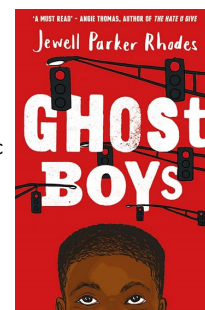


# Year 7 English: Heroes and Villains

## Modern Novel: Ghost Boys



This unit will build upon the reading skills you developed in Year 6. We will focus on the writer's choice of language and structure, looking at specific choices the writer has made and how it develops the way we view key characters. We will start developing your ability to write paragraphs answering a question; looking at how you formulate a point and support it with a key quotation from the text. We will also develop your inference skills by focusing on how the writer uses similes and metaphors to develop meaning; unpicking key words and how these infer certain meanings. It will also develop your understanding of non-fiction texts; using real world examples of police violence to unpick racial bias in society, and how the novel mirrors these events.

What am I learning?	Knowledge	How will I be assessed?
<p><b>Component 1</b> – Use the PEAPE structure (PEA only) to develop an explanation about the writer's choices of language and structure.</p>	<ul style="list-style-type: none"> <li>What is a theme?</li> <li>What are the main themes emerging in the novel as we read?</li> <li>How do the themes link to ideas that Parker Rhodes would like to communicate about racial bias?</li> <li>How does this link to real-life examples of racial bias?</li> <li>How does Parker Rhodes use language techniques to generate sympathy for Jerome?</li> <li>How is the Carlos/Sarah introduced to the reader?</li> <li>Why does Jerome form friendships with these characters?</li> </ul>	<p>5 a day at the start of each lesson for prior knowledge.</p> <p><b>Formative Assessment: (Whole Class Feedback)</b></p> <p>What are your first impressions of Sarah?</p>
<p><b>Component 2</b>—Selecting quotations that have clear language and structural techniques to develop meaning.</p>	<ul style="list-style-type: none"> <li>What is a dynamic character?</li> <li>How is Sarah a dynamic character?</li> <li>What is a simile?</li> <li>What is a metaphor?</li> <li>Recap Jerome's relationship with Sarah—why is it so important to the moral message of the novel?</li> <li>Who is Tamir Rice and Emmett Till?</li> <li>How are their stories relevant to the novel?</li> </ul>	<p><b>Mid Point Assessment—Diagnostically marked)</b></p> <p>How does Parker Rhodes present the 'Ghost Boys' and Jerome's reaction to them?</p> <p><b>End Point Assessment—Diagnostically marked)</b></p>
<p><b>Component 3</b>—Understanding how Jewell Parker Rhodes structures the texts in 'Alive' and 'Dead' sections, using flashbacks to build the character of Jerome.</p>	<ul style="list-style-type: none"> <li>What is a flashback?</li> <li>What information is revealed about Jerome and his family life in the flashback scenes?</li> <li>How does Parker Rhodes use flashbacks to create sympathy for Jerome?</li> <li>How are 'ghost boys' used to reference police brutality and racial bias in society?</li> </ul>	<p>How does Parker-Rhodes show Jerome's journey in the novel?</p> <p><b>Creative Writing WCF:</b></p> <p>Write a paragraph based on the picture below (Boy running through woods)</p> <p><b>Creative Writing End of Unit:</b></p> <p>Write a descriptive opening to a story. (selection of stimuli)</p>
<p><b>Non Fiction Writing</b></p> <p><b>Component 1:</b> To communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register</p>	<ul style="list-style-type: none"> <li>How do I effectively plan my writing?</li> <li>What is writing for purpose?</li> <li>How do I establish an effective tone?</li> <li>How do I organise my writing to develop a perspective?</li> </ul>	
<p><b>Non Fiction Writing</b></p> <p><b>Component 1:</b> To use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>	<ul style="list-style-type: none"> <li>How do I include a range of punctuation to enhance the quality of my writing?</li> <li>How do I ensure accuracy in my spelling, punctuation and grammar?</li> </ul>	

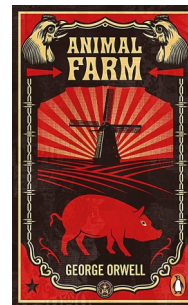
### Key Vocabulary

Key Term	Definition	Key Term	Definition
<b>Perilous</b>	Full of danger and/or risk	<b>Bias</b>	inclination or prejudice for or against one person or group, especially in a way considered to be unfair.
<b>Callous</b>	an insensitive/cruel disregard for others.	<b>Perjury</b>	the offence of telling an untruth under oath
<b>Devastate</b>	Destroy/ ruin	<b>Trepidation</b>	a feeling of fear/anxiety that something will happen.
<b>Dismantle</b>	To take something to pieces	<b>Corruption</b>	dishonest/ deceit
<b>Ignite</b>	To start a fire; to arouse or enflame a situation	<b>Alliance</b>	A union formed for mutual benefit
<b>Threaten</b>	state one's intention to take hostile action against (someone)	<b>Fatigue</b>	Tiredness
<b>Assumption</b>	a thing that is accepted as true or as certain to happen, without proof.	<b>Catalyst</b>	A person/thing that precipitates an event

# Year 8 English: Crossing Boundaries

## Modern Novel: Animal Farm

This unit is focused on writer’s crafting on language and structure. It will build on your work on *Ghost Boys* as you have a good understanding on PEA paragraphs. We will now be focused on thinking about why authors write texts. Orwell wants to communicate a clear message to his reader about society—what is this message?. This unit will develop those skills by introducing historical context and intent and more sophisticated whole text structures such as allegory and cyclical narrative. It will also develop your understanding of non-fiction persuasion, building on the explaining skills learnt in year 7 .



What am I learning?	Knowledge	How will I be assessed?
<p><b>Component 1</b>—Be able to communicate clearly about the main themes and characters using the HOW/WHAT/WHY analysis structure.</p>	<ul style="list-style-type: none"> <li>How does Orwell use language to present Old Major?</li> <li>How does Orwell use language to present the pigs?</li> <li>What are the differences we begin to see with Napoleon and Snowball? Consider both presentations using comparison.</li> <li>What is a theme?</li> <li>What are the main themes emerging in the novel as we read?</li> <li>How do the themes link to ideas that Orwell would like to communicate about Communism?</li> <li>What is meant by propaganda?</li> </ul>	<p>RAG assessment at the end of each lesson.</p> <p>5 a day at the start of each lesson for prior knowledge.</p>
<p><b>Component 2</b>—To focus on Napoleon and Boxer and how their character changes in the novel. To compare how characters are presented at the start, middle and end.</p> <p>Understanding Cyclical Narrative and how the start of the novel links to the end. What are the similarities and differences between them?</p>	<ul style="list-style-type: none"> <li>How is the character of Napoleon presented in Chapter 6-8?</li> <li>Why does Napoleon destroy the windmill?</li> <li>How is the character of Boxer presented across the novel?</li> <li>What are the key events in Chapter 9? How is this crafted to make the audience feel?</li> <li>How is Napoleon like Mr Jones?</li> <li>What is the function of the changing of the rules across the novel?</li> <li>How are events at the end of the novel similar to those at the start?</li> <li>Recap on Old Major Dream—has it been fulfilled?</li> </ul>	<p><b>Formative Assessment: (Whole Class Feedback)</b></p> <p>How does the writer use language to present Old Major’s dream? (Ch1)</p> <p><b>Summative Assessment: (Mid Point Assessment— Diagnostically marked)</b></p> <p>How does the writer use language to present the pigs in this extract? (Ch3)</p>
<p><b>Component 3</b>—To understand the links between context of society, and what message Orwell wanted to communicate to his audience.</p>	<ul style="list-style-type: none"> <li>What happened in the Russian Revolution?</li> <li>Who were the key players?</li> <li>What is Communism?</li> <li>How did Communism work in Russia?</li> <li>Which characters represent key players in the Russian Revolution?</li> </ul>	<p><b>Summative Assessment: (End Point Assessment— Diagnostically marked)</b></p> <p>How does the writer use language to present sympathy for Boxer and the other animals?</p>
<p><b>Non Fiction Writing</b></p> <p><b>Component 1:</b> To communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register</p>	<ul style="list-style-type: none"> <li>How do I effectively plan my writing?</li> <li>What is writing for purpose?</li> <li>How do I establish an effective tone?</li> <li>How do I organise my writing to develop a perspective?</li> </ul>	<p><b>Creative Writing End of Unit:</b></p> <p>Write the text of a speech for a debate at your school/college in which you persuade young people to take more responsibility for protecting the environment.</p>
<p><b>Non Fiction Writing</b></p> <p><b>Component 1:</b> To use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>	<ul style="list-style-type: none"> <li>How do I include a range of punctuation to enhance the quality of my writing?</li> <li>How do I ensure accuracy in my spelling, punctuation and grammar?</li> </ul>	

### Key Vocabulary

Key Term	Definition	Key Term	Definition
<b>Influence</b>	to cause someone to change a behaviour, belief, or opinion	<b>Commandment</b>	A set of rules often linked to religion
<b>Scapegoat</b>	to blame them publicly for something bad that has happened, even though it was not their fault	<b>Comrade</b>	A term used by people in Communist states to describe a friend/ally
<b>Dictatorship</b>	A <i>dictatorship</i> a form of government characterized by a single leader	<b>Satire</b>	A way of criticising people or ideas in a humorous way
<b>Manipulated</b>	control or influence (a person or situation) cleverly and without remorse	<b>Allegory</b>	A story, in which the characters and events represent particular ideas that relate to morals, religion or politics
<b>Corruption</b>	dishonest or illegal behaviour involving a person in a position of power	<b>Tyranny</b>	Government by a ruler who has unlimited power over the people and uses it unfairly and cruelly
<b>Equality</b>	the right of different groups of people to receive the same treatment	<b>Propaganda</b>	Information or ideas that are spread by government to influence people’s opinions
<b>Deceit</b>	To willingly lie	<b>Communism</b>	a society without different social classes in which the methods of production are owned and controlled by all its members



# Curriculum and Assessment Overview Spring 1

**Department Name:** English

**Year:** 9

**Unit Topic:** Frankenstein: Outsiders

**End of topic question:** How is the Monster presented in the extract and the wider novel?

**Why this and why now?** This unit is focused on developing your understanding of the Victorian Gothic genre and archetypal characters. In particular, you will be learning about the gothic novel and considering wider social and moral issues that are presented by the text. Our focus will be on Frankenstein and the Monster and we will explore who the real “monster” in the novel is. We will be developing skills in creating and communicating ideas through analytical essay writing and considering alternative viewpoints. We will introduce the students to the idea of the ‘thesis’ You have previously studied different genres such as tragedy, crime and allegory. We will consider how moral values are reflected and how different time periods may interpret texts differently. It will continue to be developed in year 9 through Non-Fiction and Poetry by considering the voice of the marginalized.

What am I Learning?	What do I need to know?	How will I be assessed?
<p><b>1— What happens in Frankenstein?</b></p> <p>To understand and summarise the plot of Frankenstein</p> <p>To understand the generic conventions of the Gothic genre and archetypes</p>	<ul style="list-style-type: none"> <li>• What is the Gothic and what are the conventions?</li> <li>• Who was Mary Shelley and what inspired her?</li> <li>• What was the Summer of No Light?</li> <li>• What happens in the story of Frankenstein?</li> <li>• How are gothic conventions shown in the plot?</li> <li>• What narrative does Frankenstein have? Why?</li> <li>• What is allusion? (recap)</li> </ul>	
<p><b>2— What was life like in Victorian society?</b></p> <p>To understand key social/historical/political events of the Victorian era.</p> <p>To communicate how contextual factors influenced the novel.</p>	<ul style="list-style-type: none"> <li>• What scientific developments occurred during the Victorian era (Galvanism)</li> <li>• What are the Victorian expectations of behavior: socially and morally?</li> <li>• How do we see these contextual factors reflected in the plot of Frankenstein?</li> </ul>	
<p><b>3. Who is Victor Frankenstein? Chapter 1-4?</b></p> <p>To analyse how Frankenstein is presented in the opening four chapters.</p> <p>To evaluate how Victor Frankenstein is presented as a gothic archetype.</p> <p>To evaluate how Victor Frankenstein reflects Victorian contextual factors.</p>	<ul style="list-style-type: none"> <li>• What is the story of Prometheus?</li> <li>• What features would a promethean archetype have?</li> <li>• How is Victor Frankenstein presented in Chapter 2?</li> <li>• How can we format paragraphs in order to successfully communicate ideas about character?</li> <li>• How is knowledge explored and science explored in Chapter 4?</li> <li>• How does Victor reflect some of the social and moral beliefs of the Victorian era?</li> <li>• How do we link contextual features to our character analysis? - Prometheus and Galvani</li> </ul>	<p><b>WCF— How is the theme of knowledge presented in Chapter 4?</b></p>



## Curriculum and Assessment Overview Spring 1

<p><b>4. How is the character of the creature presented?</b> <b>Chapter 5-7</b></p> <p>To understand how Victor responds to the creation of the monster.</p> <p>To analyse how the monster is initially presented in chapter 5.</p> <p>To evaluate how gothic conventions are explored in chapter 5-7.</p>	<ul style="list-style-type: none"> <li>• What is meant by motifs?</li> <li>• What is pathetic fallacy?</li> <li>• How are gothic conventions presented in the setting of Chapter 5?</li> <li>• How is Chapter 5 structured to build tension?</li> <li>• What is our first impression of the monster?</li> <li>• What is significant about Victor’s dream?</li> <li>• How is Victor presented as a promethean archetype?</li> </ul>	<p>Mid-topic assessment</p>
<p><b>5. How do we create monsters?</b> <b>Chapter 10 , 11, 12, 15</b></p> <p>To understand and infer how the character of the Monster develops across the novel.</p> <p>To analyse how Shelley uses language to influence the reader’s response to the monster.</p> <p>To explain how contextual factors influence characterization.</p>	<ul style="list-style-type: none"> <li>• Why does Shelley give the monster a voice?</li> <li>• How has Shelley used satanic imagery and biblical allusion? How does this help communicate meaning? - Chapter 10</li> <li>• How do we plan an answer that confidently communicates writer’s intention?</li> <li>• What is a thesis statement?</li> <li>• How is the Monster and Victor presented in Chapter 10? What are their similarities and differences?</li> <li>• How does the Monster suffer rejection?</li> <li>• How does the treatment of the monster in Chapter 11 influence his future behaviour?</li> <li>• What makes someone turn into a “monster”? - Chapter 12 , 15 and 16</li> </ul>	<p>DIRT</p>
<p><b>6. Who is the real monster in Frankenstein?</b> <b>Chapter 16, 20, 23</b></p> <p>To plan and structure essay responses.</p> <p>To evaluate themes and characters across the novel.</p>	<ul style="list-style-type: none"> <li>• How do I improve my thesis statements?</li> <li>• What violence does the Monster commit and is it justified? Chapter 20 and 23.</li> <li>• How do I link points across an essay?</li> <li>• How do I write an effective introduction/ conclusion?</li> </ul>	<p>How is the Monster presented in the extract and the wider novel? Extract from Chapter 10</p> <p>End of topic</p>



# Curriculum and Assessment Overview Autumn 1



Department Name: English

Year: 10

Unit Topic: English Language- Exploration in creative reading and writing

Composite Question: How do writers use language and structure to communicate meaning?

**Why this and why now?** This unit is focused on writer's crafting on language and structure in texts and also applied to students' own writing. The aim of the unit is to engage students in a creative text and inspire them to write creatively themselves. The reading elements will allow students to consider how writers use narrative and descriptive techniques to capture reader's interest. The writing elements will allow students to demonstrate their narrative and descriptive skills in response to a given prompt. This will build on work from KS3 in fiction writing and use the techniques developed in their weekly writing challenges.

What am I Learning?	What do I need to know?	How will I be assessed?
<p><b>1 AO1: •identify and interpret explicit and implicit information and ideas</b></p> <p>The ability to make inferences and show reading comprehension on an unseen text. Showing reading for meaning and reading for understanding.</p>	<ul style="list-style-type: none"> <li>• What is meant by implicit</li> <li>• What is meant by explicit?</li> <li>• How do I read for understanding?</li> <li>• How do I skim and scan a text?</li> </ul>	<p>4 Mark question on inference from a passage – (SELF)</p>
<p><b>2 AO2-Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</b></p> <p>The ability to write in thoughtful PEAPE paragraphs and be able to identify how writers are using both language and structural techniques to communicate meaning</p>	<ul style="list-style-type: none"> <li>• What are the elements of PEAPE</li> <li>• What is the difference between connotation/denotation?</li> <li>• What methods can a writer use within narrative/descriptive writing? (Figurative, phonetic, lexical etc)</li> <li>• What are the different sentence types and how are they used for effect?</li> <li>• What are the whole text structure techniques that writer can use for effect (flashbacks, reiteration, cyclical, linear)</li> <li>• What are the different types of narrative voice?</li> </ul>	<p>How does the writer use language to communicate a key effect (WCF) – Unseen Extract</p> <p>How does the writer use structure to interest the reader (Teacher)</p>
<p><b>3 AO4: Evaluate texts critically and support this with appropriate textual references</b></p> <p>To consider the effectiveness of writer's methods in creating chosen effects and being able to select and comment judiciously within responses</p>	<ul style="list-style-type: none"> <li>• How do I respond to a statement question?</li> <li>• What is meant by 'judicious' quotes/methods?</li> <li>• How do I write about the effect of language?</li> <li>• What is meant by contextualizing my response?</li> </ul>	<p>A student having read the text said that character X is presented as being 'effect and 'effect' . To what extent do you agree? (Unseen – Teacher)</p> <p>MOCK EXAM : Paper 1 Teacher)</p>
<p><b>4AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</b></p> <p>Creative writing: Focus on selecting language form and structure to respond imaginatively to a stimulus</p>	<ul style="list-style-type: none"> <li>• What language techniques are good for description/ narration?</li> <li>• How do I create effective characters?</li> <li>• How do I create effective setting?</li> <li>• How do I create engaging opening/closing?</li> <li>• How do I use language for effect?</li> <li>• How do I use vocabulary for effect?</li> <li>• How do I use structure for effect?</li> <li>• How do I use flashback/ narrative shifts effectively?</li> <li>• When and where to I use paragraphs?</li> </ul>	<p>I do, we do, you do – Creating opening/ closing paragraph (WCF)</p> <p>Mock Exam style question: Description based on stimulus (Teacher)</p>
<p><b>5 AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</b></p>	<ul style="list-style-type: none"> <li>• What are common mistakes in spelling e.g. homophones , prefixes, suffixes</li> <li>• How do I use more sophisticated punctuation?</li> <li>• How to I punctuate speech?</li> <li>• How do I punctuate the 4 main types of sentences?</li> <li>• Tier 2 vocabulary</li> </ul>	<p>Granulated assessment and SPAG check (self)</p>

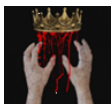


# Curriculum and Assessment Overview Autumn 1



Language Subject Terminology	
<b>Word Classes</b>	
Noun	Identifies a person (girl), thing (wall), idea (luckiness) or state (anger).
Verb	Describes an action (jump), event (happen), situation (be) or change (evolve).
Adjective	Describes a noun ( <b>happy</b> girl, <b>grey</b> wall).
Adverb	Gives information about a verb (jump <b>quickly</b> ), adjective ( <b>very</b> pretty) or adverb ( <b>very quickly</b> ).
<b>Sentence Structures</b>	
Fragment	An incomplete sentence (no subject verb agreement). <i>"Nothing."</i> <i>"Silence everywhere."</i>
Simple	A sentence with one independent clause. <i>"She went to the shop."</i>
Compound	A sentence with multiple independent clauses. <i>"She went to the shop and bought a banana"</i>
Complex	A sentence with one independent clause and at least one dependent clause. <i>"Sometimes, when she goes to the shop, she likes to buy a banana."</i>
<b>Language Techniques</b>	
Diction	The writer's choice of words.
Hyperbole	The use of extreme exaggeration.
Imagery	When the writer provides mental "pictures".
Irony	Like sarcasm, where the opposite is implied.
Juxtaposition	Two ideas together which contrast each other.
List (of three)	A number of connected items (three= effect).
Metaphor	Something is presented as something else.
Oxymoron	Contradictory terms together <i>"bittersweet"</i> .
Pathos	Language used to appeal to the emotions.
Personification	Giving human traits to something non-human.
Repetition	When a word, phrase or idea is repeated.
Semantic Field	A set of words from a text related in meaning.
Simile	Something is presented as like something else.
Symbolism	An idea is reflected by an object/character etc.
Syntax	The way words and phrases are arranged.

Question 3: Structural Subject Terminology	
<b>Types of Narrator</b>	
Limited 3 <sup>rd</sup> person	External narrator with knowledge of one character's feelings (he).
Omniscient 3 <sup>rd</sup> person	External narrator- knowledge of more than one character's feelings (he).
1 <sup>st</sup> person	Told from a character's perspective (I).
2 <sup>nd</sup> person	Directed to the reader (you).
Unreliable narrator	When the perspective offered makes us question the narrator's credibility.
<b>Narrative Styles</b>	
Linear	Events are told chronologically.
Non-Linear	Events are not told chronologically.
Dual	Told from multiple perspectives.
Cyclical	Ends the same way it begins.
<b>Structural Techniques</b>	
Atmosphere	The mood or tone set by the writer.
Climax	The most intense or decisive point.
Dialogue	The lines spoken by characters.
Exposition	The start where ideas are initiated.
Flashback	(Analepsis) Presents past events.
Flash-forward	(Prolepsis) Presents future events.
Foreshadowing	Hints what is to come (can mislead).
Motif	A recurring element in a story.
Resolution	The answer or solution to conflict.
Setting	A geographical/historical moment.
Spotlight	Emphasis is placed on something.
Shift	A switch or change of focus.
Tension	The feeling of emotional strain.



# Curriculum and Assessment Overview Autumn 1

Department Name: English

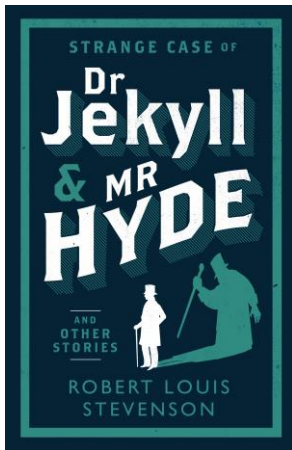
Year: 10

## Unit Topic: Macbeth - William Shakespeare's Macbeth

**Why this and why now?** This unit is focused on writer's crafting on language and structure, and the links between relevant contextual issues. It will build on your work from your previous studies of Shakespeare's tragic plays, and your knowledge of the tragic hero from 'The Crucible'. We will now be focused on thinking about why authors write texts, and what messages Shakespeare wanted to communicate to his readers. This unit will develop those skills by introducing historical context and intent and more sophisticated whole text structures such as paradox and cyclical narratives.

What am I Learning?	What do I need to know?	How will I be assessed?
<p><b>AO1</b>— Understanding and inferring how Shakespeare establishes character and theme, and how these characters are developed across the whole of the text.</p>	<ul style="list-style-type: none"> <li>• Presentation of key characters and themes, from their introduction in Act 1 to the development through the course of the play.</li> <li>• Key themes to consider: Kingship, Ambition, supernatural, gender reversal, violence and brutality, chaos and order, fate and free will.</li> <li>• Key characters to consider: Macbeth, Lady Macbeth, Duncan, Malcolm, Macduff, the witches.</li> </ul>	<p><b>Formative Assessment: (Whole Class Feedback)</b> How is the relationship between Macbeth and Lady Macbeth presented, in this scene and across the play as a whole? (1.7)</p> <p><b>Summative Assessment: (Mid-Point Assessment— Diagnostically marked)</b> How does Shakespeare present Macbeth's state of mind in this extract, and across the play as a whole? (2.2)</p> <p><b>Summative Assessment: (End Point Assessment— Diagnostically marked)</b> Consider how the theme of order vs disorder is presented in this scene, and across the play as a whole. (5.1)</p>
<p><b>AO2</b>— Develop an examination of writer's methods with subject terminology used effectively to support consideration of methods, with consistent explanations of how themes are presented and developed across the whole of the text.</p>	<ul style="list-style-type: none"> <li>• Consider development of symbols and motif as a way of showing character and theme development.</li> <li>• To consider: the dagger, sleep, blood, hands, nature, ornithological imagery, stage/actors</li> <li>• Link to key quotations and techniques, and effect on audience.</li> <li>• Aspects of genre – tragedy – and key elements of tragic genre.</li> <li>• Link to tragic hero.</li> <li>• Dramatic irony within the play.</li> <li>• Use of soliloquy</li> <li>• Iambic pentameter vs. trochaic tetrameter</li> <li>• Cyclical narrative – starts and ends with a betrayal.</li> </ul>	
<p><b>AO2</b>— A close examination of how writer's methods affect a reader's interpretation, with clear links to the relevant social, historic, religious and authorial contexts.</p> <p>To develop a thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</p>	<ul style="list-style-type: none"> <li>• Consideration of key contextual issues e.g. King James' controversial ascension to the throne, the Gunpowder plot, the Reformation, Humanism, Jacobean fears of supernatural.</li> <li>• Consider links to the Divine Right of Kings and Chain of Being.</li> </ul>	

Key Term	Definition	Key Term	Definition
<b>Regicide</b>	The act of killing a king	<b>Hamartia</b>	A flaw in a character, that causes their downfall
<b>Equivocation</b>	To speak vaguely or ambiguously, to deliberately mislead	<b>Dichotomy</b>	A division or contrast between two things
<b>Tyranny</b>	A cruel use of power; to use cruelty and injustice to exercise power over another	<b>Chain of Being</b>	A Medieval belief that all life and matter on Earth was organised into a hierarchy by God
<b>Manipulated</b>	To control or influence somebody or something in a clever or devious way.	<b>Prophecy</b>	A prediction of a future event that is believed to reveal the will of a deity.
<b>Corruption</b>	To be dishonest for personal gain.	<b>Foil character</b>	A character whose qualities contrast another
<b>Hubris</b>	Excessive pride or arrogance	<b>Code of Chivalry</b>	The moral and religious code of conduct for a knight or soldier
<b>Peripeteia</b>	A sudden turn of events or reversal of fortune	<b>Divine Right of Kings</b>	The Christian belief that a monarch is a chosen representative of God



# Curriculum and Assessment Overview Autumn 1

Department Name: English

Year: 11

**Unit Topic:** Strange Case of Dr. Jekyll and Mr. Hyde, by Robert Louis Stevenson.

**Why this and why now?** This unit is focused on writer's crafting on language and structure, and the links between relevant contextual issues. You will now develop more thorough connections between the social, historic, religious and authorial context and the ideas presented in the text, commenting on how the text links to audience expectations of the time period. You will learn to read and explore an important text in the literary canon, developing your understanding of the Victorian Audience regarding science, religion and societal issues, constructing an argument and supporting ideas through close analysis of a literary text in response to an exam style question.

What am I Learning?	What do I need to know?	How will I be assessed?
<p><b>AO1</b>— Understanding and inferring how Stevenson establishes character and theme, and how these characters are developed across the whole of the text.</p>	<ul style="list-style-type: none"> <li>• Presentation of key themes and characters, from their introduction in chapter 1 to how they develop through the course of the novella, to their resolution in chapter 10.</li> <li>• Key character to consider: Utterson, Jekyll, Hyde, Lanyon, Carew.</li> <li>• Key themes to consider: Duality, addiction, violence and brutality, secrecy, science vs. religion.</li> </ul>	<p><b>Formative Assessment: (Whole Class Feedback)</b> How is the character of Hyde presented in Chapter 2?</p>
<p><b>AO2</b>— Develop an examination of writer's methods with subject terminology used effectively to support consideration of methods, with consistent explanations of how themes are presented and developed across the whole of the text.</p>	<ul style="list-style-type: none"> <li>• Consider development of symbols and motif as a way of showing character and theme development.</li> <li>• To consider: the cheval mirror, doors and windows, safe and letters, the cane, drug paraphernalia. Link to key quotations and techniques, and effect on audience.</li> <li>• Gothic genre elements, with links to science fiction in the novella. Links to Biblical allegory present in the novella. Is Jekyll a tragic hero?</li> <li>• Conventions of tragedy and gothic novels – which elements are best suited to the novella?</li> <li>• Look at speculative narrative and framing/embedded stories. Epistolary to frame narrative.</li> </ul>	<p><b>Summative Assessment: (Mid-Point Assessment— Diagnostically marked)</b> How does Stevenson generate sympathy for Jekyll? (chapter 5)</p>
<p><b>AO2</b>— A close examination of how writer's methods affect a reader's interpretation, with clear links to the relevant social, historic, religious and authorial contexts.</p> <p>To develop a thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</p>	<ul style="list-style-type: none"> <li>• Consideration of key contextual issues e.g. Darwinism, rise in crime and poverty, Industrial Revolution, violent Crime and Jack the Ripper, Burke and Hare, Dr John Hunter.</li> <li>• Draw on links to prostitution and sexual assault, the Victorian Gentleman, Syphilis, Stevenson's own drug addiction and Hyde as a metaphor for addiction.</li> </ul>	<p><b>Summative Assessment: (End Point Assessment— Diagnostically marked)</b> Explore how the theme of science is presented. (Chapter 9)</p>

Key Term	Definition	Key Term	Definition
Duplicity	the state of being double.	Sinful	tainted with, marked by, or full of sin: wicked, such as to make one feel guilty.
Eerie	strange and <u>frightening</u> .	Social Class	social class, also called class, a group of people within a society who possess the same socioeconomic status.
Façade	a <u>deceptive outward</u> appearance.	Transcendental	relating to a spiritual realm.
Furtive	attempting to avoid notice or attention, typically because of <u>guilt</u> or a belief that discovery would lead to trouble; secretive.	Troglodytic	a member of any of various peoples (as in antiquity) who lived or were reputed to live chiefly in caves
Perverse	contrary to the accepted or expected standard or practice.	Physiognomy	a member of any of various peoples (as in antiquity) who lived or were reputed to live chiefly in caves





# Curriculum and Assessment Overview Autumn 2

Department Name: English

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Unit Topic: English Language- Writer's viewpoints and perspectives

**Why this and why now?** This unit is focused on writer's crafting on language and structure in texts and also applied to students' own writing. The aim of the unit is to engage students in a non-fiction texts from two different time periods and allow them the opportunity to write for audience and purpose. The reading elements will allow students to consider how writers use persuasive, rhetoric and other non-fiction writing to communicate a viewpoint to a specific audience. The writing elements will allow students to demonstrate their writing skills in response to a given audience, purpose, viewpoint and style. This will build on work from KS3 in non-fiction writing and use the techniques developed in their weekly writing challenges.

What am I Learning?	What do I need to know?	How will I be assessed?
<p><b>AO1:</b> identify and interpret explicit and implicit information and ideas</p>	<ul style="list-style-type: none"> <li>• What is meant by implicit and explicit</li> <li>• Identify and interpret explicit and implicit information and ideas.</li> <li>• What is meant by synthesis</li> <li>• Identify relevant quotes that show synthesis in two texts</li> </ul>	<p>4 Mark question on inference from a passage – (SELF)</p>
<p><b>A02-Explain, comment on and analyze how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</b></p> <p>The ability to write in thoughtful PEAPE paragraphs and be able to identify how writers are using both language and structural techniques to communicate meaning</p>	<ul style="list-style-type: none"> <li>• What are the elements of PEAPE</li> <li>• What is the difference between connotation/denotation?</li> <li>• What methods can a writer use within non-fiction writing? (rhetoric, sentence types, exclamation, hyperbole etc)</li> <li>• What are the different sentence types and how are they used for effect?</li> <li>• What are the whole text structure techniques to construct an argument – ethos, logos, pathos</li> </ul>	<p>Q2 comparison (WCF) – Unseen Extracts (8 marks)</p>
<p><b>A03 - Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.</b></p> <p>The ability to compare how viewpoints are presented from two different time periods and writers. Students are able to infer meaning from language choices and then link ideas together</p>	<ul style="list-style-type: none"> <li>• What is a comparison</li> <li>• How do you use discourse markers to indicate a comparison?</li> <li>• How do writers convey meaning through language choices?</li> </ul>	<p>Mid-Point Assessment Q4 – How do writer's present ideas in two texts  (unseen ) 16 marks</p>
<p><b>A04: Evaluate texts critically and support this with appropriate textual references</b></p> <p>To consider the effectiveness of writer's methods in creating chosen effects and being able to select and comment judiciously within responses</p>	<ul style="list-style-type: none"> <li>• How do I respond to a statement question?</li> <li>• What is meant by 'judicious' quotes/methods?</li> <li>• How do I write about the effect of language?</li> <li>• What is meant by contextualizing my response?</li> </ul>	<p>End Point assessment: Q5 transactional writing task (40 marks)</p>
<p><b>A05: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</b></p>	<ul style="list-style-type: none"> <li>• What language techniques are good for argument/ explain?</li> <li>• How do I structure an argument?</li> <li>• What are the elements of DAFOREST</li> <li>• How do I use discourse markers?</li> <li>• How can I link openings to closings?</li> <li>• What are the features of an article</li> <li>• What are the features of a speech</li> <li>• How can I use structure and punctuation for effect</li> </ul>	
<p><b>A06: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</b></p>	<ul style="list-style-type: none"> <li>• What are common mistakes in spelling e.g. homophones, prefixes, suffixes</li> <li>• How do I use more sophisticated punctuation?</li> <li>• How to I punctuate speech?</li> <li>• How do I punctuate the 4 main types of sentences?</li> <li>• Tier 2 vocabulary</li> </ul>	



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Language Subject Terminology	
Word Classes	
Noun	Identifies a person (girl), thing (wall), idea (luckiness) or state (anger).
Verb	Describes an action (jump), event (happen), situation (be) or change (evolve).
Adjective	Describes a noun ( <b>happy</b> girl, <b>grey</b> wall).
Adverb	Gives information about a verb (jump <b>quickly</b> ), adjective ( <b>very</b> pretty) or adverb ( <b>very quickly</b> ).
Sentence Structures	
Fragment	An incomplete sentence (no subject verb agreement). <i>"Nothing." "Silence everywhere."</i>
Simple	A sentence with one independent clause. <i>"She went to the shop."</i>
Compound	A sentence with multiple independent clauses. <i>"She went to the shop and bought a banana"</i>
Complex	A sentence with one independent clause and at least one dependent clause. <i>"Sometimes, when she goes to the shop, she likes to buy a banana."</i>
Language Techniques	
Diction	The writer's choice of words.
Hyperbole	The use of extreme exaggeration.
Irony	Like sarcasm, where the opposite is implied.
Juxtaposition	Two ideas together which contrast each other.
List (of three)	A number of connected items (three= effect).
Metaphor	Something is presented as something else.
Oxymoron	Contradictory terms together <i>"bittersweet"</i> .
Pathos	Language used to appeal to the emotions.
Personification	Giving human traits to something non-human.
Symbolism	An idea is reflected by an object/character etc.
Syntax	The way words and phrases are arranged.