



AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2	AREs
<p>UNIT: WHAT A FANTASTIC STORY!</p> <p><b>Big questions:</b> Storytelling: how did it all begin? Are there only seven stories in the world? How does a writer make us want to read a book?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Support pupils with a deeper understanding of narrative construction, and the mechanics of character/plot/theme, by exploring the seven basic plots and how these can be used across a range of genres. To allow pupils to read a range of prose, including short stories in their entirety, which reflect differences across time and place. To allow pupils to consider archetypes, convention and tradition, in order to construct more insightful inferences based upon the application and adaptation of conventions, and so they can construct more purposeful narratives of their own. To introduce the idea of external allusion through various texts.</p> <p><b>Reading</b> Infer meaning from a text with supporting evidence; make text-text connections.</p> <p><b>Writing</b> Narrative Writing: opening and development (protagonist overcoming challenge); communicate clearly and appropriately for the text type; demonstrate control of sentences and punctuation; organise and develop ideas; use accurate spelling and tense in writing.</p> <p><b>Spoken Language</b> Use Standard English and communicate audibly and effectively in group tasks.</p>	<p>UNIT: CLASS READER</p> <p><b>Big Questions:</b> How do writers' choices help to engage the reader? How important is character in a story? How many can we make connections between our text and the world, our self and other texts? How can we write with originality?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Whole class teaching of a chosen novel. To foster a love of English Literature and to provide a foundation for development of key reading and writing skills. To build upon pupils' cultural capital and ability to make text-self, text-world and text-text connections. To develop understanding of narrative voice, perspective and tense and the importance of characterisation.</p> <p><b>Reading</b> Infer meaning from a writer's choices; develop a personal response to a whole text; make text-text, text-self and text-world connections.</p> <p><b>Writing</b> Transactional Writing: review - communicate clearly and appropriately for the text type, audience and purpose; demonstrate control of sentences and punctuation; develop ideas within a paragraph.</p> <p><b>Spoken Language</b> Drama activities: listen to and respond to spoken language and be able to manipulate spoken language to demonstrate understanding of character.</p>	<p>UNIT: HEROES</p> <p><b>Big Questions:</b> What is the archetypal hero? Why do we need heroes? When does a hero stop being a hero?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Build upon pupils' ability to make text-world connections through understanding texts as constructs in response to events and climates. Build on learning of story mechanics and construction by zooming in on specific hero archetypes: everyman, classical, epic, tragic, and antihero.</p> <p><b>Reading</b> Infer meaning from patterns of language in a text; develop a personal response to texts.</p> <p><b>Writing</b> Transactional Writing: Speech - writing persuasively; making appropriate language and structural choices for a particular text type, audience and purpose.</p> <p><b>Spoken language</b> Debate skills: listen and respond appropriately to spoken language, including to questions.</p>	<p>UNIT: VILLAINS</p> <p><b>Big Questions:</b> How are villains presented differently to heroes? Is a villain always a villain?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Taking awareness of convention and archetypes from Year 7 beyond Heroes and Plots and into the archetypes of villainy as well - ranging across bullies, masterminds, beasts, ancient evils, and fallen heroes - so they can apply these when making inferences and crafting their own narratives. Considering how the presentation of both settings and villains can be reflective of both the wider world and a specific author's personal experiences. Prior Links: The focus on villains and their archetypal presentations builds on the ideas from Year 7 Autumn 1 and Spring 1 Returns to 19th Century fiction after Autumn 1's notable 19th Century focus.</p> <p><b>Reading</b> Infer meaning from a text and link to writer intention; construct analysis paragraphs which fully explore inferences; make precise choices when selecting evidence from a text to support a point; develop a personal response to a text.</p> <p><b>Writing</b> Transactional and narrative writing: construct accurate and varied sentences; use paragraphs effectively; make effective punctuation choices; select features appropriate to a given text type, audience and purpose.</p> <p><b>Spoken Language</b> Talk for writing ("we do" paragraphs): Use Standard Spoken English to verbalise analytical paragraphs before writing.</p>	<p>UNIT: ONE WORLD</p> <p><b>Big Questions:</b> What is life like in different communities around the world? How do writers share their experiences in interesting ways? Why is it important to read about the experiences of others?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Focusing on non-fiction, exploring different cultures and the way that the reality of locations and lifestyles leads to nuances within the similar stories that are told. Allows pupils to increase their cultural capital. Supports the practice and context application through the way the writer's perspective is influenced by their experience. Develops pupils' understanding of tone in writing, while also allowing them clear opportunities to practice applying these tones in their own transactional writing.</p> <p><b>Reading</b> Make links and connections between texts; make inferences; analyse a text.</p> <p><b>Writing</b> Transactional writing: adapting language to suit the formality of a given text type, audience and purpose; selecting appropriate features including sentence styles and punctuation.</p> <p><b>Spoken Language</b> Talk for writing ("we do" paragraphs): Use Standard Spoken English to verbalise evaluative responses before writing.</p>	<p>UNIT: SOUND EFFECTS</p> <p><b>Big Questions:</b> how can sound create mood or atmosphere? How can lack of sounds achieve effects? How can I utilise sound effectively in my own writing?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> An exploration of how setting and atmosphere is conveyed via sound or the lack thereof. Looking at setting descriptions employing auditory imagery, onomatopoeia, alliteration etc, to encourage next step of Technique analysis. Looking at live-action media clips and animation where sound is used effectively, to support pupils in writing with these descriptive choices. Encourages a deeper awareness of setting, after having explored character and plot in depth throughout the year.</p> <p><b>Reading</b> Infer meaning from choices in poetic structure and form.</p> <p><b>Writing</b> Narrative writing: utilising onomatopoeia and other descriptive elements to create a mood or atmosphere.</p> <p><b>Spoken Language</b> Talk for writing ("we do" paragraphs): Use Standard Spoken English to verbalise synthesis responses before writing.</p>	<p><b>Reading</b></p> <ul style="list-style-type: none"> <li>R1 Infer meaning from a text</li> <li>R2 Develop a personal response to a text</li> <li>R3 Make text-text connections</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>W1 Communicate clearly and appropriately</li> <li>W2 Organise and develop ideas</li> <li>W3 Demonstrate control of sentences and punctuation</li> <li>W4 Use accurate spelling and tense in writing</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>SL1 Demonstrate presentation skills in a formal setting</li> <li>SL2 Listen and respond appropriately to spoken language, including to questions and feedback to presentations</li> <li>SL3 Use spoken Standard English effectively in speeches and presentations</li> </ul>



AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2	SUMMER TRANSITION	AREs
<p>UNIT: HORROR AND THE GOTHIC</p> <p><b>Big Questions:</b> What is Gothic fiction? How is setting used to create fear?</p> <p>How can narrative perspective impact a reader's response to a text?</p> <p>How are modern writers inspired by pre-20th Century fiction?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Develop pupils' ability to link relevant contexts to interpretations of texts. Introduce pupils to the Gothic and supernatural themes, in preparation for Key Stage 4, and equip pupils with the understanding of fear in texts as a means rather than merely an end, giving them tools to begin unpicking a writer's intentions beyond this. Exploring the different ways that fear can be crafted, whether through setting, the monstrous, or the madness of an unreliable narrator, and the way these same methods persist through different eras.</p> <p><b>Reading</b> Infer meaning from use of symbolism and motif in texts; analyse the impact a writer's choices have on the reader; justify a personal response to a text; make links between texts and the relevant context.</p> <p><b>Writing</b> Narrative Writing: Gothic description - use of language and structural features to describe; effective use of sentences and punctuation.</p> <p><b>Spoken Language</b> Use Standard English and communicate audibly and effectively in group tasks.</p>	<p>UNIT: LEADING LADIES</p> <p><b>Big Questions:</b> How are women presented differently in fiction and real life?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Exploration of powerful women from literature, from Shakespeare's creations to real-life role models. To support pupils with an understanding of what makes a "strong" female character, and how these can be good, controversial or even vilified depending on the context of the time, but will all have significant and firm character depictions. To encourage a deeper depiction of character, and an understanding that there is depth of character to unpick when exploring writer's craft.</p> <p><b>Reading</b> Analyse a writer's use of language and structure, unpick wider ideas and perspectives from a text; compare texts; link texts to relevant contexts.</p> <p><b>Writing</b> Writing an opinion article exploring your ideas about the importance of female role models. Descriptive writing about a 'leading lady' of the pupil's own creation, considering how to demonstrate character through description.</p> <p><b>Spoken Language</b> Debating perspectives (personal responses to texts): Listen and respond appropriately to spoken language, including to questions and feedback to presentations.</p>	<p>UNIT: SPIES AND SUSPENSE</p> <p><b>Big Questions:</b> How do writers build tension? How can I create tension in my own writing?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> Introducing the genre of mystery via spy thrillers. To explore the way that tension and tone can be built across different styles of mystery, depending on their intended atmospheres and their unique settings. To explore how the same Character archetypes can be adapted for a different audience through changes to their characterisation, setting, and the tone of the writer. To support awareness of what tension and suspense are: the anticipation, not action. To develop pupil vocabulary specific to mystery.</p> <p><b>Reading</b> Analyse the impact a writer's choices have on the reader; justify a personal response to a text; compare presentation of character with links to context.</p> <p><b>Writing</b> Imaginative writing, focusing in particular on strategies to build tension, such as withholding information, and using imaginative details to create a sense of character.</p> <p><b>Spoken Language</b> Use Standard English to communicate effectively in a formal setting and model language used to advise peers.</p>	<p>UNIT: MY STORY</p> <p><b>Big Questions:</b> How can the writer interest and engage us in their own stories? How can I write engagingly about my own experiences?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> To engage pupils in understanding nonfiction literature by reading memoirs of pain, resilience, and joy. To support pupils' understanding of voice in nonfiction and how writers' interest and engage readers through language and structural techniques. To link to the school's peace plan by developing pupil sympathy and awareness of differing perspectives. To understand the power of personal voice in writing so students can transfer their understanding of voice by creating non-fiction texts of their own that are personal, passionate, and engaging.</p> <p><b>Reading</b> Analyse the impact a writer's choice have on the reader; make perceptive inferences that are well supported and explained; justify a personal response to a text.</p> <p><b>Writing</b> Transactional Writing: speech - create imagery in non-fiction writing; make language and structural choices appropriate for text type, audience and purpose; construct sentences for effect; write impactful openings and conclusions.</p> <p><b>Spoken Language</b> Talk for writing ("we do" paragraphs): Use Standard Spoken English to verbalise analytical paragraphs before writing.</p>	<p>UNIT: BEYOND A JOKE</p> <p><b>Big Questions:</b> How do writers create humour in fiction? How can I identify forms of humour? Is 19th century writing still entertaining today?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> An opportunity for pupils to explore the comic and humorous, and unpick what makes something funny as well as the way that comedy can be used as a vehicle for more sincere ends. An exploration into the types of comedy in writing and how these types of humour can be employed in pupils' own writing, as a supportive feature for their developing voice</p> <p><b>Reading</b> Justify a personal response to a text; convincingly explain a viewpoint; compare wider ideas and themes across two texts.</p> <p><b>Writing</b> Narrative Writing: planning and organising an effective plot; making effective language and structural choices.</p> <p>Transactional Writing: planning writing across a range of transactional tasks to suit text type, audience and purpose; writing ideas into developed paragraphs.</p> <p><b>Spoken Language</b> Talk for writing ("we do" paragraphs): Use Standard Spoken English to verbalise evaluative responses before writing.</p>	<p>UNIT: MAKING A CONNECTION</p> <p><b>Big Questions:</b> How do writers communicate feeling? What are the ways in which the idea of "connection" might be presented?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> To develop pupils' awareness of tone by exposing them to atypical presentations of relationships and love, to strengthen their inference skills and improve their ability to make precise statements about a writer's intentions and meaning. To highlight the unique form, language, and structural features that can be found in poetry vs prose.</p> <p><b>Reading</b> Analyse the impact of structure and form; analyse the impact of poetic choices on the reader; compare texts (poetry).</p> <p><b>Writing</b> Formal analytical writing: Heighten range of analytical verbs and use of literary terminology in written analysis.</p> <p><b>Spoken Language</b> Apply subject terminology to Spoken English when discussing poetry; communicate ideas confidently using Standard English.</p>	<p>UNIT: HOME</p> <p><b>Big Questions:</b> What does "home" mean to me? How successfully has the writer presented the theme of home?</p> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> A non-fiction unit transitioning year 7 into year 8 with the intention of supporting pupils' voice and independence. Exploring notions of home and changing landscapes, developing pupils' understanding of tone in writing while also building comfort and familiarity with delivering a Speaking and Listening presentation in front of their class. Allowing pupils to become more aware of the way context impacts a writer's perspectives and a text's contents, through the shared concept of writers getting in touch with their homelands (as many of them go through or recover from times of turmoil).</p> <p><b>Reading</b> Analyse the impact a writer's choices have on the reader; justify a personal response to a text (spoken).</p> <p><b>Writing</b> Transactional Writing: Article - expressing an opinion linked to theme; use paragraphs effectively; select impactful structural features; adapt language to suit the purpose; use a range of punctuation.</p> <p><b>Spoken Language</b> Present in a formal setting; listen and respond appropriately to others; debate a perspective.</p>	<p><b>Reading</b></p> <ul style="list-style-type: none"> <li>R1 Analyse the impact a writer's choices have on the reader</li> <li>R2 Justify a personal response to a text</li> <li>R3 Compare texts</li> <li>R4 Link texts to the relevant contexts</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>W1 Communicate clearly and appropriately</li> <li>W2 Organise and develop ideas</li> <li>W3 Demonstrate control of sentences and punctuation</li> <li>W4 Use accurate spelling and tense in writing</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>SL1 Demonstrate presentation skills in a formal setting</li> <li>SL2 Listen and respond appropriately to spoken language, including to questions and feed-back to presentations</li> <li>SL3 Use spoken Standard English effectively in speeches and presentations</li> </ul>



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<p>UNIT: WHODUNIT? - DETECTIVES &amp; DECEPTION</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>What defines detective fiction?</li> <li>How are setting and atmosphere crafted for detective fiction?</li> <li>How are characters crafted?</li> <li>How are choices made to create audience interest?</li> <li>How can I utilise pace and information management to build tension?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A unit focused on detective fiction, exploring its origins and how the ideas, stylistic choices, and tropes it contains have held the interest of audiences by building tension and vivid characterisations.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis of 19th Century fiction</li> <li>Approaches to analysis of modern fiction</li> <li>Approaches to comparison of modern fiction</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to narrative writing, exploring pace, imagery, and withheld information</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: ADVENTURE &amp; SURVIVAL</p> <p><b>Big Questions:</b></p> <ul style="list-style-type: none"> <li>How can writers convey a sense of danger and tension linked to their settings and situations?</li> <li>What is the distinction between adventure and survival?</li> <li>How can a sense of hardship be experienced and conveyed?</li> <li>How can a sense of adventure be experienced and conveyed?</li> <li>How are articles constructed?</li> <li>How are analysis and evaluate distinct skills?</li> <li>How are speeches constructed?</li> <li>How is travel writing constructed?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A unit centred on developing pupils' awareness of the wider world around them, by exploring texts from different backgrounds and environments, showing how people survive in strange and unusual circumstances and settings, both in fiction and non-fiction.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis of modern fiction</li> <li>Approaches to analysis of modern non-fiction</li> <li>Approaches to evaluation of modern fiction</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to transactional writing for speeches, creating a sense of audience engagement</li> <li>Approaches to transactional writing for articles, creating an interesting and convincing argument</li> <li>Approaches to transactional writing for travel writing, creating an engaging sense of place</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: PEACE - MAKING &amp; BUILDING</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How does intersectionality affect experiences?</li> <li>How does racism affect experiences?</li> <li>How does migration affect experiences?</li> <li>How does homelessness affect experiences?</li> <li>How does disability affect experiences?</li> <li>How do power dynamics affect experiences?</li> <li>How can we contribute to effecting change to support a goal of creating peace?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>An exploration of the different situations where tolerance manifests, as part of an exploration of diversity and experience, as well as highlighting the difference between tolerance and acceptance and the way that voices are used in fiction and non-fiction to further the cause of acceptance.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis of modern fiction</li> <li>Approaches to evaluation of modern fiction</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to transactional writing for articles, giving viewpoints and persuading an audience</li> <li>Approaches to narrative writing, exploring the creation of characterisation, emotion, and setting description</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: CLASS READER - ANIMAL FARM</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How are language and rhetoric important in Animal Farm?</li> <li>How are intellect and naivety important in Animal Farm?</li> <li>How are equality and inequality important in Animal Farm?</li> <li>How are power and corruption important in Animal Farm?</li> <li>How are tyranny and oppression important in Animal Farm?</li> <li>How are manipulation and exploitation important in Animal Farm?</li> <li>How do I track a whole text?</li> <li>What happened in the Russian Revolution?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A unit focused on George Orwell's Animal Farm, utilising its content and ideas to introduce how we can explore a text relative to its real-world context and how we can explore moment from a text relative to the wider text it comes from.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis of a whole modern fiction text</li> <li>Approaches to wider text understanding of a whole modern non-fiction text</li> <li>Approaches to context application</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to transactional writing for speeches, persuading and inspiring others</li> <li>Approaches to narrative writing, exploring the descriptive writing skills involved in establishing setting and how setting can foreshadow, call back to, or reflect other information and plot events</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to debates regarding content of text and the themes it highlights</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: FALL OUT</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How is setting used to reflect and comment on relationships in fiction?</li> <li>How is setting used in fiction to address struggles in the real world?</li> <li>How can the "psychological states" of characters be implied within fiction?</li> <li>How can narrators be unreliable?</li> <li>How can texts be connected and compared?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>An exploration of interpersonal conflicts within various dystopian settings, looking at difficult romantic, platonic, societal and familial relationships, and how high-concept dystopian settings are used to reflect real struggles.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis of modern fiction</li> <li>Approaches to analysis of modern non-fiction</li> <li>Approaches to comparison of modern non-fiction</li> <li>Approaches to evaluation of modern non-fiction</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to narrative writing, exploring the use of tone, atmosphere and mood</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: LIGHT IT UP</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How do we annotate 19th Century texts effectively?</li> <li>How does the colonialist context of 19th Century literature affect our interpretations?</li> <li>How does the urban gothic context of 19th Century literature affect our interpretations?</li> <li>How does the class and industrialist context of 19th Century literature affect our interpretations?</li> <li>How does 19th Century literature approach the adventure, fantasy, mystery, detective, comedy and travel genres in transferable ways?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A module centred on the successful annotation of 19th Century texts, exploring how we approach accessing texts in different genres and how to purposefully prepare for writing answers that utilise different skills.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to evaluation of 19th Century fiction</li> <li>Approaches to analysis of 19th Century fiction</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to narrative writing, exploring the use of stylistic choices such as symbolism, onomatopoeia, and sensory imagery</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: POETRY - TALK IT OUT</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How do I compare two unseen poems?</li> <li>How do I more clearly present my thoughts on a poem?</li> <li>How do I explore and unpick a writer's choices?</li> </ul> <p><b>Overview of knowledge, understanding and skills:</b></p> <p>A unit focused on transitioning from Year 8 into Year 9 by utilising the burgeoning emotional maturity of pupils to develop their understanding of a writer's craft, reinforcing ideas around language and structure while also more formally introducing considerations of form, through an exploration of feelings in poetry.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis of poetry</li> <li>Approaches to comparison of poetry</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to transactional writing, constructing a speech to convey a personal viewpoint or interpretation of poetry that has been explored and compared</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to presentation of ideas in a speech format</li> <li>Approaches to responding to questions accurately and in detail</li> <li>Approaches to group discussions of content and ideas</li> <li>Approaches to paired construction of answers</li> </ul>	<p><b>R1:</b> Use the most relevant quotations and make detailed inference</p> <p><b>R2:</b> Explain how language helps a writer to achieve their purpose</p> <p><b>R3:</b> Explain how structure and form help a writer to achieve their purpose</p> <p><b>R4:</b> Evaluate how effective or successful a text is</p> <p><b>R5:</b> Compare texts</p> <p><b>R6:</b> Explain the relationship between texts and their contexts</p> <p><b>R7:</b> Exploration of a text</p> <p><b>W1:</b> Use sentences for effect</p> <p><b>W2:</b> Use a range of punctuation for effect</p> <p><b>W3:</b> Use a range of connectives and discourse markers to guide the reader</p> <p><b>W4:</b> Use deliberate paragraphs</p> <p><b>W5:</b> Maintain accurate spelling, tense and agreement</p> <p><b>W6:</b> Use a range of deliberate vocabulary for effect</p> <p><b>W7:</b> Use a wider range of language features effectively for TAP</p> <p><b>W8:</b> Use a wider range of structural features effectively for TAP</p> <p><b>W9:</b> Maintain appropriate tone, style and register for TAP</p> <p><b>SL1:</b> Communicate effectively in speeches and presentations</p> <p><b>SL2:</b> Express ideas verbally</p> <p><b>SL3:</b> Organise spoken ideas to fulfil aims</p> <p><b>SL4:</b> Listen and respond appropriately to questions</p>



AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2	SUMMER TRANSITION	AOs
<p>UNIT: LANGUAGE - TENSING UP &amp; LITERATURE - MACBETH</p> <p><b>Big question(s) of the units:</b></p> <ul style="list-style-type: none"> <li>How can we increase our confidence in accessing the language and ideas within 19th Century fiction?</li> <li>Which common patterns can be found within Language Paper 1 extracts and questions?</li> <li>What do successful analysis and evaluation answers look like?</li> <li>How do I write with sufficient depth for the exam requirements?</li> <li>How does Shakespeare establish the main characters, relationships and themes within Macbeth?</li> <li>How does the context of Macbeth impact its content?</li> <li>How do we make inferences about characters and themes?</li> <li>How do we effectively annotate a literature text?</li> <li>How do we make inferences about characters and themes?</li> <li>How do we explore the writer's intention?</li> <li>How do we effectively annotate a literature text?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>An exploration of how tension is built in 19th Century fiction extracts for English Language, and how various forms of unspoken tension can be recognised. An introduction to Macbeth.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> <li>Approaches to evaluation, bundling quotes to segment a text and tracking change within a text effectively</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to crafting an engaging piece of writing, that utilises both organisational and stylistic choices for deliberate effect</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: LITERATURE - MACBETH &amp; POETRY</p> <p><b>Big question(s) of the units:</b></p> <ul style="list-style-type: none"> <li>How does Shakespeare establish the main characters, relationships and themes within Macbeth?</li> <li>How does the context of Macbeth impact its content?</li> <li>How do we make inferences about characters and themes?</li> <li>How do we explore the writer's intention?</li> <li>How do we explore the way a moment in Macbeth reverberates through the wider text?</li> <li>How do we effectively annotate a literature text?</li> <li>How are cluster poems linked in the "Femininity" and "Death" Bundles?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A module centred on completing the study of Macbeth for English Literature, exploring plot, character and theme.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> <li>Approaches to comparison, drawing out links between themes, messages and ideas that have similarities and differences</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to crafting an engaging piece of writing, that utilises both organisational and stylistic choices for deliberate effect</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> <li>Approaches to paired construction of oral answers to reading questions, following scaffolds</li> </ul>	<p>UNIT: LITERATURE - AN INSPECTOR CALLS</p> <ul style="list-style-type: none"> <li>Big question(s) of the units:</li> <li>How does Priestley establish the main characters, relationships and themes within An Inspector Calls?</li> <li>How does the context of An Inspector Calls impact its content?</li> <li>How do we make stronger inferences about characters and themes?</li> <li>How do we more effectively explore the writer's intention?</li> <li>How do we explore the way a moment in An Inspector Calls reverberates through the wider text?</li> <li>How do we effectively annotate a literature text?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A module centred on completing the study of An Inspector Calls for English Literature, exploring plot, character and theme.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to crafting an engaging piece of writing, that utilises both organisational and stylistic choices for deliberate effect</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: LANGUAGE - FOR THE CULTURE &amp; LITERATURE - POETRY</p> <p><b>Big question(s) of the units:</b></p> <ul style="list-style-type: none"> <li>How can we widen our cultural capital for modern non-fiction?</li> <li>Which common patterns can be found within Language Paper 2 extracts and questions?</li> <li>What does a more successful analysis answer look like?</li> <li>What does a more successful evaluation answer look like?</li> <li>How do I write with sufficient pace for the exam timings?</li> <li>How are cluster poems linked in the "Inequality" and "Nature" Bundles?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>An exploration of how cultural capital can be applied to modern non-fiction, to ensure pupils have a stronger and more confident grasp of the content and to support more nuanced inferences being drawn about this content based on prior transferable knowledge.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> <li>Approaches to comparison, drawing out links between themes, messages and ideas that have similarities and differences</li> <li>Approaches to evaluation, bundling quotes to segment a text and tracking change within a text effectively</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to crafting an engaging piece of writing, that utilises both organisational and stylistic choices for deliberate effect</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: LITERATURE - JEKYLL &amp; HYDE</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How does Stevenson establish the main characters, relationships and themes within Jekyll and Hyde?</li> <li>How do we make stronger inferences about characters and themes?</li> <li>How do we more effectively explore the writer's intention?</li> <li>How do we effectively annotate a literature text?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>An introduction to Jekyll and Hyde.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to crafting an engaging piece of writing, that utilises both organisational and stylistic choices for deliberate effect</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> <li>Approaches to paired construction of oral answers to reading questions, following scaffolds</li> </ul>	<p>UNIT: LITERATURE - JEKYLL &amp; HYDE</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How does Stevenson establish the main characters, relationships and themes within Jekyll and Hyde?</li> <li>How do we make stronger inferences about characters and themes?</li> <li>How do we more effectively explore the writer's intention?</li> <li>How do we explore the way a moment in Jekyll and Hyde reverberates through the wider text?</li> <li>How do we effectively annotate a literature text?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A module centred on completing the study of Jekyll and Hyde for English Literature, exploring plot, character and theme.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to crafting an engaging piece of writing, that utilises both organisational and stylistic choices for deliberate effect</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> <li>Approaches to paired construction of oral answers to reading questions, following scaffolds</li> </ul>	<p>UNIT: LANGUAGE - THE WRITE IDEA</p> <p><b>Big question(s) of the units:</b></p> <ul style="list-style-type: none"> <li>What does good writing look like?</li> <li>What are the expectations of GCSE writing?</li> <li>How do I craft an authorial voice?</li> <li>Which stylistic and organisational choices suit my writing best?</li> <li>What does KS4 English look like?</li> <li>What does English revision look like for GCSE?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b></p> <p>A module centred on establishing the qualities of good writing, and highlighting the transferability of approaches contains within imaginative and transactional forms of writing, so that pupils can find their own authorial voice.</p> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to narrative structure, plotline, and key descriptive elements to impact the reader</li> <li>Approaches to transactional idea generation in response to prompts, construction and organisation, and inclusion of stylistic features to manipulate the reader</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p><b>AO1:</b> identify and interpret information</p> <p><b>AO2:</b> analyse language, form, structure</p> <p><b>AO3:</b> compare texts</p> <p><b>AO4:</b> Evaluate texts critically</p> <p><b>AO5:</b> communicate clearly, effectively and imaginatively, adapting tone, style and register</p> <p><b>AO6:</b> use a range of vocabulary and sentence structures for clarity, purpose and effect. SPAG</p> <p><b>AO7:</b> demonstrate presentation skills in a formal setting.</p> <p><b>AO8:</b> listen and respond appropriately including feedback and to questions.</p> <p><b>AO9:</b> use spoken standard English effectively in speeches and presentations.</p> <p><b>AO11LIT:</b> read, understand and respond to texts, maintain a critical style, develop a personal response. Use textual references, including quotations to support interpretations.</p> <p><b>AO2LIT:</b> analyse the language, structure and form used by a writer to create meanings and effects using relevant terminology where appropriate.</p> <p><b>AO3LIT:</b> show understanding of the relationships between texts and the contexts in which they were written.</p> <p><b>AO4LIT:</b> Use a range of vocabulary and sentence structures for clarity, purpose and effect with accurate spelling and punctuation.</p>



# CURRICULUM PLANS

# ENGLISH YEAR 11



AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2	SUMMER TRANSITION	AOs
<p>UNIT: LITERATURE - POETRY &amp; LANGUAGE - RELATIONSHIPS</p> <p><b>Big question(s) of the units:</b></p> <ul style="list-style-type: none"> <li>How are cluster poems linked in the "War" Bundle?</li> <li>How do I construct a well-structured narrative that impacts the reader?</li> <li>How do I access 19th Century texts independently?</li> <li>How do I unpick modern non-fiction independently?</li> <li>How are subtle relationships and power dynamics presented in unseen texts?</li> <li>How do I construct a well-structured transactional piece that manipulates the reader?</li> <li>How do I successfully approach a mock exam in terms of timing, scaffolds, mark scheme awareness, and revision?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> An exploration of the subtle relationship dynamics contained within English Language texts and extracts, and the methods used to present and imply these.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> <li>Approaches to evaluation, bundling quotes to segment a text and tracking change within a text effectively</li> <li>Approaches to comparison, drawing out links between themes, messages and ideas that have similarities and differences</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to narrative structure, plotline, and key descriptive elements to impact the reader</li> <li>Approaches to transactional idea generation in response to prompts, construction and organisation, and inclusion of stylistic features to manipulate the reader</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: LITERATURE MOCK (PAPER 2) &amp; LANGUAGE DIRT</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How do I effectively revise for Jekyll and Hyde, Cluster Poetry and Unseen Poetry?</li> <li>How do I apply my pre-existing knowledge to analysis answers for Literature?</li> <li>How does Stevenson make use of characters as constructs and plot as a vehicle to communicate his intended messages?</li> <li>How do I draw out effective and nuanced comparisons between poems?</li> <li>How do I apply context to an answer?</li> <li>How do I improve my exam responses based on my prior attainment?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> A module centred on retrieving and reinforcing ideas for English Literature.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> <li>Approaches to evaluation, bundling quotes to segment a text and tracking change within a text effectively</li> <li>Approaches to comparison, drawing out links between themes, messages and ideas that have similarities and differences</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to reflecting on, editing, and improving content, pacing, stylistic choices, and spelling and grammar</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: LANGUAGE - CHANGES</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How do I refine a well-structured narrative that more subtly impacts the reader?</li> <li>How do I access 19th Century texts independently?</li> <li>How do I unpick modern non-fiction independently?</li> <li>How are changes and turning points presented in unseen texts?</li> <li>How do I construct a well-structured transactional piece that more effectively engages and manipulates the reader?</li> <li>How do I refine my approach for mock exams, in terms of timing, scaffolds, mark scheme awareness, and revision?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> An exploration of the way English Language texts and extracts often build to, show the aftermath of, or contain one dramatic change, shift or turning point, and unpicking how to recognise, track and explore these shifts.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to evaluation, bundling quotes to segment a text and tracking change within a text effectively</li> <li>Approaches to comparison, drawing out links between themes, messages and ideas that have similarities and differences</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to narrative structure, plotline, and key descriptive elements to impact the reader</li> <li>Approaches to transactional idea generation in response to prompts, construction and organisation, and inclusion of stylistic features to manipulate the reader</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: LITERATURE MOCK (PAPER 1) &amp; LANGUAGE DIRT</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How do I effectively revise for Macbeth and An Inspector Calls?</li> <li>How do I apply my pre-existing knowledge to analysis answers for Literature?</li> <li>How does Shakespeare make use of characters as constructs and plot as a vehicle to communicate his intended messages?</li> <li>How does Priestley make use of characters as constructs and plot as a vehicle to communicate his intended messages?</li> <li>How do I apply context to an answer?</li> <li>How do I improve my exam responses based on my prior attainment?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> A module centred on retrieving and reinforcing ideas for English Literature.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> <li>Approaches to evaluation, bundling quotes to segment a text and tracking change within a text effectively</li> <li>Approaches to comparison, drawing out links between themes, messages and ideas that have similarities and differences</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to reflecting on, editing, and improving content, pacing, stylistic choices, and spelling and grammar</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>UNIT: FINAL REVISION</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How do I ensure I can revise effectively for four different exam papers, organising my time successfully?</li> <li>How do I refine my approaches to each reading skill, to ensure I am making marginal gains and making the most productive use of my time?</li> <li>How can my choices around academic phrasing or the wider organisation of my answers improve the overall quality?</li> <li>Which aspects of my answers can I prepare for thoroughly before the exam, to secure the most marks possible?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> A module centred on final preparation for English Literature and English Language, highlighting the transferability of skills and supporting pupils in making targeted gains by controlling specific details.</p> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Approaches to analysis, making accurate inferences and unpicking layered techniques</li> <li>Approaches to wider text, showing personal response to content, critical understanding of a writer's intention, and awareness of how a text is constructed to illustrate the impact of themes and characters</li> <li>Approaches to evaluation, bundling quotes to segment a text and tracking change within a text effectively</li> <li>Approaches to comparison, drawing out links between themes, messages and ideas that have similarities and differences</li> </ul> <p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Approaches to narrative structure, plotline, and key descriptive elements to impact the reader</li> <li>Approaches to transactional idea generation in response to prompts, construction and organisation, and inclusion of stylistic features to manipulate the reader</li> </ul> <p><b>Spoken Language</b></p> <ul style="list-style-type: none"> <li>Approaches to class discussion of interpretations of text examples</li> <li>Approaches to building and developing on the responses or questions of others</li> <li>Approaches to offering feedback in group and whole class discussions</li> </ul>	<p>N/A</p> <p>Literature and Language GCSE exams usually commence mid-May.</p>	<p>UNIT: ON SPEAKING TERMS</p> <p><b>Big question(s) of the unit:</b></p> <ul style="list-style-type: none"> <li>How do I organise my thoughts, feeling and opinions to be clear to others?</li> <li>How do I communicate information in a way that is informative and engaging?</li> <li>How do I respond to questions thoughtfully?</li> <li>How do I strengthen my oracy skills?</li> </ul> <p><b>Overview of knowledge, understanding and skills (key concepts):</b> A module centred on improving pupil confidence with oracy, building up their awareness of the strands of oracy and reinforcing their skills in each one, culminating in the completion of their Spoken Language Endorsement for GCSE.</p> <p><b>Speaking and Listening</b></p> <ul style="list-style-type: none"> <li>Approaches to preparing and memorising content for presentations</li> <li>Approaches to the physical strand of oracy, such as projection, pace, body language and eye contact</li> <li>Approaches to the linguistic strand of oracy, such as language, vocabulary and structure</li> <li>Approaches to the cognitive strand of oracy, such as selecting and organising content, and summarising points</li> <li>Approaches to the social and emotional strand of oracy, such as responding to questions, audience awareness, and confidence</li> </ul>	<p><b>AO1:</b> identify and interpret information</p> <p><b>AO2:</b> analyse language, form, structure</p> <p><b>AO3:</b> compare texts</p> <p><b>AO4:</b> Evaluate texts critically</p> <p><b>AO5:</b> communicate clearly, effectively and imaginatively, adapting tone, style and register</p> <p><b>AO6:</b> use a range of vocabulary and sentence structures for clarity, purpose and effect. SPAG</p> <p><b>AO7:</b> demonstrate presentation skills in a formal setting.</p> <p><b>AO8:</b> listen and respond appropriately including feedback and to questions.</p> <p><b>AO9:</b> use spoken standard English effectively in speeches and presentations.</p> <p><b>AO1LIT:</b> read, understand and respond to texts, maintain a critical style, develop a personal response. Use textual references, including quotations to support interpretations.</p> <p><b>AO2LIT:</b> analyse the language, structure and form used by a writer to create meanings and effects using relevant terminology where appropriate.</p> <p><b>AO3LIT:</b> show understanding of the relationships between texts and the contexts in which they were written.</p> <p><b>AO4LIT:</b> Use a range of vocabulary and sentence structures for clarity, purpose and effect with accurate spelling and punctuation.</p>