

## Curriculum Overview: English

Our curriculum will provide students with the powerful knowledge that can too often be hidden from view and in doing so help to make the implicit, explicit. Students should understand that behind every text ever written there is writer intent. Students should understand that there are a set of universal themes, spanning the 'entire' chronology of the literary canon – the “best that has been thought and said” - to which all students are themselves connected. Students should acquire a control over language - both written and spoken - so that they can access its power, so becoming compelling individuals.

Students should be provided with all they need to take the next steps when they leave TFHS – whether to work or further education – and to allow them to enjoy a lifelong relationship with language and literature. Through support and scaffolding, all students will be able to acquire this knowledge and develop these skills, regardless of starting point or special educational needs or disabilities.

### Key Stage 3: English

<b>What we study in Year 7 and why we study it</b>	<b>Concepts</b>	<b>Competencies</b>	<b>Numeracy</b>
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<p>This builds upon the KS2 study of The Vikings, which gives students a clear sense of continuity and draws on existing knowledge. Students study a range of sagas – Viking, Icelandic, etc – then write their own 500 word saga. They then condense their saga into 100 words.</p> <p><b>Why?</b></p> <p>The Quest saga is arguably the oldest theme in Literature, with its focus on Good and Evil. This unit provides an introduction to this theme that students will draw on as they move through KS3 and into KS4, where they will study Gothic literature and focus heavily on those key themes of Good and Evil. The 100 word saga prompts students to take a detailed, analytical view of their writing, making careful choices of word and tone.</p> <p><b>Why now?</b></p> <p>The literature continues chronologically from terms 1 and 2; the Quest theme is echoed strongly from Beowulf and The Canterbury Tales. It enables us to establish the key themes of good, evil, loss, duality and redemption, which are echoed throughout KS3 and 4. The exacting nature of the saga task helps to build the groundwork for analytical, academic writing.</p> <p><b>Term 4: The Renaissance</b></p> <p><b>What?</b></p> <p>Students learn about the Renaissance and some of its key figures: Da Vinci, Galileo, Johannes Gutenberg</p> <p>Continuing chronologically from the previous term, this unit of work is important for several reasons: firstly, much of the knowledge in it links to our KS4 Literature programme of study – for example, an understanding of the key themes of</p>	<ul style="list-style-type: none"> <li>• The Quest genre (continuation from previous terms)</li> <li>• Good and evil</li> <li>• Supernatural power</li> <li>• Religion</li> <li>• Redemption</li> <li>• Duality</li> <li>• Saga</li> </ul> <p><b>Characters:</b></p> <ul style="list-style-type: none"> <li>• The Viking Gods</li> <li>• ‘Fantastic’ beasts</li> </ul> <p><b>Themes</b></p> <ul style="list-style-type: none"> <li>• Good vs evil</li> <li>• Religion</li> <li>• Monarchy and patriotism</li> </ul> <p><b>Introduction to context</b></p>	<ul style="list-style-type: none"> <li>• Key features of the Saga</li> <li>• Key features of a film review</li> <li>• Responding to non-fiction texts.</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>• Creative writing - saga</li> <li>• The editing process</li> <li>• Creating an ‘authentic’ voice</li> </ul> <p><b>Speaking &amp; Listening</b></p> <ul style="list-style-type: none"> <li>• Performance reading</li> <li>• Group presentations</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>• Transactional writing</li> <li>• Writing to entertain</li> <li>• Writing within clear parameters (100 words)</li> <li>• Techniques used in newspaper headlines.</li> </ul>	
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the Renaissance enables students to have a much better understanding of the context of Renaissance Venice in *The Merchant of Venice* – it also encourages cross-curricular thinking as students learn about, among others, Leonardo Da Vinci. Students also learn about the Printing Press and the importance of the Guttenberg Press to our modern world.

### Why now?

The literature continues chronologically from previous terms. This unit of work also precedes the Year 7 focus on Shakespeare and introduces many of the ideas that are to be found in *Twelfth Night*, one of our core Year 7 texts.

### Term 5-6: In search of Shakespeare.

#### What?

Students learn just how little we really know about Shakespeare. They explore the portraits that are said to be of the Bard, analysing the available evidence and justifying their thoughts. They learn about the influences on his works and are introduced to a range of plays through the opening scenes, exploring the purpose of the opening scene of a play

- Impact of the Renaissance
- Humanism.
- The Printing Press: its development and its impact.
- illuminated manuscripts
- Scribes
- Newspaper – types and audience
- The Mona Lisa
- Vitruvian Man

#### Characters

- Devil
- Queen (the Fairie Queene)
- Leonardo Da Vinci
- John Milton
- Francesco Petrarch
- Edmund Spenser

#### Genre, Themes and Context including:

- Shakespeare: biography
- Tragedy
- Comedy
- History plays

- The editing process: students have to edit a 500 word saga to be 100 words exactly, which means that they have to make some very specific choices at word and sentence level.

#### Reading

- Critical evaluation of writing
- Mind maps
- Research skills: exploring the legacy of a key figure of the Renaissance
- Identifying explicit information and ideas from a text
- Selecting and synthesising evidence from different texts

#### Writing:

- selecting and adapting tone, style and register for different forms, purposes and audiences: report writing, 'Academic' writing; writing a

<p>in general. Finally, students study a whole play, drawing links between prior learning and the text they are studying.</p> <p><b>Why?</b></p> <p>Again, this continues chronologically from Term 4, giving the students the opportunity to study themes of love, death, good, evil, loss, duality and redemption and to make links between those themes in these texts and in the earlier texts they have studied during the course of the year. It also gives the opportunity to build on the analytical writing that was introduced in Term 4.</p> <p><b>Why now?</b></p> <p>As this continues chronologically from Term 4, so students start to build an understanding of where the literature ‘sits’, historically. As great care is taken to ensure that students experience a wide range of approaches to Shakespeare, the aim is that all students will be able to start to identify some key themes in Shakespeare’s work and that they will enjoy the experience.</p> <p><b>Term 6:</b></p> <p><b>What:</b></p> <p>What: The final part of Term 6 is the preparation for the Summative assessed language task. This pulls together all the topics/skills covered throughout the course of the year: Creative writing (Term 3); Transactional writing: (Term 4); Analytical writing (Term 5); identifying and interpreting specific information and ideas (AO1) (Term 1, 2,3,4,5); introduction to critical evaluation (AO4) (Term 5).</p> <p><b>Why?</b></p> <p>To assess progress in reading and writing; to inform teaching in Y8.</p>	<ul style="list-style-type: none"> <li>• Witches in Elizabethan England</li> <li>• The Supernatural</li> <li>• The purpose/s of the opening scenes of a play</li> <li>• The Monologue</li> </ul> <ul style="list-style-type: none"> <li>• Other concepts may vary according to the plays the students study.</li> </ul> <p><b>Introducing key English terms:</b></p> <p>What is meant by: explore; explain and analyse</p> <p>Other specific concepts will be dependent on the medium chosen by the class teacher to recap and embed the year’s work.</p>	<p>script; writing a monologue</p> <ul style="list-style-type: none"> <li>• Cause and effect writing</li> </ul> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Understanding Elizabethan prose and verse.</li> <li>• Identifying explicit information and ideas from a text</li> <li>• Introduction to analytical writing and critical evaluation: commenting on the writer’s use of language and structure.</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• Creative writing</li> <li>• Transactional writing</li> <li>• Analytical writing</li> </ul> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• How to write embedded quotes</li> <li>• Identifying and interpreting specific information and ideas</li> <li>• Introduction to critical evaluation</li> </ul>	
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**Why now?**

This unit of work brings together the knowledge and skills that students have been introduced to during the course of Year 7; it enables teachers to assess progress thus far and to identify misconceptions and gaps in knowledge in order to focus teaching in Y8 more effectively and efficiently.

**What we study in Year 8 and why we study it**

**What?**

**Year 7 has been a chronological approach to literature and language; in Year 8 we look at a wide variety of texts from a range of cultures, revisiting themes and concepts introduced in Year 7.**

**Term 1:**

Dreams and Disasters: a thematic study of a wide range of texts, from news articles about The Titanic, to 'Z for Zachariah'.. Using 'Z for Zachariah', students develop their knowledge and experience of transactional writing (Term 4, Y7)

**Concepts**

**Themes and contexts**

- Myth vs truth (fake news!)
- Prejudice
- Justice
- Power

**Competencies**

**Writing**

- Writing to persuade

**Reading:**

- Exploring the use of structure in a text and its effects on tone,

**Literacy/numeracy**

<p><b>Why?</b> During the course of Year 7, students have studied a range of literature that has mostly (apart from the Sagas) been created in Britain. In this unit of work, students begin to explore literature from Europe, developing an understanding of Britain's 'place' in the world and the impact of power on those without it.</p> <p><b>Why now?</b> Students build on the analytical writing they were introduced to in Term 5 of Year 7, using the P.E.E. technique. They also learn to explore structural effects and analyse them in their writing. In terms of cross-curricular links, this unit is delivered at the same time as the 'Empire' unit of work in the History Curriculum, where students are challenged to explore Britain's past and present role and the effects of power in and on the world.</p> <p><b>Term 2: Segregation and difference</b></p> <p><b>What?</b> Students study examples of segregation and difference from a diverse range of cultures: Jewish segregation in the early 1200s; segregation in Nazi Germany; the Tang dynasty; pre-20<sup>th</sup> Century America and the Civil Rights movement; the American Dream, leading to the present day. Students are encouraged to explore the extent to which segregation and difference exist in our society today.</p> <p><b>Why?</b> In this unit students are supported to broaden their knowledge of historical examples of segregation and difference by examining a range of texts. Knowledge of</p>	<ul style="list-style-type: none"> <li>• Empire</li> <li>• Segregation</li> <li>• Grief</li> <li>• Hope</li> </ul> <p>Students begin to look at the relationship between these two concepts.</p> <p><b>Themes</b></p> <ul style="list-style-type: none"> <li>• Segregation</li> <li>• Prejudice</li> <li>• Racism</li> <li>• Otherness</li> <li>• Equality</li> <li>• Freedom</li> <li>• Equality</li> <li>• Justice</li> </ul> <p><b>Context:</b> Segregation in history:</p>	<p>meaning and impact on the reader.</p> <ul style="list-style-type: none"> <li>• Comparing writers' ideas and perspectives, as well as how these are conveyed in terms of both language and structure.</li> <li>• Students begin to explore the relationships between texts and the contexts in which they were written</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• Writing to inform and explain</li> </ul> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• PEE</li> <li>• Comparing writers' ideas and perspectives, as well as how these are conveyed in terms of both language and structure.</li> </ul>	
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<p>Jewish segregation in the early 1200s develops the themes of prejudice and hate, leading to further study of Shakespeare, particularly <i>The Merchant of Venice</i>, which is the current KS4 Shakespeare play of choice.</p> <p>Focus on the Civil Rights Movement and the American Dream leads directly into the study of <i>Of Mice and Men</i> in Term 3.</p> <p><b>Why now?</b></p> <p>The contents of this unit lead naturally from the work of the previous term and support students' continued exploration of the themes of prejudice and hatred.</p> <p><b>Term 3: Global Voices</b></p> <p><b>What?</b></p> <p>Students study 'Of Mice and Men' by John Steinbeck. During the course of this unit they build on their abilities in analytical writing, extending their focus on language and structure. The concept of structure is introduced: students learn how to explore its links to the text, drawing on the knowledge gained from the previous term's unit. This is supported by the first written assessment: a textbook entry on the Great Depression.</p> <p><b>Why</b></p> <p>Students will be able to use the work and thinking that they brought to the last unit – Segregation and Difference – to explore the issues in this novel.</p> <p><b>Why now?</b></p> <p>This links directly from the focus of Term 2 and also into many of the concepts that students will study in Term 4: the European Literature unit.</p>	<ul style="list-style-type: none"> <li>• American Civil Rights Movement</li> <li>• Anti-Semitism</li> <li>• Ancient China</li> </ul> <p><b>Themes and Literary Techniques:</b></p> <ul style="list-style-type: none"> <li>• Racism</li> <li>• Prejudice</li> <li>• Justice</li> <li>• Segregation</li> <li>• The treatment of women</li> <li>• Dramatic irony</li> <li>• Steinbeck's use of 'noises off'</li> <li>• The origins of the fictional character in the mind of the writer.</li> </ul> <p><b>Context:</b></p> <p>US society in the 1930s:</p> <ul style="list-style-type: none"> <li>• The Great Depression</li> <li>• The Dust Bowl</li> <li>• American Civil Rights Movement</li> </ul>	<ul style="list-style-type: none"> <li>• Link to GCSE: Literature: AO1,2,3 Language: 5,6, Paper 2 Section B</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• Describing setting</li> <li>• Creating characters.</li> </ul> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Development of PEE and analytical writing.</li> <li>• Exploration and comparison of fiction and non-fiction texts.</li> <li>• Exploration of character and the ways in which a character is portrayed and developed in fiction (<i>Of Mice and Men</i>) and non-fiction texts (Steinbeck's letter to Miss Luce)</li> <li>• Comparison of setting and its role in foreshadowing key events in the novel.</li> </ul>	
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## Term 4: European Literature

### What?

Students study a range of European Literature, both fiction and non-fiction, from War and Peace, through Hansel and Gretel, to Anne Frank.

### Why?

The purpose of this is to give them the experience of a wide range of literature and the contexts in which they sit, so that they can start to recognise a wide range of styles. Particular attention is paid to the fairytale genre, exploring its conventions. This links directly to the Victorian Monster unit of work that students study in Term 3 of Year 9.

### Why now?

This unit of work links thematically to the previous 3 units and encourages students to consider them in a wider context. The concept of Revolution is introduced, which forms the central focus of the Romantics unit of work.

## Term 5: The Romantics

### What?

#### Themes:

- Racism
- Prejudice
- Justice
- Revolution
- Poverty and wealth

#### Genre

- The Fairytale genre
- Social awareness

#### Themes:

- Revolution

#### Speaking and Listening:

- Discussion skills
- Group discussion

#### Writing:

- Writing to explain.
- Creative writing: creating a fairytale.

#### Reading:

- Development of analytical writing on language and structure.
- Introduction to linking structure to the text.
- Use of setting
- Comparing writers' ideas and perspectives, as well as how these are conveyed in terms of both language and structure.

#### Writing:

- Development of note-taking skills

#### Reading:

<p>Students study the causes of the French Revolution, considering how far they have sympathy for the French Peasants. They learn about the effects of the French Revolution outside France and explore a range of Romantic poetry with reference to the key themes of the Romantic period. They also consider Wordsworth's impact on the Romantic period as a whole.</p> <p><b>Why?</b> Students are given an opportunity to explore the concepts introduced this year in greater depth</p> <p><b>Why now?</b> This unit of work leads naturally on from the themes visited in the three previous units in terms of personal and societal struggle. These themes are explored in depth in Year 9 and also at GCSE, so it is important that students are able to explore them from a range of perspectives.</p> <p><b>Term 6: Novel study</b></p> <p><b>What?</b> The text is the choice of the class teacher and will reflect the needs and interests of specific groups. Students will learn to</p>	<ul style="list-style-type: none"> <li>• The aristocracy</li> <li>• Social awareness</li> </ul> <p><b>Poetry:</b></p> <ul style="list-style-type: none"> <li>• Poetic form</li> <li>• The sonnet</li> <li>• Poetic rhythm</li> </ul> <p><b>Characters</b> <b>Themes</b> <b>Contexts</b> <b>Structure</b> <b>Language</b></p>	<ul style="list-style-type: none"> <li>• Poetry analysis: exploration of the ways in which poetic form (in particular the Sonnet) can impact meaning and effect.</li> <li>• Understanding of poetic rhythm – iambic – linking to Shakespeare – and Trochaic – linking to poetic effect.</li> </ul> <p><b>Speaking and Listening:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate presentation skills in a formal setting: How far do you sympathise with the French Peasants?</li> <li>• Listen and respond appropriately to spoken language, including to questions and feedback to presentations.</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different</li> </ul>	
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<p>identify and recognise the key themes of the genre in question, linking concepts to the literature they have studied so far. Students will analyse extracts of text and will also emulate key aspects of the class novel. At this stage they will explore the importance of language, structure, setting and themes as they do so.</p> <p><b>Why?</b></p> <p>This unit consolidates the work done this year in terms of language and structure. It also enables students to explore concepts of identity from the point of view of a range of people and cultures. Students consolidate and extend their analytical writing skills, as well as their ability to speak in a formal, academic context.</p> <p><b>Why now?</b></p> <p>The core themes that have been studied over the course of Year 8 provide the backdrop for Year 9, where students will extend their study of some of these themes and will do so against the backdrop of the 19<sup>th</sup> Century, which is the focus of the year's study.</p>		<p>forms, purposes and audiences in their writing as well as their speech.</p> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers</li> <li>• Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more text</li> </ul>	
<b>What we study at Year 9 and why we study it</b>	<b>Concepts</b>	<b>Competencies</b>	<b>Literacy/numeracy</b>

<p><b>We have reached the nineteenth century in our largely chronological approach to language and literature; this year is devoted to the study of this century in greater depth than we have studied any other in response to the GCSE requirements and to create depth in their analyses.</b></p> <p><b>Term 1: Tales with a Twist.</b></p> <p><b>What?</b>  Students are introduced to the short story genre, focusing on a range of 19<sup>th</sup> century short stories, as well as some 20<sup>th</sup> century writing. Students study the structure of the short story genre, as well as exploring characterisation, specifically in relation to this genre. Students are also encouraged to make comparisons between characterisation and structure. in the short story genre and in their longer counterparts, identifying and analysing similarities and differences.</p> <p><b>Why?</b>  Propp’s character types link back to the work done at the start of Year 7 with the characters of the hero, villain, princess etc. Students are cogniscent of a range of genres; however the Short Story is quite different in terms of structure and inevitably in terms of characterisation – build-up, depth, ‘believability’. This gives them an excellent opportunity test what they already know against this ‘new’ genre.</p> <p><b>Why now?</b></p>	<p><b>Literary Theory:</b>  Propp’s character types  Literary conflict</p> <p><b>Structure:</b>  Structure of a short story  ‘The twist’</p> <p><b>Genres:</b>  The Quest genre  Gothic horror</p>	<p>From Year 9 we start to link the competencies directly to the GCSE Assessment Objectives. This enables the students to become familiar with them and also facilitates progress tracking.</p> <p><b>Reading:</b>  AO1  AO2  AO4  Structural understanding</p> <p><b>Writing:</b>  AO5  AO6</p>	
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Students begin Year 9 by reconnecting with the first genre they encountered at the start of Year 7. They link this familiar genre to the Short Story and then link this genre to the detective genre, which follows naturally on, as the last 2 short stories both involve crimes.

## Term 2: Watching the detectives.

### What?

Range of mostly 19<sup>th</sup> and some 20<sup>th</sup> century detective stories. Students also study a range of literature surrounding Jack the Ripper and look at the newspaper coverage of the case. They study the tabloid press and learn about many of techniques used in the genre.

### Why?

This unit encourages students to focus on the structure of a detective story; focus on structure and introduces and studies the concept of caricature

#### 19<sup>th</sup> Century context

The focus on the Tabloid press means that students learn about what characterises the genre; they learn to create their own headlines and to write articles in the style of the genre, which strengthens their understanding of transactional writing and links directly to the Transactional writing task in paper 2 Section B.

#### Why now?

The exploration of structure is a continuation of the structural focus in the previous unit of work. The new concept of caricature is something that students carry forward to their next unit, where they explore the Victorian Monster.

## Term 3: Victorian Monsters.

### The detective genre:

Red herrings  
The sidekick  
Structure of a detective story  
Caricature

### Context:

Serial killers  
Tabloid press

### The Gothic genre:

### Reading:

- AO1,2,4
- AO3

### Writing:

- AO5,6
- Use of techniques used in the tabloid press: headlines, puns, straplines etc.
- Writing to inform
- Writing in the style of a tabloid newspaper.

### Speaking & Listening:

- AO9

### Reading:

<p><b>What?</b> Students study a range of texts and extracts from texts from the Gothic genre. They learn about the genre in detail; they also start to become familiar with key writers of the period. They are introduced to the concepts of pathos and satire, one of which will be developed in Term 4, the other (satire) in Term 5. They develop their analytical writing. Students are also given extracts of texts to comment on – something that links directly to the GCSE Literature papers, when they will be required to explore an extract.</p> <p><b>Why?</b> The unit continues thematically and contextually from the previous focus on the 19<sup>th</sup> century Detective genre. The theme of the Victorian monster, introduced in the previous unit, is developed in this one. This also links to the focus on fairytales that students studied in Term 4 of Year 8: students' familiarity with the genre will enable them to satirise it in this unit. This manipulation of genre forms links directly to their creative writing, as well as to their analytical skills.</p> <p><b>Why now?</b> This leads directly to the Jekyll and Hyde novel study in term 4 and provides students with an effective background on Gothic Literature and its development.</p> <p><b>Term 4: Novel study: Jekyll and Hyde.</b></p> <p><b>What?</b> Students study the novella primarily from the point of view of plot and character. They also explore some of the ways in which the context of the novella is crucial to its contents.</p>	<ul style="list-style-type: none"> <li>• Good/Evil</li> <li>• Symbolism</li> <li>• Omens</li> <li>• Curses</li> <li>• The supernatural</li> </ul> <p><b>Literary Techniques:</b></p> <ul style="list-style-type: none"> <li>• Pathos</li> <li>• Satire</li> </ul> <p><b>Context:</b></p> <ul style="list-style-type: none"> <li>• 19<sup>th</sup> Century fears and developments</li> <li>• The development of the Gothic genre</li> </ul> <p><b>Context:</b></p> <ul style="list-style-type: none"> <li>• Freud's model of the psyche</li> <li>• Reputation of a Victorian gentleman</li> </ul>	<ul style="list-style-type: none"> <li>• AO3</li> <li>• Development of analytical writing.</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• AO5,6</li> <li>• Creating gothic fiction</li> <li>• Using satire</li> </ul> <p><b>Speaking &amp; Listening:</b></p> <ul style="list-style-type: none"> <li>• AO8</li> </ul> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• AO1,2,4</li> <li>• Analysis of theme, setting, character and context.</li> </ul>	
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<p><b>Why?</b> This enables students to understand the development of concepts in fiction – for example, the development of the concept of man’s duality. It also solidifies their understanding of some of the ways in which context is explored and developed in fiction.</p> <p><b>Why now?</b> The themes and concepts that students have been exploring during the course of this year are brought together in this novella. Students start to link difficult concepts to characterisation and text, and to bring these together in their written work. This provides a useful and effective preparation for Key Stage 4 and GCSE work. Students gain a clear knowledge and understanding of the context of 19<sup>th</sup> Century fiction and how to apply it; the depth of analysis they need at GCSE and specific knowledge of one of their set texts.</p>	<ul style="list-style-type: none"> <li>• Victorian developments (science, medicine, the press) and fears.</li> </ul> <p><b>Themes:</b> Duality of man Repression Loyalty Deceit The agency of the Servant</p>	<ul style="list-style-type: none"> <li>• Identification and analysis of nineteenth century writing.</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• AO5,6</li> </ul>	
<p><b>Term 5: Dystopias</b></p> <p><b>What?</b> Students study a range of dystopian texts, including The Hunger Games, 1984, Fahrenheit 451, Children of Men, The Handmaid’s Tale. They learn about Dystopian societies and what characterises them. They learn to draw comparisons between fictional dystopias and the societies and cultures around them. Students analyse the key components of dystopian literature, focusing on settings and character development, using the knowledge they gain in their own writing.</p> <p><b>Why? Why now?</b></p>	<p><b>Themes:</b> Dystopia Utopia Loss of individualism Government Control Technological control Survival Segregation Propaganda</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• AO1,2,3,4</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• AO5,6</li> </ul> <p><b>Speaking &amp; Listening:</b></p> <ul style="list-style-type: none"> <li>• AO9</li> </ul>	

<p>This topic links naturally to the dystopian unit of work in terms of structure and key elements. Students continue to explore the theme of the literary monster and link this understanding to previous units of work, from this year and from previous years.</p> <p><b>Term 6: Novel study – dystopian text.</b></p> <p><b>What?</b></p> <p>The text is the choice of the class teacher and will reflect the needs and interests of specific groups. Students will learn to identify and recognise the key themes of the genre, linking concepts to Gothic literature as well as other genres. Students will analyse extracts of text and will also create their own dystopian setting, exploring the importance of setting and symbolism as they do so. The class teacher will use this novel to familiarise students with the structure and contents of the GCSE Language Paper (1A, B; 2B). Students develop their analytical skills with fiction extracts and have the chance to explore different types of writing.</p> <p><b>Why?</b></p> <p>This unit consolidates the work done this year in terms of context. It also makes clear links to the GCSE papers – in terms of both Language and Literature.</p> <p><b>Why now?</b></p> <p>As the final unit in Key Stage 3, it makes sense that it looks back to work done in previous years, as well as looking forward to students' GCSE 'careers'.</p>	<p>Surveillance otherness</p> <p>Development of concepts from the previous unit of work. (See above).</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• AO1,2,4</li> </ul> <p><b>Writing:</b></p> <ul style="list-style-type: none"> <li>• AO5,6</li> <li>• Types of writing tasks set at teacher's assessment of class needs for development.</li> </ul> <p><b>Speaking &amp; Listening:</b></p> <ul style="list-style-type: none"> <li>• AO7,8,9</li> </ul>	
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<b>GCSE English</b>			
<b>What we study at GCSE</b>	<b>Concepts</b>	<b>Competencies</b>	<b>Numeracy</b>

<p>The main focus in Year 10 is on Literature which addresses the same skills needed for both Language exams (section A, Reading). This allows time to revisit the texts in Year 11 allowing for greater depth and to aid long term memory for the closed book assessments. Writing skills (assessed in the Language GCSE) are interwoven in these units in addition to focused time on writing in Year 11.</p> <p><b>GCSE English Literature:</b>  <b>Journey's End (Post 1914 fiction, Paper 1)</b>  This text continues the literary canon followed throughout KS3. Yr 9 focused on the Victorian era therefore this continues to WW1. Arguably, it is the most accessible of all the texts while covering all the key concepts needed for GCSE English Literature and therefore is why some KS4 teachers choose to do this text at the start of Yr10.</p> <p><b>Jekyll and Hyde or A Christmas Carol for LSP (19<sup>th</sup> Century fiction, paper 2)</b>  The challenging language and structure of a text from this era develops the students' analytical skills. These texts both build on the work in Yr9 on Victorian texts. This is why some KS4 teacher choose to do this at the start of Yr10, instead of as the second text.</p>	<p><b>Context:</b>  WW1 and trench warfare.</p> <p><b>Analysis:</b>  Language  Structure  Character</p> <p><b>Themes:</b>  Bravery and fear  Leadership  Camaraderie  Reality of war  Home</p> <p><b>Context:</b>  Victorian era (focus on patriarchy; scientific developments; fears and London)</p> <p><b>Analysis:</b>  Language  Structural</p>	<p><b>Ability to understand a script.</b>  <b>To create extended responses to exam style questions exploring either theme or character:</b>  To develop understanding of the effect on the reader and the writers' intent.  To link to context.  To understand, memorise and use quotations in a written response.</p> <p><b>Ability to understand C19th prose.</b>  <b>To create extended responses to exam style questions exploring either theme or character:</b>  To develop understanding of the effect on the reader and the writers' intent.</p>	<p>Plays: act and scene numbers including roman numerals.  Shakespeare – iambic pentameter.  Structuring and organising of texts e.g. chronological order, flashbacks.</p>
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<p><b>Poetry – seen (paper 2)</b>  (Cluster of 15 poems, either Conflict or Time and Place)  The students can apply their analytical skills to verse having already done extended work on understanding and analysing prose. There are many links with context (e.g. war poetry and Journey’s End); many links with themes (e.g. poverty and class in A Christmas Carol and The Class Game – poem) and supports the next unit as much of the Shakespeare plays are written in verse.</p> <p><b>Merchant of Venice or Twelfth Night (Shakespeare, Paper 1)</b>  Term 5: builds on working with scripts from Journey’s End; there are some links with themes (for example redemption in A Christmas Carol and Merchant of Venice); students have developed their analytical skills that they can then apply to the least accessible text and students’ confidence in their analytical skills will also have developed.</p>	<p>Character  <b>Themes:</b>  Duality  Good vs evil  Science and the unexplained  Death  Friendship  Secrecy</p> <p><b>Context:</b> varied and individual to each poem.  <b>Analysis:</b>  Language  Structural  <b>Comparing poems thematically.</b></p> <p><b>Context:</b> Elizabethan/ Shakespearian era (specific focus dependent on the text chosen)  <b>Analysis:</b>  Language  Structural  Character  <b>Themes:</b></p>	<p>To respond to an extract.  To link to context.  To understand, memorise and use quotations in a written response.</p> <p><b>Ability to understand and compare verse:</b>  To create extended responses to exam style questions comparing themes across 2 poems.  To develop understanding of the effect on the reader and the writers’ intent.  To link to context.  To understand, memorise and use quotations in a written response.</p> <p><b>Ability to understand Elizabethan prose and verse:</b>  To create extended responses to exam style questions exploring either theme or character.  To develop understanding of the effect on the reader and the writers’ intent.  To link to context.</p>	
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<p><b>Unseen poetry (paper 2)</b>  <i>Interwoven with other units</i> by looking at a poem linked by genre or theme to the text being studied at the time. It's a strong way to develop interest in both the poems and the current text especially with regard to context and looking at the longer texts from a different perspective. In addition, we include short specific units based on developing their analytical skills for this element of the GCSE exam. This unit is the most explicit way for students to recognise the transferrable skills they have learned and developed throughout KS3 and KS4.</p> <p><b>GCSE English Language:</b>  <b>Paper 1:</b>  This becomes a focus for the first time when preparing for the Year 10 mocks. <i>Some interweaving</i> of these analysis and writing skills during English Literature study – for example writing from a particular character's perspective or analysing an extract from a text that is similar to the main study in some way.</p> <p><b>Fiction (reading, paper 1)</b>  A lot of very similar analysis has been done for all of the Literature units. This unit helps students to draw together the skills they have been developing and the knowledge of language to create the responses required.</p>	<p>Specific to the text (e.g. revenge in Merchant of Venice)</p> <p><b>Analysis:</b>  Language  Structural</p> <p>Identifying themes  Comparing texts.</p> <p>19<sup>th</sup> C Fiction extracts  <b>Analysis:</b>  Language  Structural  Evaluate writer's craft</p>	<p>To understand, memorise and use quotations in a written response.</p> <p><b>Ability to understand and compare unseen verse:</b>  To create extended responses to exam style questions on a text that has not previously been studied.  To develop understanding of the effect on the reader and the writers' intent.</p> <p><b>To develop skills to understand unseen fiction texts:</b>  Retrieve information  Create a written analysis of both language and structure  Develop extended responses which evaluate writers' use of language and structure.</p>	
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**Imaginative Writing (paper 1)**

Covered throughout KS3 and KS4 with the fortnightly 200 Word Challenge.

**Paper 2:**

*Some interweaving again* – for example looking at articles or reports relevant to some of the GCSE English Literature texts and/or their contexts. This becomes a focus early in Year 11 when preparing for the mocks. Direct links to some of the KS3 units as well (for example Dreams and Disasters, Yr8) which have helped to prepare students for the challenges of Paper 2.

**Non-fiction (reading, paper 2)**

The comparative aspect of this unit has been covered in the poetry units but this gives the students and opportunity to apply that skill to non-fiction texts. The questions in the exam paper are always thematically linked therefore the non-fiction reading and transactional writing are often taught in the same unit/scheme of work.

**Transactional Writing (paper 2)**

Covered throughout KS3 and KS4 with the fortnightly 200 Word Challenge. As with Imaginative Writing, there is some

Describe  
Narrate  
Writing from a prompt

Non-fiction  
Comparing texts  
**Analysis:**  
Language  
Structural  
Evaluate writer’s craft

**Non-fiction and transactional writing:**  
Argue and persuade

**To create an extended and well-structured piece of writing:**  
To accurately use spelling, punctuation and grammar; deploying it for clarity and effect.  
To use a range of appropriate language techniques to engage their reader.

**To be able to understand and compare unseen non-fiction texts:**  
Retrieve information  
Analyse language and structure  
Evaluate writers’ use of language and structure.  
Identify similarities.  
Create an extended comparison of two texts.

**Creating an extended and well-structured piece of writing:**  
To accurately use spelling, punctuation and grammar; deploying it for clarity and effect.

<p>interweaving of these skills as well during English Literature study – for example writing an argument or letter based on a theme.</p>	<p>Writing from perspectives</p>	<p>To apply a range of language techniques to influence or engage their reader.</p>	
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