

		Term 1	Term 2	Term 3	End Point
Year 7	Topic	<i>Fish in a Tree, My New School & Me</i>	<i>Poetry & Place and culture</i>	Introduction to Shakespeare: <i>King of Shadows</i>	To articulate how modern texts explore ideas about community and identity.
	Substantive Knowledge: Core tasks Core texts Grammar foci Technical terminology	<p>To have read Wonder</p> <p>To understand features of an anecdote - Freytag's pyramid.</p> <p>To understand how to use accurate speech punctuation.</p> <p>To write in complete and full sentences</p> <p>To use appropriate paragraphing</p> <p>To define colloquial language</p> <p>To define motif</p> <p>To define precepts.</p> <p>To have read Fish in a Tree</p> <p>To know the meaning of explicit and implicit.</p> <p>To be able to define embedding.</p> <p>S1.1 – To be able to select explicit information.</p> <p>To be able to explain what it means by synthesise.</p> <p>To understand adverbials/adverbial phrases</p> <p>To understand tenses – verb forms past, present, future</p> <p>To understand relative clauses</p> <p>To understand commas and parenthesis</p> <p>To understand colons/semi-colons</p> <p>To define word classes: noun, adjective, verb, adverb, connectives, pronouns, prepositions, determiners, modal verbs/adverbs</p>	<p>To have read a range of poetry from other cultures and places.</p> <p>S2.1 To have learned the following poetic methods:</p> <p>Metaphor</p> <p>Simile</p> <p>Sibilance</p> <p>Imagery</p> <p>Onomatopoeia</p> <p>Anaphora</p> <p>Personification</p> <p>Couplets</p> <p>Stanza</p> <p>Volta</p> <p>Quatrain</p> <p>Rhyme and rhythm</p> <p>Recognition of the Sonnet form</p> <p>LS2.1 To define a straightforward cyclical story structure.</p> <p>To define 3rd person, past tense narration.</p> <p>To define an omniscient narrator.</p> <p>S6.1, 2 – To learn the meanings and spellings of advanced vocabulary set 1.</p>	<p>To have read King of Shadows</p> <p>To know the plot of a minimum of 3 Shakespeare texts: Henry V, Midsummer Night's Dream; The Tempest.</p> <p>To recognise the features of travel writing</p> <p>To define embedded clauses</p> <p>To define prefixes</p> <p>To define synonym and antonym</p> <p>To define register</p> <p>S5.3 – To identify a range of forms, purposes, and audiences.</p> <p>LS3:1 To have formed an understanding of Shakespeare's physical context: Globe Theatre</p> <p>Early Modern, Renaissance Theatrics</p> <p>Shakespearean London</p>	<p>S5.3, 4 - To be able to recognise and use an anecdotal style of writing; write to describe; write to inform.</p> <p>S5.5 - To be able to use clearly and purposefully organised paragraphs.</p> <p>S6.3 – To use the full range of punctuation accurately.</p> <p>S6.1, 2 – To have learned core vocabulary set 1 and to have used these independently.</p> <p>To be able to describe and use a cyclical structure for a 3rd person past-tense story.</p>
	Disciplinary Knowledge/Skills	<p>Writing stylistically – colloquial story telling</p> <p>S6.3 and S5.1, 4, 5 To write with accuracy and impact to engage a reader's attention.</p> <p>LS2.1 – To understand of the effect of motif as a prose method.</p> <p>S2.2 – To be able to examine the effect of colloquial language in non-fiction and fiction.</p> <p>LS1.1 – To have reflected on 'big ideas' in texts – particularly with regards to personal and community values.</p> <p>To reflect upon the significance of identity as a theme in modern Literature.</p> <p>To reflect on the types of struggles presented in modern Literature.</p> <p>Develop empathy through reading about other's experiences – developing the ability to read sensitively and with insight.</p> <p>S1.2 – To be able to embed textual references smoothly in academic writing.</p> <p>S1.3 To be able to infer the implicit – developing analytical inquiry.</p> <p>S1.3 – To be able to synthesize information from across a novel with support.</p> <p>To be able to reflect metacognitively on personal learning styles.</p>	<p>LS2:2 – Poetry – to recognise the distinct effect of poetic features.</p> <p>S2.3 Analysis of effects of figurative imagery – metaphor, simile, personification</p> <p>Interpretation of the use of sound in poetry – sibilance, onomatopoeia</p> <p>S2.5 To analyse the effect of structural features: quatrain, rhyme and rhythm, couplets, and stanza.</p> <p>To know how to approach the analysis of an unseen poem.</p> <p>To know how to effectively annotate for features and their effect.</p> <p>To be able to conduct a supported analysis of an unseen poem.</p> <p>S5. 5 - To deliberately structure a story for effect, using a cyclical structure.</p> <p>S5.2 - To use figurative imagery for effect in story-telling writing.</p> <p>Develop consciousness of language crafting.</p> <p>S6.1,2 - To use advanced vocabulary accurately to achieve unique effects.</p> <p>S6.5 To be able to proofread effectively in fiction writing.</p>	<p>Gaining contextual/cultural capital surrounding Shakespeare's writing – to have developed a foundation to discuss typicality in Renaissance drama.</p> <p>LS3.1 Investigation of writer's context</p> <p>S2.2, S5.4 To reflect upon the ways in which writing has been adapted for audience and effect across Year 7.</p> <p>To metacognitively review, practice and consolidate Skill 1 and 2.</p>	<p>S5.2 – To be able to use figurative imagery for effect in writing.</p> <p>S1 – To pick explicit information and to make extended inferences from these.</p> <p>S1.4 – To understand what it means to synthesise information from across texts and to be able to do this from across chapters of a novel.</p> <p>S2 in relation to specific devices - To clearly identify specific poetic and prose methods. To analyse the effect of these methods.</p> <p>L3.1 To have a clear understanding of the context of Shakespeare's Globe, Elizabethan and Jacobean London and Early Modern Theatrics.</p>
	Key Skills Assessed in PR/Focus of study	<p>PR1 – Baseline Reading Test</p> <p>Reading - S1</p> <p>Choosing quotations</p> <p>Inferences</p> <p>30 marks</p> <p>Writing – S5, S6</p> <p>Writing an anecdote – structuring personal stories for impact.</p> <p>3 paragraphs – beginning, middle, end</p> <p>Organisation</p> <p>Sentence structure & Punctuation</p> <p>40 marks</p>	<p>PR2 – Supported Poem Analysis</p> <p>Reading – S2, LS2.2 - analyse lang, form & structure, use terminology.</p> <p>Identifying poetic techniques.</p> <p>Explanation of metaphors/similes/alliteration</p> <p>30 marks</p> <p>Writing – S5, S6</p> <p>Paragraph 1 and 2 of Big Write</p> <p>Writing imaginatively</p> <p>Vocabulary and spelling</p> <p>40 marks</p>	<p>Formative Tasks – writing to describe Shakespeare's London</p> <p>Context of Shakespeare's world and plays.</p> <p>Literature S3.1 – Knowledge quiz</p> <p>S1 & S2 – Analysis of Shakespeare extract</p> <p>Writing S5 – Writing for audience and purpose – features of a guidebook for young audience.</p> <p>Writing S6 – Core vocabulary and spelling test</p> <p>40 marks – with criteria for peer and self-assessment</p>	To have a sound grasp of specified grammar content.
	Big Write	Grammar Skills Booklet – highlighted in purple substantive knowledge.	Island Story ----> 5 Step description/story, cyclical structure, vocabulary set 1, 3 rd Person past tense narration		

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	Topic	Writing to make a change, speaking out. Philanthropists and political poetry Writings of War & A Christmas Carol	Boy Everywhere: Contemporary struggles in our world.	Twelfth Night: Comedy and Drama.	S3 – To be able to plan and write a comparative analytical paragraph.
Year 8	Substantive Knowledge: Core tasks and texts Core tasks Core texts Grammar foci Technical terminology	To have read a selection of WW1 poetry LS3.1 – To have gained contextual knowledge of trench warfare including mechanised warfare of the industrial age, conditions, letter writing, the role of poetry, role of camaraderie. To explain the contextual perspectives of Wilfred Owen, Siegfried Sassoon, Rupert Brooke, and Jesse Pope. To define propaganda and patriotism To have gained contextual knowledge of Victorian Period including workhouses, poor law, poverty, moneylenders. LS3.2 – To have read a selection of non-fiction speeches linked to contextual issues and writer’s intentions – Dickens and Sassoon. S2.2 – To define rhetoric. S5.1 – To define Standard English To have read a Christmas Carol To define philanthropy To define morality To define symbolism S2.1/LS2.2 – To identify and define enjambement. To identify and define caesura. To identify and define plosive sounds. S2.4 To explain the sonnet form. S2/LS2.1 – To identify the prose features of characterisation, setting, figurative imagery, flashbacks, and future-gazing. To define first person narration To learn the meanings and spellings of advanced vocab set 1	To have read Boy Everywhere To have read at least one additional text from a wider reading list at reading age. To have gained contextual knowledge of contemporary issues surrounding refugees including camps, asylum seeking and pre-war Syria. To define multiculturalism To learn core list of analytical and evaluative verbs. To be able to define a thesis statement. To define Ethos, Logos and Pathos S5.5 - To be able to describe a structure for a non-fiction article including anecdote, build and break, statistical language.	To have read Shakespeare’s Twelfth Night LS2.3 – To define the features of a Shakespearean comedy play: mistaken identity, reason vs emotion, fate and the fantastical, idyllic settings, separation and reconciliation, happy endings. To know the structure of a Shakespearean play – 5 Acts. To explain iambic Pentameter To define slapstick To define satire To define pathetic fallacy To learn the meanings and spellings of advanced vocabulary set 1.	L23.1 – To have a secure schema surrounding Victorian and WW1 literary contexts. LS3. 2 – To make links between writer’s context and intentions. S2/LS2 - in relation to specific devices - To clearly identify specific poetic, prose, and dramatic methods. To analyse the effect of these methods. S2.2, S5.1,4 - To be able to express opinions in a formal manner, using rhetorical skill for impact. S6.1, 2 – To have learned core vocabulary set 2 and 3 and to have used these independently. S6.4 – To use punctuation accurately and for effect. S5.5 – To be able to describe and use a cyclical structure for a 1st person past-tense story and to begin to make choices about the structure and narrative voice of stories.
	Disciplinary Knowledge/Skills	LS3.2 – To make links between context and writer’s intentions to determine purpose of writing. To have developed a schema surrounding two key literary time periods – 1914-1918 and Victorian. S3.1, 2, 3, 4 – To craft analytical paragraphs comparing the methods writers use to convey perspectives in poetry and prose. S5.4 – To be able to use standard English and features of rhetoric effectively to persuade in a formal setting. S2/LS2.1 - To conduct in depth analysis of prose passages, examining the effect of structure and language features. To explore the difference in narrative effect between 1 st person and 3 rd person storytelling. S6.1,2 - To use advanced vocabulary accurately to achieve unique effects.	LS3.1 – To make links between 20 th century writer’s ideas and attitudes and contemporary contextual struggles – refugees. To develop a schema surrounding modern issues of multiculturalism and displacement in literature texts. S5.4,5 To adopt a convincing, persuasive non-fiction journalistic style of writing which offers a clear opinion using a range of anecdotal, descriptive, and informative features and to use these consciously for greater effect. S2.2 – Exploration and investigation of non-fiction information – developing a critical view of media language. S4 – To be able to assess a text from an evaluative perspective, collating ideas from across a text to form opinions. LS1.3, 5, 6 – To have consciously planned a sequence of relevant ideas in relation to an evaluative statement. LS1.1, 4 – To create a convincing and confident thesis statement.	S4 - To build on evaluative skills by critiquing renaissance comedy. S3.3, 4 - To build on comparative skills by comparing the methods used to create comedic effects. LS2.3 – To develop holistic view of the structure of whole Shakespeare plays to be able to discuss deliberate authorial structural choices. S5.2 - Experimentation of writing with humour. S5.5 - To have the confidence to adapt story structures deliberately and consciously and to evaluate the effect. LS2.1 - To understand the use of pathetic fallacy as a prose method for establishing tone and mood. S6.1,2 - To use advanced vocabulary accurately to achieve unique effects.	S4.4, LS2 – To understand and begin to use thesis statements in opinionated reading tasks. S4/LS1 - To have written evaluatively, interpreting a text based on personal reading and understanding, informed by writer’s intentions. S5.1, 4, 5 – To have a secure method for structuring a non-fiction opinionated argument. LS2.3 – To understand the features of Shakespearean comedy and the 5 Act structure.
	Assessed in PR/Focus of study	PR1 Reading – S3 Lang (Repeat S1 & S2) Supported comparison of two poems – 1 paragraph Compare writers’ ideas and perspectives. 30 marks PR1 writing – 2 paragraphs of big write. S5: - Writing imaginatively. S6: – Vocabulary and spelling 40 marks	PR2 Reading – S4 LS1 – Evaluate texts critically. Study of Sami’s Characterisation - writing with a critical opinion. 30 marks. PR2 Writing – Descriptive article about experiences of refugees. 40 marks S5 - Writing for audience and purpose and paragraphs. S6 – punctuation and sentence structure.	Formative Tasks - S1 & S2 – Reading quiz focused on comedic extract from the play. S3 and S4 – Personal comparison of comedic writing over time including comparison of methods. Writing – Experimentation in comedy writing AO5: - Writing imaginatively and adapting style for purpose and audience.	To have a sound grasp of specified grammar content.
	Big Write	War Story – taking inspiration from Lit texts in creative pieces. Reiterating 5 step story plan 1 st Person Narration Focusing on description over action		All at sea story Choosing to change structures. 3 rd person narration Weather and pathetic fallacy – mood	

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Year 9 Intro to GCSE	Topic	Genre Study and Character Poetry	Romeo & Juliet	Issues Past and Present: Modern Issues & OMAM	To understand the conventions of a range of literary genres, building a schema surrounding typicality of literary styles and eras.
	Substantive Knowledge: Core tasks and texts Core tasks Core texts Grammar foci Technical terminology	To have read of a selection of shorts stories and extracts from different genres: gothic, detective, fantasy, and folklore. LS2.1 - To be able to define genre. To be able to identify features of Gothic, Crime and Dystopian fiction. To be able to define symbolism. To be able to describe a pivotal sentence. To understand the concept of the journey of texts LS2.2 – To have studied a range of pre-1900 and post-1900 poetry creating character and perspective. To be able to define regular and irregular rhyme schemes. To be able to define a dramatic monologue. To define the phrase typicality. To define a trope. To learn list analytical verbs specifically to support poetry analysis. To be able to describe the features of an unreliable narrator. S6.4 – To know the meaning of simple, compound, and complex sentences. To be able to use ellipsis accurately. To have learned the meanings and spellings of higher-level vocabulary list 4.	LS2:3 – To identify the features of the Tragic genre including hamartia, hubris, peripetia. To have read Shakespeare’s Romeo and Juliet LS3.1, 2 – To understand the conventions of Elizabethan/Jacobean noble marriages and the roles of fathers and daughters. Comparative conjunctions/phrases	To understand the language surrounding non-fiction opinion pieces: topical debates, opinionated writing, writing to persuade, stances. To understand the function of a discourse marker. S5.6 – To have learned a range of discourse markers. To know the criteria for the GCSE Speaking and Listening component. To have read Of Mice and Men To have a sound grasp of the literary context surrounding 1930s America including The Great Depression, The Dust Bowl, Migrant Workers, Civil Codes and The American Dream.	S2/LS2 – To independently identify specific poetic methods. To analyse the effect of these methods independently in unseen poems. To understand the possible components of a piece of unseen prose and apply these to the analysis of extracts. To understand how to extend textual analysis by considering a combination of single work choices, literary devices, structures, and sounds. S6.1, 2 – To have learned advanced core vocabulary set 4 and to have used a range of these independently. S5.2,5 – To describe and use an unreliable narrator in storytelling. To be able to make creative choices with regards to structure. S6.4 - To use punctuation accurately and for effect, experimenting by using a range of complex, compound, and simple sentences. LS1 - To have learned how to structure a literature essay on a Shakespeare text, including a thesis statement, leading with authorial intention and a consideration of the debate set up in the task. LS2.3 – To know the features of a Greek Tragedy. LS3. 2 – To make links between writer’s context and intentions embedded into analytical writing.
	Disciplinary Knowledge: Key Skills	S2, LS2 – To be able to extend the analysis of language in prose and poetry texts by considering a combination of single work choices, literary devices, structures, and sounds. To be able to analyse the structure of a single prose text, using some support. S2/LS2.1,2 - To have developed analysis of poetic methods to the point of being able to independently conduct extended analytical answers. To explore how the creation of voice in poetry To explore how character and voice can be used in poetry to present ideas, opinions, and societal views. To see poems as whole texts with complete journeys, developing the ability to be skilled and appreciative readers of poetry. To use analytical verbs with nuance. S5.2, 5; S6.1, 2, 4, 5 – To make interesting choices about narrative voice, vocabulary, sentence, and paragraph structures to engage an audience in a fiction text. To evaluate choices through proof reading.	LS1 – With support, to plan an evaluative essay on a Shakespeare text – engaging with the debate set up in the task. LS2.3 – To develop the foundation for comments on the typicality of a tragic play. S1.4 – To synthesise information from across a text.	To have explored a range of non-fiction opinion writing to begin developing a convincing journalistic voice. To understand how to adapt register to an opinion article form. To explore the features of a successful verbal presentation. To independently plan and compare a comparison of perspectives and methods. To explore the progression of social issues across time.	S6.4 - To use punctuation accurately and for effect, experimenting by using a range of complex, compound, and simple sentences. LS1 - To have learned how to structure a literature essay on a Shakespeare text, including a thesis statement, leading with authorial intention and a consideration of the debate set up in the task. LS2.3 – To know the features of a Greek Tragedy. LS3. 2 – To make links between writer’s context and intentions embedded into analytical writing.
	Assessed in PR/Focus of study	PR1 Reading - Language Paper 1 style assessment S1 and S2. Analysing language and structure of a prose text independently. 20 marks PR2 Literature – S1 and S2 Independent analysis of unseen poem. 24 marks	PR3 Literature Task Supported analysis of key extracts from Romeo and Juliet. LS1, LS2, LS3 Investigate/evaluate Shakespeare’s portrayal of Romeo and Juliet’s relationship.	PR3 Reading S2, S3 – Comparison of perspectives and ideas. (16 marks) Writing S5, S6 – Writing to argue. Non-Fiction Formative Tasks: S4 - Summative Literature assessment – Analysis of the presentation of Curley’s wife at the end of the book. S5 and S6 – writing imaginatively and vocabulary creative writing around characters. LS3 - Voice of America Documentary; map of America context development.	S5.4 - To begin forming a personal journalistic voice, developing the sophistication of personal writing about contemporary issues, and forming confident viewpoints. S5.6 – To confidently define and use a range of discourse markers. S3 – To be able to compare perspectives and methods in non-fiction texts.
	Big Write	Writing in the style of Poe First Person Narration – creating narrative voice. A study in unreliable narrators; the Gothic through time; manic voices and insanity in Literature.			LS3.1,2 – To have developed a schema surrounding 1930s American Literature. To have a sound grasp of specified grammar content.