

As an English department, we are passionate about developing pupil confidence with regard to reading, writing, speaking and listening. It is our mission to ensure every child leaves the school with an English qualification and is equipped to embark on the next stage of their life. The department aims to:

- Nurture an appreciation for modern and classic English literature.
- Encourage pupils to be inquisitive and analytical readers.
- Develop creative and analytical writing skills so that students can express themselves precisely, accurately, and in detail.
- Shape pupils into confident communicators, where pupils are encouraged to express and appreciate different opinions.
- Foster an enjoyment of reading and writing, giving pupils the space to take their own risks and become independent learners.

Key Stage 3 English lessons are engaging and culturally relevant and the curriculum is carefully designed to promote interest in the subject, and to inspire a love of language in our pupils. At Key Stage 3, pupils explore a range of literature including poetry, novels and non-fiction, from the 19th century to contemporary texts. They begin to develop an understanding and appreciation of language, contexts and the writer's craft. Pupils build on their prior knowledge of a writer's purpose and begin to analyse language and its effects. They also apply these skills and begin to develop their own writing. They plan, draft and edit their work in order to progress as sophisticated writers. Key Stage 3 focuses on shaping pupils into confident communicators, through discussion-based tasks, where pupils are encouraged to express and appreciate different opinions. We foster an enjoyment of reading and writing, giving pupils the space to take their own risks and become independent learners.

English lessons at **KS4** aim to nurture an appreciation for modern and classic English literature. Pupils explore a wide range of literature including poetry, novels and non-fiction, from the 19th century to contemporary texts. Pupils are encouraged to be inquisitive and analytical readers through the detailed exploration of language and structure and become compelling, persuasive and creative writers. There are opportunities to explore the contextual effect of the texts they are reading, thinking deeply about the impact in which they are received by different eras and audiences. Pupils will develop their speaking and listening skills, responding appropriately to any questions and feedback during spoken presentations.

The study of English at **KS5** encourages learners to develop their interest in and enjoyment of language and literature as they read widely and independently both set texts and others that they have selected for themselves. Students engage critically and creatively with a substantial body of texts and ways of responding to them; developing and effectively applying their knowledge of literary analysis and evaluation in writing. Students use linguistic and literary approaches in their reading and interpretation of texts and develop their skills as producers and interpreters of language. There are opportunities to consider the contexts of the texts they are reading and the contexts in which they are produced and received.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired What pupils will be able to 'do'	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
7 Term 1	Genre Study: Adventure <i>Hatchet</i> by Gary Paulsen Adventure Writing – The features of Adventure Writing	Prior Knowledge • Figurative language (simile, metaphor, alliteration). • Retrieval and comprehension skills. • Identifying character, setting and plot. • Understanding simple narrative structures. • Recognising that writers make deliberate choices. • Using evidence to support opinions. • Basic paragraphing. • Simple, compound and complex sentences. • Basic descriptive writing techniques.	• Analyse how writers create tension and suspense. • Infer character thoughts, feelings and motivations. • Select and embed quotations to support ideas. • Write analytical PEAZL paragraphs. • Track character development across a text. • Explore symbolism and writer's intentions. • Analyse language choices and their effects. • Write effectively in role and from different perspectives. • Construct adventure narratives using genre conventions. • Create character, setting and atmosphere through description. • Use dialogue accurately. • Plan, draft, edit and improve writing. • Use varied sentences structures and punctuation for effect. • Write for audience and purpose.	• Adventure stories follow recognisable genre conventions. • Writers create tension through language and structure. • Characters develop through adversity and challenge. • Symbolism can communicate deeper meanings. • The relationship between humans and nature. • Audience and purpose influence writing choices. • Narrative structure shapes reader engagement. • Resilience and perseverance are central themes in survival narratives. • Writers craft language intentionally to influence readers.	protagonist, empathy, adversity, wilderness, resilience, resourcefulness, symbolism, bildungsroman, characterisation, analyse, exposition, rising action, climax, falling action, denouement, resolution, genre, tension, panic, perilous, seclusion, catastrophe, improvisation, perseverance, ingenuity, narrative hook, dialogue, cohesion, protagonist, pathetic fallacy, foreshadowing	• Analytical responses using PEAZL • Class discussions about survival and resilience. • Writing in role as Brian. • Narrative continuation of Chapter 9. • Adventure story writing using image stimuli. • Planning and drafting original narratives. • Peer assessment and editing activities. • Speaking and Listening activities throughout the unit (KPI 8).

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7 Term 2	Monsters, Myths and Legends - Fiction and Non-fiction	Prior Knowledge • Identification of character, setting and plot. • Understanding that stories often contain moral lessons. • Basic knowledge of myths and legends (e.g. Robin Hood). • Figurative language (simile, metaphor, personification, alliteration). • Retrieval and comprehension skills. • Quotation selection and evidence use. • PEAZL paragraph structure developed through <i>Hatchet</i>. • Narrative and descriptive writing skills from Autumn Term. • Understanding that writers make deliberate choices.	• Analyse language and imagery in fiction and poetry. • Identify and explain the effects of literary and poetic techniques. • Use PEAZL paragraphs to develop analytical responses. • Select and integrate relevant quotations. • Compare the presentation of characters and ideas across texts. • Track themes and moral messages across myths and legends. • Evaluate the impact of a writer's choices on the reader. • Recognise conventions of myths, legends and poetry. • Construct a persuasive argument using AFOREST techniques. • Write effectively for audience and purpose. • Develop spoken responses through discussion and debate. • Explore poets' intentions and how language shapes meaning.	• Myths and legends communicate moral, cultural and societal values. • Ancient stories continue to influence modern literature, film and culture. • Writers and poets use language and structure to shape meaning. • Different genres and forms present ideas in different ways. • Characters often represent wider ideas, virtues or flaws. • Moral dilemmas encourage critical thinking and empathy. • Poetry uses both language and structure to create effects. • Persuasive writing requires deliberate choices of tone, language and structure. • Reader responses are shaped by writer's methods.	myth, legend, fable, folktale, deity, mortal, immortal, quest, oracle, prophecy, fate, narcissism, pantheon, ritual, nemesis, enchantment, titan, torment, Promethean, redemption, catastrophic, monstrous, stanza, verse, narrator, voice, theme, metaphor, simile, alliteration, sibilance, personification, onomatopoeia, rhyme, rhythm, form, structure, ballad, sonnet, imagery, figurative language, compare, evaluate, hubris, metamorphosis, iconography, chthonic.	• Analytical responses to myths and poetry. • PEAZL paragraph writing. • Comparative discussions about myths and legends. • Debate around moral lessons and their relevance today. • Persuasive article writing. • Discussion of ethical and moral dilemmas. • Oral presentations and classroom discussion. • Speaking and Listening opportunities throughout the unit (KPI 8).

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7 Term 3	Shakespeare: A <i>Midsummer Night's Dream/Tempest/Twelfth Night</i>	Prior Knowledge • Introduction to Shakespeare from primary school. • Figurative language and literary techniques. • Quotation retrieval and selection. • PEAZL analytical writing from <i>Hatchet</i> and <i>Myths & Legends</i>. • Understanding of writer's intentions. • Narrative structure and character development. • Knowledge of myths and legends which support understanding of Shakespearean references. • Persuasive and analytical writing skills developed earlier in Year 7.	• Analyse Shakespeare's presentation of characters, themes and ideas. • Explore how language and structure create meaning in dramatic texts. • Identify and explain dramatic methods and conventions. • Track character and theme development across a play. • Apply contextual knowledge to support interpretation. • Construct analytical PEAZL responses using evidence and context. • Write creatively in response to visual stimuli. • Analyse structural features in fiction texts. • Identify conventions of crime fiction. • Evaluate a writer's effectiveness and justify opinions with evidence. • Compare characters, themes and ideas across texts. • Develop independent critical responses.	• Literature reflects the society in which it is produced. • Shakespeare's plays explore universal themes such as disorder, revenge, rebellion, deceit and relationships. • Context can shape character behaviour and audience response. • Dramatic conventions influence meaning and interpretation. • Writers use structural choices deliberately to influence readers. • Crime fiction follows recognisable genre conventions. • Readers can evaluate texts and justify different interpretations. • Comparison and evaluation deepen understanding of literature.	Shakespeare, playwright, context, Elizabethan, Tudor, stage directions, script, performance, audience, characterisation, comedy, tragedy, history, aside, monologue, soliloquy, dramatic irony, theme, relationship, prose, fate, consequence, theatrical, disorder, rebellion, revenge, deceit, genre, stereotype, narrator, foreshadowing, symbolism, suspense, red herring, detective, investigation, prediction, flashback, enigmatic, menacing, evaluation	• Shakespeare extract analysis. • Whole-class discussion of themes and characters. • Performance and dramatic reading activities. • Creative writing from image stimuli (forest/shipwreck). • Narrative and descriptive writing tasks. • Character tracking activities. • Evaluation responses to crime fiction extracts. • Comparative discussions across texts. • Speaking and Listening activities throughout the term (KPI 8).

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8 Term 1	Genre Study: Dystopia Prose: 'The Giver' by Lois Lowry	- Figurative language (similes, metaphors and symbolism) - Retrieval of information - Using quotations to support ideas - Writer's methods - Character tracking - Theme tracking - Narrative structure - Paragraph construction (PEAZL) - Sentence types (simple, compound and complex) - Audience and purpose in writing - Adventure and survival conventions from <i>Hatchet</i> - Symbolism introduced in previous units	- Explore connotations of key vocabulary and zoom in on word choices within texts. - Analyse language and structural choices. - Track Jonas' changing character across the novel. - Explore symbolism and the writer's intentions. - Explain how writers create tension and suspense. - Write analytically about the creation of tension and the impact of narrative hooks, openings, and endings. - Analyse how setting reflects ideas and themes. - Explain how dystopian conventions create meaning - Write analytical PEAZL paragraphs. - Construct extended analytical responses using textual evidence. - Write imaginatively from different viewpoints. - Use structural features in writing including presenting different structural techniques and points of view.	Utopia and dystopia are contrasting concepts, and apparently perfect societies can conceal significant problems. - Dystopian fiction can be used to critique political and social systems. - Societies can sacrifice individual freedom in pursuit of stability, security and order. Conformity and individuality are competing forces within Lowry's Community. - Language can be controlled and manipulated to influence how people think, feel and behave. - Memory is fundamental to identity, emotion and	Dystopia / Utopia / Conformity / surveillance / dictatorship / tyranny / allegory / totalitarian / oppression / rebellion / survival / institutionalised / propaganda / authoritarianism / repression / Symbolism/ Communism / Bildungsroman	- Analytical essays exploring characters and themes. - Group discussions about power, leadership and fairness. - Debate surrounding political systems and equality. - Character tracking activities. - Writing in role - Retrieval and discussion of contextual knowledge. - Speaking and Listening opportunities throughout the unit (KPI 8). - Exploration of ethical dilemmas and moral choices.

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	Writing: The features of Dystopian Worlds	• Narrative writing skills developed through Adventure Writing in Year 7. • Understanding of genre conventions from <i>Hatchet</i>, <i>Myths</i> and <i>Crime Fiction</i>. • Characterisation and setting development. • Figurative language (simile, metaphor, personification). • Sentence types (simple, compound and complex). • Paragraphing and narrative structure. • PEAZL understanding of writer's methods. • Retrieval and inference skills. • Understanding of protagonist and antagonist.	• Evaluate moral choices made by characters. • Identify the conventions of dystopian fiction. • Analyse how writers create dystopian settings, characters and societies. • Construct engaging narrative openings. • Create believable dystopian worlds through description and detail. • Use sentence structure deliberately for effect. • Use punctuation to shape meaning and control pace. • Apply sophisticated vocabulary appropriate to genre. • Use pathetic fallacy and symbolism to develop atmosphere. • Develop protagonists and antagonists effectively. • Structure narratives to create tension and intrigue. • Craft imaginative writing for a specific audience and purpose. • Edit and improve writing independently.	human experience. • Freedom of choice brings both opportunity and responsibility. • Removing pain and suffering can also remove love, joy, individuality and meaningful human experience. • Symbolism allows writers to communicate deeper conceptual meanings. • Characterisation can operate symbolically: Jonas's development represents a movement from conformity towards individuality and awareness. • Writers manipulate reader expectations through structure, revelation and	dystopia, utopia, conformity, surveillance, dictatorship, tyranny, allegory, totalitarian, oppression, rebellion, propaganda, repression, institutionalised, draconian, malevolent, survival, antagonist, protagonist, authoritarian, control, manipulation, regime, oppression, conformity, hierarchy, resistance. Stretch vocabulary includes: monolithic, apocalyptic, fatalistic, subaltern, unscrupulous, speculative fiction.	• Narrative planning activities. • Creating dystopian settings. • Designing protagonists and antagonists. • Developing narrative openings. • Writing descriptive passages. • Peer critique and editing activities. • Group discussion about dystopian societies. • Debate about whether modern society contains dystopian features. • Verbal explanation of narrative choices. • Reading and discussing dystopian extracts.

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				withheld information. • Language and structural choices can create different reader responses, including tension, suspense, wonder and excitement. • Literature can encourage readers to question the values and assumptions of their own society.		
8 Term 2	Gothic Literature - Study of Gothic stories and extracts	• Narrative writing developed through Adventure Writing and Dystopian Writing. Understanding of genre conventions from Adventure, Crime Fiction and Dystopian texts. • Language analysis skills from <i>Hatchet</i>, Shakespeare and <i>Animal Farm</i>. • PEAZL analytical paragraph structure. • Retrieval, inference and	• Identify and analyse Gothic conventions. • Explain how writers create tension, suspense and fear. • Analyse language and structural methods in Gothic texts. • Evaluate interpretations and justify opinions using evidence. • Explore how writers create atmosphere through setting and description. • Analyse the presentation of Gothic characters and archetypes. • Use PEAZL paragraphs to develop analytical responses.	• Gothic literature emerged as a response to fears, uncertainty and the supernatural. • Writers deliberately manipulate readers' emotions through language and structure. • Setting is central to creating atmosphere and mood. • Gothic texts often explore psychological fear as well as physical danger. • Archetypal characters	Gothic, sublime, motif, ominous, macabre, supernatural, melancholy, solitary, malevolent, grotesque, despair, wretched, anguish, sinister, dilapidated, vengeful, enigma, archetype, antagonist, protagonist, foreshadowing, suspense, tension, motif, symbolism, psychological, atmosphere, terror,	• Analytical evaluation of Gothic extracts. • Class discussion about fear and suspense. • Exploration of Gothic settings and characters. • Writing Gothic story openings. • Creating atmosphere through description. • Planning and drafting Gothic narratives. • Peer assessment and editing activities. • Discussion and debate

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	War Poetry	quotation selection skills. - Figurative language (simile, metaphor, personification, pathetic fallacy). - Characterisation and setting analysis. - Understanding that writers make deliberate choices to influence readers. - Poetry analysis from Year 7 Myths and Monsters Poetry. - Figurative language (simile, metaphor, personification, alliteration). - Quotation retrieval and evidence selection. - PEAZL analytical writing. - Understanding of writer's methods and intentions. - Comparative thinking introduced through previous text studies.	- Write effectively within the Gothic genre. - Use vocabulary and sentence structures to create mood and tension. - Apply Gothic motifs and symbolism in creative writing. - Evaluate a writer's success in shaping reader responses. - Analyse language, structure and form in poetry. - Compare how poets present ideas, themes and perspectives. - Identify and explain poetic techniques and their effects. - Explore how context influences meaning. - Embed quotations effectively into analytical writing. - Develop comparative responses using comparative connectives. - Analyse narrative voice and shifts in perspective. - Explain writer's intentions and messages.	fulfil specific roles within the genre. - Evaluation requires interpretation and judgement supported by evidence. - Structural choices influence suspense and tension. - Genre conventions shape reader expectations. - Fear can be created through suggestion rather than explicit description. - Poetry reflects social, historical and political contexts. - Different poets present contrasting attitudes towards war and conflict. - Language and structure work together to communicate meaning. - Poetry can challenge, criticise or support societal values. - Context influences both writers and readers. - Perspectives on war can	horror, pathetic fallacy, monstrous. Stretch vocabulary includes: byronic hero, alchemy, redemption, aghast. structure, jingoism, patriotic, propaganda, conscription, bias, trauma, accountable, futile, consequence, monotony, perspective, deprivation, symbolism, anarchy, desensitised, romanticise, trenches, conflict, comparison, narrator, context, ideology, sacrifice, patriotism, disillusionment, recruitment,	regarding interpretations of texts. - Speaking and Listening opportunities throughout the unit (KPI 8). - Comparative poetry analysis. - PEAZL analytical writing. - Small-group and class discussions on war and conflict. - Debates on whether war can ever be justified. - Exploration of recruitment posters and propaganda. - Oral interpretation of poetry. - Comparative planning activities.

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		- Contextual understanding developed through Shakespeare and <i>Animal Farm</i>. - Knowledge of audience and purpose in writing.	- Construct analytical PEAZL paragraphs. - Evaluate how poets communicate thoughts and feelings. - Make connections between texts and historical events. - Develop independent interpretations supported by evidence.	change over time. - Comparative analysis deepens understanding of texts. - Literature can be used to expose injustice, suffering and propaganda. - Empathy can be developed through engagement with historical experiences.	propaganda, voice, tone, perspective.	- Context research and discussion. - Speaking and Listening opportunities throughout the unit (KPI 8).
8 Term 3	Noughts and Crosses (play)	- Study of Shakespeare in Year 7 and understanding of dramatic conventions. - Language analysis skills from <i>Hatchet</i>, <i>Animal Farm</i> and Poetry units. - PEAZL analytical paragraph structure. - Character and theme tracking from previous texts. - Understanding of symbolism and writer's methods. - Evaluation skills developed through Gothic Literature. - Contextual understanding from <i>Animal Farm</i> and War Poetry.	- Analyse how playwrights present themes, characters and ideas. - Identify and explain the impact of dramatic methods. - Analyse language, stage directions and dialogue. - Explore how discrimination and inequality are presented in literature. - Track the development of plot, character and theme across a play. - Apply contextual knowledge to support interpretation. - Construct analytical PEAZL paragraphs. - Explore multiple perspectives and viewpoints. - Develop persuasive speech writing	- Literature can challenge societal attitudes and prejudices. - Power structures influence opportunities and life experiences. - Discrimination can operate at both personal and institutional levels. - Writers can use role reversal to expose inequality. - Context shapes both characters and audience responses. - Dramatic methods influence interpretation	racism, discrimination, inequality, prejudice, segregation, oppression, justice, power, dominance, protest, liberation, tragedy, stereotype, institutionalised racism, microaggression, victim, tension, foreshadowing, climax, stage directions, soliloquy, aside, capital punishment, terrorism, courage, moral compass,	- Analytical responses to dramatic extracts. - Character and theme tracking activities. - Debate and discussion about discrimination and social justice. - Speaking and listening activities exploring controversial issues. - Persuasive speech writing. - Writing from a character's perspective. - Exploration of contemporary issues through discussion.

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	Powerful Voices: Non-fiction speeches	- Persuasive writing skills from Year 7 Myths and Legends viewpoint writing. - Writer's methods and language analysis developed through Year 7 and Year 8 reading units. - Persuasive writing from Year 7 Myths and Legends. - Speech writing and viewpoint writing from <i>Noughts & Crosses</i>. - PEAZL analytical writing structure. - Retrieval and inference skills. - Understanding of audience and purpose. - Quotation selection and	- Using rhetorical devices. - Participate confidently in debate and discussion. - Use evidence precisely to support analysis and argument. - Evaluate social and moral issues presented within a text - Analyse how speakers and writers use rhetoric to persuade audiences. - Identify and explain rhetorical methods and their effects. - Distinguish between ethos, pathos and logos. - Analyse speeches and non-fiction texts critically. - Summarise key ideas and arguments. - Explore how language is crafted to influence opinions. - Identify and analyse persuasive techniques including anecdotes, tricolons, rhetorical questions and anaphora. - Plan, draft and edit persuasive speeches.	- and emotional engagement. - Language can be used to persuade and influence others. - Social justice, identity and equality remain important contemporary issues. - Different viewpoints can exist simultaneously within complex social issues. - Language can be used as powerful tool for social change. - Effective speakers consciously craft messages for specific audiences. - Rhetoric has influenced societies throughout history. - Different persuasive techniques achieve different effects. - Credibility, emotion and logic are central to persuasion. - Public figures can influence attitudes, beliefs and actions. - Vocabulary and structure	persuade, rhetoric, discrimination, underclass, militia. rhetoric, analogy, anecdote, imperative, opinion, hyperbole, tricolon, anaphora, emotive language, rhetorical question, maxim, ethos, logos, pathos, semantic field, emancipation, oppression, persecution, audience, purpose, persuasion, rhetoric, credibility, argument, viewpoint, bias, advocacy, campaign, activism.	- Use of rhetorical devices to present viewpoints. - Formal speech delivery and evaluation. - Speaking and Listening opportunities throughout the unit (KPI 8). - Analysis of speeches by Martin Luther King Jr, Marcus Rashford, Greta Thunberg and Alexander the Great. - Group discussions and debates. - Annotation of rhetorical techniques. - Oral presentations. - Speech planning and drafting. - Writing persuasive speeches. - Structured class debates on contemporary issues. - Collaborative speaking

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		evidence-based analysis. • Experience adapting language and structure for different forms and purposes.	• Use rhetorical devices effectively in their own writing. • Participate in structured discussion and debate. • Present viewpoints confidently and persuasively. • Select vocabulary deliberately to achieve purpose and audience.	- contribute significantly to persuasion. • Speech writing requires deliberate planning and organisation. • Individuals can use their voices to challenge injustice and inspire change.		- and listening activities. • Editing and redrafting persuasive writing. • Speaking and Listening opportunities throughout the unit (KPI 8).
9 Term 1	Exploring Drama: <i>A View from the Bridge/Blood Brothers</i>	• Dramatic conventions from Year 7 Shakespeare and Year 8 <i>Noughts & Crosses</i>. • Evaluation skills developed through Year 8 Gothic Literature. • Language analysis from <i>Animal Farm</i>, War Poetry and <i>Noughts & Crosses</i>. • PEAZL analytical writing structure. • Contextual understanding developed through Shakespeare and <i>Animal Farm</i>. • Character and theme tracking from <i>Hatchet</i>, <i>Animal Farm</i> and <i>Noughts & Crosses</i>.	• Analyse how playwrights present characters, themes and ideas. • Evaluate interpretations of dramatic texts using evidence. • Track character, theme and plot development across a whole play. • Apply contextual knowledge to support interpretation. • Analyse dramatic methods including dialogue, stagecraft and structure. • Explore the presentation of masculinity, family, identity and social class. • Construct evaluative responses using evidence and explanation.	• Tragedy follows recognisable conventions and structures. • Context influences character behaviour, values and audience responses. • Masculinity is shaped by cultural and historical expectations. • Family, loyalty and identity can drive conflict. • Social class influences life chances and opportunities. • Writers use dramatic methods to shape audience sympathy and judgement. • Audiences can interpret characters and events in	tragedy, tragic hero, hamartia, catharsis, narrator, monologue, soliloquy, symbolism, masculinity, tension, foreshadowing, stereotype, patriarchal, social inequality, social class, American Dream, dialect, colloquial language, morality, family dynamics, context, immigration, honour, reputation, conflict, inevitability, destiny, blood brother, musical, innate.	• Evaluative responses to dramatic extracts. • Character and theme tracking activities. • Group discussion about masculinity, family and social class. • Debate around moral choices and character decisions. • Contextual research and presentation activities. • Analytical writing using evidence and interpretation. • Narrative writing inspired by visual prompts. • Speaking and Listening opportunities throughout

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	American Literature: 'The Giver' by Lois Lowry	<i>Crosses.</i> • Experience of constructing persuasive and evaluative arguments. • Narrative writing skills from Year 7 and Year 8 creative writing units. • Figurative language: simile, metaphor, personification and symbolism. • Understanding of connotations and deliberate word choices. • Retrieval and inference skills. • Selecting textual evidence to support an interpretation. • Analysing language and writers' methods. • Basic structural analysis: openings,	• Develop independent critical opinions. • Analyse how language and structure influence audience responses. • Summarise key events and their significance. • Craft sophisticated narrative writing inspired by visual stimuli. • Use increasingly sophisticated vocabulary and punctuation in writing. • Retrieve relevant evidence independently from a text. • Make increasingly developed inferences and interpretations. • Explore connotations and analyse significant words and phrases in detail. • Analyse how Lowry uses language and structure to shape meaning and reader response. • Analyse how writers create wonder, excitement, tension and suspense. • Identify and analyse structural methods including shifts in focus, contrast,	different ways. • Evaluation requires supported personal judgement. • Literature reflects wider social, political and cultural concerns. • Utopia and dystopia are contrasting concepts, and apparently perfect societies can conceal significant problems. • Dystopian fiction can be used to critique political and social systems. • Societies can sacrifice individual freedom in pursuit of stability, security and order.	Stretch vocabulary includes: mimesis, stasima, exodus, McCarthyism, House Un-American Activities Committee. Dystopia / Utopia / Conformity / surveillance / dictatorship / tyranny / allegory / totalitarianism / oppression / rebellion / survival / institutionalised / propaganda / authoritarianism / repression / Symbolism/ Communism/ Bildungsroman	the unit (KPI 8). • Independent evaluative discussion and critical thinking tasks. Analytical Writing • PEAZL paragraphs analysing language and structure. • Short-burst analysis of significant quotations. • Analysis of Lowry's presentation of Jonas and the Community. • Exploration of symbolism • Analysis of how Lowry creates wonder and

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		endings, shifts, contrasts and narrative sequencing. - Understanding that writers make deliberate choices to shape readers' responses. - PEAZL analytical paragraph structure. - Character and theme tracking across whole texts. - Understanding of narrative structure and character development. - Knowledge of dystopian conventions from Year 8 Dystopian Writing. - Sentence construction, paragraphing and accurate punctuation.	foreshadowing, withholding information and changes in pace. - Track Jonas's character development across the novel. - Track themes and recurring ideas across a whole text. - Analyse symbolism and motifs and connect these to wider ideas. - Explore the relationship between setting, character and mood. - Explain Lowry's intentions within the conventions of dystopian fiction. - Construct increasingly independent and developed PEAZL paragraphs. - Move beyond identifying techniques towards explaining how methods construct wider meanings. - Develop a sustained interpretation across an extended analytical response. - Debate conceptual ideas including individuality, conformity, freedom and control.	Conformity and individuality are competing forces within Lowry's Community. - Language can be controlled and manipulated to influence how people think, feel and behave. - Memory is fundamental to identity, emotion and human experience. - Freedom of choice brings both opportunity and responsibility. - Removing pain and suffering can also remove love, joy, individuality and meaningful human experience. Symbolism allows writers to communicate deeper conceptual meanings. - Characterisation can operate		excitement during Jonas's first experience of memory. - Structural analysis of how Lowry withholds and reveals information. - Extended independent analytical writing in preparation for the reading assessment. - Redrafting and improving analytical responses following feedback. Creative Writing - Write a memory from Jonas's perspective. - Describe experiencing colour for the first time. Speaking & Listening – KPI 8

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			Apply Tier 3 vocabulary accurately in discussion and analytical writing.	symbolically: Jonas's development represents a movement from conformity towards individuality and awareness. - Writers manipulate reader expectations through structure, revelation and withheld information. - Language and structural choices can create different reader responses, including tension, suspense, wonder and excitement. - Literature can encourage readers to question the values and assumptions of their own society.		- Debate: Is Sameness worth the sacrifice of freedom? - Discuss whether Jonas is right to challenge the Community. - Explore the ethical implications of "Release".

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9 Term 2	19 th Century Literature: Childhood and Education/Women /Setting/Adventure and Mystery	• Language analysis and contextual understanding developed through <i>Animal Farm</i>, <i>Of Mice and Men</i> and Modern Drama. • PEAZL analytical writing structure. • Character and theme tracking from previous prose and drama units. • Evaluation skills from Gothic Literature and Modern Drama. • Understanding of social inequality and discrimination from <i>Noughts & Crosses</i>, <i>Powerful Voices</i> and <i>Of Mice and Men</i>. • Retrieval and quotation selection skills. • Experience of comparing texts and viewpoints. • Understanding of how writers make deliberate choices to shape meaning.	• Analyse how 19th-century writers present characters, settings and themes. • Apply contextual knowledge to literary interpretation. • Explore how language, form and structure create meaning. • Identify and analyse social attitudes reflected in literature. • Compare ideas, themes and perspectives across texts. • Construct analytical responses using evidence and subject terminology. • Develop personal interpretations supported by textual evidence. • Evaluate the presentation of childhood, education, gender and class. • Explore how writers create sympathy for characters. • Analyse the role of setting in shaping narrative and meaning. • Recognise recurring literary conventions of adventure, mystery and social commentary. • Develop increasingly independent and critical responses.	• Literature reflects the social, political and cultural values of its time. • Victorian society was shaped by class, gender and social hierarchy. • Writers often use literature to critique social injustice and inequality. • Childhood experiences can shape identity and opportunity. • Expectations of women have changed over time. • Setting can communicate social attitudes and themes. • Adventure and mystery narratives follow recognisable conventions. • Readers' responses may differ depending on their context and values. • Context deepens understanding of character motivations and writer's intentions.	context, Victorian, class, hierarchy, patriarchy, prejudice, reputation, social conscience, ambition, melodrama, social commentary, deprivation, destitute, workhouse, squalor, sympathy, expectation, morality, poverty, industrialisation, inequality, orphan, governess, spinster, respectability, education, adventure, mystery, setting, atmosphere, narrative voice. Stretch vocabulary includes: austere, negligence, disdain, countenance	• Analytical responses to Victorian extracts. • Comparative discussion of themes and social issues. • Exploration of historical attitudes towards women and children. • Debate around social responsibility and inequality. • Contextual research and presentation activities. • Analytical paragraph writing. • Creative writing inspired by Victorian settings and images. • Discussion of reader responses past and present. • Speaking and Listening opportunities throughout the unit (KPI 8).
	Fiction and Non-Fiction: Technology	Rhetorical techniques from Year 8 <i>Powerful Voices</i> (ethos, pathos, logos,	• Analyse how non-fiction writers present viewpoints and perspectives. • Identify and evaluate arguments in	• Non-fiction texts are shaped by purpose, audience and viewpoint.	viewpoint, perspective, bias, argument, counterargument,	• Analysis of articles, speeches, blogs and opinion pieces about technology.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired What pupils will be able to 'do'	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
		rhetorical questions, anecdotes, tricolons, anaphora). • Persuasive writing from Year 7 Myths and Legends and Year 8 <i>Noughts & Crosses</i>. • Evaluation skills developed through Gothic Literature and Modern Drama. • Language analysis from prose, poetry and drama units. • Contextual understanding and discussion of social issues from <i>Animal Farm</i>, <i>Noughts & Crosses</i> and <i>Of Mice and Men</i>. • PEAZL analytical writing structure. • Speaking and listening skills developed across KS3.	non-fiction texts. • Analyse language choices and rhetorical methods. • Compare writers' viewpoints and attitudes. • Explore how structure shapes meaning and influences readers. • Distinguish between fact, opinion and bias. • Evaluate the effectiveness of an argument. • Synthesise information from multiple sources. • Construct persuasive and discursive responses. • Develop critical reading skills when engaging with media and technology. • Use evidence to support personal viewpoints. • Write effectively for purpose, audience and form.	• Technology influences individuals, relationships and society. • Writers use language and rhetoric to persuade and influence readers. • Media texts can contain bias and represent issues in different ways. • Viewpoints can be challenged, supported or nuanced. • Evidence is essential when constructing arguments. • Language choices influence credibility and reader response. • Critical literacy is important in a digital world. • Different writers can present contrasting perspectives on the same issue.	rhetoric, persuasive, credibility, reliability, audience, purpose, anecdote, statistics, emotive language, hyperbole, direct address, rhetorical question, tricolon, repetition, evidence, source, synthesis, evaluate, discourse, objectivity, subjectivity, digital literacy, misinformation, artificial intelligence, surveillance, ethics. Stretch vocabulary includes: algorithm, technological determinism, innovation, autonomy, accountability, authenticity.	• Comparative discussion of differing viewpoints. • Debates about the impact of technology on society. • Structured group discussions. • Persuasive writing tasks. • Discursive essays exploring technological issues. • Letters, articles and speeches. • Presentations on contemporary technological developments. • Evaluation of arguments and evidence. • Speaking and Listening opportunities throughout the unit (KPI 8).
9 Term 3	Shakespeare: <i>Macbeth/The Merchant of Venice/Much Ado About Nothing/</i>	• Shakespeare study in Year 7 (<i>A Midsummer Night's Dream</i>, <i>The Tempest</i> or <i>Twelfth Night</i>). • Dramatic conventions from <i>Noughts & Crosses</i> and Modern Drama.	• Analyse Shakespeare's presentation of characters, themes and ideas. • Explore how language, structure and dramatic methods create meaning. • Apply contextual knowledge to literary interpretation.	• Shakespeare's plays reflect the concerns and values of their time. • Ambition, power and morality are universal themes. • Dramatic methods shape	Macbeth: Stage directions/Jacobean/era/supernatural/superstition/ manipulation/deceit/monosyllabic/prose/verse	• Shakespeare extract analysis. • Character and theme tracking activities. • Structured debates around character responsibility and moral

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired What pupils will be able to 'do'	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
		• Language analysis developed through prose, poetry and drama units. • Contextual understanding from <i>Animal Farm</i>, <i>Of Mice and Men</i> and 19th Century Literature. • Evaluation skills from Gothic Literature and Modern Drama. • Character and theme tracking across whole texts. • PEAZL analytical writing structure. • Discussion of power, inequality and social expectations across previous units.	• Track character development across an entire play. • Analyse Shakespearean language with increasing independence. • Construct analytical responses using evidence and subject terminology. • Explore alternative interpretations of characters and events. • Evaluate how dramatic methods influence audience responses. • Compare attitudes and values across different time periods. • Explore themes such as ambition, power, deception, honour, loyalty and gender. • Develop personal interpretations supported by evidence. • Engage critically with Shakespeare as a dramatist.	audience responses and interpretations. • Context influences character behaviour and audience expectations. • Different audiences may interpret characters and events differently. • Gender expectations influence relationships and power dynamics. • Fate, free will and personal responsibility can be debated. • Comedy and tragedy follow recognisable conventions. • Literature continues to remain relevant because it explores enduring human experiences.	/iambic pentameter/ euphemism/enigmatic/ tragedy/tragic hero/ Renaissance / corruption / tyrant / regicide / hamartia Much Ado: Comedy / Patriarchal / Unrequited /Deceit /Atypical Tribulations / Archetypal /Elizabethan / Reconciliation /abhorrent / counterfeit / innuendo / double entendre / malcontent	choices. • Group discussion of themes such as ambition, honour, deception and power. • Performance and dramatic reading activities. • Contextual research and presentation tasks. • Analytical essay writing. • Creative responses written from a character's perspective. • Oral interpretation and performance activities. • Speaking and Listening opportunities throughout the unit (KPI 8).
	Culture and Identity: Poetry	• Poetry analysis from Year 7 <i>Myths and Monsters</i> and Year 8 <i>War and Conflict Poetry</i>. • Comparative skills developed in War Poetry and non-fiction units. • PEAZL analytical writing structure.	• Analyse how poets present identity, belonging and personal experiences. • Explore how language, structure and form create meaning. • Compare ideas, themes and perspectives across poems. • Analyse the significance of a poet's choices. • Develop interpretations supported	• Identity is shaped by culture, family, community, history and personal experience. • Poetry can express individual and collective experiences. • Language, structure and	identity, heritage, culture, belonging, displacement, perspective, voice, persona, stereotype, representation, diversity, migration,	• Comparative poetry analysis. • Annotation and close-reading activities. • Discussion of personal, cultural and national identity. • Exploration of different

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired What pupils will be able to 'do'	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
		• Language analysis from prose, poetry and drama studies. • Contextual understanding developed through <i>Animal Farm</i>, <i>Of Mice and Men</i> and Shakespeare. • Discussion of identity, discrimination and social justice from <i>Noughts & Crosses</i>, <i>Powerful Voices</i> and American Literature. • Experience of analysing voice, perspective and audience response.	• by textual evidence. • Track recurring themes across a poetry collection or anthology. • Explore how voice and perspective influence meaning. • Use subject terminology accurately when discussing poetry. • Construct comparative analytical responses. • Explain how context shapes meaning and interpretation. • Develop independent and personal responses to poetry. • Explore how poetry reflects individual and cultural identity.	• form work together to create meaning. • Different poets present identity in different ways. • Voice and perspective influence how readers understand experiences. • Poetry can challenge stereotypes and assumptions. • Context influences both the production and interpretation of poetry. • Comparison deepens understanding of themes and ideas. • Literature can help readers understand diverse experiences and perspectives.	ancestry, conflict, symbolism, imagery, metaphor, extended metaphor, structure, form, stanza, free verse, juxtaposition, tone, motif, context, audience, interpretation, comparison, individuality. Stretch vocabulary includes: hybridity, diaspora, assimilation, marginalisation, intersectionality, cultural identity.	viewpoints and experiences. • Comparative planning and essay writing. • Oral interpretation and reading of poetry. • Group discussion and debate around themes of identity and belonging. • Creative responses inspired by identity-themed poetry. • Reflective writing about personal experiences and perspectives. • Speaking and Listening opportunities throughout the unit (KPI 8).
10 Term 1	<i>An Inspector Calls</i> by J B Priestley	• Dramatic conventions studied through Shakespeare and <i>Noughts & Crosses</i>. • Character and theme tracking developed through <i>Animal Farm</i>, <i>Of Mice and Men</i> and Modern Drama. • Evaluation skills developed through Gothic Literature and Year 9 Drama. • Contextual analysis from	• Analyse how Priestley presents characters, themes and ideas. • Track character development across a complete play. • Explore how dramatic methods create meaning. • Analyse dialogue, stage directions and structural choices. • Apply contextual knowledge to literary interpretation. • Construct GCSE-style analytical essays using evidence. • Develop conceptual arguments	• Literature can be used to promote social and political change. • Priestley uses the play as a vehicle for his socialist message. • Responsibility extends beyond individual actions to society as a whole. • Class, gender and age influence power and opportunity.	socialism, capitalism, responsibility, inequality, class system, hierarchy, privilege, exploitation, prejudice, patriarchal, morality, conscience, collective responsibility, generational divide, dramatic irony, stage directions, foreshadowing, symbolism, audience,	• GCSE-style analytical essays. • Character and theme tracking activities. • Structured debates about responsibility and blame. • Discussion of social class, gender and power. • Hot-seating and dramatic performance activities.

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		<i>Animal Farm</i> , American Literature and 19th Century Literature. • PEAZL analytical writing structure. • Discussion of inequality, discrimination and social responsibility from <i>Noughts & Crosses</i> , <i>Powerful Voices</i> and <i>Of Mice and Men</i> . • Retrieval, inference and quotation selection skills.	about themes and characters. • Evaluate Priestley's intentions and messages. • Explore alternative interpretations of characters and events. • Explain how audience responses may differ. • Use quotations effectively to support analysis. • Develop extended analytical writing independently.	• Dramatic structure shapes audience responses. • Characters can function as symbols of wider social attitudes. • Historical context influences both the play and audience interpretation. • Different audiences may respond differently to the same character or event. • Writers deliberately construct characters to communicate ideas and values	inspector, morality play, didactic, cyclical structure, social reform, interrogation, accountability, social conscience. Stretch vocabulary includes: hegemony, bourgeoisie, proletariat, collectivism, ideological, culpability, moral responsibility.	• Contextual research and presentations. • Analytical paragraph writing and essay planning. • Speaking and Listening activities exploring moral dilemmas. • Evaluation of different interpretations of characters. • Independent discussion and collaborative learning tasks.
	Writing to describe and narrate Writing to argue, persuade and express a viewpoint	• Adventure Writing from Year 7. • Dystopian Writing from Year 8. • Gothic Writing from Year 8. • Narrative writing from Year 9 Drama and 19th Century Literature units. • Persuasive writing from Year 7 Myths and Legends. • Speech writing from <i>Noughts & Crosses</i> . • Rhetorical techniques	• Craft engaging descriptive and narrative writing. • Create atmosphere, character and setting through language choices. • Structure narratives effectively to engage readers. • Use a range of sentence structures deliberately. • Apply punctuation for clarity and effect. • Develop a distinctive narrative voice. • Write persuasively for a range of audiences and purposes. • Construct clear arguments	• Writing choices are shaped by audience, purpose and form. • Effective writing requires deliberate structural choices. • Language and structure work together to influence readers. • Narrative writing is crafted rather than simply recounted. • Viewpoints can be developed through carefully selected evidence	narrative, description, atmosphere, imagery, motif, symbolism, foreshadowing, cyclical structure, flashback, juxtaposition, tension, perspective, viewpoint, anecdote, rhetoric, ethos, logos, pathos, tricolon, anaphora, hyperbole, imperative, direct address, audience, purpose, register, tone, cohesion, discourse	• Descriptive writing based on image stimuli. • Narrative writing inspired by prompts and opening lines. • Story planning and structural design activities. • Speech writing. • Article writing. • Letter writing. • Debate and discussion of contemporary issues. • Peer assessment and redrafting activities. • Presentation of

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired (What pupils will be able to 'do')	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
		from <i>Powerful Voices</i>. - Understanding of audience and purpose developed throughout KS3. - Basic narrative structure and descriptive techniques. - Editing and proofreading skills.	supported by evidence and reasoning. - Use rhetorical devices effectively. - Adapt register and tone appropriately. - Organise ideas logically and coherently. - Edit and improve writing independently. - Meet the demands of GCSE Paper 1 and Paper 2 Question 5 tasks.	and rhetoric. - Different forms require different stylistic conventions. - Persuasive writing relies upon credibility, logic and emotional appeal. - Planning, drafting and editing are essential parts of the writing process. - Sophisticated vocabulary and sentence control improve communication.	marker, counterargument, rebuttal, transactional writing, persuade, argue, inform. Stretch vocabulary includes: evocative, nuanced, compelling, polemic, discourse, synthesis, rhetorical flourish, conceptual argument.	viewpoints. - Collaborative planning and evaluation tasks. - Speaking and Listening opportunities throughout the unit (KPI 8).
10 Term 2	<i>Jekyll and Hyde</i> by Robert Louis Stevenson	- Victorian context explored through Year 9 19th Century Literature. - Gothic conventions studied in Year 8 Gothic Literature. - Evaluation skills developed through Gothic Literature and Modern Drama. - Character and theme tracking from <i>Animal Farm</i>, <i>Of Mice and Men</i> and <i>An Inspector Calls</i>. - Contextual analysis developed throughout KS3 and Year 10. - PEAZL analytical writing structure. - Understanding of symbolism, foreshadowing	- Analyse how Stevenson presents characters, themes and ideas across a whole text. - Explore how language, structure and narrative methods create meaning. - Apply contextual knowledge to literary interpretation. - Track character development and thematic progression. - Analyse symbolism and allegorical meanings. - Construct GCSE-style analytical essays using evidence. - Develop conceptual arguments about themes and characters. - Explain how Victorian society influences the novel. - Explore alternative interpretations	- Victorian society was deeply concerned with reputation, morality and respectability. - Human nature contains conflicting impulses and desires. - Literature can reflect social anxieties and fears. - Gothic fiction explores psychological, moral and supernatural fears. - Science can be viewed as both progressive and dangerous. - Duality exists within individuals and society. - Writers use symbolism and setting to	duality, degeneration, physiognomy, repression, respectability, reputation, morality, hypocrisy, Gothic, supernatural, symbolism, allegory, narrative perspective, foreshadowing, atmosphere, terror, horror, transgression, scientific experimentation, Victorian gentleman, urbanisation, anonymity, secrecy, temptation, corruption, conscience,	- GCSE-style analytical essays. - Character and theme tracking activities. - Contextual research and discussion. - Structured debates about morality, science and responsibility. - Exploration of Victorian fears and anxieties. - Analytical paragraph writing. - Hot-seating and role-play activities. - Discussion of alternative interpretations. - Presentation of contextual research

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	Explorations in Creative Reading – Paper 1	and narrative structure. • Discussion of morality, social responsibility and identity from previous units. • Language analysis developed through <i>Hatchet</i>, <i>Animal Farm</i>, <i>Of Mice and Men</i>, Shakespeare and Poetry. • Evaluation skills developed through Gothic Literature and Modern Drama. • Understanding of narrative structure from Adventure Writing, Dystopian Writing and Gothic Writing. • Character and theme tracking across prose texts.	of characters and events. • Analyse the effectiveness of Stevenson's structural choices. • Select and integrate quotations effectively. • Develop independent critical responses supported by evidence. • Retrieve and select relevant information from a text. • Make supported inferences about characters, settings and situations. • Analyse how writers use language to create meanings and effects. • Explore how structural methods shape reader responses. • Evaluate a writer's choices and effectiveness. • Explain the impact of language, structure and narrative perspective. • Analyse characterisation and atmosphere. • Track shifts in focus, tension and viewpoint.	communicate complex ideas. • Narrative structure can shape mystery and suspense. • Context influences both the writing and interpretation of literature. • Writers deliberately craft language and structure to influence readers. • Reader responses are shaped by narrative choices. • Language analysis moves beyond feature spotting to exploring effects. • Structure influences pace, tension and meaning. • Evaluation requires supported judgement and critical engagement.	transformation, primitive, civilised Context-specific vocabulary: Darwinism, evolution, degeneration theory, Freud, Lombroso, Victorian morality, fin de siècle. Stretch vocabulary includes: atavistic, transgressive, dichotomy, existential, moral ambiguity, subversion Language: implicit / explicit / (proper / abstract) noun / noun phrases / verb / imperative verb / adjective / adverb / pronoun / figurative language / imagery / simile / (extended) metaphor / pathetic fallacy / foreshadowing / onomatopoeia / sentence forms / punctuation range / speech / dialect /	findings. • Speaking and Listening opportunities throughout the unit (KPI 8). • GCSE-style responses to Questions 1–4. • Annotation and close-reading activities. • Group discussion of interpretations. • Evaluation debates about writers' choices. • Language and structure analysis practice. • Retrieval and inference activities. • Exploration of unseen fiction extracts. • Verbal explanation of interpretations.

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		• PEAZL analytical writing structure. • Inference and retrieval skills developed throughout KS3. • Understanding of writer's methods and authorial intention. • Contextual interpretation from literary studies.	• Develop critical and personal responses to texts. • Use textual evidence effectively. • Apply subject terminology accurately. • Construct GCSE-style responses for Questions 1–4.	• Different readers may interpret texts differently. • Narrative perspective shapes understanding and sympathy. • Effective reading requires active interpretation and analysis. • Writers use a range of methods simultaneously to create meaning.	hyperbole / repetition Structure: narrative perspective / setting / focus / cyclical / shift / syntax / opening / closing / mirroring / development / sequencing / repetition / motif / links / setting / foreshadowing / sentence construction / punctuation use / contrast / tension / Evaluation: inference / agree / disagree / certain extent / critical / however / on the contrary Stretch vocabulary includes: omniscient narrator, stream of consciousness, unreliable narrator, pathetic fallacy, allegorical, evocative, nuanced, compelling.	• Collaborative annotation tasks. • Speaking and Listening opportunities throughout the unit (KPI 8).

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10 Term 3	Exploring poetry: Anthology poetry (AQA Love and Relationships anthology)	• Poetry analysis from Year 7 <i>Myths and Monsters Poetry</i>. • Comparative poetry skills developed through Year 8 <i>War and Conflict Poetry</i>. • Identity and perspective explored in Year 9 <i>Poetry and Identity</i>. • Language analysis developed through prose, poetry and drama units. • PEAZL analytical writing structure. • Understanding of writer's methods and audience response. • Comparison skills developed through poetry and non-fiction units. • Exploration of relationships, identity and social expectations across previous texts.	• Analyse how poets present ideas, themes and emotions. • Explore how language, structure and form create meaning. • Compare poems effectively using evidence and terminology. • Track recurring themes across an anthology. • Analyse poetic voice, perspective and tone. • Explore the significance of contextual influences where relevant. • Construct comparative GCSE-style essays. • Select and integrate quotations accurately. • Develop conceptual arguments about relationships and human experiences. • Evaluate similarities and differences between texts. • Use comparative connectives and analytical terminology confidently. • Build a secure knowledge base of anthology quotations and themes.	• Love and relationships can be presented in many different forms and contexts. • Poets use language, structure and form deliberately to communicate emotions and ideas. • Different perspectives shape the presentation of relationships. • Human relationships are often complex, changing and contradictory. • Comparison reveals deeper insights into texts. • Poetic methods influence readers' emotional responses. • Context can influence the themes and ideas explored in poetry. • Personal interpretation is strengthened through evidence and analysis. • Poetry explores universal human experiences that remain relevant across time.	persona, speaker, perspective, voice, imagery, symbolism, metaphor, extended metaphor, simile, personification, juxtaposition, enjambment, caesura, volta, stanza, structure, form, sonnet, dramatic monologue, cyclical structure, semantic field, motif, tone, theme, comparison, interpretation, romantic, platonic, familial, conflict, devotion, separation, memory, longing, loss, disillusion / melancholic / unrequited love / transgress / unconventional / anguish / dehumanising / traumatic / idyllic / nostalgic / poignant	• Comparative poetry essays. • Annotation and close-reading activities. • Quotation retrieval and memorisation tasks. • Group discussion of themes and interpretations. • Comparative planning activities. • Oral analysis and presentation tasks. • Exploration of personal responses to poetry. • Poetry recitation and performance. • Debates about relationships and human behaviour. • Speaking and Listening opportunities throughout the unit (KPI 8).

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	Spoken Language	• Speaking and Listening activities throughout KS3. • Debate and discussion work from <i>Powerful Voices</i>. • Speech writing in Year 8 <i>Noughts & Crosses</i>. • Rhetorical techniques studied in <i>Powerful Voices</i>. • Persuasive writing from Years 7–10. • Viewpoint writing developed through non-fiction units. • Presentation and discussion activities from literature studies. • Audience and purpose explored across reading and writing units.	• Plan and deliver a formal presentation to an audience. • Select and organise information effectively. • Develop and sustain a clear line of argument. • Adapt spoken language for audience and purpose. • Use rhetorical techniques to engage and persuade listeners. • Speak confidently, clearly and fluently. • Respond appropriately to questions and feedback. • Demonstrate active listening skills. • Use evidence and examples to support viewpoints. • Structure presentations logically and coherently.	• Effective communication depends upon audience, purpose and context. • Spoken language can be used to inform, persuade, entertain or inspire. • Presentation structure influences audience engagement. • Rhetorical techniques are effective in both spoken and written communication. • Active listening is a key communication skill. • Confidence and preparation contribute to successful presentations. • Different audiences may	/ turbulent / exuberance / resolute / betrayal Stretch vocabulary includes: transience, ambiguity, paradox, cathartic, disillusionment, reciprocity. presentation, audience, purpose, register, rhetoric, ethos, logos, pathos, persuasive, anecdote, statistics, tricolon, repetition, rhetorical question, direct address, counterargument, credibility, engagement, delivery, articulation, intonation, projection, eye	• Researching and selecting an appropriate topic. • Planning and drafting presentation scripts. • Delivering formal presentations. • Question-and-answer sessions. • Group discussions and peer feedback. • Debate and persuasive speaking activities. • Practice presentations to small groups. • Self-evaluation and reflection tasks. • Peer assessment activities. • Speaking and Listening

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		Confidence-building through collaborative learning activities.	- Evaluate the effectiveness of spoken communication. - Develop confidence in formal speaking situations.	respond differently to the same presentation. - Evidence strengthens arguments and increases credibility. - Public speaking is an important life skill beyond school.	contact, body language, gesture, emphasis, fluency, interaction, discussion, evaluation, response. Stretch vocabulary includes: oratory, eloquence, discourse, advocacy, conviction, authenticity, diplomacy, persuasion.	opportunities throughout the unit (KPI 8).
11 Term 1	<i>Romeo and Juliet by William Shakespeare</i>	- Shakespeare studied in Year 7 and Year 9 (<i>A Midsummer Night's Dream, Macbeth, Much Ado About Nothing, The Tempest</i> or <i>Twelfth Night</i>). - Character and theme tracking from <i>An Inspector Calls</i> and <i>Jekyll and Hyde</i>. - Dramatic methods explored through <i>Noughts & Crosses</i> and <i>Modern Drama</i>. - Contextual interpretation developed throughout KS3 and KS4. - Evaluation and analytical	- Analyse how Shakespeare presents characters, themes and ideas across the play. - Explore how language, structure and dramatic methods create meaning. - Apply contextual knowledge to literary interpretation. - Track character development and thematic progression. - Construct GCSE-style analytical essays using evidence and terminology. - Develop conceptual arguments	- Shakespeare explores universal themes that remain relevant today. - Tragedy follows recognisable conventions and structures. - Fate, free will and personal responsibility can be interpreted in different ways. - Family conflict can have devastating consequences. - Love can be presented as transformative, powerful and destructive.	tragedy, tragic hero, fate, destiny, free will, conflict, feud, patriarchy, honour, reputation, loyalty, impulsive, dramatic irony, foreshadowing, imagery, symbolism, motif, oxymoron, sonnet, soliloquy, monologue, aside, catharsis, hamartia, peripeteia, anagnorisis, protagonist, antagonist, courtly	- GCSE-style literature essays. - Extract analysis and whole-text responses. - Character and theme tracking activities. - Structured debates on responsibility for the tragedy. - Discussion of themes including fate, conflict, love and family. - Performance and dramatic reading activities. - Hot-seating and role-play

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	Writers' Viewpoints and Perspectives - Paper 2	writing skills from previous literature units. • PEAZL/essay-writing structures developed across KS3 and KS4. • Understanding of tragedy from <i>A View from the Bridge</i>, <i>Blood Brothers</i> and <i>Macbeth</i> (where studied). • Rhetorical techniques studied in Year 8 <i>Powerful Voices</i>. • Non-fiction analysis from Year 9 <i>Technology: Exploring Non-Fiction</i>. • Persuasive writing from Year 7 <i>Myths and Legends</i> and Year 8 <i>Noughts & Crosses</i>. • Evaluation skills developed through Gothic Literature and Paper 1 preparation.	about themes and characters. • Analyse Shakespeare's use of imagery, symbolism and dramatic irony. • Explore alternative interpretations and audience responses. • Evaluate the significance of key scenes and turning points. • Embed quotations effectively and accurately. • Write sustained, critical responses under exam conditions. • Use precise subject terminology when discussing Shakespeare's methods. • Retrieve and synthesise information from multiple non-fiction texts. • Compare writers' viewpoints, attitudes and perspectives. • Analyse how writers use language to influence readers. • Evaluate the effectiveness of writers' methods. • Explore how tone, purpose and audience shape meaning. • Identify bias and differing perspectives.	• Gender expectations influence characters' choices and opportunities. • Social and cultural context shapes both the play and audience responses. • Shakespeare deliberately uses dramatic methods to influence audiences. • Different interpretations of characters and events are valid when supported by evidence. • Writers present viewpoints that are shaped by context, purpose and audience. • Language choices influence readers' responses and opinions. • Different writers can present contrasting attitudes towards the same issue. • Comparison reveals similarities and differences in perspective.	love, forbidden love, violence, reconciliation. Context-specific vocabulary: Elizabethan, patriarchal society, arranged marriage, divine order, Great Chain of Being, masculinity, honour culture. Stretch vocabulary includes: transgression, inevitability, duality, archetypal, subversion, tragic inevitability. Language: implicit / explicit / (proper / abstract) noun / noun phrases / verb / imperative verb / adjective / adverb / pronoun / figurative language / imagery / simile / (extended) metaphor / pathetic fallacy / foreshadowing / onomatopoeia /	tasks. • Contextual research and presentations. • Quotation retrieval and recall activities. • Speaking and Listening opportunities throughout the unit (KPI 8). • Comparative analysis of paired non-fiction texts. • Annotation and close-reading activities. • Discussion and debate about contemporary and historical issues. • Writing speeches, articles, letters and essays. • Persuasive and argumentative writing tasks. • Group discussion and evaluation of viewpoints.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired (What pupils will be able to 'do')	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
		• Language analysis from KS3 prose, poetry and drama units. • Audience and purpose explored throughout KS3 and KS4. • Viewpoint writing developed through transactional writing units. • Comparative skills from poetry and non-fiction studies.	• Construct comparative analytical responses. • Develop evidence-based interpretations. • Analyse rhetorical techniques in non-fiction texts. • Write effectively for a range of transactional forms. • Construct persuasive arguments and viewpoints. • Apply exam strategies confidently across Questions 1–5.	• Effective arguments rely upon evidence, reasoning and rhetorical techniques. • Bias and perspective influence how events are represented. • Audience and purpose determine linguistic choices. • Non-fiction texts can be analysed using the same critical approaches as literature. • Persuasive writing requires deliberate structural and rhetorical choices	sentence forms / punctuation range / speech / hyperbole / repetition Comparison: narrative perspective / attitudes / viewpoint / similarities / differences / form / genre / audience / methods / irony / imagery / however / on the other hand / whereas / likewise / similarly Detrimental / pertinent / seething / unethical / vociferous / indignant / cynical / despondent / disgruntled / impassioned / condescending /	• Presentation of personal opinions supported by evidence. • Examination-style timed responses. • Collaborative planning and drafting activities. • Speaking and Listening opportunities throughout the unit (KPI 8).
11 Term 2	Exploring poetry: AQA Unseen Poetry	• Poetry analysis from Year 7 <i>Myths and Monsters Poetry</i>. • Comparative poetry skills from Year 8 <i>War and Conflict Poetry</i>. • Exploration of voice and perspective in Year 9 <i>Poetry and Identity</i>. • Anthology study of the	• Analyse unseen poems independently and confidently. • Explore how poets present ideas, emotions and experiences. • Analyse language, structure and form in unfamiliar texts. • Develop personal interpretations supported by evidence. • Compare ideas and methods across two unseen poems.	• Poetry can communicate universal human experiences and emotions. • Different poets may explore similar themes in contrasting ways. • Language, structure and form work together to create meaning. • Personal interpretations	speaker, persona, perspective, voice, tone, imagery, symbolism, metaphor, extended metaphor, simile, personification, juxtaposition, semantic field, motif,	• Annotation and close-reading of unseen poems. • Comparative analysis of paired poems. • Timed GCSE-style responses. • Discussion of personal interpretations. • Exploration of themes such as relationships,

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired (What pupils will be able to 'do')	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
		AQA Love and Relationships Poetry Cluster. • Language analysis developed through prose, poetry and drama studies. • Comparative skills developed across KS3 and KS4. • Understanding of writer's methods and audience response. • PEAZL analytical writing structure and GCSE essay writing.	• Identify poetic techniques and explain their effects. • Analyse voice, tone and perspective. • Evaluate how poets shape readers' responses. • Select relevant quotations quickly and effectively. • Construct analytical and comparative responses under timed conditions. • Apply subject terminology accurately and purposefully. • Approach unfamiliar texts with confidence and resilience.	are valid when supported by evidence. • Comparison reveals deeper understanding of ideas and methods. • Context is not required for success in unseen poetry analysis. • Readers can respond differently to the same poem. • Effective analysis focuses on methods and effects rather than feature spotting. • Confidence and close reading are essential when approaching unfamiliar texts.	structure, form, stanza, enjambment, caesura, rhyme, rhythm, free verse, repetition, contrast, mood, atmosphere, interpretation, comparison, emotion, theme, response. Unseen Poetry-specific vocabulary: infer, impression, viewpoint, universal experience, personal response, comparison. Stretch vocabulary includes: ambiguity, cathartic, transient, melancholic, introspective, contemplative, evocative, nuanced.	memory, nature, identity and conflict. • Verbal analysis and justification of ideas. • Comparative planning activities. • Group discussion of alternative interpretations. • Poetry reading and performance activities. • Speaking and Listening opportunities throughout the unit (KPI 8).
	AQA English Language Revision: Paper 1 and Paper 2	• Language analysis developed through KS3 prose, poetry and drama studies. • Evaluation skills from	• Retrieve, interpret and evaluate information from a range of texts. • Analyse language, structure and writer's methods confidently. • Compare viewpoints and	• Successful reading requires inference, analysis and evaluation. • Writers deliberately shape readers' responses	inference, interpretation, evaluate, synthesis, comparison,	• Timed examination responses. • Narrative and descriptive writing workshops. • Transactional writing

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired (What pupils will be able to 'do')	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
		Gothic Literature, Modern Drama and Paper 1 preparation. • Non-fiction analysis from <i>Technology: Exploring Non-Fiction</i> and Paper 2 preparation. • Narrative and descriptive writing from Years 7–10. • Persuasive writing from <i>Powerful Voices, Noughts & Crosses</i> and transactional writing units. • Audience and purpose explored throughout KS3 and KS4. • Rhetorical techniques and comparative skills. • Examination practice completed throughout Year 10 and Year 11.	perspectives across non-fiction texts. • Evaluate a writer's choices and effectiveness. • Construct analytical responses under timed conditions. • Craft engaging descriptive and narrative writing. • Write persuasive and discursive responses for a range of audiences and purposes. • Apply effective examination strategies across all questions. • Edit and improve writing independently. • Use subject terminology accurately and confidently. • Manage examination timing effectively. • Approach unseen texts with confidence and resilience.	through language and structure. • Different writers present contrasting viewpoints and perspectives. • Effective writing is shaped by audience, purpose and form. • Examination success relies on both knowledge and strategic application. • Writing can be crafted through deliberate structural and linguistic choices. • Reader responses may vary depending on interpretation. • Comparative thinking strengthens understanding of texts. • Technical accuracy contributes significantly to overall success.	perspective, viewpoint, bias, rhetoric, audience, purpose, structure, juxtaposition, symbolism, imagery, narrative perspective, atmosphere, tension, anecdote, tricolon, direct address, rhetorical question, emotive language, register, tone, discourse marker, cohesion, counterargument, rebuttal, credibility, transactional writing. Paper 1 terminology: exposition, climax, foreshadowing, cyclical structure, flashback, narrative focus. Paper 2 terminology: synthesis, perspective, viewpoint, argument, rhetoric, persuasion.	workshops. • Group discussion of interpretations and viewpoints. • Peer assessment and redrafting activities. • Retrieval and revision activities. • Examination strategy discussions. • Verbal justification of interpretations. • Speaking and Listening opportunities throughout the unit (KPI 8).

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired (What pupils will be able to 'do')	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
	AQA English Literature Revision: Paper 1 and Paper 2	• Shakespeare study from Years 7, 9 and 11. • Gothic Literature from Year 8 and <i>Jekyll and Hyde</i> study in Year 10. • Modern Drama from Year 9 and <i>An Inspector Calls</i> in Year 10. • Poetry analysis from Years 7–11. • Comparative poetry skills from War Poetry, Poetry and Identity and Anthology Poetry. • Language analysis and evaluation developed throughout KS3 and KS4. • Contextual understanding from Victorian Literature, American Literature and Shakespeare. • PEAZL and GCSE essay structures developed across KS4.	• Recall and apply detailed knowledge of all GCSE Literature texts. • Construct conceptual arguments about characters, themes and ideas. • Analyse language, form and structure confidently. • Apply contextual knowledge accurately and purposefully. • Compare poems effectively and perceptively. • Analyse unseen poetry independently. • Explore alternative interpretations and audience responses. • Select and embed quotations accurately from memory. • Plan and write essays under timed conditions. • Evaluate writer's methods across a range of genres. • Synthesise knowledge across texts and themes. • Apply examination strategies confidently across both papers.	• Literature reflects social, cultural and historical contexts. • Writers communicate ideas through deliberate choices of language, form and structure. • Themes such as power, responsibility, conflict, love, identity and morality transcend time periods. • Different audiences may interpret texts differently. • Comparative analysis deepens understanding of texts. • Context should illuminate rather than dominate analysis. • Literary criticism involves interpretation, judgement and evidence. • Successful examination responses combine knowledge, analysis and evaluation. • Retrieval and recall are essential for examination success.	theme, motif, symbolism, imagery, foreshadowing, juxtaposition, dramatic irony, soliloquy, tragedy, protagonist, antagonist, conflict, audience, interpretation, evaluation, context, comparison, structure, form, perspective, morality, responsibility, patriarchy, duality, repression, socialism, capitalism, identity, relationships, ambiguity, tone, voice, atmosphere. Paper-specific vocabulary: • Shakespeare: hamartia, catharsis, fate, peripeteia, anagnorisis. • Jekyll and Hyde: degeneration,	• Full GCSE essay responses. • Comparative poetry essays. • Unseen poetry analysis. • Retrieval and quotation-recall activities. • Thematic revision discussions. • Character and theme tracking reviews. • Context presentations and revision tasks. • Peer assessment and live marking activities. • Examination planning workshops. • Speaking and Listening opportunities throughout the unit (KPI 8).

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired What pupils will be able to 'do'	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
					physiognomy, duality, repression. • An Inspector Calls: socialism, capitalism, collective responsibility. • Poetry: enjambment, caesura, volta, persona, semantic field. Stretch vocabulary includes: subversion, ideological, transgressive, existential, allegorical, nuanced, dichotomy.	

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
7 Term 1	Genre Study: Adventure <i>Hatchet</i> by Gary Paulsen Adventure Writing – The features of Adventure Writing	• Retrieval activities. • Vocabulary checks. • PEAZL paragraph practice. • Guided reading tasks. Summative Reading Assessment: • "How does the writer create a sense of panic and tension in Chapter 3?" KPIs Assessed: KPI 1 (Inference) and KPI 2 (Language Analysis). Summative Writing Assessment: • Continue Chapter 9 after Brian sees the bear. • Creative writing from image stimulus/opening sentence. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: KPI 8.	• Figurative language from KS2. • Retrieval and comprehension skills. • Using quotations to support ideas. • Sentence construction and punctuation. • Paragraphing and organisation. • Writer's methods. • Descriptive writing techniques. • Narrative structure. • Vocabulary development through Frayer Models. • Speaking and listening skills.	• Explicit vocabulary instruction through Frayer Models. • Guided reading support. • Modelling of PEAZL paragraphs. • Structured writing frames where appropriate. • Visual stimuli to support planning. • Chunked reading and writing tasks. • Retrieval practice to secure knowledge. • Teacher modelling and worked examples. • Stretch tasks for higher attainers (Todorov's Narrative Theory, symbolism, comparisons with other survival texts). • Opportunities for discussion before writing.	Year 7 Shakespeare: character and theme tracking; creative writing. Year 8 The Giver: language analysis and character development. Year 8 Dystopian Writing: narrative construction and genre conventions. Year 9 American Novel: tracking character and theme; contextual understanding. GCSE English Language Paper 1 Question 5: descriptive and narrative writing. GCSE English Literature: analytical writing using evidence and explanation. A Level English: exploration of symbolism, writer's methods, narrative structure and characterisation.
7 Term 2	Monsters, Myths and Legends - Fiction and Non-fiction	Diagnostic Assessment Opportunities: • Retrieval quizzes on myths and legends. • Vocabulary retrieval using Frayer Models. • PEAZL paragraph practice. • Guided reading activities.	• Retrieval and inference skills developed in <i>Hatchet</i>. • PEAZL analytical writing. • Quotation selection and embedding. • Language analysis. • Writer's methods. • Figurative language. • Vocabulary instruction through	• Explicit vocabulary teaching through Frayer Models. • Structured annotation and modelling of poetry analysis. • Guided reading support. • Use of visual and multimedia resources (Percy Jackson, Clash of the Titans, documentaries). • Scaffolded PEAZL paragraph	Year 7 Shakespeare: references to mythology and legendary figures. Year 7 Crime Fiction: viewpoint writing and evaluation. Year 8 Gothic Literature: evaluation of writers' methods and creation of atmosphere. Year 8 War Poetry: poetry analysis and comparison skills.

Year	Knowledge (Topics/Unit of work? What pupils will 'know'	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Summative Reading Assessment: "How does Tennyson use language to make the Kraken seem frightening?" KPIs Assessed: KPI 1 (Inference) and KPI 2 (Language Analysis). Summative Writing Assessment: - Viewpoint Writing: "People have become too selfish and don't look out for each other and this needs to change." - Article writing linked to myths studied. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: KPI 8.	Frayer Models. - Audience and purpose in writing. - Paragraph structure and organisation. - Discussion and speaking skills.	structures. - Teacher modelling of persuasive writing. - Retrieval practice to secure knowledge. - Opportunities for paired discussion before writing. - Stretch opportunities through exploration of hubris, mythology across cultures, and advanced poetic terminology (enjambment, caesura, volta, extended metaphor).	Year 9 Technology Unit: viewpoint and argument writing. Year 9 Poetry and Identity: comparative poetry analysis. GCSE English Language Paper 2: viewpoints, perspectives and transactional writing. GCSE English Literature Poetry: language, structure and comparison. A Level English Literature: contextual understanding of mythological allusions and intertextual references.
7 Term 3	Shakespeare: <i>A Midsummer Night's Dream/Tempest/Twelfth Night</i> Transition Unit - Crime Fiction: <i>Lamb to the Slaughter/The Landlady/The Canterville Ghost</i>	Diagnostic Assessment Opportunities: - Retrieval quizzes on Shakespeare plot, character and context. - Vocabulary retrieval through Frayer Models. - Guided reading tasks. - Annotation and PEAZL practice. Summative Reading Assessment: One of the following: A Midsummer Night's	- Language analysis from <i>Hatchet</i> and <i>Myths & Legends</i>. - PEAZL paragraph structure. - Quotation selection and embedding. - Writer's methods. - Figurative language analysis. - Character and theme tracking. - Vocabulary instruction through Frayer Models. - Narrative writing skills. - Audience and purpose.	- Explicit vocabulary instruction through Frayer Models. - Annotated extracts and teacher modelling. - Guided reading and chunked Shakespeare texts. - Visual supports including performances and film adaptations. - Structured PEAZL writing scaffolds. - Retrieval activities to secure core knowledge.	Year 8 Gothic Literature: evaluation of writer's methods. Year 8 Noughts & Crosses: dramatic conventions and contextual understanding. Year 9 Shakespeare: more sophisticated contextual and analytical study. Year 9 Modern Play: evaluation and dramatic analysis. GCSE English Literature: Shakespeare text study (<i>Romeo and Juliet</i>).

Year	Knowledge (Topics/Unit of work? What pupils will 'know'	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Dream: A1S1(Egeus speaking to Theseus) - How does Shakespeare present ideas about power and control? Or A2S1 (Oberon and Titania arguing) How does Shakespeare present conflict? The Tempest: A1S1 (the storm at sea) In the extract, how does Shakespeare present ideas about power and disorder? Or A1S2 (Caliban's speech about the island) – How does Shakespeare present Caliban and ideas about power? Twelfth Night: A1S1 (Orsino's opening speech) How does Shakespeare present ideas about love? OR A1S5 (Viola as Cesario speaking to Olivia) - How does Shakespeare present disguise and deception? KPIs Assessed: KPI 2 (Language Analysis) and KPI 7 (Context). Summative Writing Assessment: • Creative writing task based on an image stimulus (forest or shipwreck). KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy).	• Retrieval and inference skills. • Speaking and listening skills	• Discussion before analytical writing. • Character and theme tracking grids. • Stretch opportunities through exploration of iambic pentameter, dramatic irony, motifs and Shakespearean context. • Opportunities for performance to support comprehension.	GCSE English Language Paper 1: narrative and descriptive writing. GCSE English Language Paper 2: evaluation and comparison skills. A Level Literature: contextual analysis, dramatic form and multiple interpretations.

Year	Knowledge (Topics/Unit of work? What pupils will 'know'	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Transition Unit Assessment: • Evaluation question based on crime fiction texts. KPIs Assessed: KPI 3 (Comparison) and KPI 4 (Evaluation). Speaking & Listening: KPI 8.			

8 Term 1	The Giver by Lois Lowry	Diagnostic Assessment Opportunities: • Retrieval quizzes on plot, character and context. • Vocabulary retrieval using Frayer Models. • Guided reading activities. • Context knowledge checks. • PEAZL paragraph practice. Summative Reading Assessment: <i>Chapter 7: How does Lowry use language and structure to create tension and suspense in this moment?</i> Assesses: • KPI 1 – Inference and Interpretation • KPI 2 – Analysis of Language, Structure and Form Summative Writing Assessment: • Following the study of Jonas receiving his first memory in Chapter 11: <i>Write a narrative about a memory inspired by the image provided.</i> Assesses: • KPI 5 – Writer's Craft and Methods	• Inference and interpretation developed throughout Year 7. • Language analysis – exploring connotations and zooming in on individual words and phrases. • Figurative language – simile, metaphor, imagery and symbolism. • Structural analysis – narrative hooks, openings, endings, shifts, contrasts and tension. • Character tracking – following how a protagonist changes across a whole text. • Theme tracking – tracing recurring ideas across a novel. • Writer's intentions – considering why writers make deliberate choices. • PEAZL analytical writing – point, evidence, analysis and link. • Quotation selection and embedding to support interpretations. • Symbolism – moving from identifying symbols to considering their wider conceptual significance.	• Explicit teaching of Tier 3 vocabulary through Frayer Models, including examples, non-examples and repeated application. • Pre-teaching challenging vocabulary before reading key chapters. • Regular retrieval practice to reduce cognitive load and secure core knowledge. • Chunked reading with planned stopping points for questioning and checking understanding. • Teacher read-aloud/modelling where appropriate to support fluency and comprehension. • Chapter summaries, timelines and visual plot tracking to secure understanding of the narrative. • Character and theme trackers to make development across the whole novel visible. • Explicit teaching and modelling of dystopian concepts before expecting independent application.	KS4 English Language • Paper 1 Reading: analysis of language and structure and evaluation of writers' methods. • Paper 1 Writing: descriptive/narrative writing, particularly crafting atmosphere, setting and viewpoint. • Selecting precise textual evidence. • Developing interpretations from explicit and implicit information. • Analysing how structural choices shape readers' responses. • Independent extended analytical and creative writing. KS4 English Literature • Whole-text character and theme tracking. • Analysis of writers' methods and intentions. • Exploring symbolism and recurring motifs. • Developing interpretations supported by textual evidence. • Understanding how social ideas influence literature. • Conceptual exploration of power, control, inequality, freedom and individual responsibility, providing useful
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	Writing: The Features of Dystopian Worlds	• KPI 6 – Technical Accuracy KPI 8 – Speaking and Listening assessed through discussion, debate and verbal responses across the unit. Speaking & Listening: KPI 8.	• Narrative writing – setting, atmosphere, description, viewpoint and structure. • Sentence and punctuation choices for effect. • Independent extended writing, building stamina and independence. • Vocabulary retrieval through Frayer Models and cumulative Knowledge Checks.	• Teacher modelling of PEAZL paragraphs, followed by guided, collaborative and independent practice. • Sentence stems and analytical vocabulary banks where needed, gradually withdrawn as confidence increases. • Carefully selected quotations for pupils who need greater support, progressing towards independent quotation selection. • Modelled annotation of key extracts before independent analysis. • Use of mini-whiteboards, CFU and cold calling to identify misconceptions quickly. • Opportunities for oral rehearsal and paired discussion before extended analytical writing. • Scaffolded planning for extended reading and writing assessments. • Exemplars and worked examples to make success criteria explicit. • Stretch through conceptual questions about conformity, individuality, freedom,	foundations for later study of texts such as <i>An Inspector Calls</i> and <i>Jekyll and Hyde</i>. KS5 English Literature – Dystopia • Establishes an important foundation for the conventions of dystopian literature. • Literature as social and political critique. • Comparison of how different writers construct dystopian societies.
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		Diagnostic Assessment Opportunities: • Vocabulary retrieval activities. • Genre feature identification tasks. • Retrieval quizzes on dystopian conventions. • Writing checkpoints focused on sentence construction and description. Summative Writing Assessment: • Write an effective opening to a dystopian story using visual prompts. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Ongoing Assessment: • Speaking and discussion activities contribute towards KPI 8 (Speaking and Listening).	• Narrative writing from Year 7 Adventure Writing. • Characterisation developed through <i>Hatchet</i>. • Setting creation and atmosphere. • Descriptive techniques and figurative language. • Sentence structure and punctuation for effect. • Audience and purpose. • Vocabulary instruction through Frayer Models. • Writer's methods and deliberate choices. • Planning, drafting and editing processes. • Resilience and survival themes from <i>Hatchet</i>.	memory and totalitarianism, rather than simply increasing task quantity. • Comparison with other dystopian texts for pupils ready to synthesise ideas across literature. • Explicit teaching of Tier 3 vocabulary through Frayer Models. • Use of model dystopian extracts and worked examples. • Visual stimuli to support planning and imagination. • Teacher modelling of narrative openings. • Structured planning frameworks. • Sentence stems and scaffolded writing where appropriate. • Guided vocabulary selection activities. • Retrieval practice to reinforce genre knowledge.	Year 8 Gothic Literature: atmosphere, tension and genre conventions. Year 8 Noughts & Crosses: power, oppression and social inequality. Year 9 Technology Unit: viewpoints on technology and society. GCSE English Language Paper 1 Question 5: narrative and descriptive writing. GCSE English Literature: understanding how writers use genre to explore ideas. OCR A Level Dystopian Literature: key dystopian concepts such as surveillance, conformity and authoritarian control. Cross-Curricular Links: History (totalitarian states), CPRE and Politics.
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				• Collaborative discussion before independent writing. • Stretch opportunities through exploration of political systems, surveillance and wider dystopian contexts.	
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Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
8 Term 2	Gothic Literature	Diagnostic Assessment Opportunities: • Retrieval quizzes on Gothic conventions. • Vocabulary retrieval through Frayer Models. • Guided reading and annotation tasks. • PEAZL evaluation practice. Summative Reading Assessment: ‘Whatever is at the door is clearly terrifying: Mr White is right to use his last wish to make it disappear.’ To what extent do you agree and/or disagree? (The Monkey’s Paw) KPI Assessed: KPI 4 (Evaluation). Summative Writing Assessment: • Creative Writing: <i>The Castle with a Secret</i>. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: KPI 8	• Narrative writing from Year 7 Adventure Writing and Year 8 Dystopian Writing. • Language analysis from <i>Hatchet</i>, Shakespeare and <i>Animal Farm</i>. • Genre conventions and reader expectations. • PEAZL paragraph structure. • Figurative language and symbolism. • Characterisation and setting development. • Vocabulary instruction through Frayer Models. • Writer's methods and intentions. • Retrieval and inference skills. • Planning, drafting and editing writing.	• Explicit teaching of Tier 3 vocabulary using Frayer Models. • Annotated model extracts. • Teacher modelling of analytical and evaluative writing. • Structured evaluation frameworks. • Guided reading activities and chunked texts. • Visual stimuli and film extracts to support understanding. • Retrieval activities to secure core knowledge. • Writing scaffolds and sentence starters where appropriate. • Collaborative discussion before independent responses. • Stretch opportunities through exploration of Gothic history, Byronic heroes and the evolution of the genre.	Year 8 Noughts & Crosses: evaluation and interpretation of texts. Year 9 Modern Play: evaluative responses and character analysis. Year 9 19th Century Literature: Victorian contexts and literary traditions. GCSE English Language Paper 1: descriptive and narrative writing. GCSE English Language Paper 1 Question 4: evaluative reading skills. GCSE English Literature – <i>Jekyll and Hyde</i>: Gothic conventions, fear, duality and the supernatural. A Level Gothic and Dystopian study: genre conventions, reader response and contextual interpretation. Cross-Curricular Links: History (Victorian society), Psychology (fear and mental state).

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
	War Poetry	Diagnostic Assessment Opportunities: • Retrieval quizzes on poetic techniques and context. • Vocabulary retrieval through Frayer Models. • Annotation and quotation retrieval activities. • Comparative paragraph practice. Summative Reading Assessment: • Compare how the poets present their thoughts and feelings about war in <i>Dulce et Decorum Est</i> and one other poem. KPIs Assessed: KPI 2 (Language Analysis) and KPI 3 (Comparison). Ongoing Assessment: • Analytical writing checkpoints. • Contextual understanding tasks. Speaking & Listening: KPI 8.	• Poetry analysis from Year 7 Myths and Monsters. • Language analysis developed in <i>Hatchet</i>, Shakespeare and <i>Animal Farm</i>. • PEAZL analytical writing structure. • Quotation selection and embedding. • Writer's methods and intentions. • Vocabulary development through Frayer Models. • Comparative thinking introduced in previous units. • Contextual understanding developed through Shakespeare and <i>Animal Farm</i>. • Reader response and interpretation.	• Explicit vocabulary instruction through Frayer Models. • Teacher modelling of annotation and comparative writing. • Guided reading and annotation activities. • Context taught explicitly through historical background and visual sources. • Structured comparison grids and planning frameworks. • Retrieval practice to secure knowledge. • Scaffolded comparative sentence stems. • Opportunities for paired discussion before writing. • Audio and visual resources to support understanding of historical contexts. • Stretch opportunities through wider reading, historical debates and exploration of more sophisticated contextual issues such as the White Feather Movement and differing viewpoints on war.	Year 8 Powerful Voices: understanding perspective, persuasion and voice. Year 9 Poetry and Identity: comparative poetry analysis. Year 9 Modern Drama: contextual interpretation and evaluation. GCSE English Literature Poetry Anthology: comparison of poems and thematic analysis. GCSE English Language Paper 2: viewpoints and perspectives. GCSE History: World War I and World War II studies. OCR A Level Literature: contextual analysis, poetic methods and comparative study. AQA GCSE Power and Conflict Poetry: key themes, context and comparative skills.
8 Term 3	Noughts & Crosses	Diagnostic Assessment Opportunities: • Retrieval quizzes on plot, characters and context.	• Dramatic conventions from Year 7 Shakespeare. • PEAZL Lanalytical writing structure.	• Explicit Tier 3 vocabulary instruction using Frayer Models. • Teacher modelling of	Year 8 Powerful Voices: rhetoric, persuasion and social justice.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
	Powerful Voices	• Vocabulary retrieval through Frayer Models. • Annotation and quotation retrieval tasks. • Context knowledge checks. • Persuasive writing practice. Summative Reading Assessment: • How is discrimination presented in Act 1 Scene 7? KPIs Assessed: KPI 2 (Language Analysis) and KPI 7 (Context). Summative Writing Assessment: • Write a speech persuading people to do more to tackle an issue such as race, discrimination or the death penalty. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: KPI 8. Diagnostic Assessment Opportunities: • Retrieval quizzes on rhetorical techniques. • Vocabulary retrieval using Frayer	• Language analysis from <i>Hatchet</i>, <i>Animal Farm</i> and War Poetry. • Character and theme tracking. • Contextual understanding and application. • Writer's methods and audience response. • Persuasive writing techniques from Year 7 Myths and Legends. • Vocabulary development through Frayer Models. • Evaluation and discussion skills from Gothic Literature. • Comparison of social issues across texts. • Language analysis from <i>Hatchet</i>, <i>Animal Farm</i>, War Poetry and <i>Noughts & Crosses</i>. • PEAZL analytical writing structure.	analytical and persuasive writing. • Guided reading and dramatic reading activities. • Structured discussion and debate opportunities. • Character and theme tracking grids. • Context taught explicitly through historical and contemporary examples (Apartheid, Rosa Parks, Malcolm X). • Speech planning frameworks and rhetorical writing scaffolds. • Retrieval activities to reinforce key knowledge. • Visual and multimedia resources to support understanding. • Stretch opportunities through exploration of institutional racism, Black Lives Matter and wider social justice issues. • Explicit vocabulary instruction using Frayer Models. • Teacher modelling of speech analysis and persuasive writing. • Annotated examples of speeches.	Year 9 Poetry and Identity: race, identity and social inequality. Year 9 Modern Drama: dramatic conventions and contextual interpretation. GCSE English Language Paper 2: viewpoints, perspectives and persuasive writing. GCSE Speaking & Listening: presenting and defending viewpoints. GCSE English Literature: contextual analysis and character study. A Level Literature and Language: exploration of identity, power, race and representation. Year 9 Technology Unit: viewpoint writing and argument. Year 9 The Giver: issues of inequality. Year 9 Poetry and Identity: voice, perspective and social commentary. GCSE English Language Paper 2

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		Models. • Annotation and language analysis practice. • Identification of persuasive methods. • Speech planning activities. Summative Reading Assessment: • How does Martin Luther King use persuasive language in his <i>I Have a Dream</i> speech? KPI Assessed: KPI 2 (Language Analysis). Ongoing Writing Assessment Opportunities: • Speech writing and rhetorical responses. • Speaking and presentation tasks. Speaking & Listening: KPI 8.	• Persuasive writing introduced in Year 7 Myths and Legends. • Viewpoint writing from <i>Noughts & Crosses</i>. • Audience and purpose. • Vocabulary development through Frayer Models. • Writer's methods and authorial intention. • Contextual understanding. • Discussion and debate skills. • Retrieval and inference skills.	• Structured frameworks for rhetorical analysis. • Retrieval activities to secure key terminology. • Guided annotation and discussion activities. • Speech planning templates and scaffolds. • Collaborative learning and paired discussion. • Opportunities to rehearse ideas verbally before writing. • Stretch opportunities through exploration of Aristotle, Cicero, the history of rhetoric and advanced rhetorical structures.	Question 3: language analysis in non-fiction texts. GCSE English Language Paper 2 Question 4: comparison of viewpoints and perspectives. GCSE English Language Paper 2 Question 5: transactional and persuasive writing. GCSE Speaking & Listening: formal presentations and discussion. A Level English Language: language and power, rhetoric and persuasion. Cross-Curricular Links: History, Politics, Citizenship and PSHE.
9 Term 1	Drama & American Lit	Diagnostic Assessment Opportunities: • Retrieval quizzes on plot, character and context. • Vocabulary retrieval using Frayer Models. • Context knowledge checks. • Evaluative paragraph practice. • Character tracking activities. Summative Reading Assessment:	• Evaluation skills from Gothic Literature. • Dramatic conventions from Shakespeare and <i>Noughts & Crosses</i>. • Language analysis and writer's methods. • PEAZL analytical writing structure. • Character and theme tracking. • Contextual interpretation.	• Explicit Tier 3 vocabulary instruction through Frayer Models. • Teacher modelling of evaluative writing. • Annotated extracts and guided reading activities. • Character and theme tracking grids. • Retrieval practice to reinforce key knowledge.	Year 9 19th Century Literature: contextual interpretation and evaluation. GCSE English Literature: character-focused essays, context and dramatic analysis. GCSE English Language Paper 1 Question 4: evaluation skills. GCSE English Language Paper 1 Question 5: narrative writing. A Level Drama: <i>A Streetcar Named Desire</i> and <i>A Doll's House</i> (dramatic methods,

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	The Giver by Lois Lowry	For <i>A View from the Bridge</i>: "This section is tense because both Rodolpho and Eddie are desperately trying to prove their masculinity." To what extent do you agree? For <i>Blood Brothers</i>: "At this point, it is clear that Eddie and Mickey want to be together and are destined to learn about one another's true identity." To what extent do you agree? KPI Assessed: KPI 4 (Evaluation). Summative Writing Assessment: - Narrative writing inspired by an image. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: KPI 8. Diagnostic Assessment Opportunities: - Retrieval quizzes on plot, character and context. - Vocabulary retrieval using Frayer Models. - Context knowledge checks. - Character and theme tracking	- Narrative writing techniques from Year 7 and Year 8. - Vocabulary development through Frayer Models. - Discussion and debate skills. - Retrieval and inference skills. Dystopian conventions from Year 8 Dystopian Writing. - Power, control and oppression from <i>Animal Farm</i>. - Propaganda and manipulation from <i>Animal Farm</i>.	- Context taught explicitly through mini-lectures and visual resources. - Structured evaluation frameworks and sentence stems. - Opportunities for discussion before independent writing. - Use of film and audio adaptations to support understanding. - Stretch opportunities through exploration of Aristotelian tragedy, McCarthyism and wider contextual debates. Explicit teaching of Tier 3 vocabulary through Frayer Models. - Pre-teaching of conceptually challenging vocabulary. - Regular cumulative retrieval of prior knowledge.	context and character study). A Level Literature: tragedy, audience response and contextual criticism. KS4 English Language Direct preparation for: - Language analysis. - Structural analysis. - Inference and interpretation. - Selecting precise textual evidence.

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		tasks. - Analytical paragraph practice. Summative Reading Assessment: Chapter 11: How does Lowry use language and structure to create a sense of wonder and excitement? KPI 1 – Inference and Interpretation KPI 2 – Analysis of Language, Structure and Form The assessment should require pupils to independently: - establish a clear interpretation; - select appropriate evidence; - analyse language precisely; - analyse structural choices; - explore reader response; - consider Lowry's intentions. KPI 8 – Speaking and Listening is assessed through discussion,	- Inference and interpretation developed throughout KS3. - Language analysis and exploration of connotations. - Structural analysis – particularly shifts, contrast, pace, foreshadowing and revelation. - Character tracking across a whole text. - Theme tracking across a whole text. - Symbolism and motifs. - Writer's intentions. - PEAZL analytical writing. - Independent quotation selection. - Setting and atmosphere. - Narrative structure. - Bildungsroman/character development. - Extended independent analytical writing. - Speaking and Listening through discussion and debate.	- Chunked reading with purposeful stopping points. - Teacher modelling of fluent reading where appropriate. - Chapter summaries and visual plot timelines. - Character and theme trackers. - Explicit teaching of dystopian conventions before independent application. - Modelled annotation of significant extracts. - Explicit modelling of the difference between language and structural analysis. - Worked examples and model PEAZL paragraphs. - Guided → collaborative → independent writing. - Sentence stems and analytical vocabulary banks where needed. - Supported quotation selection progressing towards independent evidence selection.	- Explaining effects on readers. - Evaluation of writers' methods. - Independent extended analytical responses. - Understanding how writers manipulate pace, focus and perspective. - Using language and structure deliberately in pupils' own writing. KS4 English Literature Supports: - Whole-text character tracking. - Whole-text theme tracking. - Conceptual essay writing. - Independent quotation selection. - Analysis of language, structure and form. - Symbolism and motifs. - Writer's intentions. - Literature as social criticism. - Exploring power, morality, responsibility and individual freedom. - Moving from PEAZL paragraphing towards

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		debate and verbal contributions throughout the year.		• Explicit correction of misconceptions surrounding Sameness, Release, memory, freedom and the apparent utopian nature of the Community. • Scaffolded assessment preparation followed by an independent assessment. • Feedback and improvement tasks explicitly linked to KPI 1 and KPI 2. • Stretch through conceptual depth, including free will, autonomy, totalitarianism, individuality and ethical responsibility. • Comparative links with other dystopian texts for pupils ready to synthesise ideas.	sustained conceptual arguments. KS5 English Literature – Dystopia Provides conceptual foundation for later study of: • dystopia and utopia; • authoritarianism; • surveillance; • conformity and individuality; • social conditioning; • repression; • autonomy and freedom; • manipulation of language; • memory and truth; • control of knowledge; • rebellion and resistance; • the individual versus the state; • literature as social and political critique.
9 Term 2	19th Century Lit	Diagnostic Assessment Opportunities: • Retrieval quizzes on Victorian context.	• Contextual analysis from <i>Animal Farm</i>, Modern Drama and <i>Of Mice and Men</i>. • Language analysis and writer's	• Explicit Tier 3 vocabulary instruction through Frayer Models. • Teacher modelling of	GCSE English Literature – <i>Jekyll and Hyde</i>: Victorian society, context, morality and social criticism. values.

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		• Vocabulary retrieval through Frayer Models. • Annotation and analytical writing practice. • Context knowledge checks. • Comparative discussion tasks. Summative Reading Assessment: • Starting with this extract, how does Dickens present David as a victim? KPIs Assessed: KPI 1 (Inference) and KPI 2 (Language Analysis). Summative Writing Assessment: • Descriptive or narrative writing based on a 19th-century image stimulus. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: KPI 8.	methods. • Character and theme tracking. • PEAZL analytical writing structure. • Discussion of social inequality and discrimination. • Evaluation and interpretation skills. • Vocabulary development through Frayer Models. • Creative writing techniques from Years 7–9. • Reader response and empathy. • Comparison of attitudes and perspectives.	analytical responses. • Annotated extracts and guided reading activities. • Context taught explicitly through visual sources, timelines and mini-lectures. • Structured planning frameworks and sentence stems. • Retrieval practice to reinforce context and key concepts. • Comparative grids and character trackers. • Opportunities for paired discussion before independent writing. • Visual prompts and scaffolded writing activities. • Stretch opportunities through exploration of Victorian politics, social reform, industrialisation and changing reader responses over time.	GCSE English Language Paper 1: descriptive and narrative writing. GCSE English Language Paper 2: analysis of viewpoints and perspectives. Year 9 Shakespeare: contextual interpretation and character analysis. A Level English Literature: contextual criticism, social commentary and reader response. A Level English Language & Literature: representation of class, gender and identity across time. Cross-Curricular Links: History (Industrial Revolution, Victorian Britain, social reform movements).
	Technology: Exploring Non-Fiction	Diagnostic Assessment Opportunities: • Retrieval quizzes on rhetorical methods and non-fiction	• Rhetorical analysis from <i>Powerful Voices</i>. • Persuasive writing techniques from Year 7 and Year 8.	• Explicit vocabulary instruction through Frayer Models. • Teacher modelling of non-fiction analysis and	GCSE English Language Paper 2 Question 2: synthesis of information. GCSE English Language Paper 2 Question 3: language analysis in non-fiction texts.

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		terminology. • Vocabulary retrieval using Frayer Models. • Analysis of viewpoints and perspectives. • Comparison practice using paired texts. • Evaluation of arguments and evidence. Summative Reading Assessment: • Compare how two writers present their views about technology and its impact on society. KPIs Assessed: KPI 3 (Comparison) and KPI 4 (Evaluation). Summative Writing Assessment: • Write an article, speech or letter presenting a viewpoint on a technological issue (e.g. social media, AI, mobile phones, surveillance, gaming). KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: KPI 8.	• Evaluation skills from Gothic Literature and Modern Drama. • Language analysis and writer's methods. • Audience and purpose. • Contextual interpretation and critical thinking. • Vocabulary development through Frayer Models. • Discussion and debate skills. • Comparison of viewpoints and perspectives. • Evidence-based argument construction.	transactional writing. • Annotated model texts. • Structured comparison grids and planning frameworks. • Guided reading and annotation activities. • Retrieval practice to reinforce terminology and concepts. • Sentence stems and scaffolded analytical writing where appropriate. • Opportunities for paired discussion before independent writing. • Use of contemporary case studies, videos and news articles to support engagement. • Stretch opportunities through exploration of AI ethics, digital surveillance, media ownership and technological innovation.	GCSE English Language Paper 2 Question 4: comparison of viewpoints and perspectives. GCSE English Language Paper 2 Question 5: transactional and persuasive writing. GCSE Media Studies: media representation, bias and audience. A Level English Language: language and power, language and technology, media discourse and representation. A Level English Language & Literature: non-fiction analysis, rhetoric and discourse analysis. Cross-Curricular Links: Computing, CPRE, PSHE and Media Studies.
9 Term 3	Shakespeare	Diagnostic Assessment Opportunities: • Retrieval quizzes on plot, character and context.	• Shakespearean conventions introduced in Year 7. • Language analysis and writer's	• Explicit Tier 3 vocabulary instruction through Frayer Models.	GCSE English Literature – Shakespeare: direct preparation for <i>Romeo and Juliet</i> study.

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	Identity Poetry	• Vocabulary retrieval using Frayer Models. • Guided annotation and analytical writing practice. • Character and theme tracking activities. • Context knowledge checks. Summative Reading Assessment: <i>Macbeth:</i> • Starting with this extract, how does Shakespeare present Lady Macbeth? <i>Much Ado About Nothing:</i> • Starting with this extract, explain how Shakespeare presents the relationship between Beatrice and Benedick? KPIs Assessed: KPI 2 (Language Analysis) and KPI 7 (Context). Speaking & Listening: KPI 8. Diagnostic Assessment Opportunities: • Retrieval quizzes on poetic techniques and terminology. • Vocabulary retrieval using Frayer	methods. • Character and theme tracking across whole texts. • Contextual interpretation developed throughout KS3. • PEAZL analytical writing structure. • Evaluation and interpretation skills. • Vocabulary development through Frayer Models. • Discussion and debate skills. • Understanding of power, inequality and social expectations from <i>Animal Farm</i>, <i>Noughts & Crosses</i>, <i>Of Mice and Men</i> and Modern Drama. • Exploration of audience response and alternative interpretations. • Poetry analysis from Year 7 and Year 8. • Comparative skills from War	• Teacher modelling of Shakespeare analysis and essay writing. • Annotated extracts and guided reading activities. • Plot summaries and scene-by-scene retrieval activities. • Character and theme tracking grids. • Context taught explicitly through mini-lectures, visual sources and performance clips. • Structured analytical writing frameworks and sentence stems. • Opportunities for paired discussion before independent responses. • Performance activities to support comprehension. • Stretch opportunities through exploration of Jacobean beliefs, Aristotelian tragedy, alternative critical interpretations and Shakespeare's dramatic craftsmanship. • Explicit vocabulary instruction through Frayer Models. • Teacher modelling of annotation and comparative	GCSE English Literature: analytical essay writing, contextual interpretation and character analysis. GCSE English Language Paper 1: inference, language analysis and evaluation. A Level English Literature: dramatic methods, tragedy, comedy, audience response and contextual criticism. A Level English Language & Literature: representation, discourse, character voice and interpretation. Cross-Curricular Links: History (Jacobean England, monarchy, gender roles), Religious Studies (beliefs about witchcraft, morality and fate). GCSE English Literature Poetry Anthologies: comparison of themes, methods and perspectives. GCSE English Language Paper 2:

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		Models. • Comparative paragraph practice. • Annotation and close-reading activities. • Context knowledge checks. Summative Reading Assessment: • Compare how two poets present ideas about identity and belonging. OR • Compare how poets explore experiences of cultural identity and personal voice. KPIs Assessed: KPI 2 (Language Analysis) and KPI 3 (Comparison). Ongoing Assessment Opportunities: • Analytical and comparative paragraph writing. • Spoken interpretations and discussion activities. Speaking & Listening: KPI 8.	Poetry and Non-Fiction units. • Language analysis and writer's methods. • PEAZL analytical writing structure. • Contextual interpretation. • Themes of identity, discrimination and belonging from <i>Noughts & Crosses</i>, <i>Of Mice and Men</i> and <i>Powerful Voices</i>. • Vocabulary development through Frayer Models. • Reader response and interpretation. • Discussion and debate skills. • Exploration of voice and perspective.	analysis. • Guided reading and close-reading activities. • Structured comparison grids and planning frameworks. • Retrieval practice to secure poetic terminology and concepts. • Audio recordings and performance readings to support interpretation. • Scaffolded comparative writing structures and sentence stems. • Opportunities for paired discussion before independent writing. • Visual and contextual resources to support understanding of cultural references. • Stretch opportunities through exploration of identity theory, cultural representation and sophisticated poetic techniques.	viewpoints and perspectives. GCSE English Literature: analytical essay writing and contextual interpretation. A Level English Literature: comparative poetry analysis and contextual readings. A Level English Language & Literature: representation, identity, voice and discourse. A Level English Language: language and identity, language and culture. Cross-Curricular Links: History, CPRE, and Religious Studies through discussions of culture, migration and identity.
10 Term 1	<i>An Inspector Calls</i> by J B Priestley	Diagnostic Assessment Opportunities: • Retrieval quizzes on plot, character and context. • Vocabulary retrieval through Frayer Models.	• Character and theme tracking. • Analytical writing structures developed at KS3. • Language analysis and writer's methods.	• Explicit teaching of Tier 3 vocabulary through Frayer Models. • Teacher modelling of GCSE-style analytical writing.	GCSE English Literature Paper 2: Modern Text section. GCSE English Language Paper 2: viewpoints, perspectives and argument.

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		• Character and theme tracking tasks. • GCSE analytical paragraph practice. • Context knowledge checks. Summative Literature Assessment: Assessment 1 (October) - Mr Birling says, 'as if we were all mixed up together like bees in a hive – community and all that nonsense.' How far does Priestley present Mr Birling as a man who cares only for himself and his family? Write about: • what Mr Birling says and does in the play so far • how Priestley presents him by the ways he writes Assessment 2 (End of Unit): Choice of 2 questions (character/theme) GCSE Assessment Objectives: • AO1: Critical, informed response. • AO2: Analysis of methods. • AO3: Understanding of context. Speaking & Listening: • Discussion, debate and dramatic interpretation activities.	• Dramatic conventions from Shakespeare and Modern Drama. • Contextual interpretation. • Themes of inequality and discrimination from <i>Animal Farm</i>, <i>Noughts & Crosses</i> and <i>Of Mice and Men</i>. • Vocabulary instruction through Frayer Models. • Evaluation and discussion skills. • Audience response and interpretation.	• Guided reading and annotation activities. • Character and theme tracking grids. • Retrieval practice to secure plot and contextual knowledge. • Structured essay planning frameworks. • Visual timelines and contextual resources. • Discussion before writing to rehearse ideas. • Scaffolded analytical responses where appropriate. • Stretch opportunities through exploration of political ideologies, alternative interpretations and critical perspectives.	GCSE History: social reform, class and politics. A Level English Literature: contextual criticism, ideology, audience response and dramatic methods. A Level English Language & Literature: representation, power, discourse and social identity. A Level Drama: character construction, dramatic structure and audience response.

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	Writing to describe and narrate (Half term 1) Writing to argue, persuade and express a viewpoint (Half Term 2)	Diagnostic Assessment Opportunities: • Baseline descriptive writing task. • Retrieval quizzes on rhetorical methods and narrative techniques. • Vocabulary retrieval using Frayer Models. • Technical accuracy checks. • Planning and drafting checkpoints. Summative Writing Assessment – Paper 1 Style: • Descriptive or narrative writing based on an image or prompt. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Summative Writing Assessment – Paper 2 Style: • Write a speech, article, letter or essay expressing a viewpoint. KPIs Assessed: KPI 5 (Crafting Writing) and KPI 6 (Technical Accuracy). Speaking & Listening: • Formal presentation and discussion opportunities.	• Narrative writing from Years 7–9. • Dystopian, Gothic and Crime Fiction genre conventions. • Persuasive writing from Year 7 and Year 8. • Rhetorical methods from <i>Powerful Voices</i>. • Vocabulary development through Frayer Models. • Audience and purpose. • Planning, drafting and editing processes. • Structural choices in writing. • Sentence construction and punctuation. • Speaking and Listening skills.	• Explicit teaching of Tier 3 vocabulary through Frayer Models. • Teacher modelling of high-quality responses. • Use of model paragraphs and exemplars. • Sentence stems and writing scaffolds where appropriate. • Visual prompts and planning frameworks. • Guided practice before independent writing. • Retrieval activities to secure key techniques. • Peer discussion and collaborative planning. • Success criteria and self-assessment checklists. • Stretch opportunities through sophisticated structural experimentation, conceptual arguments and ambitious vocabulary choices.	AQA English Language Paper 1 Question 5: descriptive and narrative writing. AQA English Language Paper 2 Question 5: transactional and viewpoint writing. GCSE Speaking & Listening: presentations and formal discussion. GCSE English Literature: analytical essay structure and written communication. A Level English Language: rhetoric, discourse and audience positioning. A Level English Language & Literature: narrative voice, representation and non-fiction writing.

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10 Term 2	<i>Jekyll and Hyde</i> by Robert Louis Stevenson	Diagnostic Assessment Opportunities: • Retrieval quizzes on plot, character and context. • Vocabulary retrieval through Frayer Models. • Context knowledge checks. • Quotation retrieval and recall activities. • Analytical paragraph practice. Summative Literature Assessment: Examples: • Starting with this extract, how does Stevenson present Hyde as frightening? • Starting with this extract, how does Stevenson present the theme of duality? • How does Stevenson explore ideas about reputation and secrecy? GCSE Assessment Objectives: • AO1: Critical, informed response. • AO2: Analysis of language, form and structure. • AO3: Understanding of context. Speaking & Listening: • Discussion and presentation	• Gothic conventions from Year 8 Gothic Literature. • Contextual interpretation from Year 9 19th Century Literature. • Character and theme tracking across a whole text. • Language analysis and writer's methods. • PEAZL analytical writing structure. • Symbolism and allegory from <i>Animal Farm</i>. • Evaluation and interpretation skills. • Vocabulary development through Frayer Models. • Discussion of morality, power and social expectations. • Reader response and alternative interpretations.	• Explicit teaching of Tier 3 vocabulary through Frayer Models. • Teacher modelling of GCSE analytical essays. • Guided reading and annotation activities. • Character and theme tracking grids. • Retrieval practice to secure plot, quotations and context. • Visual timelines and contextual resources. • Structured essay planning frameworks. • Scaffolded analytical writing where appropriate. • Opportunities for discussion before writing. • Stretch opportunities through exploration of Freud, Darwin, Lombroso, Gothic literary traditions and alternative critical interpretations.	AQA GCSE English Literature Paper 1: 19th Century Novel section. GCSE English Literature –<i>An Inspector Calls</i>: ambition, morality, power and responsibility. GCSE English Language Paper 1: inference, language analysis and evaluation. A Level English Literature: Gothic literature, contextual criticism and alternative interpretations. A Level English Language & Literature: representation, narrative voice and identity. OCR A Level Dystopian Literature: social anxieties, control and the dangers of progress. Cross-Curricular Links: History (Victorian Britain), Science (ethics of scientific advancement), Psychology (human behaviour and identity).

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	AQA English Language Paper 1: Explorations in Creative Reading	activities linked to Victorian society and Gothic literature. Diagnostic Assessment Opportunities: • Retrieval quizzes on language and structural terminology. • Vocabulary retrieval through Frayer Models. • Question-level practice for Q1–Q4. • Annotation and evidence selection tasks. • Reading fluency and comprehension checks. Summative Reading Assessment: Full AQA-style Paper 1 Section A assessment: • Q1: Retrieval and selection of information. • Q2: Language analysis. • Q3: Structure analysis. • Q4: Evaluation of a writer's methods and ideas. KPIs Assessed: • KPI 1 (Inference and Interpretation) • KPI 2 (Language Analysis)	• Inference skills developed throughout KS3. • Language analysis from prose, poetry and drama studies. • Evaluation skills from Gothic Literature and Modern Drama. • Character and theme tracking. • Writer's methods and authorial intention. • Vocabulary development through Frayer Models. • Discussion and debate skills. • Reader response and interpretation. • Retrieval and quotation selection skills. • Narrative structure from creative writing unit	• Explicit teaching of Tier 3 vocabulary through Frayer Models. • Teacher modelling of Q1–Q4 responses. • Annotated model answers and worked examples. • Guided reading and close-reading activities. • Retrieval practice to secure terminology and methods. • Structured planning frameworks for extended responses. • Sentence stems and analytical scaffolds where appropriate. • Visualisers used to model thought processes. • Opportunities for discussion before independent writing. • Stretch opportunities through exploration of sophisticated narrative techniques, alternative interpretations and critical evaluation.	AQA English Language Paper 1: direct preparation for Questions 1–4. AQA English Literature: close analysis of extracts and writer's methods. AQA English Language Paper 2: analysis and evaluation of non-fiction texts. GCSE Literature texts: <i>Jekyll and Hyde</i> and <i>An Inspector Calls</i>. A Level English Literature: close reading, interpretation and critical analysis. A Level English Language & Literature: narrative perspective, representation and discourse analysis. Cross-Curricular Links: History, Media Studies and Psychology through interpretation and evaluation of texts.

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		- KPI 4 (Evaluation) Speaking & Listening: - Discussion of interpretations and evaluation of viewpoints.			
10 Term 3	Exploring poetry: Anthology poetry (Love and Relationships)	Diagnostic Assessment Opportunities: - Retrieval quizzes on quotations, themes and poetic terminology. - Vocabulary retrieval through Frayer Models. - Comparative paragraph practice. - Annotation and close-reading tasks. - Quotation recall activities. Summative Literature Assessment: AQA-style anthology question: - Compare how poets present a particular aspect of love or relationships in one named poem and one other poem from the anthology. Examples: - Compare how poets present parental relationships. - Compare how poets present loss and separation.	- Poetry analysis from Years 7–9. - Comparative skills from War Poetry and Poetry & Identity. - Language analysis and writer's methods. - PEAZL analytical writing structure. - Exploration of voice, perspective and audience response. - Vocabulary development through Frayer Models. - Retrieval and quotation learning strategies. - Discussion and debate skills. - Interpretation and evaluation of texts. - Understanding of relationships and identity from previous literary studies.	- Explicit teaching of Tier 3 vocabulary through Frayer Models. - Teacher modelling of annotation and comparative essays. - Guided reading and close-reading activities. - Comparative planning grids and scaffolds. - Retrieval practice to secure quotations, themes and terminology. - Colour-coded comparison activities. - Structured comparative sentence stems and essay frameworks. - Opportunities for paired discussion before writing. - Visual organisers and thematic maps. - Stretch opportunities through exploration of sophisticated poetic techniques, alternative interpretations and conceptual	AQA GCSE English Literature Paper 2: Poetry Anthology section. AQA GCSE English Literature Unseen Poetry: analytical skills and poetic methods. GCSE English Language: comparative thinking and analytical writing. A Level English Literature: comparative poetry analysis and critical interpretation. OCR A Level English Language & Literature (Poetry): close analysis of language, form and structure. A Level English Literature and Language & Literature: themes of identity, relationships and representation. Cross-Curricular Links: CPRE, Sociology and Religious Studies through exploration of relationships, family and human experience.

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	Spoken Language	• Compare how poets present powerful emotions. • Compare how poets present memories of relationships. GCSE Assessment Objectives: • AO1: Critical, informed comparative response. • AO2: Analysis of language, form and structure. • AO3: Context (where relevant to understanding). Speaking & Listening: • Poetry discussion, interpretation and presentation activities. Diagnostic Assessment Opportunities: • Baseline speaking task. • Retrieval quizzes on rhetorical techniques. • Vocabulary retrieval through Frayer Models. • Presentation planning checkpoints. • Practice speaking and questioning activities. Summative Assessment: • Formal individual presentation on a self-selected topic followed	• Rhetorical methods from <i>Powerful Voices</i>. • Persuasive writing and argument construction. • Audience and purpose. • Discussion and debate skills. • Presentation and performance activities from drama units. • Vocabulary development through Frayer Models. • Critical thinking and evaluation skills. • Planning and organisational skills.	comparisons across multiple poems. • Explicit teaching of Tier 3 vocabulary through Frayer Models. • Teacher modelling of successful presentations. • Exemplars of Distinction, Merit and Pass performances. • Structured planning templates and presentation frameworks. • Guided research activities. • Opportunities to rehearse presentations in smaller groups. • Prompt cards and cue sheets where appropriate. • Peer support and collaborative planning	GCSE English Language Spoken Language Endorsement: assessed component. GCSE English Language Paper 2 Question 5: persuasive writing and argument. A Level English Language & Literature: language and identity, speech and representation. Cross-Curricular Links: all subjects requiring presentations, debate, research and communication.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		by audience questions. AQA Spoken Language Assessment Objectives: • Present information and ideas. • Respond appropriately to questions and feedback. • Use spoken Standard English where appropriate. Outcomes: • Distinction • Merit • Pass Speaking & Listening: • KPI 8 assessed throughout the unit.	• Confidence in verbal communication. • Responding to alternative viewpoints respectfully.	opportunities. • Video modelling and self-reflection activities. • Stretch opportunities through sophisticated argument construction, advanced rhetorical techniques and leadership of discussion sessions.	
11 Term 1	AQA GCSE English Literature: <i>Romeo and Juliet</i>	Diagnostic Assessment Opportunities: • Retrieval quizzes on plot, character and context. • Vocabulary retrieval through Frayer Models. • Quotation recall activities. • Extract annotation practice. • Character and theme tracking tasks. • GCSE paragraph and essay practice.	• Shakespearean conventions from Years 7 and 9. • Character and theme tracking. • Language analysis and writer's methods. • Dramatic methods and audience response. • Contextual interpretation. • Analytical essay writing. • Vocabulary development through Frayer Models. • Evaluation and discussion skills. • Exploration of power, gender, identity and social expectations	• Explicit teaching of Tier 3 vocabulary through Frayer Models. • Teacher modelling of GCSE analytical essays. • Guided annotation and close-reading activities. • Character and theme tracking grids. • Quotation learning strategies and retrieval practice. • Plot summaries and visual organisers.	AQA GCSE English Literature Paper 1: Shakespeare component. AQA GCSE English Language Paper 1: inference, language analysis and evaluation. A Level English Literature: tragedy, dramatic methods, contextual criticism and alternative interpretations. A Level English Language & Literature: character voice, representation and discourse. Drama: performance, staging and audience response.

Year	Knowledge (Topics/Unit of work? What pupils will ‘know’)	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
	AQA English Language Paper 2: Writers' Viewpoints and Perspectives	Summative Literature Assessment: Examples: - Starting with this extract, how does Shakespeare present conflict? - Starting with this extract, how does Shakespeare present Juliet as a strong character? - How does Shakespeare present the theme of fate? - How does Shakespeare present the relationship between Romeo and Juliet? GCSE Assessment Objectives: - AO1: Critical, informed response. - AO2: Analysis of language, form and structure. - AO3: Understanding of context. - AO4: Technical accuracy (SPaG). Speaking & Listening: - Discussion, performance and interpretation activities. Diagnostic Assessment Opportunities: - Retrieval quizzes on rhetorical methods and non-fiction terminology. - Vocabulary retrieval through	from previous texts. Retrieval and quotation-learning strategies. Rhetorical methods from <i>Powerful Voices</i>. Comparison skills from War Poetry, Poetry and Identity and Non-Fiction units. Evaluation skills from Gothic	- Structured essay planning frameworks. - Scaffolded analytical writing where appropriate. - Performance activities to support comprehension. - Stretch opportunities through exploration of Aristotelian tragedy, alternative critical interpretations and Shakespeare's dramatic craftsmanship. Explicit teaching of Tier 3 vocabulary through Frayer Models. Teacher modelling of Q1–Q5 responses. Annotated model answers	Cross-Curricular Links: History (Elizabethan England), Religious Studies (fate, morality and marriage), CPRE (relationships and decision-making). AQA English Language Paper 2: direct preparation for Questions 1–5. AQA English Language Paper 1: analytical reading and evaluation skills. GCSE English Literature: analytical writing and interpretation. A Level English Language: language and power, language and representation,

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Frayer Models. • Question-level practice for Questions 1–5. • Comparative paragraph writing. • Transactional writing checkpoints. Summative Reading Assessment: Full AQA-style Paper 2 Section A: • Q1: Selection and retrieval. • Q2: Summary and synthesis. • Q3: Language analysis. • Q4: Comparison of viewpoints and perspectives. Summative Writing Assessment: • Q5: Speech, article, letter or essay presenting a viewpoint. KPIs Assessed: • KPI 1 (Inference and Interpretation) • KPI 2 (Language Analysis) • KPI 3 (Comparison) • KPI 4 (Evaluation) • KPI 5 (Crafting Writing) • KPI 6 (Technical Accuracy) Speaking & Listening: • Formal discussion, debate and presentation activities.	Literature and Paper 1. • Language analysis and writer's methods. • Audience and purpose. • Persuasive writing techniques. • Vocabulary development through Frayer Models. • Discussion and debate skills. • Evidence-based argument construction. • Reader response and interpretation.	and worked examples. • Guided reading and annotation activities. • Structured comparison grids and planning frameworks. • Retrieval practice to secure terminology and exam techniques. • Sentence stems and scaffolded responses where appropriate. • Visualisers used to model analytical thinking. • Opportunities for discussion before independent writing. • Stretch opportunities through exploration of sophisticated rhetoric, media bias, ideological viewpoints and nuanced evaluation	rhetoric and discourse analysis. A Level English Language & Literature: non-fiction analysis, viewpoints, audience and representation. Media Studies: bias, representation and audience positioning. Cross-Curricular Links: History, Politics, CPRE, Sociology and Psychology through analysis of viewpoints and arguments.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
11 Term 2	Exploring Poetry: AQA Unseen Poetry	Diagnostic Assessment Opportunities: • Retrieval quizzes on poetic terminology and techniques. • Vocabulary retrieval through Frayer Models. • Annotation and close-reading practice. • Comparative paragraph writing. • Timed response practice. Summative Literature Assessment: AQA-style Unseen Poetry Assessment: Question 1: • In what ways does the poet present feelings, ideas or experiences in this poem? Question 2: • Compare how the poets present a similar theme, feeling or experience. GCSE Assessment Objectives: • AO1: Critical, informed response. • AO2: Analysis of language, form and structure. Speaking & Listening:	• Poetry analysis from Years 7–10. • Comparative skills from War Poetry, Poetry and Identity and Anthology Poetry. • Language analysis and writer's methods. • Voice, perspective and audience response. • PEAZL analytical writing structure. • Vocabulary development through Frayer Models. • Discussion and interpretation skills. • Retrieval and quotation-selection strategies. • Reader response and evaluation. • Comparative planning and writing	• Explicit teaching of Tier 3 vocabulary through Frayer Models. • Teacher modelling of annotation and unseen poetry responses. • Guided close-reading activities. • Structured annotation frameworks. • Retrieval practice to secure poetic terminology. • Visualisers used to model analytical thinking. • Comparative planning grids and writing scaffolds. • Opportunities for paired discussion before writing. • Gradual reduction of scaffolding to build independence. • Stretch opportunities through exploration of ambiguity, alternative interpretations and sophisticated poetic methods.	AQA GCSE English Literature Paper 2: Unseen Poetry section. AQA GCSE English Literature Anthology Poetry: comparative analysis and poetic methods. A Level English Literature: close reading, interpretation and comparative poetry analysis. OCR A Level English Language & Literature (Poetry): language, form and structure analysis. A Level English Literature: unseen literary analysis and critical interpretation. A Level English Language: analysis of representation, voice and perspective. Cross-Curricular Links: CPRE, Religious Studies, History and Sociology through exploration of universal human experiences and perspectives.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
	AQA English Language Revision: Paper 1 and Paper 2	• Discussion and interpretation activities. Diagnostic Assessment Opportunities: • Retrieval quizzes on terminology and examination techniques. • Vocabulary retrieval using Frayer Models. • Question-level practice across both papers. • Timed paragraph and writing tasks. • Knowledge checks and feedback sheet reviews. Paper 1 – Explorations in Creative Reading and Writing • Q1 Retrieval • Q2 Language Analysis • Q3 Structure Analysis • Q4 Evaluation • Q5 Descriptive/Narrative Writing Paper 2 – Writers' Viewpoints and Perspectives • Q1 Retrieval • Q2 Synthesis • Q3 Language Analysis	• Language analysis from KS3 and KS4 literature study. • Evaluation skills developed throughout the curriculum. • Comparison skills from poetry and non-fiction units. • Rhetorical methods from <i>Powerful Voices</i>. • Narrative writing from Years 7–10. • Transactional writing from Years 8–10. • Vocabulary development through Frayer Models. • Audience and purpose. • Reader response and interpretation. • Examination strategies developed throughout KS4.	• Explicit teaching and revision of Tier 3 vocabulary through Frayer Models. • Teacher modelling of high-level responses across all question types. • Visualisers used to model reading and writing processes. • Retrieval practice and low-stakes quizzing. • Question-level scaffolds and success criteria. • Targeted intervention based on mock examination outcomes. • Knowledge organisers and revision resources. • Peer and self-assessment opportunities. • Timed practice with graduated support. • Stretch opportunities through Grade 8–9 model responses, alternative interpretations and sophisticated writing techniques.	AQA GCSE English Language Papers 1 and 2: direct preparation for final examinations. A Level English Language: analysis of language, rhetoric, representation and discourse. A Level English Literature: close reading, interpretation and analytical writing. A Level English Language & Literature: narrative voice, representation and comparative analysis. Cross-Curricular Links: History, Politics, Media Studies, Sociology, Psychology and all essay-based subjects.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
	AQA English Literature Revision Paper 1 and Paper 2	- Q4 Comparison of Viewpoints - Q5 Transactional Writing Speaking & Listening: - Reflection and discussion activities. Diagnostic Assessment Opportunities: - Retrieval quizzes on quotations, characters, themes and context. - Vocabulary retrieval through Frayer Models. - Knowledge checks and feedback sheet reviews. - Timed paragraph and essay practice. - Comparative poetry planning activities. Paper 1 - Shakespeare (<i>Romeo and Juliet</i>) 19th Century Novel (<i>Jekyll and Hyde</i>) Paper 2 - Modern Text (<i>An Inspector Calls</i>) - Anthology Poetry Comparison - Unseen Poetry Analysis - Unseen Poetry Comparison	- All literature texts studied throughout KS4. - Language, form and structure analysis. - Contextual interpretation. - Comparative analysis skills. - Character and theme tracking. - Vocabulary development through Frayer Models. - Quotation retrieval and memorisation strategies. - Audience response and interpretation. - Evaluation and critical thinking. - Essay planning and timed writing.	- Explicit revision of Tier 3 vocabulary through Frayer Models. - Teacher modelling of high-grade responses. - Visualisers used to model essay planning and writing. - Retrieval practice and spaced recall activities. - Knowledge organisers and quotation banks. - Thematic revision booklets and organisers. - Scaffolded essay plans and planning frameworks. - Personalised intervention based on mock outcomes. - Structured discussion before extended writing. - Stretch opportunities through alternative interpretations, critical viewpoints and Grade 8–9 conceptual essays.	AQA GCSE English Literature Papers 1 and 2: direct preparation for final examinations. A Level English Literature: close analysis, contextual criticism and literary interpretation. A Level English Language & Literature: representation, narrative voice and textual analysis. A Level Drama: dramatic methods, tragedy and audience response. Cross-Curricular Links: History, Religious Studies, Sociology, Psychology and Politics through exploration of social, moral and cultural issues.

Year	Knowledge (Topics/Unit of work? What pupils will 'know'	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Assessment Objectives Assessed: • AO1: Critical, informed response. • AO2: Analysis of language, form and structure. • AO3: Understanding of context. • AO4: Technical Accuracy (Shakespeare only). Speaking & Listening: • Discussion, interpretation and revision activities.			
11 Term 3					

English Language and Literature

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
12 Term 1 – 2 Teacher 1	OCR (EMC) Anthology of 20 Non-Fiction Spoken and Written Texts	Students learn to think like both a linguist and a literary critic, applying an integrated approach to non-fiction texts. Linguistic Methods - Analyse lexis, semantics and patterns of vocabulary. - Explore grammar and sentence structures. - Investigate discourse and text organisation. - Analyse pragmatics and implied meanings. - Examine spoken language features and interactions. - Explore representation and identity through language. - Consider audience	This unit revisits and extends learning from GCSE English Language and Literature. Language - Language analysis. - Writer's methods. - Audience and purpose. - Tone and viewpoint. - Comparison skills. - Evaluation of language choices. Literature - Contextual interpretation. - Reader response. - Structural analysis. - Exploring themes and ideas. - Alternative interpretations. Communication	Diagnostic Assessment Opportunities Knowledge Checks - Terminology retrieval quizzes. - AO-focused mini assessments. - Anthology text retrieval tasks. - Context knowledge checks. Regular Formative Assessment - Comparative paragraph writing. - Short analytical responses. - Spoken language analysis tasks. - Annotation activities. - Exam-style AO questions. Feedback Activities - DIRT tasks.	Vocabulary Support - Explicit teaching of linguistic terminology. - Vocabulary retrieval and revision. - Knowledge organisers. Reading Support - Guided annotation. - Teacher modelling of analysis. - Chunked texts where appropriate. - Annotation scaffolds. - Comparative planning grids. Writing Support - Model paragraphs and essays. - Sentence stems. - Comparative essay frameworks. - Visualisers used for live modelling.	Year 12 Summer 2 NEA Original Writing (AO5) Students apply understanding of: - Audience. - Purpose. - Genre. - Style. - Crafting meaning. Year 13 Teacher 1 Analytical Comparative Essay (One text post-2000) Students build directly upon: - Comparative methods. - Contextual analysis. - AO4 connections. - Integrated language and literature approaches. Year 13 OCR Anthology Revision Students revisit: - The 20 anthology texts. - Comparative analysis.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		positioning and language choices. Literary Methods - Analyse narrative voice and perspective. - Explore tone, style and authorial intention. - Examine structure and organisation. - Investigate how writers craft meaning. - Analyse genre conventions. - Explore reader responses and interpretations. Comparative Methods - Compare spoken and written texts. - Explore similarities and differences in representation. - Compare linguistic and	- Spoken language analysis. - Rhetorical methods. - Persuasive techniques. - Representation and identity. Academic Writing - Analytical essay writing. - Comparative writing. - Use of evidence. - Subject terminology. - Constructing conceptual arguments.	- Self-assessment against AOs. - Peer review of analytical writing. Summative Assessment Opportunities Autumn Term - Comparative analysis of two anthology texts. - AO1, AO2, AO3 focused essay. Spring Term - Timed comparative essay. - Analysis of unseen anthology text. Summer Term - Full OCR-style anthology examination. - Comparative analytical essay. Assessed AOs	- Worked examples. Retrieval & Memory - Regular retrieval practice. - Interleaving of anthology texts. - Spaced quotation and terminology recall. - Low-stakes quizzes. Challenge & Stretch - Alternative interpretations. - Wider reading beyond the anthology. - Critical perspectives on representation and discourse.	- AO1–AO4 examination skills. A Level Examination Preparation The unit develops: - Sophisticated comparative writing. - Independent interpretation. - Linguistic analysis. - Literary criticism. - Academic essay writing. Higher Education & Careers Provides strong preparation for: - English Language. - English Literature. - English Language & Literature. - Journalism. - Law. - Media and Communications. - Teaching. - Marketing and Public Relations.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		literary techniques. - Analyse how context shapes texts. - Identify patterns across the anthology. - Make conceptual links between texts. Disciplinary Thinking Students learn to ask: - How is meaning constructed? - Why has the writer/speaker made these choices? - How does context influence production and reception? - How does language shape representation? - What connections exist across texts? - How do audiences		- AO1: Integrated linguistic and literary analysis. - AO2: Analysis of meaning. - AO3: Context. - AO4: Connections across texts.		

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		respond differently?				
12 Term 1 – 3 Teacher 2	Poetry: Carol Ann Duffy – <i>Rapture</i>	This unit develops students as both literary critics and language analysts, encouraging close examination of how meanings are created through poetic choices. Literary Methods Students learn to: - Analyse poetic voice and persona. - Explore the presentation of relationships and emotions. - Examine imagery, symbolism and motifs. - Analyse form, structure and poetic organisation. - Explore shifts in tone and perspective. - Investigate narrative progression	GCSE Poetry Study Students revisit: - Language analysis. - Structural analysis. - Form and poetic methods. - Comparison skills. - Writer's intentions. - Reader response. KS4 Literature Skills Students revisit: - Close textual analysis. - Analytical essay writing. - Interpretation and evaluation. - Use of evidence. - Contextual understanding.	Diagnostic Assessment Opportunities Baseline Poetry Analysis Students complete: - Poetry annotation. - Short analytical responses. - AO-focused paragraph writing. Retrieval Activities - Poetic terminology quizzes. - Quotation retrieval. - Theme retrieval. - Context retrieval. Formative Assessments - Single-poem analysis. - Comparative poem responses. - Close language analysis tasks.	Vocabulary Instruction - Explicit teaching of poetic terminology. - Retrieval practice. - Knowledge organisers. Reading Support - Guided annotation. - Teacher modelling. - Annotation scaffolds. - Chunked close-reading activities. Writing Support - Essay planning frameworks. - Comparative planning grids. - Model paragraphs. - Model essays. - Live modelling using visualisers. Retrieval & Memory - Regular quotation retrieval.	Year 13 Poetry Study Students transfer: - AO2 close-reading skills. - Comparative poetry analysis. - Conceptual essay writing. - Thematic exploration across texts. OCR A Level Examination This unit develops: - Analytical precision. - Independent interpretation. - Comparative thinking. - Academic writing. NEA Connections Students draw upon: - Stylistic analysis. - Voice and representation. - Genre awareness.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		across a poetry collection. - Analyse ambiguity and multiple interpretations. - Evaluate the effects of poetic methods on readers. Linguistic Methods Students apply: - Lexical analysis. - Semantic fields. - Grammar and syntax. - Sentence structures. - Sound patterns and phonology. - Pragmatics and implied meanings. - Patterns across poems. - Representation through language choices.	Earlier OCR EMC Work Links to: - Exploring Non-Fiction and Spoken Texts. - AO1 academic writing. - AO2 analysis of meaning. - AO3 contextual understanding. - AO4 connections across texts. Recurring Literary Concepts Students revisit: - Identity. - Relationships. - Memory. - Voice. - Perspective. - Representation. - Emotional experience.	- Annotation activities. - Seminar discussions. - Critical interpretation tasks. Knowledge Checks - Collection-wide theme tracking. - Character/voice mapping. - Motif identification. - Structural pattern recognition. Feedback Activities - DIRT tasks. - Self-assessment against AOs. - Peer review. - Redrafting analytical responses. Summative Assessment Opportunities Autumn Assessment	- Theme retrieval. - Interleaving of previously studied poems. Discussion-Based Learning - Paired interpretation. - Group annotation. - Collaborative exploration of themes. Stretch & Challenge Students explore: - Alternative interpretations. - Feminist readings. - Biographical perspectives. - Intertextual references. - Literary traditions of love poetry. - Sophisticated linguistic analysis. - Conceptual essay writing.	- Reader response. University-Level Study Prepares students for: - Literary criticism. - Close textual analysis. - Comparative literary study. - Independent interpretation. - Academic essay writing. Future Academic Disciplines Particularly valuable preparation for: - English Literature. - English Language & Literature. - Creative Writing. - Journalism. - Media Studies. - Cultural Studies. - Humanities subjects.

		Comparative & Conceptual Thinking Students learn to: • Identify recurring themes across the collection. • Explore connections between poems. • Trace the development of ideas and relationships. • Compare different poetic voices and experiences. • Develop conceptual arguments about love, loss, identity and memory. • Explore alternative readings and interpretations. Students are encouraged to ask: • How does Duffy construct emotional experiences		• Analysis of a single poem from <i>Rapture</i>. • AO2-focused analytical essay. Spring Assessment • Comparative response across two poems. • Exploration of recurring themes. End of Unit Assessment OCR-style examination response: • Detailed analysis of a selected poem. • Comparative discussion of poems across the collection. • Conceptual argument about a central theme. Assessment Objectives AO2 (Dominant) • Analysis of ways meanings are shaped.		
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Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		through language? • How do poetic forms shape meaning? • How does voice evolve across the collection? • What patterns emerge across the anthology? • How does Duffy represent relationships and identity? • How do readers respond differently to the poems?		AO1 • Coherent academic argument. • Accurate literary and linguistic terminology. AO3 • Contextual understanding. AO4 • Connections across poems and literary traditions.		

Year 12 – Teacher 3 Term 1-3	Reading as a Writer and Writing as a Reader: <i>The Great Gatsby</i> & Creative Writing	This unit develops students' ability to move between the roles of reader, critic and writer, examining how texts are crafted before applying similar techniques independently. Literary Methods Students learn to: - Analyse narrative voice and perspective. - Explore characterisation and character construction. - Examine symbolism and recurring motifs. - Analyse structural design and narrative organisation. - Explore setting as a vehicle for meaning. - Investigate themes and conceptual ideas. - Analyse authorial choices and their effects.	GCSE Literature Skills Students revisit: - Close textual analysis. - Character analysis. - Theme exploration. - Structural analysis. - Contextual interpretation. - Analytical essay writing. OCR EMC Anthology Work Students revisit: - AO1 academic writing. - AO2 analysis of meaning. - Representation. - Voice and perspective. - Audience awareness. Creative Writing Foundations Students revisit: - Narrative writing.	Diagnostic Assessment Opportunities Baseline Literary Analysis Students complete: - Close reading activities. - AO2-focused analysis. - Extract annotation. - Narrative voice exploration. Writer's Notebook Tasks Students regularly: - Experiment with style. - Replicate techniques. - Develop narrative voice. - Produce creative responses. Knowledge Checks - Character retrieval. - Quotation retrieval. - Context retrieval. - Theme tracking.	Vocabulary Development - Explicit teaching of literary terminology. - Knowledge organisers. - Retrieval quizzes. Reading Support - Guided annotation. - Teacher modelling. - Chunked extracts. - Reading guides. - Structured discussion. Writing Support - Model responses. - Planning frameworks. - Live modelling using visualisers. Creative Scaffolding - Style model analysis. - Writing frames. - Narrative planning grids. - Structured drafting process. Retrieval Practice	Year 13 OCR Coursework & Comparative Study Students apply: - Close-reading skills. - Narrative analysis. - Stylistic awareness. - Writer's craft. - Academic writing. OCR Examination Components This unit develops: - AO1 written argument. - AO2 analytical precision. - AO5 creative expertise. University-Level Study Prepares students for: - Literary criticism. - Creative writing. - Narrative theory. - Close textual analysis. - Independent interpretation. Future Subjects & Careers Particularly valuable preparation for: - English Literature.
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Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Evaluate how readers are positioned. Linguistic Methods Students apply: - Lexical analysis. - Semantic fields. - Grammar and syntax. - Narrative discourse. - Pragmatics and implied meanings. - Register and style. - Representation through language. - Narrative voice construction. Writer's Craft Students learn to: - Read like writers. - Identify techniques worth emulating. - Adapt stylistic features.	- Descriptive writing. - Character creation. - Structural planning. - Audience and purpose. - Crafting language for effect. Literary Concepts Students revisit: - Identity. - Class. - Power. - Relationships. - Dreams and aspirations. - Social expectations. - Representation.	- Symbol and motif retrieval. Formative Assessment - Analytical paragraphs. - Extract analysis. - Creative writing exercises. - Style imitation tasks. - Peer critique workshops. DIRT Activities - Redrafting. - Self-assessment. - Reflection on writing choices. - Improvement tasks. Summative Assessment Opportunities Literary Analysis Assessment Students complete: - OCR-style essay on <i>The Great Gatsby</i>.	- Character retrieval. - Quotation retrieval. - Theme retrieval. - Context retrieval. - Vocabulary retrieval. Collaborative Learning - Peer conferencing. - Shared annotation. - Group discussion. - Feedback circles. Stretch & Challenge Students explore: - Modernist literary techniques. - Narrative experimentation. - Sophisticated symbolism. - Multiple narrative perspectives. - Alternative interpretations. - Complex stylistic imitation.	- English Language & Literature. - Creative Writing. - Journalism. - Publishing. - Media Studies. - Marketing. - Communications. - Teaching.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Construct authentic voices. - Create compelling characters. - Manipulate reader responses. - Shape narrative structure deliberately. - Reflect on writing choices. Disciplinary Questions Students are encouraged to ask: - How does Fitzgerald construct meaning? - How are readers positioned to respond? - How does narrative voice influence interpretation? - What techniques make writing memorable? - How can these methods be		- Close analysis of narrative methods. - Exploration of themes and characterisation. Creative Writing Assessment Students produce: - Original creative writing piece. - Commentary explaining stylistic choices. - Reflection on influences from studied texts. End of Unit Assessment - Integrated reading and writing task. - Analysis of Fitzgerald's craft. - Application of techniques in original writing. Assessment Objectives AO2		

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		adapted creatively? What choices must writers make when constructing texts?		- Analysis of ways meanings are shaped. AO1 - Coherent literary and linguistic argument. AO5 - Demonstration of expertise and creativity in writing.		
12 Term 3 Teacher 1	NEA Task 2: Original Non-Fiction Writing	This unit develops students as writers, crafters and language producers, encouraging them to think not only about how texts are analysed, but how they are deliberately constructed. Writing as a Writer Students learn to: Make conscious choices about audience,	OCR Anthology Study (Teacher 1) Students revisit: - Non-fiction genre conventions. - Spoken and written modes. - Audience and purpose. - Language analysis. - Stylistic features. - Context and representation.	Diagnostic Assessment Opportunities Genre Investigation Students analyse: - Style models. - Non-fiction forms. - Genre conventions. - Audience expectations. Mini Writing Tasks - Feature article.	Modelling - Teacher exemplars. - Annotated examples. - Successful NEA exemplars. Scaffolded Planning - Genre planning templates. - Audience profiles. - Purpose frameworks.	Year 13 Comparative Essay Students apply: - Genre awareness. - Writer's craft. - Language choices. - Reader response. - Stylistic analysis. Writing original texts develops greater insight into how published writers construct meaning. OCR A Level Examination

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		purpose and form. - Craft language for particular effects. - Manipulate tone and voice. - Shape structure to guide reader responses. - Select appropriate genre conventions. - Develop an authentic writer's voice. - Consider real-world publication contexts. - Reflect on their own creative decisions. Linguistic Methods Students apply: - Lexical choices. - Grammar and syntax. - Discourse structure. - Pragmatic meaning.	OCR specifically identifies the anthology as a key foundation for Task 2. Component 3: Reading as a Writer, Writing as a Reader Students revisit: - Crafting language deliberately. - Narrative construction. - Creative decision-making. - Genre replication. - Structural design. - Reader positioning. OCR explicitly highlights links between Component 3 and the NEA. GCSE Foundations Revisited - Transactional writing. - Persuasive writing. - Speech writing. - Article writing.	- Memoir extract. - Opinion piece. - Speech. - Review. - Biography extract. AO2 Commentary Practice Students explain: - Language choices. - Structural decisions. - Genre conventions. - Audience effects. Proposal Development Students create: - Topic proposals. - Audience profiles. - Purpose statements. - Form justifications. Summative Assessment Final NEA Submission Task 2 Original Writing	- Structure planning sheets. Explicit Genre Teaching Students explicitly study: - Memoir conventions. - Journalism conventions. - Speech conventions. - Review conventions. - Travel writing conventions. Collaborative Learning - Peer conferencing.	Students strengthen: - AO1 terminology. - AO2 analysis. - AO3 contextual understanding. - AO4 connections across texts. University-Level Study Develops: - Independent research. - Extended writing. - Genre awareness. - Authorial decision-making. - Reflective writing. Future Subjects & Careers Particularly valuable preparation for: - English Literature. - English Language. - Journalism. - Creative Writing. - Media Studies. - Communications. - Marketing. - Public Relations. - Teaching.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Register and mode. - Representation and identity. - Audience positioning. - Rhetorical techniques. Literary Methods Students explore: - Narrative voice. - Perspective. - Characterisation in non-fiction. - Structural framing. - Stylistic imitation and adaptation. - Reader engagement. - Humour, pathos and irony. - Literary techniques in non-fiction forms. Genre & Style Study Students investigate: - Memoir. - Journalism.	- Audience awareness. - Rhetorical methods. - Editing and redrafting. Wider Reading Students draw upon: - Style models. - Journalism. - Memoirs. - Contemporary non-fiction. - Digital and multimodal texts.	1,000–1,200 words. - Original non-fiction form. - Real-world audience and purpose. - Demonstrates secure genre conventions. Assessment Objectives AO5 (Dominant) - Expertise and creativity in communication. AO2 - Analysis and shaping of meaning through language and structure.		Law.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		• Biography. • Travel writing. • Opinion writing. • Speeches. • Reviews. • Graphic non-fiction. • Feature writing. • TED-style talks and scripted spoken texts.				
13 Term 1 Teacher 1	NEA Task 1: Analytical Comparative Essay	This unit develops students as independent researchers, critics and comparatists, requiring the construction of sustained arguments across multiple texts. Comparative Literary Methods Students learn to: • Compare texts conceptually rather than feature-by-feature. • Explore similarities and differences in representation.	Year 12 Anthology Study Students revisit: • AO1 academic writing. • AO2 close textual analysis. • AO3 contextual interpretation. • AO4 connections across texts. Year 12 Poetry (<i>Rapture</i>) Students revisit: • Comparative analysis. • Conceptual argument. • Theme tracking. • Reader response.	Diagnostic Assessment Opportunities Text Selection Proposal Students submit: • Chosen texts. • Preliminary theme. • Initial rationale. • Feasibility discussion. Research Portfolio Students develop: • Reading logs. • Annotated extracts. • Contextual research notes.	Structured Research Support • Research timelines. • Checkpoint deadlines. • Milestone tracking. • Guided reading recommendations. Modelling • OCR exemplar essays. • Annotated exemplars. • Comparative introductions. • Model thesis statements. • Model comparative paragraphs.	OCR A Level Examination The NEA strengthens: • AO1 academic writing. • AO2 close analysis. • AO3 contextual interpretation. • AO4 comparative thinking. Year 13 Examination Units Students apply: • Independent argument construction. • Comparative methodology. • Research-informed analysis.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Analyse recurring themes across texts. - Evaluate differing authorial perspectives. - Examine how texts respond to similar ideas in different ways. - Analyse relationships between texts and contexts. - Develop comparative critical arguments. Linguistic Methods Students apply: - Lexical analysis. - Semantic analysis. - Discourse analysis. - Representation analysis. - Narrative voice analysis. - Stylistic comparison.	- Stylistic analysis. Year 12 <i>The Great Gatsby</i> Students revisit: - Narrative voice. - Representation. - Characterisation. - Structural analysis. - Symbolism. - Literary criticism. Wider Skills Students revisit: - Integrated linguistic and literary analysis. - Academic terminology. - Comparative writing. - Independent interpretation. - Critical evaluation.	- Critical reading records. Comparative Planning Tasks Students complete: - Theme maps. - Comparison grids. - Conceptual planning exercises. - Thesis-building activities. AO Skills Audits Regular assessment of: - AO1 written argument. - AO2 analysis. - AO3 context. - AO4 connections. Tutorial Conferences Individual meetings focusing on: - Text suitability. - Research direction. - Essay structure.	Writing Support - Comparative essay frameworks. - AO-specific checklists. - Planning templates. - Academic writing guides. - Referencing guidance. Vocabulary Development - Critical terminology. - Literary vocabulary. - Linguistic terminology. - Comparative discourse vocabulary. One-to-One Support - Individual tutorials. - Targeted feedback. - Personalised reading guidance.	- Academic essay writing. University Preparation Develops: - Independent research. - Extended academic writing. - Critical reading. - Literature review skills. - Source evaluation. - Argument development. Future Academic Subjects Particularly valuable preparation for: - English Literature. - English Language & Literature. - Linguistics. - Creative Writing. - History. - Philosophy. - Law. - Politics. - Cultural Studies.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Pragmatic interpretation. Literary Methods Students explore: - Characterisation. - Narrative structure. - Genre conventions. - Symbolism and motifs. - Literary traditions. - Reader response. - Alternative interpretations. Independent Research Methods Students learn to: - Select appropriate texts. - Develop a research question. - Refine conceptual arguments.		- Draft development. Drafting Milestones Students submit: - Introduction draft. - Comparative section draft. - AO-focused sections. - Full draft for formative feedback. Summative Assessment Final Comparative Essay OCR Requirements: 2,500–3,000 words. - Two texts. - One text published post-2000. - Independent study focus. Assessment Objectives AO1	Retrieval & Revision Students revisit: - AO requirements. - Comparative terminology. - Analytical methods. - Contextual knowledge. Stretch & Challenge Students explore: - Critical theory. - Feminist criticism. - Marxist readings. - Postcolonial perspectives. - Narrative theory. - Sophisticated comparative frameworks. - Wider scholarly criticism.	Career Skills Students develop: - Research skills. - Critical thinking. - Independent project management. - Academic communication. - Evaluation and synthesis.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Evaluate secondary reading. - Synthesise ideas from multiple sources. - Organise extended academic writing. - Reference sources appropriately. Disciplinary Questions Students are encouraged to ask: - What meaningful connections exist between these texts? - How do the writers represent similar ideas differently? - How does context influence meaning? - What insights emerge through comparison? - How do language and literary		- Articulate informed, coherent arguments. - Use accurate literary and linguistic terminology. A02 - Analyse how meanings are shaped. A03 - Demonstrate understanding of contexts. A04 - Explore connections across texts. Final Submission Students submit: - Comparative essay. - Bibliography.		

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		methods shape interpretation? What critical perspectives deepen understanding?				
Year 13 Term 1 Teacher 2	Drama: <i>A Streetcar Named Desire</i>	This unit develops students as dramatic critics and literary analysts, exploring how meaning is created through performance, dialogue and dramatic construction. Dramatic Methods Students learn to: - Analyse stage directions. - Explore dramatic structure. - Examine entrances, exits and scene construction. - Analyse dramatic tension and conflict. - Investigate audience response.	Year 12 Poetry (<i>Rapture</i>) Students revisit: - AO2 close analysis. - Voice and perspective. - Representation of relationships. - Symbolism and imagery. - Alternative interpretations. Year 12 <i>The Great Gatsby</i> Students revisit: - American literary context. - Social class. - Dreams and disillusionment. - Characterisation. - Symbolic motifs.	Diagnostic Assessment Opportunities Baseline Drama Analysis Students complete: - Extract annotation. - Dramatic methods analysis. - Character-focused responses. Retrieval Activities - Character retrieval quizzes. - Context retrieval. - Quotation retrieval. - Theme retrieval. - Symbolism retrieval. Formative Assessments	Vocabulary Instruction - Explicit teaching of dramatic terminology. - Retrieval quizzes. - Knowledge organisers. Reading Support - Guided annotation. - Teacher modelling. - Scene summaries. - Character trackers. - Structured reading questions. Writing Support - AO-focused planning frameworks. - Model paragraphs. - Model essays. - Essay planning grids.	OCR A Level Examination Students strengthen: - AO1 academic writing. - AO2 dramatic analysis. - AO3 contextual interpretation. Comparative Literary Study Students apply: - Character analysis. - Thematic exploration. - Contextual discussion. - Alternative interpretations. University Preparation Develops: - Literary criticism. - Dramatic analysis. - Academic essay writing.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Explore symbolism in performance. - Examine theatrical conventions. - Analyse the relationship between text and performance. Literary Methods Students apply: - Characterisation analysis. - Theme exploration. - Motif and symbolism analysis. - Narrative progression. - Alternative interpretations. - Reader/audience response. - Exploration of tragic elements. - Analysis of dramatic form.	- Contextual interpretation. Year 12 Anthology Students revisit: - AO1 academic writing. - AO2 language analysis. - AO3 contextual understanding. - Representation and identity. Earlier GCSE Drama Study Students revisit: - Dramatic methods. - Audience response. - Character development. - Conflict and tension. - Structural analysis. Cross-Textual Concepts Students revisit:	- AO2-focused paragraph writing. - Extract analysis. - Dramatic methods analysis. Knowledge Checks Students track: - Character development. - Symbolic patterns. - Contextual links. - Key quotations. - Scene significance. Seminar Discussions Students engage in: - Interpretative debates. - Production discussions. - Alternative readings. - Critical viewpoints. DIRT Activities - Redrafting. - AO improvement tasks.	- Live modelling using visualisers. Drama-Based Pedagogy Students engage in: - Dramatic readings. - Performance interpretation discussions. Retrieval & Memory - Regular quotation retrieval. - Character retrieval. - Context retrieval. - Theme retrieval. - Scene retrieval. Collaborative Learning - Seminar discussions. - Group annotation. - Production analysis. - Comparative interpretation tasks.	- Independent interpretation. - Critical evaluation. Future Academic Subjects Particularly valuable preparation for: - English Literature. - English Language & Literature. - Drama and Theatre Studies. - Cultural Studies. - Gender Studies. - American Studies. - Humanities disciplines. Career Skills Students develop: - Analytical thinking. - Interpretation. - Communication. - Critical evaluation. - Academic argument.

		Linguistic Methods Students investigate: • Dialogue construction. • Lexical choices. • Semantic fields. • Pragmatics. • Turn-taking and conversational dynamics. • Power relationships in language. • Representation through speech. • Idiolect and character voice. Conceptual Thinking Students explore: • Illusion versus reality. • Desire and dependency. • Gender and power. • Class and social change. • Identity and performance. • Violence and vulnerability. • The decline of the Old South.	• Gender roles. • Power and control. • Identity construction. • Social expectations. • Relationships. • Representation.	• Self-assessment. • Peer feedback. Summative Assessment Opportunities Term 1 Assessment OCR-style extract question focusing on: • Dramatic methods. • Characterisation. • Audience response. End of Unit Assessment Full OCR-style examination response. Assessment Objectives AO2 (Dominant) • Analysis of how meanings are shaped in drama. AO1 • Coherent academic argument.	Stretch & Challenge Students explore: • Feminist interpretations. • Psychoanalytic readings. • Marxist perspectives. • Alternative productions. • Critical essays. • Williams' wider dramatic techniques. • Tragic theory and dramatic traditions.	
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Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Mental health and social expectations. Disciplinary Questions Students are encouraged to ask: - How does Williams use dramatic methods to shape audience responses? - How do characters construct and perform identity? - How does language reveal power relationships? - What role does symbolism play in the play? - How does context shape meaning? - How do different productions create different interpretations?		- Accurate literary and linguistic terminology. A03 - Contextual understanding and interpretation.		

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
Year 13 Term 1 Teacher 3	Reading as a Writer and Writing as a Reader: <i>The Great Gatsby</i> & Creative Writing	This unit develops students as writers who analyse and critics who create, encouraging them to understand literature through the lens of authorial decision-making. Literary Methods Students learn to: - Analyse narrative voice and narration. - Explore character construction and development. - Examine symbolism and motifs. - Analyse structural organisation. - Explore setting and atmosphere. - Investigate thematic development. - Analyse perspective and viewpoint.	Year 12 <i>The Great Gatsby</i> Students revisit: - Characterisation. - Narrative voice. - Symbolism. - Structure. - Themes. - Contextual interpretation. - AO2 close analysis. Year 12 Creative Writing Students revisit: - Narrative writing. - Descriptive writing. - Stylistic imitation. - Writer's craft. - Audience awareness. - Reflective commentary. OCR EMC Anthology Students revisit: - Representation. - Voice. - Perspective.	Diagnostic Assessment Opportunities Baseline Literary Analysis Students complete: - Extract analysis. - AO2-focused responses. - Narrative voice analysis. - Characterisation tasks. Writer's Notebook Students regularly produce: - Style experiments. - Narrative exercises. - Voice development tasks. - Character sketches. - Structural experiments. Retrieval Activities - Character retrieval.	Vocabulary Development - Explicit teaching of literary and linguistic terminology. - Retrieval practice. - Knowledge organisers. Reading Support - Guided annotation. - Teacher modelling. - Extract deconstruction. - Structured close-reading activities. - Discussion-based interpretation. Writing Support - Model creative responses. - Exemplars from previous cohorts. - Narrative planning frameworks. - Structural planning grids. - Live modelling using visualisers.	OCR A Level Examination Students refine: - AO1 academic writing. - AO2 close analysis. - AO5 creative expertise. University-Level Study Develops: - Creative writing skills. - Literary criticism. - Narrative theory. - Stylistic analysis. - Independent interpretation. - Reflective writing. Future Academic Subjects Particularly valuable preparation for: - English Literature. - English Language & Literature. - Creative Writing. - Journalism. - Publishing. - Media Studies. - Cultural Studies. - Communications.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Explore reader response and interpretation. Linguistic Methods Students apply: - Lexical analysis. - Semantic analysis. - Grammar and syntax analysis. - Discourse analysis. - Pragmatic interpretation. - Stylistic analysis. - Representation theory. - Narrative discourse techniques. Creative Writing Methods Students learn to: - Craft authentic narrative voices. - Manipulate reader responses. - Develop characterisation deliberately.	- Audience and purpose. - Language choices. - Text construction. NEA Task 2 Students revisit: - Original writing skills. - Genre awareness. - Crafting meaning. - Reflective thinking. - Stylistic control. Broader EMC Concepts Students revisit: - Identity. - Class. - Power. - Relationships. - Dreams and aspirations. - Representation. - Narrative construction.	- Theme retrieval. - Quotation retrieval. - Context retrieval. - Technique retrieval. Knowledge Checks Students demonstrate understanding of: - Fitzgerald's methods. - Narrative techniques. - Symbolism. - Structural choices. - Creative writing conventions. Formative Assessments - Extract analysis. - Comparative stylistic analysis. - Creative writing pieces. - Reflective commentaries. - Timed examination responses.	Creative Writing Scaffolds Students receive support through: - Style model analysis. - Character templates. - Narrative structures. - Planning frameworks. - Writing workshops. Retrieval & Memory - Weekly quotation retrieval. - Theme retrieval. - Context retrieval. - Technique retrieval. - Interleaving of analysis and writing skills. Collaborative Learning. - Peer conferencing. - Shared editing. - Feedback circles. - Seminar discussions.	Career Skills Students develop: - Creative problem-solving. - Written communication. - Reflection and evaluation. - Independent project management. - Audience awareness. - Professional writing skills.

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
		- Construct convincing settings. - Shape narrative structures. - Adapt stylistic techniques. - Write for specific audiences and purposes. - Reflect critically on writing choices. Reading as a Writer Students are encouraged to ask: - How has Fitzgerald achieved this effect? - What choices has the writer made? - How is meaning being shaped? - How are readers positioned? - What techniques can be adapted? - How can these methods inform my own writing?		DIRT Activities - Redrafting. - Self-evaluation. - Peer critique. - Improvement tasks. Summative Assessment Opportunities Literary Analysis Assessment OCR-style response exploring: - Narrative methods. - Characterisation. - Structure and symbolism. - Reader response. Creative Writing Assessment Students produce: - Original narrative writing. - Original descriptive writing.	Stretch & Challenge Students explore: - Modernist techniques. - Narrative experimentation. - Unreliable narration. - Complex symbolism. - Sophisticated stylistic imitation. - Literary criticism. - Alternative interpretations.	

		Writing as a Reader Students learn to: • Apply literary techniques consciously. • Draw upon style models. • Make deliberate language choices. • Reflect on literary influences. • Craft texts with clear intentions. • Demonstrate creative control.		Commentary Assessment Students explain: • Writing decisions. • Stylistic influences. • Structural choices. • Intended reader effects. Full OCR Examination Practice Students complete: • Reading as a Writer section. • Writing as a Reader section. • Timed examination responses. Assessment Objectives AO1 • Coherent literary and linguistic argument. • Accurate terminology. AO2		
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Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
				- Analysis of how meanings are shaped. AO5 - Expertise and creativity in writing.		
13Term 2 – 3 Teacher 1		Literary Analysis: Analyse language, form and structure; construct conceptual interpretations; explore narrative voice and perspective; analyse dramatic methods; evaluate symbolism, motifs and alternative interpretations. Linguistic Analysis: Apply lexical, grammatical, discourse and pragmatic analysis; explore representation, audience positioning and stylistic choices. Comparative Methods: Compare texts conceptually; analyse similarities and	Anthology of Spoken and Written Texts; comparative analysis; representation; context; audience and purpose; AO1–AO4. NEA comparative study skills including independent research and academic writing.	Diagnostic Assessments: - Regular retrieval quizzes (texts, quotations, themes, terminology, context). - AO audits (AO1–AO5). - Timed paragraph practice. - Planning tasks and essay introductions. - Comparative planning grids. - Annotation and close-reading activities. - DIRT and redrafting tasks. Full Anthology examination and comparative essay.	Retrieval-Based Revision: Spaced practice, interleaving, retrieval grids, revision booklets and knowledge organisers. Explicit Modelling: Model essays, introductions, comparative responses, creative writing responses and examiner commentary. Scaffolding: AO checklists, planning frameworks, revision maps, comparative grids and essay structures. Personalised Intervention: Targeted support based on mock outcomes; one-to-one conferences; bespoke revision plans; small-group intervention.	OCR A Level Examinations: - Component 01: Anthology and comparative analysis. - Component 02: Poetry (<i>Rapture</i>) and Drama (<i>A Streetcar Named Desire</i>). - Component 03: <i>The Great Gatsby</i> and Creative Writing. University Preparation: Independent research, literary criticism, comparative analysis, linguistic analysis, extended academic writing and critical thinking. Future Subjects: English Literature, English Language, English Language & Literature, Linguistics, Journalism, Media Studies, Law, History, Politics and Cultural Studies. Transferable
13Term 2 – 3			<i>Rapture</i> (voice, relationships, imagery, symbolism, form and			

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
Teacher 2		differences; make meaningful connections; integrate contextual discussion.	structure); <i>A Streetcar Named Desire</i> (dramatic methods, gender, power, identity, audience response and context).		Collaborative Revision: Seminars, peer teaching, revision workshops, group annotation and discussion.	Skills: Communication, evaluation, interpretation, academic writing, independent study, time management and examination resilience.
13Term 2 – 3 Teacher 3		Examination Thinking: Develop conceptual arguments quickly; select evidence efficiently; prioritise analysis; write under timed conditions; adapt responses to different question types. Synoptic Thinking: Explore connections across components, genres and modes; investigate recurring concepts such as identity, power, representation and voice.	<i>The Great Gatsby</i> (narrative voice, symbolism, structure, characterisation, American Dream); Creative Writing (voice, style models, structure, AO5 expertise).		Vocabulary Development: Frayer Models, terminology retrieval, subject glossaries and knowledge organisers. Stretch & Challenge: Critical theory, alternative interpretations, wider reading, advanced linguistic analysis and sophisticated comparative arguments.	

OCR English Literature

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
12 Term 1 - 2 Teacher 1	Poetry pre-1900: Christina Rossetti Selected Poems	Literary Criticism: Students learn to analyse poetry as a literary construct, exploring how Rossetti uses language, form and structure to shape meaning. Close Reading: Detailed textual analysis of imagery, symbolism, motifs, diction, syntax, rhyme, rhythm and poetic voice. Genre & Form Analysis: Exploration of lyric poetry, sonnets, devotional poetry, dramatic monologues and narrative poetry. Contextual Interpretation: Investigation of Victorian society, religion, gender expectations, the Pre-Raphaelite movement, Rossetti's faith and attitudes towards love, desire and death. Comparative Thinking: Identifying patterns and connections across Rossetti's poetry collection. Critical Debate: Exploring multiple interpretations and	GCSE Poetry Skills: Close language analysis, structural analysis, poetic terminology, comparison and interpretation. Shakespeare & GCSE Literature: AO1 argument construction, AO2 analysis of methods and contextual interpretation. KS3 Poetry Units: Analysis of voice, imagery, symbolism and poetic techniques. Cross-Curricular Links: Victorian society studied in GCSE texts such as <i>Jekyll and Hyde</i> and <i>A Christmas Carol</i>. Foundational Literary Concepts Revisited: Identity, gender, relationships, religion, morality, power, love, loss and mortality. Academic Writing Skills: Building conceptual arguments, embedding	Diagnostic Assessments: • Baseline poetry analysis task. • Annotation activities. • Retrieval quizzes on poetic terminology. • Context knowledge checks. • Quotation retrieval practice. • Comparative paragraph writing. • AO-focused mini essays. Formative Assessments: • Single-poem analysis. • Theme tracking activities. • Seminar discussions. • Comparative planning tasks. • DIRT and redrafting activities. Summative Assessments: • OCR-style poetry essay.	Vocabulary Instruction: Explicit teaching of literary terminology Guided Annotation: Teacher modelling of close reading and analytical thinking. Knowledge Organisers: Context, quotations, themes and key terminology. Writing Scaffolds: Essay frameworks, comparative grids, sentence stems and model paragraphs. Retrieval Practice: Frequent low-stakes quizzes on context, quotations and terminology. Discussion-Based Learning: Seminars, paired interpretation and collaborative annotation. Visualisers &	Year 12 Term 2: Direct preparation for comparison with <i>A Doll's House</i> through shared themes of gender, power, relationships, autonomy and Victorian expectations. Component 1 Examination: Builds AO1, AO3, AO4 and AO5 skills required for the comparative essay on Rossetti and Ibsen. Year 13 Revision: Rossetti becomes one half of the comparative set-text study and is revisited extensively through thematic revision. NEA Preparation: Supports close-reading skills and contextual analysis needed for coursework. University Preparation: Develops literary criticism, contextual interpretation, comparative thinking and academic essay writing.

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		engaging with alternative readings. Disciplinary Questions: • How does Rossetti shape meaning through poetic form? • How does context influence interpretation? • How are women represented in Rossetti's poetry? • How do recurring motifs develop across the collection? • How do readers respond differently to Rossetti's work?	evidence and developing analytical paragraphs.	• Comparative poetry response. • Timed analytical essay on Rossetti. Assessment Objectives Assessed: • AO1 – coherent literary argument. • AO2 – analysis of language, form and structure. • AO3 – contextual understanding. • AO5 – alternative interpretations and critical debate.	Modelling: Live modelling of planning, annotation and essay writing. Stretch & Challenge: • Feminist readings. • Religious interpretations. • Pre-Raphaelite influences. • Critical perspectives. • Independent wider reading. • Sophisticated conceptual essays.	Future Subjects: English Literature, History, Theology, Philosophy, Gender Studies, Cultural Studies and Humanities disciplines.
Year 12 Teacher 2	Shakespeare : <i>Hamlet</i>	Shakespearean Literary Criticism: Students learn to analyse Shakespeare's dramatic methods and the ways meaning is shaped through language, form and structure. Close Reading: Detailed analysis of soliloquies, dialogue, imagery, symbolism, motifs, dramatic irony, stagecraft and structural development. Dramatic Analysis: Exploration of characterisation, audience response, entrances and exits, staging, conflict and dramatic	GCSE Shakespeare Study: Builds directly upon close analysis of Shakespearean language, characterisation, dramatic methods and contextual interpretation. GCSE Literature Skills: AO1 argument construction; AO2 analysis of methods; use of textual evidence; essay writing. KS3 Drama Study: Character analysis, dramatic tension,	Diagnostic Assessments: • Baseline Shakespeare analysis task. • Retrieval quizzes on plot, characters and context. • Shakespearean language knowledge checks. • Soliloquy annotation activities. • AO-focused paragraph writing. • Character and theme retrieval tasks.	Shakespearean Vocabulary Instruction: Explicit teaching of key terminology (soliloquy, aside, hamartia, catharsis, etc.) Language Support: Guided reading and vocabulary glossaries. Teacher Modelling: Live modelling of annotation, extract analysis and essay construction.	Year 13 Revisit and Revision: Hamlet becomes a major examination text revisited throughout Year 13 and final examination preparation. Paper 1 Examination: Direct preparation for OCR Shakespeare assessment, particularly AO2 and AO5 requirements. NEA Preparation: Develops close-reading, critical interpretation and independent literary argument

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		tension. Interpretative Debate: Students engage with different critical interpretations of Hamlet, Gertrude, Claudius and Ophelia and explore how meaning changes through different readings and performances. Genre Study: Exploration of revenge tragedy conventions, tragic heroes, corruption narratives and Renaissance tragedy. Contextual Literary Thinking: Consideration of Renaissance beliefs, monarchy, religion, revenge, humanism, patriarchy and the supernatural. Disciplinary Questions: • Is Hamlet a tragic hero? • Does Hamlet act or overthink? • How does Shakespeare present corruption? • Is Gertrude guilty or innocent? • How do different productions influence interpretation? • How does Shakespeare	audience response and performance interpretation. Cross-Curricular Literary Concepts: Power, morality, revenge, corruption, appearance versus reality, family relationships, loyalty and identity. Academic Writing: Development of conceptual introductions, analytical paragraphs and sustained literary argument. Comparative Thinking: Early preparation for later comparative work through exploring alternative interpretations and competing viewpoints.	Formative Assessments: • Extract analysis responses. • Character-focused essays. • Theme-based discussions. • Critical interpretation activities. • Seminar debates. • Performance comparison tasks. • DIRT and redrafting activities. Summative Assessments: • OCR-style Part A extract question (AO2/AO1 focus). • OCR-style Part B critical interpretations essay (AO5/AO1 focus). • Timed examination responses. • End-of-unit Shakespeare assessment. Assessment Objectives Assessed:	Knowledge Organisers: Character summaries, key quotations, themes, context and critical viewpoints. Writing Scaffolds: Essay frameworks, planning grids, comparative interpretation structures and model responses. Drama-Based Pedagogy: Performance, role play, hot-seating, staging discussions and performance comparisons. Retrieval Practice: Frequent quotation retrieval, character retrieval and context retrieval. Stretch & Challenge: • Feminist readings of Gertrude and Ophelia. • Psychoanalytic interpretations of Hamlet. • New Historicist readings. • Alternative productions and directors' choices.	skills that support coursework writing. Comparative Literary Study: Strengthens students' ability to evaluate competing interpretations and literary debates. University Preparation: Develops textual scholarship, literary criticism, performance criticism and advanced analytical writing. Future Subjects: English Literature, Drama, Theatre Studies, History, Philosophy, Law, Politics and Humanities disciplines.

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		manipulate audience sympathy?		• AO1 – informed literary argument and written communication. • AO2 – analysis of dramatic methods (dominant AO). • AO5 – exploration of different interpretations.	• Independent critical reading and scholarship.	
Year 12 Teacher 3	Comparative & Contextual Study: Dystopia – <i>Nineteen Eighty-Four</i> by George Orwell	Literary Criticism: Students learn to analyse Orwell's construction of a dystopian world and how writers use speculative fiction to critique society. Contextual Literary Study: Exploration of the relationship between literature and its political, historical and social contexts. Close Reading: Analysis of narrative voice, symbolism, motifs, characterisation, setting, structure and language choices. Genre Study: Investigation of dystopian fiction conventions and how Orwell establishes, develops and subverts these conventions.	GCSE Dystopian and Political Fiction Concepts: Power, authority, surveillance, propaganda, control and resistance. GCSE Literature Skills: AO1 argument construction, close textual analysis and contextual understanding. KS3 Dystopian Writing Units: Features of dystopian worlds, speculative fiction, authoritarian societies and social criticism. Historical Context Revisited: Totalitarianism, dictatorship, censorship, propaganda and political	Diagnostic Assessments: • Baseline dystopian literature analysis. • Retrieval quizzes on political and historical context. • Dystopian genre knowledge checks. • Character and theme retrieval tasks. • Vocabulary and terminology retrieval. • AO-focused paragraph writing. Formative Assessments: • Extract analysis activities. • Character-focused essays. • Theme exploration essays.	Vocabulary Instruction: Explicit teaching of key terminology. Knowledge Organisers: Character profiles, key quotations, themes, historical context and dystopian conventions. Guided Reading: Teacher modelling of annotation and close reading; structured reading guides and chapter summaries. Writing Scaffolds: Essay frameworks, context integration models, planning grids and model essays.	Year 13 Comparative Study: Direct preparation for comparison with <i>The Handmaid's Tale</i>, particularly through themes of power, control, surveillance, gender, ideology and resistance. Paper 2 Dystopia Examination: Establishes the knowledge base and conceptual framework required for both the unseen dystopian extract and comparative essay. Unseen Dystopian Extracts (Year 13): Develops genre awareness and analytical methods required for the AO2-focused unseen component. University Preparation: Develops

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Comparative Thinking: Students begin building conceptual understanding of the dystopian genre in preparation for Year 13 comparison with <i>The Handmaid's Tale</i>. Interpretative Debate: Exploration of competing readings of Orwell's political message and the novel's continuing relevance. Disciplinary Questions: • What makes a text dystopian? • How does Orwell construct oppression and control? • Is Winston a hero or a victim? • How does language shape reality? • How does Orwell warn readers about totalitarianism? • Is resistance possible within a dystopia?	manipulation. Cross-Curricular Links: History studies of fascism, communism, the Second World War and post-war Europe. Recurring Literary Concepts: Identity, power, truth, freedom, oppression, conformity, rebellion and individuality. Academic Writing Skills: Conceptual essay writing, argument building and contextual integration.	• Contextual analysis tasks. • Seminar discussions and debates. • Comparative genre investigations. • DIRT and redrafting activities. Summative Assessments: • OCR-style dystopian essay. • AO3-focused contextual response. • Interpretative essay incorporating AO5. • Timed examination practice. • End-of-unit assessment on <i>Nineteen Eighty-Four</i>. Assessment Objectives Assessed: • AO3 – significance of contexts (dominant AO). • AO4 – connections across literary texts and the dystopian genre. • AO1 – informed literary argument.	Visual and Multimedia Resources: Historical footage, political propaganda examples, timelines and contextual case studies. Retrieval Practice: Regular low-stakes quizzes on quotations, themes, context and terminology. Discussion-Based Learning: Seminars, debates, philosophical enquiry and collaborative annotation. Stretch & Challenge: • Marxist readings. • Political interpretations. • Postmodern perspectives. • Foucault and surveillance theory. • Independent wider reading of dystopian fiction. • Exploration of Orwell's essays and political writing.	contextual criticism, political literary analysis and comparative literary study. Future Subjects: English Literature, History, Politics, Sociology, Philosophy, International Relations and Cultural Studies.

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
				• AO5 – alternative interpretations		
Year 12 Term 3 Teacher 1	Drama Pre-1900: <i>A Doll's House</i> by Henrik Ibsen	Comparative Literary Criticism: Students learn to compare texts conceptually rather than feature-by-feature, identifying meaningful connections between Rossetti and Ibsen. Drama Analysis: Exploration of dramatic methods including dialogue, stage directions, entrances and exits, symbolism, dramatic irony, characterisation and audience response. Contextual Literary Thinking: Investigation of nineteenth-century attitudes towards gender, marriage, family, religion, morality, reputation and social expectations. Close Reading: Analysis of language, structure, symbolism, motifs and dramatic construction. Critical Interpretation: Engagement with feminist, Marxist, New Historicist and alternative	Christina Rossetti: Direct comparison of themes including gender, marriage, identity, religion, power, sacrifice, duty and female autonomy. Hamlet: Revisit characterisation, family relationships, power structures, social expectations and alternative interpretations. GCSE Literature Skills: AO1 argument construction, close textual analysis and contextual interpretation. KS3 and KS4 Drama Study: Audience response, dramatic methods, conflict and character development. Victorian Context: Revisits ideas explored through <i>Jekyll and Hyde</i>, Rossetti and	Diagnostic Assessments: • Baseline analysis task. • Retrieval quizzes on plot, character, context and terminology. • Theme-tracking activities. • Character relationship mapping. • Comparative planning exercises linking Rossetti and Ibsen. • AO-focused paragraph writing. Formative Assessments: • Character essays (Nora, Torvald, Mrs Linde, Krogstad, Dr Rank). • Theme-based responses. • Contextual analysis tasks. • Seminar discussions and debates. • Comparative mini-	Vocabulary Instruction: Explicit teaching of key terminology. Knowledge Organisers: Character profiles, contextual summaries, key quotations, themes and critical viewpoints. Guided Reading: Teacher modelling of annotation, scene summaries and structured discussion questions. Comparative Scaffolding: Comparative planning grids, thematic organisers and Rossetti–Ibsen comparison frameworks. Writing Support: Essay structures, model introductions, comparative paragraph models and AO-specific checklists.	OCR Paper 1 Section B: Direct preparation for the comparative examination on Rossetti and Ibsen, particularly AO3 and AO4 requirements. Year 13 Revision: Rossetti and <i>A Doll's House</i> become the focus of Paper 1 revision and synoptic thematic study. NEA Preparation: Develops comparative thinking, independent interpretation and contextual analysis skills useful for coursework. University Preparation: Strengthens literary criticism, comparative literary study, contextual interpretation and academic essay writing. Future Subjects: English Literature, Gender Studies, History, Sociology, Politics, Philosophy, Drama and Cultural Studies. Transferable Skills: Comparison, evaluation,

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		critical readings of the play. Comparative Thinking: Exploration of how Rossetti and Ibsen present similar concerns through different genres and forms. Disciplinary Questions: • How does Ibsen challenge Victorian gender expectations? • Is Nora a feminist heroine? • How do Rossetti and Ibsen represent female autonomy? • What role does religion play in both texts? • How are power and control presented? • How do different interpretations influence our understanding of Nora's final decision?	broader nineteenth-century literature. Academic Writing: Comparative essay writing, conceptual introductions, contextual integration and critical debate. Literary Concepts Revisited: Gender, patriarchy, identity, power, freedom, reputation, morality, religion and social expectations.	essays linking poems and play extracts. • DIRT and redrafting activities. Summative Assessments: • OCR-style comparative essay. • Context-focused analytical response. • Critical interpretations essay incorporating AO5. • Timed Paper 1 Section B practice. • End-of-unit comparative assessment on Rossetti and Ibsen. Assessment Objectives Assessed: • AO1 – coherent and informed literary argument. • AO3 – significance of contexts (dominant AO). • AO4 – connections across literary texts. • AO5 – exploration of alternative interpretations.	Retrieval Practice: Regular low-stakes quizzes on context, quotations, themes and literary terminology. Discussion-Based Learning: Seminars, debates, role-play, hot-seating and collaborative annotation. Stretch & Challenge: • Feminist criticism. • Marxist readings. • New Historicist perspectives. • Exploration of Ibsen's influence on modern drama. • Independent critical reading. • Sophisticated conceptual comparisons across texts.	research, interpretation, academic writing and critical thinking.

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
12 Term 3 Teacher 2	NEA preparation for Comparative Study: <i>Purple Hibiscus</i> by Chimamanda Ngozi Adichie	Independent Literary Inquiry: Students begin to think like literary researchers, identifying themes, concepts and critical questions suitable for comparative study. Comparative Literary Thinking: Exploration of thematic connections that will later underpin comparison with <i>The World's Wife</i>, including gender, power, voice, identity, patriarchy, oppression, resistance and family relationships. Close Reading: Detailed analysis of characterisation, narrative voice, symbolism, motifs, setting and structure. Contextual Literary Criticism: Examination of postcolonial Nigeria, religion, colonial legacies, political instability, family dynamics and cultural identity. Critical Interpretation: Exploration of alternative readings, particularly feminist, postcolonial and political interpretations.	Rossetti Study: Revisit representations of women, religion, identity, power and social expectations. Hamlet: Revisit family relationships, power structures, patriarchy, identity and conflict. GCSE Literature Skills: AO1 argument construction, AO2 close textual analysis, contextual interpretation and critical debate. KS3 and KS4 Contextual Studies: Exploration of how social and historical contexts influence texts. Academic Writing: Conceptual argument building, thematic exploration and evidence selection. Comparative Foundations: Early development of AO4 skills through identifying links between <i>Purple</i>	Diagnostic Assessments: • Baseline comparative thinking task. • Retrieval quizzes on context, character and themes. • Theme-tracking activities. • Character relationship mapping. • Vocabulary and terminology retrieval. • Context knowledge checks. Formative Assessments: • Character-focused analytical paragraphs. • Theme-based essays. • Contextual analysis tasks. • Seminar discussions. • Independent research tasks. • Comparative planning activities linking potential NEA themes. • DIRT and redrafting activities. Summative	Vocabulary Instruction: Explicit teaching of key terminology. Knowledge Organisers: Character profiles, contextual summaries, key quotations, themes and critical perspectives. Guided Reading: Teacher modelling of annotation, chapter summaries, reading guides and structured discussion questions. Writing Scaffolds: Theme trackers, essay frameworks, planning grids and model responses. Research Support: Guided note-taking, source evaluation, independent reading logs and thematic enquiry tasks. Retrieval Practice: Regular low-stakes quizzes on characters, themes, context and quotations.	Year 13 NEA Comparative Study: Direct preparation for comparison with <i>The World's Wife</i>. Students establish thematic pathways that will later become the basis of their independent comparative essay. Potential Comparative Themes: • Female voice and agency. • Patriarchal control. • Resistance and rebellion. • Identity formation. • Power and oppression. • Family relationships. • Religion and morality. OCR NEA Requirements: Develops AO1, AO3, AO4 and AO5 skills required for the Independent Study component. University Preparation: Introduces independent literary research, thematic enquiry and comparative criticism. Future Subjects: English Literature, Gender Studies, Postcolonial Studies, History,

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		Research Methods: Introduction to independent reading, note-taking, theme tracking and scholarly enquiry. Disciplinary Questions: • How does Adichie represent power and control? • How are women's voices constructed and constrained? • How does religion shape identity and relationships? • How does Kambili's voice develop throughout the novel? • What forms of resistance are presented? • How does context shape character experience?	<i>Hibiscus</i> and wider literary traditions.	Assessments: • OCR-style literary essay on a key theme or character. • Context-focused analytical response. • Independent comparative proposal exploring possible links to <i>The World's Wife</i>. • End-of-unit assessment evaluating a central theme such as power, gender or identity. Assessment Objectives Developed: • AO1 – coherent literary argument. • AO3 – contextual understanding. • AO4 – establishing literary connections. • AO5 – alternative interpretations and critical viewpoints. AO2 is developed through close textual analysis but is not the primary focus at this stage of NEA preparation.	Discussion-Based Learning: Seminars, debate, collaborative annotation and thematic enquiry activities. Stretch & Challenge: • Feminist criticism. • Postcolonial theory. • Critical essays and scholarly viewpoints. • Independent contextual research. • Exploration of wider Adichie texts and interviews. • Early comparative links to Duffy's reworking of female voices.	Sociology, Politics and Cultural Studies.

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
12 Term 3 Teacher 3	NEA Preparation : A Streetcar Named Desire	Independent Literary Enquiry: Students begin thinking as literary researchers, identifying themes and concepts suitable for comparative investigation. Comparative Literary Thinking: Exploration of thematic links between <i>A Streetcar Named Desire</i> and other literary texts that may form the basis of future NEA study. Close Reading: Detailed analysis of dramatic methods, characterisation, symbolism, motifs, stagecraft and dialogue. Contextual Literary Criticism: Exploration of post-war America, gender expectations, class tensions, the decline of the Old South, changing social values and the American Dream. Interpretative Debate: Engagement with alternative readings of Blanche, Stanley, Stella and Mitch through feminist, Marxist, psychoanalytic and New Historicist perspectives.	Hamlet: Revisit tragedy, characterisation, power, family relationships, identity and competing interpretations. Rossetti: Revisit representations of women, gender expectations, social constraints and alternative readings. Nineteen Eighty-Four: Revisit power structures, control, resistance and contextual interpretation. GCSE and A Level Drama Study: Character analysis, dramatic methods, audience response and structural analysis. Literary Critical Thinking: Revisit close textual analysis, contextual exploration and conceptual essay writing. Comparative Foundations: Begin identifying connections	Diagnostic Assessments: • Baseline dramatic analysis task. • Retrieval quizzes on characters, context and themes. • Dramatic methods knowledge checks. • Critical interpretation activities. • Theme-tracking exercises. • Vocabulary retrieval and contextual quizzes. Formative Assessments: • Character-focused analytical paragraphs. • Theme-based essays. • Extract analysis activities. • Seminar discussions and debates. • Independent research tasks. • Comparative planning exercises. • DIRT and redrafting activities. Summative	Vocabulary Instruction: Explicit teaching of key terminology. Knowledge Organisers: Character profiles, contextual summaries, key quotations, themes and critical viewpoints. Guided Reading: Teacher modelling of annotation, scene summaries and structured reading activities. Writing Scaffolds: Essay frameworks, theme trackers, planning grids and model responses. Research Support: Guided note-taking, source evaluation, independent reading logs and critical reading tasks. Retrieval Practice: Regular low-stakes quizzes on quotations, themes, context and dramatic methods.	Year 13 NEA Coursework: Direct preparation for the OCR Independent Study component. Students develop potential comparative pathways and research questions that may later form the basis of coursework. Potential Comparative Themes: • Gender and power. • Identity and performance. • Class and social mobility. • Desire and repression. • Illusion versus reality. • Family relationships. • Mental health and vulnerability. • Social change and conflict. OCR Literature NEA Requirements: Develops AO1, AO3, AO4 and AO5 skills required for the comparative coursework essay. Year 13 Revision: Supports later revisiting of dramatic methods, critical debate and contextual interpretation. University

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Research Methods: Introduction to independent reading, note-taking, critical source evaluation and thematic investigation. Disciplinary Questions: • How does Williams present power and vulnerability? • Is Blanche a victim, survivor or self-deceiver? • How are masculinity and femininity represented? • What role does class play in the play? • How does Williams present illusion and reality? • How do different critical perspectives shape interpretation?	between texts, themes and literary traditions in preparation for the Year 13 NEA.	Assessments: • OCR-style dramatic analysis essay. • Contextual interpretation response. • Critical viewpoints essay incorporating AO5. • Independent NEA proposal identifying possible comparative themes and text pairings. • End-of-unit assessment exploring a major theme such as power, gender, class or illusion versus reality. Assessment Objectives Developed: • AO1 – informed and coherent literary argument. • AO3 – understanding of contextual influences. • AO4 – exploration of connections across texts. • AO5 – alternative interpretations and critical debate.	Drama-Based Pedagogy: Dramatic readings, performance analysis, staging discussions, hot-seating and seminar-style debate. Stretch & Challenge: • Feminist criticism. • Marxist interpretations. • Psychoanalytic readings. • Queer theory perspectives. • Independent scholarly reading. • Comparative links with potential NEA texts. • Exploration of Williams' wider dramatic works.	Preparation: Introduces independent literary research, source evaluation, comparative criticism and thematic enquiry. Future Subjects: English Literature, Drama, Theatre Studies, Gender Studies, Cultural Studies, Sociology, History and Humanities disciplines.

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
				AO2 is developed through close analysis but is not the dominant focus during NEA preparation.		
13 Term 1 Teacher 1	Comparative & Contextual Study: Unseen Dystopian Extracts	Close Reading as Literary Critics: Students learn to analyse unfamiliar extracts rapidly and independently, identifying how writers shape meaning through language, form and structure. Genre-Based Literary Analysis: Investigation of dystopian conventions and how writers construct dystopian societies, settings, characters and ideologies. Contextual Literary Thinking: Exploration of how dystopian texts reflect concerns about politics, power, technology, gender, surveillance, freedom and social control. Interpretative Thinking: Students evaluate multiple possible meanings and interpretations rather than seeking a single "correct"	Year 12: <i>Nineteen Eighty-Four</i>: Revisit dystopian conventions, surveillance, propaganda, language control, resistance and political oppression. Year 13: <i>The Handmaid's Tale</i>: Revisit power, ideology, gender oppression, resistance and social control. GCSE and A Level Literary Analysis: AO2 close reading, analysis of language, form and structure and interpretation of writer's methods. KS3 and KS4 Dystopian Study: Features of dystopian worlds, speculative fiction and social criticism. Contextual	Diagnostic Assessments: • Baseline unseen dystopian extract analysis. • Retrieval quizzes on dystopian conventions. • Context knowledge checks. • AO2-focused annotation activities. • Vocabulary retrieval and terminology quizzes. • Timed analytical paragraphs. Formative Assessments: • Weekly unseen extract responses. • Annotation and close-reading activities. • Writer's methods analysis tasks. • Seminar discussions.	Vocabulary Instruction: Explicit teaching of key terminology. Knowledge Organisers: Dystopian conventions, literary methods, contextual influences and examination strategies. Teacher Modelling: Live modelling of annotation, extract deconstruction, planning and essay writing. Writing Scaffolds: AO2 paragraph structures, planning grids, analytical checklists and model responses. Retrieval Practice: Regular low-stakes quizzes on dystopian concepts, context and literary	OCR Paper 2 Section A: Direct preparation for the unseen dystopian component of the examination. OCR Paper 2 Section B: Strengthens analytical approaches applied to <i>Nineteen Eighty-Four</i> and <i>The Handmaid's Tale</i>. Synoptic Literary Study: Develops students' ability to apply literary knowledge flexibly to unfamiliar material. University Preparation: Strengthens close reading, independent interpretation, literary criticism and analytical writing skills. Future Subjects: English Literature, Politics, History, Sociology, Philosophy, International Relations, Cultural Studies and Media

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		reading. Comparative Genre Awareness: Recognition of recurring patterns, motifs and conventions across dystopian literature. Disciplinary Questions: • What makes this extract dystopian? • How does the writer construct fear, oppression or control? • What warnings does the text offer readers? • How are individuals positioned within society? • What anxieties or concerns are reflected in the extract? • How do literary methods shape the reader's response?	Understanding: Political ideologies, authoritarianism, censorship, technology, environmental concerns and social inequality. Academic Writing: Analytical introductions, conceptual argument development and evidence-based interpretation.	• Comparative convention mapping. • DIRT and redrafting activities. Summative Assessments: • OCR-style unseen dystopian question. • Timed Section A examination responses. • Full Paper 2 mock examination. • End-of-unit unseen dystopian assessment. Assessment Objectives Assessed: • AO2 (75%) – analysis of language, form and structure. • AO1 (12.5%) – coherent literary argument and communication. • AO3 (12.5%) – contextual understanding where relevant.	terminology. Guided Annotation: Structured close-reading activities and teacher-led analysis before independent application. Discussion-Based Learning: Seminars, debates and collaborative interpretation activities. Stretch & Challenge: • Exploration of lesser-known dystopian texts. • Political and philosophical readings. • Foucault and surveillance theory. • Marxist and feminist interpretations. • Independent wider reading. • Sophisticated conceptual responses.	Studies. Transferable Skills: Critical thinking, textual analysis, interpretation, academic writing and evaluation of ideas and ideologies.
Year 13 Term 1	NEA Comparative Study: <i>The World's</i>	Independent Literary Research: Students operate as literary researchers, selecting and refining a conceptual line of	Year 12: Purple Hibiscus: Revisit key themes including power, religion, gender, family	Diagnostic Assessments:	Vocabulary Instruction: Explicit teaching of literary and critical terminology.	OCR NEA Submission: Direct completion of the Independent Study component worth 20% of the A Level qualification.

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Teacher 2	<i>Wife</i> by Carol Ann Duffy and <i>Purple Hibiscus</i> by Chimamanda Ngozi Adichie (Task 2 NEA)	enquiry that enables meaningful comparison across texts. Comparative Literary Criticism: Exploration of similarities and differences in how Duffy and Adichie represent key themes, ideas and experiences. Contextual Literary Thinking: Investigation of how differing social, historical, cultural and political contexts shape both texts and readers' responses. Critical Interpretation: Engagement with multiple interpretations and critical perspectives, including feminist, postcolonial, Marxist and contemporary critical approaches. Genre and Form Study: Exploration of how poetry and prose construct meaning differently whilst addressing similar concerns. Academic Research Methods: Note-taking, source evaluation, bibliography	relationships, identity, oppression and resistance. Year 12: Rossetti: Revisit representations of women, gender expectations, religion and female autonomy. Year 12: A Doll's House: Revisit patriarchy, marriage, independence, female agency and social expectations. Year 12: Hamlet: Revisit family dynamics, power relationships and alternative interpretations. Year 13 Revision Work: Revisit AO1 argument construction, AO3 contextual analysis and AO5 critical debate. NEA Preparation: Builds directly upon independent reading, note-taking, thematic tracking and proposal development completed in Year 12.	- Independent reading logs. - Context research tasks. - Critical reading and annotation exercises. - AO skills audits (AO1, AO3, AO4, AO5). - Comparative planning grids. - Research proposal refinement. Formative Assessments: - Comparative analytical paragraphs. - Theme-focused mini essays. - Bibliography checks. - Draft section submissions. - Tutorial discussions. - Independent research presentations. - DIRT and redrafting activities. Summative Assessments: - First full draft submission. - Teacher conference and feedback.	Knowledge Organisers: Theme summaries, contextual overviews, critical perspectives and comparative concept maps. Research Scaffolding: Structured reading logs, note-taking templates, source evaluation frameworks and bibliography guidance. Writing Support: Comparative essay structures, model introductions, comparative paragraph frameworks and AO-specific success criteria. Teacher Conferences: Regular one-to-one tutorials to support planning, drafting and refinement. Retrieval Practice: Regular recall of quotations, contexts, themes and critical viewpoints. Seminar-Based	OCR Paper 1 Revision: Reinforces comparative and contextual thinking used in the Rossetti and <i>A Doll's House</i> comparison. University Preparation: Develops independent research, critical reading, academic writing, source evaluation and sustained argument construction. Future Academic Subjects: English Literature, Gender Studies, Postcolonial Studies, Cultural Studies, Sociology, History, Politics and Humanities disciplines. Transferable Skills: Independent enquiry, project management, critical thinking, evaluation of evidence, academic communication and research methodology. Undergraduate Preparation: Mirrors many aspects of university literary coursework, including

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		construction, scholarly reading and synthesis of ideas. Disciplinary Questions: • How do Duffy and Adichie challenge patriarchal structures? • How are female voices empowered or silenced? • How is identity constructed and contested? • How do both writers represent resistance? • How do context and culture influence experiences of gender? • What insights emerge through comparison of poetry and prose?	Cross-Course Concepts: Identity, voice, gender, power, representation, autonomy, rebellion and societal expectations.	• Final OCR NEA Comparative Essay submission.	Learning: Discussion of interpretations, critical perspectives and emerging comparative arguments. Stretch & Challenge: • Feminist literary criticism. • Postcolonial theory. • Intersectional approaches. • Wider critical reading. • Independent scholarly research. • Sophisticated conceptual arguments and theoretical frameworks.	independent reading, research and scholarly argument.
Year 13 Term 1 Teacher 3	NEA: Close Analysis – <i>A Streetcar Named Desire</i>	Close Reading as Literary Criticism: Students engage in sustained, detailed analysis of a carefully selected section of the play, exploring how meaning is shaped through dramatic methods. Dramatic Analysis: Investigation of stage directions, dialogue, entrances and exits, symbolism, motifs, sound, lighting, setting and audience response.	Year 12: <i>A Streetcar Named Desire</i>: Revisit dramatic methods, characterisation, symbolism, context and critical interpretations. Year 12: <i>Hamlet</i>: Revisit close analysis of dramatic texts, tragedy, characterisation and audience response. Year 12: <i>Rossetti and A Doll's House</i>: Revisit close	Diagnostic Assessments: • Close-reading baseline activity. • Extract annotation exercises. • AO2-focused analytical paragraphs. • Retrieval quizzes on dramatic methods and terminology. • Character and theme retrieval tasks. • Critical interpretation	Vocabulary Instruction: Explicit teaching of dramatic and critical terminology. Knowledge Organisers: Character profiles, themes, dramatic methods, key quotations and critical perspectives. Guided Annotation: Teacher modelling of close-reading	OCR NEA Submission: Direct completion of the Close Analysis task within the Independent Study component. OCR Examination Components: Reinforces AO2 analytical precision required for <i>Hamlet</i>, <i>A Doll's House</i>, Rossetti and the Dystopia components. University Preparation: Develops

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		Language Analysis: Detailed examination of diction, imagery, symbolism, syntax, repetition, metaphor and semantic patterns. Interpretative Literary Thinking: Exploration of multiple meanings and alternative readings of characters, relationships and events. Critical Debate: Engagement with feminist, Marxist, psychoanalytic and New Historicist perspectives where relevant. Independent Literary Enquiry: Students learn to formulate their own analytical focus and line of argument. Disciplinary Questions: • How does Williams shape meaning through dramatic methods? • How does language reveal character psychology? • How are audiences positioned to respond? • How does symbolism contribute to the play's themes?	textual analysis, thematic exploration and alternative interpretations. Year 13: NEA Comparative Study Skills: Revisit independent research, planning, drafting and academic writing. GCSE and A Level Literature Skills: AO1 argument construction, AO2 analysis and AO5 critical debate. Cross-Course Concepts: Power, gender, identity, desire, illusion versus reality, class conflict and social expectations.	discussions. Formative Assessments: • Extract analysis essays. • Close-reading workshops. • Annotation reviews. • Draft introductions and thesis statements. • Seminar discussions. • Peer review and feedback activities. • DIRT and redrafting tasks. Summative Assessments: • Draft close-analysis submission. • Individual tutorial and feedback conference. • Final OCR NEA Close Analysis submission. Assessment Objectives Assessed: • AO2 – analysis of language, form and structure (dominant AO). • AO1 – coherent	processes and analytical thinking. Writing Scaffolds: Close-analysis frameworks, AO2 planning templates, model essays and paragraph structures. Visualisers & Modelling: Live modelling of annotation, planning and essay construction. Retrieval Practice: Regular low-stakes quizzes on quotations, dramatic methods, characters and themes. Teacher Conferences: Individual guidance on extract selection, analytical focus and drafting. Discussion-Based Learning: Seminars, interpretative debates and collaborative annotation. Stretch & Challenge: • Feminist criticism. • Psychoanalytic readings. • Marxist interpretations.	advanced close-reading skills, literary criticism, independent analysis and academic writing. Future Academic Subjects: English Literature, Drama, Theatre Studies, Cultural Studies, Gender Studies and Humanities disciplines. Transferable Skills: Critical analysis, evaluation, interpretation, academic writing, independent study and intellectual enquiry. Undergraduate Preparation: Mirrors university-style close-reading exercises and textual criticism.

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		- How do different interpretations influence our understanding of the extract? - How does the chosen extract reflect wider concerns within the play?		literary argument and communication.	- Performance criticism. - Wider scholarly reading. - Sophisticated exploration of dramatic form and theatricality.	
13 Term 2 Teacher 1	Poetry & Drama Pre-1900: <i>Christina Rossetti Selected Poems</i> and <i>A Doll's House</i> by Henrik Ibsen	Comparative Literary Criticism: Students compare poetry and drama conceptually, exploring how two writers from the nineteenth century engage with similar concerns through different forms. Contextual Literary Analysis: Investigation of Victorian attitudes towards gender, marriage, religion, family, morality, duty, reputation and social expectations. Close Reading: Detailed analysis of language, imagery, symbolism, motifs, structure, dramatic methods and form. Genre Study: Exploration of the similarities and differences between poetic and dramatic forms and how each shapes meaning. Critical Debate: Evaluation of	Year 12 Rossetti Unit: Revisit key poems, themes, motifs, context and critical interpretations. Year 12 A Doll's House Unit: Revisit dramatic methods, characterisation, symbolism, audience response and contextual influences. Year 12 Hamlet: Revisit alternative interpretations, family relationships, power structures and tragedy. NEA Skills: Revisit comparative thinking, contextual analysis, conceptual argument construction and independent interpretation.	Diagnostic Assessments: - Comparative retrieval quizzes on quotations, themes and context. - Theme-tracking activities. - Comparative planning grids. - Context knowledge checks. - AO-focused paragraph writing. - Comparative quotation retrieval activities. Formative Assessments: - Comparative mini-essays. - Character and theme comparisons. - Seminar discussions and debates. - Context-focused analytical responses.	Vocabulary Instruction: Explicit teaching and retrieval of key terminology. Knowledge Organisers: Comparative theme organisers, quotation banks, contextual summaries and critical perspectives. Comparative Scaffolding: Comparative planning grids, thematic organisers, AO4 frameworks and model comparative essays. Teacher Modelling: Live modelling of comparative planning, contextual integration and conceptual essay writing. Retrieval Practice: Frequent low-	OCR Paper 1 Section B Examination: Direct preparation for the final comparative examination question on Rossetti and Ibsen. Synoptic Revision: Reinforces comparative, contextual and interpretative skills that support performance across all A Level Literature components. University Preparation: Develops advanced comparative literary criticism, contextual analysis and academic essay writing. Future Academic Subjects: English Literature, Gender Studies, Cultural Studies, History, Philosophy, Theology, Sociology and Humanities disciplines. Transferable Skills: Comparison, evaluation, interpretation, argument

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
		alternative interpretations through feminist, Marxist, religious and New Historicist perspectives. Synoptic Literary Thinking: Students make thematic connections across the texts and consider how literary representations evolve across contexts and genres. Disciplinary Questions: • How do Rossetti and Ibsen challenge nineteenth-century gender expectations? • How is female autonomy represented in both texts? • What role does religion play in shaping identity and behaviour? • How do both writers present marriage and relationships? • How do genre and form influence meaning? • How do different critical interpretations shape understanding of the texts?	GCSE Literature Foundations: AO1 argument construction, close analysis and contextual discussion. Cross-Course Concepts: Gender, patriarchy, autonomy, power, identity, duty, sacrifice, religion, morality, family relationships and societal expectations.	• Comparative introductions and thesis-building activities. • DIRT and redrafting tasks. Summative Assessments: • OCR-style Paper 1 Section B essays. • Timed comparative responses. • Full Paper 1 mock examination question. • Synoptic comparative assessment focusing on major themes such as gender, power, religion or identity. Assessment Objectives Assessed: • AO3 (50%) – significance of contexts. • AO4 (25%) – connections across literary texts. • AO1 (12.5%) – coherent literary argument. • AO5 (12.5%) – alternative	stakes quizzes on quotations, themes, context and literary terminology. Discussion-Based Learning: Seminars, debates, collaborative annotation and interpretative discussions. Writing Support: Model introductions, comparative paragraph structures, AO-specific success criteria and examiner reports. Personalised Intervention: Targeted support informed by mock examination outcomes and AO-specific weaknesses. Stretch & Challenge: • Feminist criticism. • Marxist interpretations. • New Historicist readings. • Religious interpretations. • Wider critical reading. • Sophisticated conceptual comparisons across poetry and drama.	construction, independent thinking and critical analysis. Undergraduate Preparation: Mirrors university-style comparative literary study through sustained engagement with context, genre and critical debate.

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				interpretations and critical viewpoints.		
Year 13 Term 2 Teacher 2	Shakespeare: Hamlet	Shakespearean Literary Criticism: Students revisit Shakespeare as a dramatist, analysing how meaning is shaped through dramatic methods, language and structure. Close Reading: Detailed analysis of key extracts, soliloquies, dramatic irony, imagery, symbolism, motifs and structural development. Dramatic Analysis: Exploration of audience response, stagecraft, performance choices, characterisation and dramatic tension. Interpretative Debate: Evaluation of competing interpretations of characters, themes and events through critical and performance perspectives. Examination Thinking: Students learn to select evidence rapidly, prioritise analysis, develop conceptual arguments and write effectively under timed	Year 12 Hamlet Study: Revisit all major characters, themes, contexts, quotations and critical debates. Paper 1 Shakespeare Requirements: Revisit extract analysis (AO2), critical debate (AO5) and conceptual essay construction (AO1). Year 12 Rossetti and A Doll's House: Revisit alternative interpretations and contextual literary analysis. NEA Skills: Revisit independent argument construction, interpretation and evaluation of competing viewpoints. GCSE Shakespeare Foundations: Build upon character analysis, dramatic methods and contextual understanding.	Diagnostic Assessments: • Retrieval quizzes on quotations, themes and context. • Character and relationship retrieval activities. • Critical interpretation retrieval tasks. • AO2 extract analysis practice. • AO5 interpretation planning exercises. • Timed analytical paragraphs. Formative Assessments: • Extract-based responses. • Character essays. • Theme-focused essays. • Seminar discussions and debates. • Performance comparison activities. • Comparative interpretation tasks. • DIRT and redrafting	Vocabulary Instruction: Explicit retrieval and revision of key terminology. Knowledge Organisers: Character summaries, thematic maps, quotation banks, context summaries and critical perspectives. Teacher Modelling: Live modelling of annotation, extract analysis, essay planning and examination responses. Writing Scaffolds: AO1/AO2 planning grids, critical debate frameworks, model introductions and examiner-style success criteria. Retrieval Practice: Frequent low-stakes quizzes, quotation recall activities and interleaving of themes and characters.	OCR Paper 1 Section A Examination: Direct preparation for the Shakespeare component of the A Level examination. Synoptic Literature Skills: Reinforces close reading, interpretation, evaluation and argument construction used across the Literature course. University Preparation: Develops literary criticism, textual scholarship, dramatic analysis and advanced academic writing. Future Academic Subjects: English Literature, Drama, Theatre Studies, History, Philosophy, Law, Politics and Humanities disciplines. Transferable Skills: Critical thinking, evaluation, interpretation, communication, argument construction and analytical writing.

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		conditions. Synoptic Shakespearean Thinking: Revisiting major concepts across the play including revenge, corruption, mortality, identity, appearance versus reality, action versus inaction and the nature of tragedy. Disciplinary Questions: • Is Hamlet a thinker or a tragic hero paralysed by indecision? • How does Shakespeare present corruption in Denmark? • How do performance choices shape interpretation? • What makes Hamlet a Renaissance tragedy? • How does Shakespeare manipulate audience sympathy? • How do different critical perspectives alter our understanding of the play?	Cross-Course Concepts: Power, family, morality, identity, gender, corruption, appearance versus reality, duty, revenge and mortality.	activities. Summative Assessments: • OCR-style Part A extract question. • OCR-style Part B critical interpretations essay. • Full Shakespeare mock examination response. • Timed examination papers under exam conditions. Assessment Objectives Assessed: • AO2 (75%) – analysis of dramatic methods, language, form and structure. • AO1 (25%) – coherent literary argument and written communication. • AO5 (50% in Part B) – evaluation of different interpretations and critical viewpoints.	Discussion-Based Learning: Seminars, interpretative debates, performance analysis and collaborative annotation. Personalised Intervention: Targeted support informed by mock examination data and AO-specific gaps. Stretch & Challenge: • Feminist readings of Gertrude and Ophelia. • Psychoanalytic interpretations of Hamlet. • New Historicist perspectives. • Performance criticism and production analysis. • Independent critical reading. • Sophisticated conceptual essays exploring tragedy and human nature.	Undergraduate Preparation: Mirrors university-style Shakespeare study through engagement with performance criticism, critical debate and close textual analysis.
Year 13 Term 2	Comparative & Contextual	Comparative Literary Criticism: Students compare how Orwell and Atwood	Year 12: <i>Nineteen Eighty-Four</i>: Revisit surveillance, propaganda, language	Diagnostic Assessments: • Retrieval quizzes	Vocabulary Instruction: Explicit teaching and retrieval of	OCR Paper 2 Section B Examination: Direct preparation for the

Year	Unit/Big Idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessment (Diagnostic Summative) +	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
Teacher 3	Study: Dystopia The Handmaid's Tale (Comparison with Nineteen Eighty-Four)	construct dystopian societies and explore the ways each text critiques power structures, ideology and oppression. Contextual Literary Analysis: Investigation of political, historical and social contexts, including Cold War anxieties, totalitarianism, second-wave feminism, religious fundamentalism, environmental concerns and changing attitudes towards gender and power. Close Reading: Analysis of narrative voice, structure, symbolism, motifs, characterisation and language choices. Genre Study: Exploration of dystopian conventions and how both writers adapt, develop and challenge the genre. Interpretative Thinking: Engagement with competing readings of both texts, particularly feminist, Marxist, political and postmodern interpretations. Synoptic Literary	control, truth, power, resistance and dystopian conventions. Year 13: Unseen Dystopian Extracts: Revisit genre conventions, AO2 analysis and dystopian literary methods. NEA Skills: Revisit comparative argument construction, contextual analysis and independent interpretation. GCSE Literature Foundations: AO1 argument construction, contextual interpretation and thematic analysis. Cross-Course Concepts: Identity, power, oppression, conformity, rebellion, ideology, freedom, surveillance, control, language and representation. Comparative Methodology: Revisit AO4 skills developed through Rossetti and <i>A Doll's</i>	on <i>Nineteen Eighty-Four</i> knowledge. - Dystopian conventions retrieval tasks. - Context knowledge checks. - Comparative theme mapping activities. - Character and quotation retrieval. - AO-focused paragraph writing. Formative Assessments: - Comparative analytical paragraphs. - Theme-based comparison tasks. - Contextual exploration activities. - Seminar discussions and debates. - Comparative planning exercises. - DIRT and redrafting activities. Summative Assessments: - OCR-style comparative dystopia essay. - Context-focused	key terminology. Knowledge Organisers: Comparative theme organisers, character profiles, contextual summaries, quotation banks and critical perspectives. Comparative Scaffolding: Comparative planning grids, thematic trackers and AO4 frameworks. Teacher Modelling: Live modelling of comparative essays, contextual integration and conceptual argument construction. Retrieval Practice: Frequent low-stakes quizzes on quotations, context, themes and literary terminology. Discussion-Based Learning: Seminars, debates, collaborative annotation and interpretative discussions.	comparative dystopia essay. OCR Paper 2 Section A: Reinforces understanding of dystopian conventions required for unseen extract analysis. Synoptic Literary Study: Encourages students to synthesise contextual, comparative and interpretative skills developed throughout the course. University Preparation: Develops comparative literary criticism, contextual analysis, independent interpretation and academic writing. Future Academic Subjects: English Literature, Politics, Sociology, History, Philosophy, Gender Studies, Cultural Studies and International Relations. Transferable Skills: Critical thinking, comparison, evaluation, interpretation, academic writing and analysis of ideology and representation.

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		Thinking: Students explore how both texts engage with universal concerns about freedom, identity, surveillance, conformity and resistance. Disciplinary Questions: • How do Orwell and Atwood represent power and control? • What role does language play in maintaining oppression? • How are gender and identity constructed in each text? • How do individuals resist authoritarian systems? • How do context and ideology shape each dystopian society? • Which text offers greater hope for resistance and change?	House and through NEA comparative study.	comparative response. • Timed Paper 2 Section B examination questions. • Full comparative mock examination response. • End-of-unit assessment exploring major themes such as power, gender, surveillance, identity or resistance. Assessment Objectives Assessed: • AO3 (50%) – significance of contexts. • AO4 (25%) – connections across literary texts. • AO1 (12.5%) – coherent literary argument. • AO5 (12.5%) – alternative interpretations and critical viewpoints.	Writing Support: Model comparative introductions, paragraph structures, examiner reports and AO-specific success criteria. Personalised Intervention: Targeted support informed by mock examination outcomes and AO-specific gaps. Stretch & Challenge: • Feminist criticism. • Marxist interpretations. • Postmodern readings. • Foucault and surveillance theory. • Independent wider reading of dystopian literature. • Sophisticated conceptual comparisons across both texts.	Undergraduate Preparation: Mirrors university-level comparative literary study through sustained exploration of context, genre, theory and critical debate.
13 Term 3 (all)		Literary Criticism: Students synthesise learning from across the course, applying literary, contextual and critical approaches independently.	Teacher 1: • <i>Christina Rossetti Selected Poems.</i> • <i>A Doll's House.</i> • Comparative and	Diagnostic Assessments: • Weekly retrieval quizzes on quotations, context, characters	Retrieval-Based Revision: Spaced retrieval, interleaving, low-stakes quizzing, cumulative knowledge checks and	OCR A Level Examinations: Direct preparation for: • Paper 1: Shakespeare and Comparative & Contextual Study (Rossetti and Ibsen).

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		Close Reading: Refinement of AO2 analysis through detailed exploration of language, form, structure and dramatic methods. Comparative Literary Thinking: Students compare texts conceptually, making sophisticated connections across genres, contexts and literary traditions. Contextual Literary Analysis: Application of contextual understanding to illuminate meaning rather than simply describe historical background. Interpretative Debate: Evaluation of alternative interpretations, critical viewpoints and scholarly perspectives. Examination Thinking: Students learn to select evidence efficiently, prioritise analysis, construct conceptual introductions and sustain sophisticated arguments under timed conditions.	contextual study skills. • AO3 contextual analysis. • AO4 connections across texts. Teacher 2: • <i>Hamlet</i>. • Shakespearean tragedy. • AO2 extract analysis. • AO5 critical interpretations. • Performance criticism. Teacher 3: • <i>Nineteen Eighty-Four</i>. • <i>The Handmaid's Tale</i>. • Unseen dystopian extracts. • Dystopian genre conventions. • Comparative dystopian analysis. Whole Course Concepts: • Gender and patriarchy. • Power and control. • Identity and representation. • Freedom and oppression. • Relationships and family. • Religion and morality. • Class and social structures.	and themes. • AO-focused skills audits. • Knowledge checks. • Quotation retrieval activities. • Comparative planning tasks. • Timed analytical paragraphs. • Annotation exercises. • Vocabulary retrieval through Frayer Models. Formative Assessments: • OCR-style essay questions. • Comparative mini-essays. • Extract analysis tasks. • Seminar discussions. • Peer review activities. • DIRT and redrafting tasks. • Walking-talking mock questions. Summative Assessments: • Full OCR Paper 1	revision booklets. Knowledge Organisers: Consolidated quotation banks, theme maps, context summaries and critical perspectives. Teacher Modelling: Live modelling of examination planning, essay construction, extract analysis and comparative writing. Writing Scaffolds: AO-specific planning grids, comparative frameworks, examiner checklists and model essays. Personalised Intervention: Targeted support informed by mock examination outcomes, AO weaknesses and individual student needs. Collaborative Revision: Seminars, peer teaching, group annotation, revision workshops and interpretative discussions.	• Paper 2: Dystopia (Unseen and Comparative Study). University Preparation: Develops: • Independent literary criticism. • Comparative analysis. • Contextual interpretation. • Academic writing. • Critical thinking. • Research-informed argument. Future Academic Subjects: English Literature, History, Philosophy, Politics, Theology, Sociology, Cultural Studies, Gender Studies and Humanities disciplines. Transferable Skills: Critical evaluation, communication, interpretation, argument construction, independent learning, analytical thinking and resilience under pressure.

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		Synoptic Thinking: Students make connections across the entire specification, exploring recurring concepts such as power, gender, identity, relationships, oppression, freedom, morality and representation. Disciplinary Questions: • How do writers construct meaning through literary methods? • How do contexts shape literary representation? • What meaningful connections exist across texts? • How do different interpretations influence understanding? • How can literary arguments be refined under examination conditions?	• Resistance and conformity.	mock examination. • Full OCR Paper 2 mock examination. • Timed Shakespeare responses. • Timed comparative Rossetti/Ibsen responses. • Timed unseen dystopian responses. • Timed comparative dystopia essays. • Final examination readiness assessments. Assessment Objectives Revisited: • AO1 – argument and communication. • AO2 – analysis of methods. • AO3 – contextual understanding. • AO4 – connections across texts. • AO5 – alternative interpretations.	Vocabulary Development: Frayer Models, retrieval of literary terminology and subject glossaries. Metacognitive Strategies: Self-assessment, examination reflection, revision planning and independent improvement targets. Stretch & Challenge: • Critical theory and scholarship. • Alternative interpretations. • Wider reading. • Sophisticated conceptual arguments. • University-style literary debate and criticism.	