



Curriculum Intent – English

The purpose of our curriculum	<p>The aims of our curriculum is to ensure pupils can read, write and speak fluently; so that they can successfully communicate their ideas and emotions. Through our curriculum design it enables pupils to develop culturally, emotionally, intellectually, socially and spiritually based on the units we explore; particularly literature units that explore a wide and diverse range of texts. We want students to develop a love of reading and learning of this subject; enjoying the wide range of topics we offer, whilst gaining skills and knowledge in reading, writing, speaking and listening.</p> <p>The national curriculum for English aims to ensure that all pupils:</p> <ul style="list-style-type: none">- read easily, fluently and with good understanding- develop the habit of reading widely and often, for both pleasure and information- acquire a wide vocabulary, an understanding of grammar and knowledge of linguistic conventions for reading, writing and spoken language- appreciate our rich and varied literary heritage- write clearly, accurately and coherently, adapting their language and style in and for a range of contexts, purposes and audiences- use discussion in order to learn; they should be able to elaborate and explain clearly their understanding and ideas- are competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate.
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<p>How does the curriculum demonstrate progress?</p>	<ul style="list-style-type: none"> - Across KS3 and KS4 PLC's (personalised learning checklists - designed around key threshold concepts/assessment objectives) are used to track and monitor pupils for gaps and growth; when assessments are completed, we review pupil progress and plan interventions at class and outside of classroom level, adapting teaching sequencing and resources for pupils – personalising the learning based on individuals next steps. - Retrieval practice 'Do Now' tasks to make connections across previous units and embed knowledge and skills as part of our student's long term memory; alongside PLC push tasks. - All KS3 units focus on relevant content to ensure pupils have covered and practiced core skills and tasks to support them with their GCSE Literature and GCSE Language courses. Each academic year, pupils build on their knowledge and skills, with clear expectations of what they should be able to achieve at that stage for their age and ability. - Reading level and text choices are selected for ability and challenge (options available for all novels to have a choice of text for the class) - Expand cultural capital; several units have been adapted to provide a range of texts and contexts; several units are extract or anthology based to explore a cultural rich curriculum. A core focus is to ensure our curriculum is diverse and has units exploring equality and diversity; several new units have been placed into year 9 where they are mature enough to understand and explore the content (Who we are? and the Novels Thug/Trash). - Continuing non-GCSE texts up to Summer Term 2 with current Year 9 cohort, as they need to develop knowledge and skills at more depth before approaching the GCSE texts. Previously we started Literature GCSE at the beginning of Year 9 but we have made changes to our curriculum so that all examinations are at the end of Year 11 and the GCSE specification is introduced at the end of Year 9 Summer Term 2. - Developing knowledge organisers for each unit so that colleagues know all the key components of the unit that need to be taught. This gives consistency of skills/knowledge that are compulsory for the pupils to learn and there are resources on the system to aid this; it also provides teachers accountability and autonomy to teach, pace and differentiate appropriately to the pupils in their class. - Vocabulary has been a key focus to support pupils in accessing core texts, developing a wider range of words and subject terminology. We have been working on glossaries for each unit, with a range of tasks (embedding into Do Now / retrieval tasks) to support improving range of vocabulary and subject specific terminology.
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<p>How and why our curriculum is sequenced the way it is?</p>	<p>In English at Pakefield, we have designed our curriculum to ensure every scheme is focused on key reading and writing skills required at GCSE (shared via the national curriculum guidance). Each academic year pupils build on their knowledge and skills, with clear expectations of what they should be able to achieve at that stage for their age and ability. We have ensured at KS3 that in the first term we will be completing reading assessments via extracts and novels - promoting, nurturing and monitoring pupils' reading, including reading aloud and guided reading as a class. Shared class readers provide ample opportunities for teachers to engage pupils in reading rich and challenging texts, model fluent reading and initiate discussion; creating rich discussions that facilitate sharing ideas, knowledge and experience. As they progress through KS3, in particular Year 9, pupils are then introduced to more challenging texts and schemes that have been revitalised to reflect contextual influences (e.g THUG, Trash, Who we are?) and challenge students to link context to their analysis of language, using core skills that they have already embedded throughout their learning in Year 7/8. Following the Myths and Legends scheme (Summer Term 1), pupils are introduced to their first GCSE English Literature content: Conflict Poetry – pupils' use the comparative skills learnt during the Myths and Legends scheme and apply this to the poems within the anthology provided. Following reviews of the 2021-22 GCSE exam results, we identified that, where comparative skills were required, pupils underperformed. Therefore, through the completion of the Conflict Poetry unit at the end of Year 9, teachers will be able to support and develop this vital writing skill prior to and during their learning at KS4. At KS4, English lessons are then focused on relevant texts, assessment objectives and exam skills in order to prepare students for their GCSE English Language and Literature examinations. Following post-exam analysis of the July 2022 'mock' exams, pupils are not retaining key learning, in particular Literature, therefore all 'Do Now' activities and homework (Year 11) are focused on revisiting previously taught Literature texts.</p> <p>We have identified SPaG accuracy and using challenging/appropriate vocabulary as an area of development. Our lessons contain knowledge and skills tasks to address misconceptions and practice. We identify and tackle weaknesses in reading and writing, including spelling, punctuation and grammar with the support of the Accelerated Reader Program to track and monitor our Year 7, 8 and 9 cohorts (current Year 9 is the first cohort to continue using the AR program over three years for maximum impact). Fortnightly library lessons allow pupils to visit the library and for the class teacher to monitor reading and create tasks based on the interventions identified via the tests conducted. This also provides time to read independently where their reading is secure and support is available to select appropriate books. Spelling, vocabulary and punctuation – regular spelling tests and ensuring glossaries are built into units and lessons.</p> <p>During the roll over in the Summer Term, we assessed all of our students to ensure for September we had prior knowledge of where there were opportunities for gaps and growth and ensured we addressed any misconceptions in our lessons and units. For example, our 'Do Now' tasks are retrieval based to ensure students are recalling information and making connections to their prior learning. Following these assessments, we are embedding modelling, practice, feedback and redrafting into DIRT lessons as this was another area where we felt students needed more support and as a result ensure there is no wasted time; ensuring lessons are pitched and paced appropriately and teachers know the pupils in front of them.</p>
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	Year Group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
What will be taught?	7	Novel: Shadow or Boy in Striped Pyjamas <i>(Reading Assessment)</i> LAPS – Story Maker's Chest <i>(Writing Assessment)</i>	Romeo and Juliet <i>(Reading and Writing Assessment)</i>	Narrative Writing <i>(Writing Assessment)</i> LAPS – Phantoms in the Fog <i>(Reading Assessment)</i>	Poems from other Cultures <i>(Reading Assessment)</i>	Non Fiction <i>(Writing Assessment)</i>	Literature across the Ages <i>(Speaking and Listening Assessment)</i>
	8	Gothic Literature <i>(Reading Assessment)</i>	Detective Fiction <i>(Writing Assessment)</i>	Shakespeare: Hamlet or A Midsummer Night's Dream <i>(Reading Assessment)</i>	Politics and Influence <i>(Speaking and Listening Assessment)</i>	Play: FACE <i>(Reading Assessment)</i>	Novel: Stone Cold or Holes <i>(Writing Assessment)</i>
	9	Novel: A Curious Incident or Of Mice and Men <i>(Reading Assessment)</i>	Non Fiction - Language focus Paper 2 Section B <i>(Writing Assessment)</i>	Who we are? Unit <i>(Speaking and Listening Assessment)</i>	Novel: THUG or Trash <i>(Reading Assessment – Language Focus)</i>	Myths and Legends <i>(Reading Assessment)</i>	Conflict Poetry (Anthology) GCSE <i>(Reading Assessment)</i>
	10	Language Paper 1 Section A GCSE	Jekyll and Hyde or A Christmas Carol GCSE	Language Paper 2 Section B GCSE Speaking and Listening Assessment	An Inspector Calls GCSE	Language Paper 1 Section B GCSE	Macbeth GCSE
	11	Language Paper 2 Section A GCSE	Unseen Poetry GCSE	Revision/Exam Skills	Revision/Exam Skills	Revision/Exam Skills	



<p>What key threshold concepts /core skills / themes are covered each half term?</p> <p>These concepts form part of our Knowledge Organisers that accompany each scheme of work.</p>	7	<ul style="list-style-type: none"> •Predictions •Finding information (explicit and implicit) •Inference •Crafting of characters and how they develop •Summary •Narrative voice and viewpoints •Descriptive techniques (use of senses, imagery, and other language techniques) •The importance of the end of the story (resolution or cliff hanger) •Building tension •Inference (and show don't tell) •Alliteration and emotive language •Structure – cliff hangers, contrast •Symbolism •Context •Vocabulary - Protagonist, dual narrative, language, themes, character, setting, structure, meaning, extract, genre, conventions, context, viewpoint, perspective •Skills in responding to the text 	<ul style="list-style-type: none"> • Tragedy, foreshadowing, soliloquy, oxymoron, imagery • Sentence structure for effect • Language analysis • Dramatic irony • Descriptive writing linked to camera shots • Imagery • Vocabulary • Descriptive writing • Word classes • Themes: Love can conquer all, violence leads to violence, secrets, power, fate v free will, belief in 'other', ie God, astrology (stars), supernatural (curses) • Context: Elizabethan era • Importance of religion – contrast Catholic Italy to Protestant England and impact of Puritans on theatre • Plague and impact on theatres 	<ul style="list-style-type: none"> • Structure of extracts – the 'shape of stories' traditional form and how it can be challenged. (Chronological order with exposition/normal, problem/rising action, climax, falling action, resolution/new normal) • Use storyboards • Structure of writing – paragraphing (TiP ToP and contrast, development, sustain) and sentence structure (minor, simple, complex and compound) • Narrative voice – first person and third person and point of view • Importance of audience • Finding Information • SPAG - expand vocabulary, semi-colons, colons, apostrophe, word classes (verb, 	<ul style="list-style-type: none"> • Types of poems - limericks, haiku, sonnets, performance poetry, blank verse • Techniques in poetry: rhyme, rhythm, similes, metaphors, onomatopoeia, enjambment extended metaphor imagery metaphor allusion stanza quatrain couplet • Skills: comparison, language analysis (moving from describing to exploring). Optional creative writing • Delivery: soundscape, tone, accents, dialogue • Speaking and listening skills • Research skills • Understanding that poetry is used to present different perspectives and viewpoints • Themes • Pupils should know what the word culture means and 	<ul style="list-style-type: none"> • Recognise and consider the effect of tone, purpose, perspective and viewpoint • Understand and use persuasive techniques (DAFOREST), including: <ul style="list-style-type: none"> Imagery – metaphors, similes and personification, alliteration, oxymoron, repetition, hyperbole – the art of exaggeration, anecdotes, rhetorical questions, emotive language, sensory imagery, facts and statistics • Understand the conventions of Forms: letters, leaflets, magazines, speeches, newspaper articles, travel writing 	<ul style="list-style-type: none"> • Exploring texts and their contexts, Dark Ages, Medieval, Renaissance, Romanticism and Edwardian and War Years • Focuses on the development of language throughout history • Dialects, accents, sociolect • Beowulf • Vikings • Parker Chronicles • King Arthur • Norman Invasion and Anglo Saxons • Canterbury Tales • Literacy skills • Shakespeare • Mary Shelley – Frankenstein • Ted Hughes and Sassoon
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		<ul style="list-style-type: none">•Engaging text openings<ul style="list-style-type: none">• Narrators and viewpoints•Descriptive language•How to build on explanation of writer’s techniques towards analysis (PEA)•Use of connectives in PEA•Finding Information•Developing student response to text	<ul style="list-style-type: none">• Hierarchy – dominance of wealth and status• Crime – prevalence of riots and brawls (link to Shakespeare)• Marriage – usually arranged for status and money, not love.• Patriarchy – structure of society and expectations (and laws) affecting women• Structure of the play	<p>adverb, noun, adjective, pronoun)</p> <ul style="list-style-type: none">• Hook the reader with exciting openings (dialogue, description, action)• Conventions of characters (heroes, villains, damsel in distress, helper)• Descriptive techniques (use of senses, imagery, and other language techniques)• The importance of the end of the story (resolution or cliff hanger)• Building tension (Jaws) <p>Inference (and show don’t tell)</p>	<p>pupils should be able to compare and contrast two different cultures. For example, Indian and Caribbean cultures</p>	<ul style="list-style-type: none">• Writing skills - expand vocabulary, use of sentence structure for effect, use of connectives (different types for different meanings), SPAG, superlatives and imperatives• The difference between broadsheet and tabloid newspapers• Understand the difference between opinion and fact• Understand what bias is and how it influences text• How stress affects young people and adults• How to advise people and places to find help.	
8	<ul style="list-style-type: none">• Introduction to the genre ‘Gothic’ exploring the features of extracts starting to explore how character, theme, language and specific genre conventions are conveyed through	<ul style="list-style-type: none">• Introduction to the genre exploring the features of a short story and detective fiction while starting to explore how character, theme, language and specific genre conventions are	<ul style="list-style-type: none">• Context – Elizabethan Era<ul style="list-style-type: none">•Importance of religion – contrast Catholic Italy to Protestant England and impact of Puritans on theatre•Plague and impact on theatres	<ul style="list-style-type: none">• 1960’s race relations and the struggle for equality• Political influences• Struggle for gender equality in the UK• WW2• Struggle for education for all worldwide	<ul style="list-style-type: none">• Recognised and exploring different viewpoints• Recognising how a writer creates mood and atmosphere• Practising summary skills	<ul style="list-style-type: none">• Predictions• Finding information (explicit and implicit)• Inference• Crafting of characters and how they develop• Summary	



		<p>description. Making predictions about the texts and starting to establish ideas about the characters and plot</p> <ul style="list-style-type: none"> Developing analysis studying the style of several gothic texts and considering how writing can be made interesting. Consolidation of knowledge Consolidating their knowledge and skills through group work Students should be introduced to the key devices/terminology used in gothic literature Students should describe their expectations of characters in a gothic story Tension, characterisation, narration, narrative hooks, narrative plot structure, punctuation, sentence lengths 	<p>conveyed through description. Making predictions about the texts and starting to establish ideas about the characters and plot</p> <ul style="list-style-type: none"> Developing writing styles studying the style of several detective texts and considering how writing can be made interesting. Using writing to explore and progress ideas through developing writing in a variety of styles. Consolidation of knowledge Consolidating their knowledge and skills through group work and creation of an extract of a detective novel, using a detective that they have created. Students should be introduced to the key devices/terminology 	<ul style="list-style-type: none"> Hierarchy – dominance of wealth and status Crime – prevalence of riots and brawls (link to Shakespeare) Marriage – usually arranged for status and money, not love Patriarchy – structure of society and expectations (and laws) affecting women Foreshadowing – pre-echo of what is to come Soliloquy – actor speaking alone to audience Monologue – long speech Aside – speaking in presence of other characters but only heard by the audience <ul style="list-style-type: none"> Imagery – visual description, especially spiritual, celestial, religious (simile, personification, etc) 	<ul style="list-style-type: none"> Suffragette movement Climate change Presidential campaigns and elections 9/11 Terrorism Role of women in politics Coronavirus Addressing nations during challenging times Political elections and parties Recognise and consider the effect of purpose, perspective, tone, flattery, non-verbal communications and viewpoint Use PEE/PEACE to analyse and evaluate speeches Planning and writing a speech Speaking and listening skills Recognise and consider the effect of persuasive techniques including: Imagery – metaphors, similes and personification, 	<ul style="list-style-type: none"> Practising finding information Active and passive voice How a writer develops a character Tone of language (positive v negative) Structure of text (use of past, present and future Martin) – exploring different viewpoints of these 1st person narrators Benjamin Zephaniah Teenagers and drugs, peer pressure, gangs, driving Play structure Script – what is a script? Bullying Treating everybody equally Evolution of treatment of people with disfigurements (Compare Victorian treatment as freaks, eg Elephant Man to Katie Piper) 	<ul style="list-style-type: none"> Narrative voice and viewpoints Descriptive techniques (use of senses, imagery, and other language techniques) The importance of the end of the story (resolution or cliff hanger) Building tension Inference (and show don't tell) Alliteration and emotive language Structure – cliff hangers, contrast Symbolism Context Vocabulary - Protagonist, dual narrative, language, themes, character, setting, structure, meaning, extract, genre, conventions, context, viewpoint, perspective Skills in responding to the text Engaging text openings Dual narrators and viewpoints
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		<p>(minor/fragment, simple, compound and complex), subordinate clause, dialogue</p> <ul style="list-style-type: none"> Recognise layers of meaning in the writer's choice of words eg. connotation, implied meaning, different types or multiple meanings Narrative voice and viewpoints Descriptive techniques: use of senses, imagery, zoom in, adjectives, verbs, extensive vocabulary, similes, metaphors Building tension, atmosphere and suspense 	<p>y used in detective short stories</p> <ul style="list-style-type: none"> Flashbacks, red herrings, cliff-hangers, tension, plot-twist Students should describe their expectations of characters in a detective novel: Detective stereotype, suspects, victim, detective's friend/sidekick. Detective writing craft Tension, characterisation, narration, narrative hooks, narrative plot structure, punctuation, sentence lengths (minor/fragment, simple, compound and complex), subordinate clause, dialogue Recognise layers of meaning in the writer's choice of words eg. connotation, implied meaning, 	<ul style="list-style-type: none"> Sentence structure for effect Language analysis and use of PEAL Character development Dramatic irony <p>Themes – vengeance, madness, secrets and trust, power, violence, belief in 'other', ie God, astrology (stars), supernatural (curses)</p>	<p>imperatives, sentence structures, symbolism, alliteration, direct address, oxymoron, repetition, hyperbole – the art of exaggeration, anecdotes, rhetorical questions, emotive language, facts</p> <ul style="list-style-type: none"> Themes - the struggle for change, influence, current affairs, gender, equality, race, environment, feminism, segregation, poverty, material, prosperity, discrimination Famous speakers and their background 	<ul style="list-style-type: none"> Prejudice – definition of what it means, linking to prejudice in 2020 As part of analysis consider impact upon reader HAP pupils to use PEACE (point, evidence, analyse, context, effect) <p>Writing a diary entry (informal tone, past tense, 1st person, descriptive language, emotive language)</p>	<ul style="list-style-type: none"> Descriptive language How to build on explanation of writer's techniques towards analysis (PEAL) Use of connectives in PEAL Finding Information <p>Developing student response to text</p>
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			<div>different types or multiple meanings</div> <ul style="list-style-type: none">• Narrative voice and viewpoints• Descriptive techniques:• use of senses, imagery, zoom in, adjectives, verbs, extensive vocabulary, similes, metaphors• Building tension, atmosphere and suspense				
	9	<ul style="list-style-type: none">• Context – social disorder, autism/ Asperger syndrome, evolving Language, social interaction and communication, superstition, detective fiction, play – script, script writing, obsessive behaviour, viewpoint• Narrative Viewpoint• PEACE paragraph structure• Language analysis• Sentence forms/Structure• Forms of writing: letter/narrative	<ul style="list-style-type: none">• AFORESTPACK: alliteration, fact, opinion, rhetorical question, repetition, emotive language, exaggeration, statistics, triplets, personal pronouns, anecdotes, conditional clauses, keep repeating• Forms of writing – Letter, article, leaflet, speech, essay• Purpose – Explain, argue, persuade, instruct/advise• Language analysis• Descriptive writing	<ul style="list-style-type: none">• Context - representing a multitude of backgrounds and perspectives:<ul style="list-style-type: none">• Diversity• Racism and discrimination• Migration and diaspora• Black History in the UK• Cultures• Imperialism• Race as a construct• Origins• Female empowerment• Colonialism	<div>Novel ‘The Hate You Give’. Exploring a range of themes:</div> <ul style="list-style-type: none">• The Power of Language• Dual Identities• Community• Loyalty• The Cycle of Poverty and Crime• Racism• Police Brutality• Context – The Black Panthers• Black Lives Matter• Malcolm X• Martin Luther King Junior• The Civil Rights movement	<ul style="list-style-type: none">• Structural techniques – exposition, denouement, shift, position, digression, flashback, flash forward, chronological, non-chronological, linear, non- linear, cyclical structure – the text ends where it began• Comparative analysis• Research• Collaboration• Presentation• Writing an analytical paragraph	<ul style="list-style-type: none">• Approaching – the question, the title, meaning, the emotions, mood and tone, language features, structure and form• Free verse, blank verse, couplet, triplet, quatrain, cinquain, sestina• Epic poem, elegy, ballad, ode, sonnet• Comparison skills• Perspective, ideas and opinion• Analysis and evaluation• AQA exam board – assessment objectives, mark



		<ul style="list-style-type: none"> Persuasive devices Character perspective Author intentions Having a voice be heard Language techniques and lexical devices Themes- dependence/ independence, subjectivity – Christopher sees the world in a unique way, order/ chaos, logic/ rationale/ science and maths, frustration, animals, honesty/ trust/ lying, family Character development 	<ul style="list-style-type: none"> Structural analysis Narrative writing Planning a response 	<ul style="list-style-type: none"> Stereotypes Ethnicity Race and representation Refugee experiences Religion and rituals Friendship School life Poverty Child carers and looked after children Family relationships Heritage Bullying Conflict Mixed-race identity Climate change Generation Gap Telling the truth Bereavement LGBTQ+ Text types – poetry, fictional prose and non-fiction 	<ul style="list-style-type: none"> Oscar Grant and police brutality The death of Eric Garner Treatment of Michael Brown Emmett Till Huey Newton Like Starr (the protagonist), Angie Thomas witnessed a shootout as a child in her hometown of Jackson, Mississippi. Thomas grew up close to civil rights activist Medgar Evers' home, and says her mother heard the gunshot that killed him. Narrative Viewpoints PEACE paragraph structure Sentence forms/Structure Character perspective Author intentions Language techniques and lexical devices Focus on 'context' in PEACE paragraphs 	<ul style="list-style-type: none"> Greece – general knowledge, including some exploration of the premise of democracy Greek Gods and Goddesses embody human emotions, have flaws, manipulate mortals for their own purposes and often engage in immoral behaviour - They reward for good and punish pride, arrogance and disobedience, often causing suffering. No human can escape fate. Progress comes through struggle Many myths are "morality tales" that illustrate the value system of the culture Heroes- Robin Hood and King Arthur Exploring the idea of legends and traditional stories Exploring their qualities and 	<p>scheme, exam papers</p> <ul style="list-style-type: none"> Poetic techniques – meter, rhyme, stanza, volta, enjambment, refrain, caesuras, extended metaphor <p>Language devices - revise are: imagery, metaphor, simile, onomatopoeia, repetition, adjectives, verbs, adverbs, powerful nouns, alliteration, rhetorical questions, oxymoron, personification, hyperbole, syntactic parallelism</p>
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				<ul style="list-style-type: none"> • Narrative viewpoint and perspective • Language analysis • Structure of texts • Author intentions • Having a voice be heard • Language techniques and lexical devices • Racial language • The power of language • Characterisation • Explore the effect on the reader • Mood and tone of texts • Creative writing • Explore characters • Selecting quotations • Identify writer's ideas • Persuasive language features 	<ul style="list-style-type: none"> • Understanding English Language Paper 1. • Making inferences • Understanding how structure is used • Novel 'Trash'. Exploring a range of themes: <ul style="list-style-type: none"> • Friendship • Corruption • Poverty • Child Exploitation • Death • Context: Mulligan taught in India, Brazil, Vietnam, the Philippines and the UK. • Set in a developing country (similar to the Philippines), loosely based on upon a real dumpsite. • Mulligan - "I wanted to write about some of those children, and 	<p>purpose within society at the time</p> <ul style="list-style-type: none"> • Salem Witch Trials- Students introduced to 17th century context • Comparison skills <p>Key figures in mythology</p>	
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				<ul style="list-style-type: none"> • Explore hyperbole and exaggeration • Speaking and Listening skills • Comparative skills 	<p>allow them to fight back.”</p> <ul style="list-style-type: none"> • International corruption and child exploitation. • Child labour: They are everywhere but invisible, toiling as domestic servants in homes, labouring in workshops, hidden from view in plantations. • One in six children in the world aged 5–14 is engaged in child labour. • Police brutality and corruption <p>Social class and the divide between the rich and poor in developing countries.</p> <ul style="list-style-type: none"> • Multiple narrators (differing viewpoints) 		
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					<ul style="list-style-type: none"> • PEACE paragraph structure • Language analysis (Lang. P1 Q2) • Structure of a text (Lang. P1 Q3) • Personal response (Lang. P1 Q4) • Understanding characters' perspectives • Author intentions • Language techniques • Structural techniques • Narrative/descriptive writing • Vocabulary choices 		
	10	<p>Component 01 Explorations in Creative Reading and Writing</p> <p>Section A (40 marks)</p> <ul style="list-style-type: none"> •Learners must answer all the questions in Section A •They read and respond to an unseen (20th or 21st century) fiction text 	<ul style="list-style-type: none"> •Predictions •Finding information (explicit and implicit) •Inference •Crafting of characters and how they develop •Summary •Narrative voice and viewpoints •Descriptive techniques (use of senses, imagery, 	<p>Component 02 Writers' Viewpoints and Perspectives</p> <p>Section B (40 marks)</p> <ul style="list-style-type: none"> •The writing task will have a clear audience and purpose and be written in a non-fiction form 	<ul style="list-style-type: none"> • Context – set in 1912 Britain in fictional industrial town of Brumley, written by J.B Priestly a socialist who believed in change for the lower classes to have a better future and the upper 	<p>Component 01 Explorations in Creative Reading and Writing</p> <p>Section B (40 marks)</p> <ul style="list-style-type: none"> •Learner must answer one out of the two extended writing tasks. •The focus is on creative writing 	<ul style="list-style-type: none"> • Context – Shakespeare wrote the play in 1606, King James 1, witchcraft, supernatural, kings ancestry, chain of being, Jacobean times, divine right, gunpowder plot,



		<p>in order to consider how established writers use narrative and descriptive techniques to capture the interest of the reader</p> <ul style="list-style-type: none"> • There are 4 reading questions: 1 short form question, 2 longer form questions and 1 extended question • AO1: Identify and interpret explicit and implicit information and ideas, select and synthesise evidence from different texts • AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views • AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts • AO4: Evaluate texts critically and support this with appropriate textual references 	<p>and other language techniques)</p> <ul style="list-style-type: none"> • The importance of the end of the story (resolution or cliff hanger) • Building tension • Inference (and show don't tell) • Alliteration and emotive language • Structure – plot, chapters, chain of event, cyclical • Symbolism • Context • Vocabulary - Protagonist, narrative, language, themes, character, setting, structure, meaning, extract, genre, conventions, context, viewpoint, perspective, analysis, evaluate, opinion, implicit, explicit, novella, staves • Skills in responding to the text • Engaging text openings • Narrators and viewpoints • Descriptive language • How to build on explanation of writer's 	<ul style="list-style-type: none"> • There will be links between the theme/idea in reading texts and writing task • AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts • AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation 	<p>classes to stop taking a capitalist hold over money, position and power, written in 1945 after experiences of two world wars and social unrest, class, hierarchy, family, stereotypes</p> <ul style="list-style-type: none"> • Themes – morals, suicide, corruptions, 7 deadly sins, selfishness, guilt, change, responsibility, morals • Play – stage directions, props, acts, scenes, audience, setting, lighting, techniques • Character development (Eric, Sheila, Mr Birling, Mrs Birling, Eric, Gerald, The Inspector, Edna, Eva Smith/ Daisy Renton) • Chain of events <p>AQA exam board – assessment objectives, mark scheme, exam papers</p>	<ul style="list-style-type: none"> • There will be a choice of scenario: a written prompt or visual image that is related to the topic of reading in Section A • AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts • AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation 	<p>regicide, role of women, patriarchal</p> <ul style="list-style-type: none"> • Character development - Macbeth, Lady Macbeth, King Duncan, Banquo, Witches, Macduff, Lady Macduff • Themes – the supernatural, gender, masculinity, femininity, fate versus free will, loyalty and trust versus betrayal and revenge, appearance versus reality and disruption to the natural order • AQA exam board – assessment objectives, mark scheme, exam papers • Quotations • The structure of tragedy – hamartia, hubris, peripeteia, anagnorisis, catharsis, nemesis, circular structure • Tragic hero • Meter and form – iambic pentameter
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			<p>techniques towards analysis (PEACE)</p> <ul style="list-style-type: none"> • Use of connectives in PEACE • Finding Information • Developing student response to text • AQA exam board – assessment objectives, mark scheme, exam papers • Responding to the extract - sustained focus on the extract and the question given, coherently structure and present ideas, appropriate, sensitive and mature approach to the extract, looking at finer details and interpretations, show a perceptive understanding of events within the extract and the wider effect they have, give a thoughtful and considered personal response that looks at the audience, as well as their own opinion, make reference and give context for the extract, referring to events and quotations across the text as a whole, use 				<p>and blank verse, prose, trochaic tetrameter, soliloquy</p> <ul style="list-style-type: none"> • Motifs and symbols – blood, dark and light, animals, storms, children • Play – stage directions, props, acts, scenes, audience, setting, techniques
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			pertinent, direct quotations from the extract, make reference to and analyse the writer's use of language, form and structure as a way of conveying ideas and meaning to the audience, use precise subject terminology to enhance analysis and use this in an accurate way, explore the genre of the text and the contexts in which the text is viewed by different audiences, explore the text in relation to period				
11	Component 02 Writers' Viewpoints and Perspectives Section A (40 marks) •Learners must answer all the questions in Section A •The read and respond to 2 unseen authentic non-fiction texts (one 19th century; the other 20th or 21st century) •There will 4 reading questions: 1 short form question, 2 longer form	<ul style="list-style-type: none">• Approaching – the question, the title, meaning, the emotions, mood and tone, language features, structure and form• Free verse, blank verse, couplet, triplet, quatrain, cinquain, sestina• Epic poem, elegy, ballad, ode, sonnet• Comparison skills• Perspective, ideas and opinion	<ul style="list-style-type: none">• Teacher will use assessment data (mock papers, end of term assessments and PLCs to determine what areas need to be revisited for individual pupils needs and class level• Walk and talk mock exams• Pixl resources Exam skills	<ul style="list-style-type: none">• Teacher will use assessment data (mock papers, end of term assessments and PLCs to determine what areas need to be revisited for individual pupils needs and class level• Walk and talk mock exams• Pixl resources Exam skills	<ul style="list-style-type: none">• Teacher will use assessment data (mock papers, end of term assessments and PLCs to determine what areas need to be revisited for individual pupils needs and class level• Walk and talk mock exams• Pixl resources Exam skills		



		<p>questions and 1 extended question</p> <ul style="list-style-type: none"> •AO1: Identify and interpret explicit and implicit information and ideas, select and synthesise evidence from different texts •AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views •AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts •AO4: Evaluate texts critically and support this with appropriate textual references 	<ul style="list-style-type: none"> • Analysis and evaluation • AQA exam board – assessment objectives, mark scheme, exam papers • Poetic techniques – meter, rhyme, stanza, volta, enjambment, refrain, caesuras, extended metaphor • Language devices - revise are: imagery, metaphor, simile, onomatopoeia, repetition, adjectives, verbs, adverbs, powerful nouns, alliteration, rhetorical questions, oxymoron, personification, hyperbole, syntactic parallelism 				
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