportunities	Young Writers Competition	Poetry by Heart Competition (Gatsby benchmark 4 – technical accuracy The importance of excellent communication)		Presenting opportunities Gatsby Benchmark 4 – persuasive speeches (applications/personal statements/standing out in competitive market)	Poetry By Heart	Young Writers Competition

Overall Curriculum Intent - English Year 8 'Industry'

The Fertile Question: 'How has English Language and Literature revolutionised the world?'

By the end of their 5-year journey students will know how to explore, analyse, and critically evaluate a variety of literature and nonfiction texts. They will be able to write with flair, passion, and originality to meet audience, purpose, and format. They will have acquired a love for the subject through exploratory and presentational discussion and debate. Students will understand the writer's craft and how to infer hidden meaning from a text. They will learn, understand, and apply the art of rhetoric. By understanding a variety of contexts, including; social, historical, and economical background information, their wider knowledge is enhanced, then they can apply this within the discipline in connection to all literature studied.

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Term 1 – Gothic		Term 2 – The 'industry' of Women	Term 3 – Dystopia & War
Knowledge Introduced Key vocabulary /concepts/ ideas students must master	<p>Gothic Literature: Dracula</p> <p>Reading: Bram Stoker's Dracula – extract analysis Victorian Focus on the rise of gothic literature and how it represented Britain at that time. Considering Darwin's Theory of Evolution and what that did to the superstitious/religious Victorian society.</p> <p>Writing: Narrative (Character)</p> <p>Grammatical constructs: A range of sentences forms for effect</p> <p>Spoken Language: Exploratory discussion pairs (Why are people so interested in the macabre?)</p> <p>What is 'Gothic' Literature?</p> <p>What are the conventions of gothic literature?</p> <p>Allusions</p> <p>Remote locations</p> <p>Supernatural elements</p> <p>Mental torment</p> <p>What is the structure of an epistolary novel?</p> <ul style="list-style-type: none"> Multiple text types, journals, letters from multiple perspectives. Using Freytag's to track the plot. <p>Contextual knowledge relating to author and times</p>	<p>The suffrage movement (Rhetoric) The Book Thief</p> <p>Reading: contextual understanding of the Edwardian era. Social change and global events such as WW1 & WWII had on reforms. Reading speeches and analysing language. Creating analytical paragraphs, building thesis statements and explanations based on nonfiction that links to the times of early 1900's</p> <p>Exploration of the novel The Book Thief and the writer's methods (characterisation – portrayal of childhood experience to adulthood)</p> <p>Writing: transactional – a speech to parliament on equality. Applying The Art of Rhetoric</p> <p>Spoken Language: Presentation- paired relating to equality.</p> <p>What was life like in the 1900's for women?</p> <ul style="list-style-type: none"> Suffragettes and empowerment Attitudes towards women Nonfiction extracts (speeches) Role of propaganda <p>The Art of Rhetoric</p> <ul style="list-style-type: none"> Aristotelian Triad (ethos, pathos, logos) Classical speech structure <p>Creating an effective speech</p>	<p align="center">Dystopia & War poetry</p> <p>Reading: anthology of war poetry and an anthology of Dystopian novels – various poems from Owen, Sasson, Graves, Brittan.</p> <p>Writing: Describing a dystopic scene.</p> <p>Spoken Language: Exploratory discussion pairs (is war ever justified?)</p> <p>What is Dystopian literature?</p> <ul style="list-style-type: none"> Central themes such as: societies engaged in forever wars, and characterized by extreme social and economic class divides, mass poverty, environmental devastation, anarchy, and loss of individuality Common Dystopian Tropes: False utopia, Oppressive Governments, Power Obsession, Education Ban Nature of humanity Huxleyan Rule by democratic, totalitarian, capitalist, technocratic systems <p>How does the writer use language to present...</p> <ul style="list-style-type: none"> Using key extracts to analyze methods/intentions

<ul style="list-style-type: none"> Victorian view of women Victorian view on new technologies/industrialization Victorian view on theories that question religion <p>How are the central themes presented?</p> <ul style="list-style-type: none"> Supernatural elements Madness Good vs Evil Religion <p>Comparing Van Helsing/Jonathan Harker and Dracula</p> <ul style="list-style-type: none"> How does Stoker present his protagonist & antagonist? How do I use language to compare? <p>How do we create effective analytical paragraphs?</p> <ul style="list-style-type: none"> Writing topic sentences Embedding quotations Language zoom in <p>Narrative writing with a focus on character 1st person perspective.</p> <ul style="list-style-type: none"> How do writers create effective characters? What are the key features/devices to use when creating a narrative from the perspective of a character? <p>What is descriptive writing? Difference between descriptive and narrative Focus on perspective (writer's viewpoints and perspectives)</p> <p>How does Stoker effectively juxtapose the setting? Pathetic Fallacy</p>	<ul style="list-style-type: none"> What rhetorical techniques can be applied – repetition, rhetorical questions, anecdotes. What presentation techniques are important for this format Applying grammatical constructs: (see Sentence Map.docx) <p>How does Markus Zusak create a strong female protagonist?</p> <ul style="list-style-type: none"> Focus on Death as a narrator (perspective) Impact of holocaust <i>The Book Thief's</i> rich figurative language and themes. (personification, simile, metaphor) Death is the most obvious example of personification in the text; however, Death employs a great deal of similes, metaphors, hyperboles, and personification in its narration. One of the most essential themes in this novel is, “Words have worlds of power.” As Liesel learns to read, and then write, she steals something beyond books— she takes agency over the effects of a perilous war that is beyond her control. There are several instances of epistolary content in the novel—letters, illustrated stories from Max, etc.—that support this idea <p>How do we write effective analytical paragraphs?</p> <ul style="list-style-type: none"> Thesis statements Embedding quotations Explaining the relevance of selected quotations. Analysing key words to strengthen answers <p>Tier 2 & 3 vocabulary Antithesis Omniscient Sarcasm Motif</p>	<p>How are the horrors of war presented through the poets' use of</p> <ul style="list-style-type: none"> Consider perspective (context) Implied speaker Poetic techniques Form & structure Themes – loss, brutality, destruction of the natural world etc <p>Imagery and figurative techniques to create description.</p> <ul style="list-style-type: none"> Subordination Conjunction 3 -ed Weather personification Similes/metaphors Expanded noun phrases Planning, drafting, editing <p>Sentence Map.docx</p> <p>Structured paired discussion</p> <ul style="list-style-type: none"> Using Harkness chart to track the discussion building on other pairings' ideas to enhance own discussion. <p>Tier 2 & 3 vocabulary Dystopia Utopia Dehumanizing Trope Oppression Totalitarian Capitalist Propaganda Juxtaposition</p>
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	<p>How does Stoker use colour imagery to establish setting?</p> <p>How does Dickens use structure to establish the atmosphere?</p> <p>The Signalman - focus on structure Look at enigmatic opening of the short story and how it creates a sense of urgency.</p> <p>Using sentence structure to create an enigmatic opening.</p> <p>How has Shelley used focal point to characterise Frankenstein and the monster?</p> <p>Using focal point to create own monster/development in science. Applying sentence structures for effect. Sentence Map.docx</p> <p>Tier 2 & 3 Vocabulary Epistolary Gothic Uncanny Labyrinth Metamorphosis Juxtapose Supplication Volition Rapacious Misogynist Superstition Ominous Enigma Volatile Callous Macabre Cadaverous</p>	<p>Abandonment Connotation Ethos Pathos Logos Rhetoric Suffrage Empowerment Symbolism Bildungsroman Structure Characterisation Benevolence Anagnorisis</p>	
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	<p>Promethean Aghast Turmoil Sinister</p>					
<p>Knowledge revisited</p>	<p>Links to Y7 superstition of the Elizabethan audience – moving forward what knowledge changed peoples’ perspectives on this. Link to KS4 Macbeth and ACC considering themes of ambition and greed.</p>	<p>Building on grammatical structures from Y7 linking to writing a narrative. Mastery of the exposition, now working on the complete construct. KS4 links AO5 & 6 Language Paper 1</p>	<p>Epistolary text – links to structure of DRACULA. Building on knowledge of the powerful protagonist in Y7. Links to KS4 themes of Abandonment and inequality in An Inspector Calls.</p>	<p>Building on Y7 Protest poetry (Romantics) Using voice and perspective, writing a transactional piece. KS4 – link to Language Paper 2 AO5 & 6</p>	<p>Building on the evolution of English Language and literature learnt in y7 to consider the Dystopia surge/popularity/authorial messages. KS4 Power and conflict cluster of poetry will be studied – this will foreground contextual understanding.</p>	<p>Ensuring the poetic knowledge from y7 is embedded by focus on poetic form, also building on the grammatical structures from descriptive unit. KS4 Language Paper 1 AO5 & 6</p>
<p>CEIAG Links/ Opportunities</p>	<p>Young Writers Competition</p>		<p>Gatsby Benchmark 5 – guest speaker from a creative career.</p>	<p>Presenting opportunities Gatsby Benchmark 4 – persuasive speeches (applications/personal statements/standing out in competitive market)</p>	<p>Poetry By Heart</p>	

Overall Curriculum Intent - English Year 9 'Character'

The Fertile Question: 'How does understanding 'characteristics' influence our interpretation of English Language, Literature and the world around us?'

By the end of their 5-year journey students will know how to explore, analyse, and critically evaluate a variety of literature and nonfiction texts. They will be able to write with flair, passion, and originality to meet audience, purpose, and format. They will have acquired a love for the subject through exploratory and presentational discussion and debate.

Students will understand the writer's craft and how to infer hidden meaning from a text. They will learn, understand, and apply the art of rhetoric. By understanding a variety of contexts, including; social, historical, and economical background information, their wider knowledge is enhanced, then they can apply this within the discipline in connection to all literature studied.

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Term 1 – Postmodern Issues		Term 2 – Shakespeare's Characters	Term 3 – Nonfiction (culture)
Knowledge Introduced Key vocabulary/concepts/ ideas students must master	<p>Key text: The Crucible</p> <p>Reading: Viewing the play as an allegory for McCarthyism – contextual understanding of communism. Viewing the play through different literary lenses (social/gender etc)</p> <p>Writing: Letter</p> <p>Grammatical constructs: A range of sentences forms for effect</p> <p>Spoken Language: Exploratory discussion pairs (Should one government represent all in society?)</p> <p>Contextual knowledge relating to author and times</p> <ul style="list-style-type: none"> • What is an allegory? • Political views of the playwright • Symbolism through characterisation • 1950's America <p>How is John Procter a modern tragic hero?</p>	<p>Key text: Othello</p> <p>Reading: understanding and exploration of early modern and contemporary attitudes to race through the study of Othello.</p> <p>Writing: Article</p> <p>Spoken Language: Presentation- paired relating to hate crimes and racism and how this is presented in the media.</p> <p>What are the elements of a Shakespearean tragedy?</p> <ul style="list-style-type: none"> • One main character with a fatal flaw (Hamartia) the tragic hero • A dichotomy of good vs evil • Issues of fate and fortune • Supernatural elements • Foul revenge • External and internal conflict <p>How does Shakespeare characterise Iago and Othello?</p>	<p>Key text: Nonfiction Anthology</p> <p>Reading: 19th, 20th, 21st century extracts covering a range of genres that link with themes explored throughout year 7 and 8. An understanding of how nonfiction has developed over time in line with cultural and societal shifts. Including: Travel writing, biographical text, memoirs, articles & essays – comparison of two ideas</p> <p>Writing: Essay</p> <p>Spoken Language: Exploratory discussion pairs (is it ever too late for someone to redeem themselves?)</p> <p>What are the different nonfiction genres?</p> <ul style="list-style-type: none"> • 19th century (Newspaper article, magazine article, speech, journal, letter, travel writing, essay) • 20th century (Newspaper article, magazine article, speech, journal, letter, travel writing, essay)

	<ul style="list-style-type: none"> • Link to Shakespeare's characterisation of the tragic hero – Macbeth and Othello • Indirect characterisation (using other characters to inform) <p>How do we create effective analytical paragraphs?</p> <ul style="list-style-type: none"> • Writing thesis statement/topic sentences – the big ideas • Embedding quotations • Language zoom in and its effects • Making links across the full text • Structuring full essays • 'The big idea' within a text <p>Transactional writing with a focus on perspective. Letter</p> <ul style="list-style-type: none"> • How do writers create effective arguments? • What are the key features/devices to use when creating a formal letter considering perspective? • See sentence map <p>Sentence Map.docx</p> <p>Tier 2 & 3 Vocabulary Tragic hero Hysteria Intolerance Defamation</p>	<ul style="list-style-type: none"> • Journey of the tragic hero • Iago's single story • manipulation <p>What themes are relevant to the development of the characters and plot?</p> <ul style="list-style-type: none"> • Incompatibility of military heroism and love • The danger of isolation • Jealousy • Deception and treachery <p>How do we write effective analytical paragraphs?</p> <ul style="list-style-type: none"> • Thesis statements • Embedding quotations • Explaining the relevance of selected quotations • Analysing key words to strengthen answers • Making links across the full text • Structuring full essays • 'The big idea' within a text <p>Writing an article – modern views on racism Looking at a collection of nonfiction news articles with similar content.</p> <p>Sentence Map.docx</p> <p>How to write an effective article?</p> <ul style="list-style-type: none"> • Consider PAFFO • Structure & content • Discourse markers 	<ul style="list-style-type: none"> • 21st century (Newspaper article, magazine article, speech, journal, letter, travel writing, essay) <p>How to explore language in a nonfiction text</p> <ul style="list-style-type: none"> • Explaining the effects of the writer's language choices. (hyperbole, rhetoric) • Making informed inferences • Focusing on language at word level (adjective/noun etc) <p>How to analyse structure in a nonfiction text</p> <ul style="list-style-type: none"> • Sequences of texts (organisation) • Sentence forms (declarative/exclamatory/imperative) • Where the writer places the focus (shifts) • Connections made throughout the texts (repetition/semantic field/extended metaphor) • Evidence of viewpoints and counter viewpoints • Bias <p>How to compare the writers' ideas</p> <ul style="list-style-type: none"> • Identifying similarities and differences • Understanding the writer's purpose • Using effective discourse markers for Comparison <p>Developing transactional writing</p> <ul style="list-style-type: none"> • Skills revisited through the examples from the texts
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	<p>Pious Logical fallacies Providence Dramatic irony Motif Foils Allegory Puritanism Criticise Hypocrisy Reputation Self-preservation Prosecute Resentment Trepidation Integrity Ambiguous Piety Nihilism Communism Socialism Capitalism</p>	<ul style="list-style-type: none"> • Perspective • Hyperbole & other rhetoric <p>Tier 2 & 3 vocabulary Revenge Manipulation Soliloquy Machiavel Hamartia Racism Dichotomy catharsis aside Culture's Dictum Malignity Beguile Impervious traduce</p>	<ul style="list-style-type: none"> • Using the texts are vehicles for writing (examples of excellence and how to apply literary/rhetoric techniques) <p>Spoken Language</p> <ul style="list-style-type: none"> • Developing confidence in public speaking. • Expressing their own opinions on subject matter that is important to them. • Reflective and empathic listening to question peers. <p>Sentence Map.docx</p> <p>Tier 2 & 3 vocabulary</p> <p>Perspective Viewpoint Rhetoric Compare Contrast Sarcasm Extended metaphor Authoritative Antiquated Exponentially Aphorism Bias</p>
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Knowledge revisited	Links to Y7 superstition of the Elizabethan audience – moving forward what knowledge changed peoples' perspectives on this. Link to KS4 Macbeth and ACC considering themes of ambition, greed and the supernatural	Building on grammatical structures from Y7 and Yr. 8 transactional writing of a speech linking to writing a Letter. KS4 links AO5 & 6 Language Paper 1	Eponymous tragic hero text – links to yr. 7 Beowulf & yr. 8 Dracula. Building on knowledge of the powerful protagonist in Y7 & 8. Links to KS4 themes of Abandonment and inequality in An Inspector Calls.	Building on Y7 The Tempest conventions of comedy vs tragedy & Renaissance. KS4 – link to Language Paper 2 AO5 & 6	Building on the study of War poetry in Yr. 8. KS4 Power and conflict cluster of poetry will be studied – this will foreground contextual understanding.	Ensuring the poetic knowledge from y7 is embedded by focus on poetic form, also building on the grammatical structures from descriptive unit. KS4 Language Paper 1 AO5 & 6
CEIAG Links/ Opportunities	Young Writers Competition	Gatsby benchmark 4 – Formal letter writing. Application forms.		Presenting opportunities Gatsby Benchmark 4 – connections to media	Poetry By Heart	