

English Department

Contact:

Head of English

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In the English department, we believe in the power of words. We want our students to leave Rivington and Blackrod High School with an excellent control of the English language, whether they are speaking, listening, reading or writing. We teach both English Language and English Literature through set texts, and all students are given access to a broad range of writers, including canonical novelists, poets and playwrights. Throughout both Key Stage 3 and 4, students will build upon the skills developed in primary school.

Speaking and Listening

Students are encouraged to contribute regularly, listen attentively to others' ideas, and critically evaluate viewpoints. We explicitly teach how to speak and listen effectively across a range of contexts.

Reading

Students are encouraged to read widely and regularly at home, fostering enjoyment of diverse fiction and non-fiction. We explicitly teach reading strategies, tailoring in-class support so that all learners can access challenging and enriching texts.

Writing

Learners will develop increasing control over language to shape meaning and engage readers. They will evaluate, proof-read, and redraft their work, responding to feedback, and refine a clear, adaptable writing style across a range of contexts.

Key Stage 3 Overview:

We follow the National Curriculum for English at Key Stage 3. We read whole texts (rather than extracts), because we firmly believe that it is important for students to experience and enjoy books in their entirety. In our schemes of work, we include high quality novels, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.

Key Stage 4 Overview:

We follow the AQA specifications for both English Language and English Literature. All students are entered for both GCSEs at the end of Year 11.

Years 10 and 11 are spent developing skills in:

- Reading
- Writing
- Speaking
- Listening

English Language:

Students will be assessed through two papers, each assessing reading and writing. GCSE English Language will have an endorsed component, covering Spoken Language. This endorsement will be reported as a separate grade (PASS, MERIT, DISTINCTION, or not classified) and will not contribute to the result of the GCSE English Language qualification.

English Literature:

Students will be assessed through two papers, each assessing understanding and analysis of a wide range of different texts and literary forms (novel, play and poetry). Students will be expected to make links between the text and its context and there will be marks awarded, on each paper, for technical accuracy.

We study the set texts for Literature throughout both years, and place heavy emphasis on students revisiting and revising previously-learned content throughout the duration of the two-year GCSE course.

Year 7 - Morality

		Half Term 1 and 2	Half Term 3 and 4	Half Term 5	Half Term 6
	About this unit (Literary Heritage)	Oliver Twist by Charles Dickens (14 weeks)	A Midsummer Night's Dream (11 weeks)	Poetry Anthology (Metaphor) (7 weeks)	Non-Fiction Reading (7 weeks)
	Knowledge	Life in Victorian London; Victorian Crime; the form of the novel; Bill Sykes, Fagin, The Artful Dodger, Oliver; morality	Life in Elizabethan England; life in ancient Athens; Shakespeare's life; the four lovers; the love potion; Elizabethan family relationships; the form of a play	Structure and use of metaphor; poetic forms; how to approach an unseen poem. Poets studied include Blake and Tennyson, Phoebe Hesketh, Langston Hughes, Richard Kell, Carl Sandburg.	Non-fiction texts can include articles, reports, speeches, biographies and media texts. Non-fiction texts are often written for different types of audiences.
	Analytical Writing	Topic sentences about characters / characterisation + selecting / embedding a quotation + exploring how meaning is created in a Victorian prose text.	Topic sentence about themes/concepts + selecting / embedding a quotation + starting to use analytical sentences to explore effects of dramatic choices.	Topic sentence + selecting / embedding a quotation + using analytical sentences to explore how writer's choices of poetic language (metaphor) create meaning (s).	Topic sentences + selecting/ embedding relevant quotations making inferences about texts. Using analytical sentences to explore a writer's choice of language, grammatical and structural features .
	Spoken Language	Students are introduced to explicit oracy activities in their new secondary classrooms, with each lesson clearly mapping out specific opportunities for oracy. Through strategies such as 'Turn and Talk', 'Think, Pair, Share', and 'Rally Robin', students begin to develop confidence and competence in speaking and listening through carefully structured tasks. New vocabulary is taught with an emphasis on students saying words aloud . Strategies such as "Choral Response" and "I Say, You Say" are used to develop students' confidence in pronunciation and support the accurate application of new vocabulary to the content studied.	Students develop their spoken language through oracy tasks that require them to explain key plot points in the text. They participate in a 'Whoosh' activity, taking part in a dramatisation of the text by adopting roles and using stage directions to inform their improvisation . Students also engage in giving and receiving feedback on each other's performances through thoughtful written responses, which are then shared verbally.	Oracy is fully integrated into the Key Stage 3 curriculum, with structured speaking and listening tasks embedded regularly in all lessons. Spoken language is developed through the performance of poetry, as students explore how poetry is intended to be heard as well as read. In this unit, oracy skills are further developed through an exploration of how tone can influence meaning. Students listen to multiple performances of the same poem to consider how different interpretations can shape audience understanding .	Spoken language is a key focus of this scheme, as students develop their reading fluency by reading non-fiction texts aloud. The scheme builds on students' ability to discuss texts, using structured discussion to elaborate on and explain how non-fiction writing presents particular viewpoints, arguments, ideas, and perspectives. Students are introduced to a range of non-fiction speeches, considering audience, purpose, and tone in order to analyse how speakers can influence their audiences. This understanding is then applied to students' own transactional writing, as they plan, write, and perform their own speeches.

	Writing for pleasure	Creative Writing 1.1 - The foundations of short stories <i>Structure, ingredients, action, focus, character, ending.</i>	Creative Writing 1.2 - Creating Coherence in short stories <i>Action, challenge, struggle, coherence, set up, pay off</i>	Creative Writing 1.3 – Writing a full story <i>Apply knowledge: plan, draft, write, edit</i>	Transactional Writing 1.1 - introduce non-fiction writing: letter, speech, article following 5-part structure.
	Mastery Writing	Mastery Writing 1 and 2 <u>Grammar content includes:</u> writing in complete and full sentences; identifying the action and verb; subject-verb agreement for 'to-be', regular and irregular past simple verbs, avoiding fragments; avoiding fused sentences; using capital sentences accurately; using pronouns; sentence structure; paragraphing; speech punctuation. <u>Writing content includes:</u> telling what happened; opening a story, writing about up to four images, writing with no images, structuring a story.			
	Assessment	Learning checkpoints: fortnightly quizzes + end of unit exam: How does Dickens present the character of Bill Sikes?	Learning checkpoints: fortnightly quizzes + end of unit exam: How does Shakespeare use the love potion in his comedy, 'A Midsummer Night's Dream'?	Learning checkpoints: fortnightly quizzes + end of unit exam: How does the poet describe...?	Learning checkpoints: fortnightly quizzes
	Key vocabulary	Villain, victim, vulnerable, corrupt, naïve, orphan, moral	soliloquy, severe, conflict, unrequited love, to mock, chaos	Metaphor, literal language, metaphorical language, tenor, vehicle, ground	Purpose, audience, form, influence, persuade, exploitation, influence

Year 8 - Duality

		Half Term 1 and 2	Half Term 3 and 4	Half Term 5	Half Term 6
	About this unit	The Adventures of Sherlock Holmes (14 weeks)	Romeo and Juliet by William Shakespeare (11 weeks)	Animal Farm by George Orwell (Allegory) (7 weeks)	Rhetoric (7 weeks)
	Knowledge	Scientific developments in the Victorian era; class and society in Victorian England; the detective genre; duality; periodicals	Building on concepts taught in year 7 Shakespeare scheme of family obligation, feuds and friendship. The features of a tragedy; how a tragic ending differs from a happy ending; the idea of a tragic hero and fatal flaws; how fate and poor decisions contribute to disaster	Allegory; Orwell's life and times; the Russian Revolution; recurring imagery; irony and corruption	Aristotle; ethos, logos, pathos; links between Greek & Roman discourse of rhetoric and Renaissance/Shakespearean texts; how to write for performance and impact
	Analytical Writing	Y7 + Using complex topic sentences to explore character; selecting/embedding quotations; using analytical sentences to explore (dual) meanings; using sentences to link ideas from one paragraph to another.	+ Using complex topic sentences to explore character and theme; selecting/embedding quotations; using analytical sentences to explore (dual) meanings; using dramatic terminology accurately; memorising key knowledge.	+ Using complex topic sentences to explore themes & concepts; selecting and embedding quotations; using analytical sentences to explore how writer's choices create meaning; linking textual analysis to contextual analysis	Applying Writing Mastery sentence knowledge: using sentence variety for impact in a performed speech. Focusing on the effect of writing using ethos, logos and pathos.
	Spoken Language	Building on students' ability to discuss the presentation of characters in <i>Oliver Twist</i> and <i>A Midsummer Night's Dream</i> , oracy tasks in this unit focus on deepening their understanding of the character of Sherlock Holmes. Each lesson explores Holmes's approaches to his clients, with students considering how, why, and to what effect he communicates and manages his cases. Students also engage in debate around Holmes's dual nature, evaluating whether his introspective, thoughtful, and reserved approach or his more manic, energetic style of detection is more effective.	Reading fluency is developed throughout this scheme, with students allocated specific roles during whole-class reading . In this unit, reading focuses on how stage directions inform tone and delivery , with particular emphasis on key words that highlight the importance of a speech . Students also listen to monologues from key characters to explore how Shakespeare's poetic language places emphasis on significant sounds and rhythms in order to convey particular ideas. Students engage in debate on the pivotal events of the play, considering whether the tragedy of <i>Romeo and Juliet</i> is inevitable.	An understanding of the power of speech is developed throughout this unit, as students explore how the words of Old Major, Napoleon, Snowball, and Squealer are used to influence the other animals on the farm. Through whole-class reading , students are encouraged to perform the characters' speeches as they might be delivered, considering how speech delivery can shape and manipulate audience response, regardless of content. Students also write and perform a structured speech on the topic 'A Power Imbalance I Feel Strongly About', drawing on themes developed through their reading and analysis of <i>Animal Farm</i> .	Building on their exploration of speeches in Year 7 and their study of speeches within literary texts, students further develop their understanding of the art of rhetoric . Students enhance their ability to identify and apply rhetorical techniques for effect in their own speeches, while also analysing how speakers use rhetorical devices to influence audiences. Students compare speeches across different time periods, focusing on how power is conveyed through language .

	Mastery Writing	Writing Mastery 3: problem-solved, romance, action, fantasy & horror stories <u>Grammar content includes:</u> clauses; subordinate clauses; sentence demarcation; speech; apostrophes; possessive pronouns. <u>Writing content includes:</u> problem solved stories; love stories; action stories; fantasy quests; horror stories; poetic justice, Chekov's gun; avoiding deus ex-machina. <u>Writing for Pleasure opportunities:</u> (1.1) description of Victorian / urban character / setting (1.2) description of a dual or usurped character, villain/victim or pastoral / island setting; (1.3) description of a dystopian setting; creating an extended metaphor (Animal Farm)			
	Assessment	Learning checkpoints: fortnightly quizzes + end of unit exam: How does Conan Doyle present Sherlock Holmes?	Learning checkpoints: fortnightly quizzes + end of unit exam: How does Shakespeare present grief and tragedy in 'Romeo and Juliet'?	Learning checkpoints: fortnightly quizzes + end of unit exam: To what extent do you agree that the farm is a failure?	Learning checkpoints: fortnightly quizzes
	Key vocabulary	to enlighten, deduction, scandal, periodical, introspective, dual nature, observation	Tragedy, fate, destiny, feud, conflict, passion, loyalty, honour, revenge	allegory, tyrant, rebellion, harvest, propaganda, cult of personality, treacherous; authorial intent	Rhetoric; ethos, logos, pathos; viewpoint; perspective; effect; narrative voice; metaphor & figurative language; duality; antithesis; tricolon; rhetorical question.

HGS: Year 9 – Multiplicity

	Half Term 1 and 2	Half Term 3	Half Term 4 and 5	Half Term 6
About this unit	Julius Caesar (14 weeks)	Small Island (8 weeks)	Frankenstein (14 weeks)	Poetry (Super Six) (7 weeks)
Knowledge	Julius Caesar as a political tragedy; themes of power, ambition, loyalty, honour, leadership, persuasion, fate and free will; rhetoric, imagery, dramatic irony, influence and persuasion; the historical context of Ancient Rome, authority and governance.	The Windrush; colonialism and multi-cultural Britain; modern dramatic conventions; character and monologue; foreshadowing; the form of a tragedy; AC Bradley's lectures on tragic character	The Gothic novel; themes of ambition, responsibility, isolation, prejudice, identity, and the consequences of scientific discovery; narrative structure, setting, symbolism, and characterisation to create tension and convey complex moral and philosophical ideas; questions of humanity, morality, nature versus nurture, and the pursuit of knowledge; the Romantic movement, developments in science, and nineteenth-century attitudes towards society and progress.	Power of nature; tyrannical power; oppressive power; powerlessness; empowerment; abuse of power; power systems; representations of power; effects of conflict; internal conflict; uncertainty; remorse; guilt; resignation. Poetic devices; poetry as a form of expression; comparing methods and perspectives.
Analytical Writing	+ Analysing structure through a whole text through characterisation, exploring alternative interpretations (context of production/reception)	+ Using comparative topic sentences for poetry comparison; exploring alternative interpretations; using tentative language (may/could)	Y8 + how to introduce and sustain a thesis across a whole essay; planning & developing; writing introductions; analytical sentences exploring alternative meanings.	+ Using comparative topic sentences for poetry comparison; exploring alternative interpretations; using tentative language (may/could)
Spoken Language	Students' spoken language skills are deliberately extended in this Year 9 <i>Julius Caesar</i> scheme, building on the structured oracy routines already established. Their ability to engage in analytical discussion is strengthened through activities such as ' Turn and Talk ' and ' Think, Pair, Share ', now applied to increasingly complex interpretations of political motivation, rhetoric and power . Students also participate in debate and evaluative talk . These tasks require students to justify viewpoints, respond to others and refine arguments. Dramatic reading and rhetorical performance further develop their ability to use tone, emphasis and structure for	This play adaptation continues to develop students' reading fluency through dramatic reading and performance-based exploration to further strengthen their ability to use tone, emphasis and pacing to convey meaning, ensuring spoken language becomes a key tool for understanding the play's themes and emotional impact. Analytical discussion skills are extended as students explore shifting perspectives, narrative voices and the play's treatment of race, identity and belonging. Students also engage in evaluative debate to consider how far characters challenge or reinforce societal prejudice. These activities	Students' ability to engage in analytical discussion is strengthened throughout this scheme through structured oracy activities such as ' Turn and Talk ' and ' Think, Pair, Share ', which support students in articulating increasingly sophisticated interpretations of Victor Frankenstein's actions and their consequences. Students also engage in debate and evaluative talk , for example by considering whether Victor or the Creature is more responsible for the tragedy. These activities encourage students to justify their viewpoints, respond to others, and refine their	Analytical discussion skills are extended as this unit tackles increasingly complex ideas about power, oppression and human resilience, with students articulating interpretations of imagery, structure and perspective with greater precision . Students also move into more challenging evaluative debate , comparing how poets present conflict across different contexts and responding thoughtfully to alternative viewpoints. These activities require students to justify interpretations with well-selected evidence, refine arguments through dialogue and adapt their spoken language for more formal, critical discussion . Through collaborative annotation, spoken comparison tasks and performance-focused reading , students further develop control over tone,

		impact, ensuring spoken language becomes a key tool for exploring meaning, character and persuasion in the play.	require students to justify viewpoints, respond to others and refine arguments.	arguments, thereby developing both confidence and critical thinking.	emphasis and phrasing, ensuring spoken language becomes a sophisticated tool for exploring the complexities of poetic meaning.
	Writing Mastery	Mastery Writing 4: non-fiction argument writing, essay argument <u>Grammar content includes:</u> subordinate clauses; quantifiers; defining and non-defining relative clauses; appositives; past perfect tenses; future perfect tenses; using conditionals. <u>Writing content includes:</u> argumentative writing; introducing examples; writing a thesis; writing an introduction; 'because, but, so' counter-arguing; writing a complete non-fiction argument.		Grammar instruction: an amalgamation of key grammatical concepts from Mastery Writing 3 and Mastery Writing 4.	
	Assessment	Learning checkpoints: fortnightly quizzes + end of unit exam: Extract based analysis- How far does Shakespeare present...	Learning checkpoints: fortnightly quizzes + end of unit exam: Which main character changes the most by the end of the play?	Learning checkpoints: fortnightly quizzes + end of unit exam: Extract based analysis- Explore how Shelley presents...	Students will have the opportunity to write two letters, two articles, two speeches and two essays.
	Key vocabulary	Ambition, power, loyalty, betrayal, honour, persuasion, manipulation, conspiracy, tyranny, tragedy	Adversity; ambition; empire; colony; colonialism; obstacle, tragic, tragic flaw, foreshadow, monologue	Ambition, responsibility, creation, isolation, alienation, prejudice, humanity, consequences, revenge	Extended metaphor, symbolism, emotive language, vivid imagery, semantic field, authorial intent, comparison.

Year 10						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
About this unit	Modern Text: <i>An Inspector Calls</i> by J. B Priestley (6 ½ weeks)	19th Century Literature: A <i>Christmas Carol</i> by Charles Dickens (7 weeks)	Poetry: Power and Conflict Poetry Unseen Poetry (6 weeks)	English Language Paper 1 Section A - fiction reading (5 weeks)	English Language Paper 1 Section B - Narrative and Descriptive writing Introduction to Speaking and Listening. (7 weeks)	Speaking and Listening. <i>Macbeth</i> Cold-Read Work Experience (7 weeks)
Knowledge	- Life in the Edwardian Era. - Post War life. - Dramatic devices. - Socialism and capitalism. - Priestley's life and times. - The presentation of key characters. - The structure of a play. - Priestley's 'big ideas'.	- Life in Victorian England - Redemption - Greed - Poverty - Christmas spirit - Supernatural forces - Transformation - Social responsibility - Time perception	- Prejudice - Colonisation - Immigration - N.Ireland (60s-90s) - Life in the trenches - The French Revolution - Gender inequality in mid 1800s - Romanticism - The Japanese Empire - Crimean war	- Reading and comprehension. - Selecting relevant information from a text. - Analysing a writer's use of language for effect. - Analysing the writer's use of structure for effect. - Critically evaluating a writer's use of language and structure to impact and engage their readers.	- Writing to describe. - Responding to a creative writing prompt. - Developing writing structure. - Use of varied sentence types for effect. - Developing vocabulary. - Use of varied linguistic methods for effect. - Cyclical structure. - Characterisation. - Settings.	- Recalling prior knowledge for non-fiction writing. - Application of analytical structure to timed, exam style assessment. - Full read of Shakespeare's tragedy, '<i>Macbeth</i>' with targeted comprehension tasks completed each lesson.
Principles, generalisations AND concepts	Authors' beliefs may be influenced by the context in which they were writing. Priestley's beliefs may have been influenced by his ideals surrounding socialism. Plays can be didactic in nature designed to teach the audience a specific moral, political, or philosophical lesson, often prioritising an educational message over pure entertainment.	Authors may be influenced by genre and context. Dickens was influenced by the pandemic of poverty in London; the brutality of the workhouse conditions; the severity of the poor Law Amendment Act 1834; industrial inequality; childhood hardship; Christmas revival traditions; social reform ideas;	Poets may be influenced by their experiences and the experiences of others particularly surrounding identity, conflict and nature. The concepts of 'power' and 'conflict' can be multifaceted and often explore wider ideas linked to the person, the place, the world.	The aim of this unit is to allow students to apply their analytical skills to an unseen fiction extract. This unit draws upon previously taught knowledge of structural analysis, language analysis and evaluation. It breaks down each threshold concept separately, rather than asking students to create one essay.	The aim of this unit is to build upon students' prior knowledge of descriptive and narrative writing by focusing on how to manipulate the structure a piece of writing for effect. Students develop their abilities to respond to various stimuli including a range of images and written prompts.	Students revisit the 5-part structure for approaching non-fiction writing that has been developed in year 9. Students explore how to effectively use extended metaphors throughout a piece of writing to elevate their approach to writing non-fiction. This is then applied to the independent writing of a full speech in preparation for their Speaking and Listening endorsement. Shakespearean tragedy and the concept of the tragic hero.

		debt and financial pressure.				
Analytical Writing/ Writing Skills	Introduction to and development of the GCSE analytical framework: Building on analytical writing taught at Key Stage 3, students will continue to develop their analytical structure which will be applied to all Literature texts and some questions in their English Language curriculum. Students will develop: • Crafting of topic sentences • Selecting, introducing and inferring from relevant quotes. • Identifying a writer's methods and unpicking key words to explore what they highlight and therefore demonstrate linked to a range of narrow focuses. • An understanding of the writer's intentions to consider what they criticise and value.		Building on the application of the GCSE analytical framework: • Identifying explicit / implicit information in an unseen fiction text. • Analysing how a writer uses language to create a specific effect. • Tracking the journey of a text. • Evaluating a writer's choices in response to a specific and detailed narrow focus.	Developing application of the GCSE analytical framework and embedding frequent comparisons: • Crafting clear comparative topic sentences driven by relevant thematic links between texts. • Applying comparative comments throughout analysis to compare two similar texts.	Building on the application of the GCSE analytical framework: • Identifying explicit / implicit information in an unseen fiction text. • Analysing how a writer uses language to create a specific effect. • Tracking the journey of a text. Evaluating a writer's choices in response to a specific and detailed narrow focus. Introduction to the 5-part narrative/ descriptive structure. • Use of descriptive techniques for effect. • Use of key tier 2 vocabulary. • Following clear descriptive writing structure. • Creating a convincing character. Manipulating structure for effect, including sentence structure and punctuation.	Introduction to the 5-part transactional writing structure. • Adopting a persona appropriate to chosen topic. • Writing an engaging introduction using rhetorical devices to put forward argument. Linking paragraphs thematically continuing to embed rhetorical devices.
Spoken Language	Spoken language development in Year 10 is strengthened through the <i>Macbeth</i> and <i>The Strange Case of Dr. Jekyll and Mr Hyde</i> schemes by building directly on previously taught oracy strategies. Students reactivate structured talk routines, active listening skills, and analytical sentence stems from earlier years, enabling them to articulate emerging interpretations with clarity and precision . As they study key scenes/ chapters, they use spoken discussion to test ideas, justify viewpoints , and practise analytical chains before writing. Through debates, hot-seating , and formal spoken responses , students refine their ability to present coherent arguments, evaluate interpretations , and use academic vocabulary confidently . By the end of		In this Language Paper 1 scheme of learning, spoken language is developed alongside reading through structured discussion, collaborative interpretation , and verbal rehearsal of analytical skills. Students engage in exploratory talk to share first impressions,		Students will be introduced to their Speaking and Listening Endorsement in Half-Term 5 and will complete the writing of their speeches during Independent Study. This will be reviewed on a weekly basis by their teachers.	Students will complete their Speaking and Listening Assessed endorsement outside of lesson time during Half-Term 6. • Communication skills. • Effective speaking: structured, spoken communication.

	the unit, students demonstrate increasingly independent, evaluative talk that mirrors GCSE-level analytical expectations and supports stronger written outcomes. Spoken language skills developed in <i>Macbeth</i> and <i>Dr. Jekyll and Mr. Hyde</i> are strengthened across the Power and Conflict and Unseen Poetry schemes, with students continuing to use structured talk routines, active listening, and analytical sentence stems to articulate precise interpretations. In poetry, these strategies support confident discussion of how poets present ideas and methods, while comparative talk helps students refine and justify interpretations across texts. Unseen Poetry further develops rapid, exploratory spoken analysis, enabling students to verbalise first impressions, build analytical chains, and evaluate alternative readings. Across both units, students move towards independent, coherent, and evaluative spoken responses that mirror GCSE expectations and enhance the quality of their written analysis.			debate interpretations, and evaluate ideas, using evidence and subject terminology to justify their views. Speaking activities already well embedded support fluency, confidence, and the use of an increasingly formal academic register. Verbal responses are used to rehearse answers to key exam questions (Q1–Q4), enabling students to clarify, refine, and organise their ideas before writing. Through teacher modelling and guided practice, students learn to articulate precise, coherent arguments, with spoken language functioning as a key scaffold for deeper understanding, critical thinking, and improved written outcomes.		Effective listening: Responding to questions and feedback. Critical thinking and organisation: planning, structuring and organising thoughts logically.
Assessment	Learning checkpoint x 2 Exam Style Assessment (In-class)	Learning checkpoint x 1 Exam Style Assessment (In-class)	Full English Literature Paper 2 April/ May	Learning checkpoint x 1 Exam Style Assessment (full section A; in-class)	Full English Language Paper 1	Learning checkpoint x 1 Exam Style Assessment (In-class)
Key vocabulary	Socialism, Capitalism, Bourgeoisie, Affluent, Proletariat, Egocentric, Hubris, Exploitation, Unrepentant, Petulant	Omniscient, Parsimony, Misanthropy, Avarice, Malthusian, Antithesis, Penance, Philanthropy, Reverence, Redemption	Identity, Memory, Pride, Patriotism, Violence, Control, Oppression, Resistance, Authority, Freedom, Justice, Unity, Sacrifice, Fear, Courage,	Tone, mood, cyclical structure, flashback, motif, tone, characterisation, figurative language	Adorned, tormented, radiated, regarded, lacerating, descend, compelling, darted, enveloped, flickered, obliterated, contemplated.	Injustice, Cherished, Poignant, Reconcile, Impassioned, Apprehension.

Year 11					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer Term
About this unit	Shakespeare: <i>Macbeth</i> by William Shakespeare Revision: English Language Paper 1 English Literature Paper 1 (6 ½ weeks)	English Language Paper 2 Section A (7 weeks) PPEs: Full Lit P1 Full Lang P1	Paper 2 Section B and Spoken Language Power and Conflict Poetry (6 weeks)	Mastery and Revision PPEs: Full Lit P2 Full Lang 2 (5 weeks)	Mastery and Revision (14 weeks) Lit Paper 1 Revision (<i>Macbeth</i> and A Christmas Carol) Revision of English Language Paper 1 and Paper 2. GCSE Examinations begin
Knowledge	• Tragic conventions • The role of women in Jacobean society • The beliefs of King James 1st • The concept of a tragic hero • Witchcraft/the supernatural. • Hubris • Ambition • Fate and free will. • Good and evil.	• Language features. • Persuasive/rhetorical devices. • Writers' viewpoints and perspectives. • Comparing ideas and perspectives.	• Language features. • Persuasive/rhetorical devices. • Writers' viewpoints and perspectives. • Poetic forms, structures, and language devices. • Identifying relevant quotes from unseen poems to respond to a narrow focus.	Revisiting and revising key content for Literature Paper 2: • An Inspector Calls • Power and Conflict • Unseen Poetry	Revisiting and revising key content for all 4 examinations. Revision strategies • Mind maps- theme and character • Flash cards. • Review of critical theory/critical reading. • Essay planning • Timed exam responses.
Principles, generalisations AND concepts	Authors may be influenced by both genre and context. Shakespeare may have been influenced by the conventions of a tragic hero and the preferences and opinions of King James I.	The aim of this unit is to allow students to apply their analytical skills to non-fiction texts. This unit draws upon their knowledge of comparison of viewpoints and language analysis. It breaks down each threshold concept separately, rather than asking students to create one essay.	The aim of this unit is to build upon students' prior knowledge of writing to persuade (from their Speaking and Listening Endorsement) by focusing on how to manipulate the structure a piece of writing for effect and in different forms. Students will continue to apply the 5-part structure previously learned to a range of topics.	Interleaving skills learned throughout Key Stage 4 curriculum. Throughout their revision, students will be given robust opportunities to apply knowledge to timed, assessed pieces of work in preparation for their PPEs. Students to utilise their Sentence Structure and Key Quotation booklets during all revision sessions.	

Analytical Writing / Writing Skills	Developed application of the GCSE analytical framework. Writing purposeful analytical paragraphs, driven by a relevant, conceptualised introduction + analysis which is driven by ideas and concepts with frequent and developed word-level analysis to consider a writer's intention/ wider message.	- Identifying explicit / implicit information in unseen non-fiction texts. - Analysis of language and exploring quotations in a clear, methodical and detailed way in line with previously learned and applied analytical framework. - Inferring information from two sources and comparing how something is presented in similar/ different ways by two authors. - Identification and comparison of writers' perspectives. Analysis of writers' methods. - Writing comparative topic sentences.	Selecting purposeful methods from an unseen text + developing detailed analysis of the relevant meanings. Comparing unseen texts focusing on how writers present a theme in a similar/ different way. - Use of persuasive techniques for effect. - Use of Tier 2 vocabulary. - How to adopt a persona in writing. - Manipulating structure and form for effect, including sentence structure and punctuation.	In the final lead-up to their GCSE examinations, Year 11 students in English Language and Literature will refine and strengthen all aspects of their writing through focused practice and targeted revision. They will develop greater control over structure, coherence, and clarity, while crafting increasingly sophisticated responses tailored to different tasks, audiences, and purposes. Students will consolidate their use of vocabulary, grammar, and punctuation to enhance precision and fluency, and will embed analytical and evaluative skills to produce detailed, perceptive written responses. Through regular exam practice, feedback, and modelling, they will learn to plan, shape, and refine their writing with confidence, ensuring they can respond effectively and independently under timed conditions.	
Spoken Language	Throughout Year 11 English Literature and Language lessons, spoken language is fully developed through purposeful discussion, verbal analysis, and evaluative debate as students finalise their study of <i>Macbeth</i> and English Language Paper 2. Students routinely articulate interpretations of character, theme, and writer's methods, using evidence to justify and refine their ideas, while engaging in paired and group discussions that encourage critical thinking and active listening. In preparing for Paper 2, students rehearse persuasive viewpoints, compare perspectives, and debate non-fiction texts, strengthening their ability to construct clear, coherent arguments in speech. Teacher modelling and structured questioning support the use of a confident, formal register, while regular opportunities to present, justify, and challenge ideas enable students to speak with precision, fluency, and increasing independence, embedding spoken language as a key driver of analytical and evaluative skill				
Assessment	Learning checkpoint x 2 November exam: Language Paper 1 Literature Paper 1	Learning checkpoint x 1	Learning checkpoint x 1 March exam Language Paper 2 Literature Paper 2	3 revision lessons followed by Key Indicator Piece for all elements of Revision.	3 revision lessons followed by Key Indicator Piece for all elements of Revision.
Key vocabulary	Prophesying, Dichotomy, Deceitful, Manifest, Manipulative, Sacrilegious, Corroborate, Ambivalent, Erratic, Antagonise.	Synthesise, inference, summarise, analyse, perspectives, methods, viewpoints	Rhetoric, tone, cyclical structure. Persona, perspective.	Frequent and consistent review of previously taught key vocabulary enables students to interpret texts insightfully, analyse writer's methods precisely, compare ideas effectively, and construct clear, evaluative arguments, ensuring they can meet the demands of both English Literature essays and English Language exam responses with sophistication and confidence.	

