

Key: ***Bold** writing shows development or progression from previous year. *Underline shows cross-over of key concepts with other endpoints.

Faculty: English		Subject: English Language				
End points	Year 6	Year 7	Year 8	Year 9	Year 10	Year 11
Write for different purposes and audiences and in different forms through effectively adapting style, tone and register appropriately, using knowledge gained from reading extensively.	Write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader.	<ul style="list-style-type: none"> • <u>Texts have writers.</u> • <u>Texts are constructs they have authors and audiences/readers.</u> • <u>Writers have a purpose in writing texts.</u> • Writing can take different forms. • Conventions of forms studied at KS2. • A news article, a leaflet, <u>a narrative story all have specific conventions.</u> • Different forms and texts will be aimed at a specific audience. • The audience of a text can be implied by considering the language and tone. • Formal and informal language are different and are used for different purposes and audiences. • How to adapt writing for different audiences: friends, parents, teachers, Prime Minister, primary students <p>How to adapt the</p>	<ul style="list-style-type: none"> • <u>Texts have writers.</u> • <u>Texts are constructs they have authors and audiences/readers.</u> • <u>Writers have a purpose in writing texts.</u> • A text could have the following purposes: writing to inform, explain, describe, persuade, argue. • Different text purposes can be inferred from the style, tone and vocabulary and matching it with the conventions of these different purposes. • The conventions of those forms studied in year 7. • To know the conventions of a formal broadsheet news article, an informative leaflet, a persuasive letter and to re-create in own work. • <u>Facts, statistics, opposite opinion, emotive language, repetition and personal pronouns are all used to influence the reader.</u> 	<ul style="list-style-type: none"> • <u>Writers have viewpoints – both explicit and implicit.</u> • <u>A reader can infer an implicit viewpoint or message by making inferences considering the tone, style and the vocabulary used.</u> • The conventions of the forms studied in year 7 and year 8. • The key conventions when constructing a nonfiction text in different forms. • To be able to easily identify the form, audience and purpose for non-fiction texts through justified analysis. • <u>To know what rhetoric is and how specific language devices can help a writer to influence a reader.</u> • Rhetorical questions to be used accurately in different contexts. • <u>How to alter the use of rhetorical devices and tone of voice to write for different audiences.</u> 	<ul style="list-style-type: none"> • What the key conventions are when constructing a nonfiction text in varying different forms, provide examples and non-examples. • <u>To be able to easily identify the form, audience and purpose for non-fiction texts through justified analysis and evaluation.</u> • <u>How to use rhetorical devices effectively in our writing to inspire or persuade.</u> • The difference between arguing and persuading. • How to alter the use of rhetorical devices and tone of voice to write for different audiences and in different forms. • How to re-write the same content aimed as different audiences by adapting style, register, tone. 	<ul style="list-style-type: none"> • The difference between arguing and persuading and which is more effective and in which context. • <u>How to alter the use of rhetorical devices and tone of voice to write for different audiences and in different forms.</u> • <u>To be able to easily identify the form, audience and purpose for non-fiction texts through justified analysis and evaluation.</u> • How to re-write the same content aimed at different audiences by adapting style, register, tone. • <u>As skilled communicators, how we use rhetoric to inspire and make change</u>

		<ul style="list-style-type: none"> vocabulary used to create different tones: Angry, excited, disgusted, informative. 	<ul style="list-style-type: none"> The effect of techniques in different contexts. How we use them in our writing How to alter the use of language techniques and tone for different audiences. How to create different tones Angry, excited, disgusted, informative, argumentative, indignant, outraged. 	<ul style="list-style-type: none"> Create different tones in writing whilst conveying the same content Angry, excited, disgusted, informative, argumentative, indignant, outraged. 			
		<p>NC/Spec coverage Write for a wide range of purposes and audiences, including arguments, and personal and formal letters. Summarise and organise material and supporting ideas and arguments with any necessary factual detail. Apply their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form. Draw on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing. Consider how their writing reflects the audiences and purposes for which it was intended.</p>			<p>Spec coverage Lang P2 Section B AO5</p>		
<p>Write descriptively and imaginatively through sustained crafting of figurative language and symbolism to create fictional writing in different genres.</p>	<p>In narratives, describe settings, characters and atmosphere. Integrate dialogue in narratives to convey character and advance the action. Select vocabulary and grammatical structures that reflect what the writing requires, doing this</p>	<ul style="list-style-type: none"> What a theme is. <u>Most writers construct texts for a specific purpose or with a specific message.</u> Symbolism (focus on colour symbolism and pathetic fallacy). Descriptive writing (recap from Primary school – adjectives, sensory imagery, colours). How to ensure a writer’s use of sensory imagery is not ‘basic’. 	<ul style="list-style-type: none"> There are several recurring themes in literature: survival, war and peace, good and evil, coming of age. Symbolism (focus on colour symbolism, pathetic fallacy, key symbols seen in Literature used to denote some of the key themes). <u>Figurative language: similes, metaphors, personification – incorporating descriptive writing techniques of</u> 	<ul style="list-style-type: none"> The recurring themes in literature: survival, war and peace, good and evil, coming of age, judgment, love, heroism, circle of life, suffering, deception. These themes connect to the very nature of what it is to be human – they give us a way to express ourselves. Symbolism? (focus on motif, juxtaposition and contrast – building on understanding of 	<ul style="list-style-type: none"> There are several recurring themes in literature: judgment, survival, war and peace, love, heroism, good and evil, circle of life, suffering, deception, coming of age, which connect to the very nature of what it is to be human – they give us a way to express ourselves. Words and themes allow us to get to the heart of what it is to be human and to 	<ul style="list-style-type: none"> Consolidate all skills learnt. As a writer you can decide on your own genre and purpose for your fictional writing. Post-modernist literature sees writers constructing their own truths. Post-modernist literature sees writers subverting genre conventions. Post-modernist literature sees writers subverting narrative expectations. 	

<p>mostly appropriately. Use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs.</p>		<ul style="list-style-type: none"> • <u>Figurative language (Similes, metaphors).</u> • <u>Narrative writing: plot, character, story arc.</u> • Symbolism in poetry. • Fiction writing can be categorised into genres. 	<p>colour symbolism, sensory imagery, adjectives.</p> <ul style="list-style-type: none"> • Narrative writing: archetypal characters (hero / villain); archetypal story arcs, settings. • The gothic genre differs to the horror, thriller and fantasy genres as they adhere to different conventions. • Poetry – figurative language. 	<p>colour symbolism, pathetic fallacy, key symbols used throughout Literature).</p> <ul style="list-style-type: none"> • Extended figurative language: extended metaphors, extended personification – incorporating descriptive writing techniques of colour symbolism, sensory imagery, adjectives. • What constitutes the gothic literature genre? • How to write in a descriptively gothic way • Reoccurring symbols in gothic literature. • Narrative writing: archetypal characters beyond hero/villain; varying narrative structures and story arcs, symbolic settings. • Poetry – extended metaphors. 	<p>communicate a message to our reader.</p> <ul style="list-style-type: none"> • Using extended symbolism and motif convincingly in descriptive writing and poetry. • Using extended figurative writing convincingly including synaesthesia. • 	<ul style="list-style-type: none"> • (through character/deviating from the expected narrative structure or voice). As a writer you can do the above depending on how you would like to influence your reader. • As a writer you can choose to blend genres. As a writer you can use intertextual references as a form of symbolism or allusion.
		<p>NC/Spec coverage Write for a wide range of purposes and audiences, including: well-structured formal expository and narrative essays; stories, scripts, poetry and other imaginative writing. Apply their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form. Draw on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing. Amend the vocabulary, grammar and structure of their writing to improve its coherence and overall effectiveness. Pay attention to accurate grammar, punctuation and spelling.</p>	<p>Spec coverage Lang P1 Section B AO5</p>			

<p>Be a confident and impressive orator able to communicate effectively for a specific purpose through using a sophisticated repertoire of vocabulary, structure and rhetoric in order to engage the audience.</p>	<p>Not part of National Curriculum for KS2</p>	<p>Presentations and speeches:</p> <ul style="list-style-type: none"> Effective short speeches and presentations ensure the speaker has expressed their own ideas and kept to the point. <p>Discussion and debating:</p> <ul style="list-style-type: none"> In order to discuss effectively, a speaker must be able to work effectively in groups of different sizes to reach an end goal. Working effectively in groups means listening and responding appropriately to others in the group, leading on tasks, contributing sensibly and kindly. An effective communicator can summarise what others has said and build upon what has been said. <p>Role Play:</p> <ul style="list-style-type: none"> Skills in improvising, rehearsing and performing play scripts and poetry are required in order to be an effective communicator. 	<p>Presentations and speeches:</p> <ul style="list-style-type: none"> An effective communicator can deliver speeches <u>with an intended purpose and suited to a specified audience.</u> <u>spoken register can be for different audiences by modifying tone, style or vocabulary.</u> <p>Discussion and debating:</p> <ul style="list-style-type: none"> An effective communicator can work effectively in groups of different sizes and taking on required roles; including leading and managing discussions, involving others productively; in order to reach an end goal. participate in structured discussions, asking questions and responding to questions. <p>Role Play:</p> <ul style="list-style-type: none"> improvising, rehearsing and performing play scripts and poetry using role, intonation, tone, volume, mood, silence, stillness and action to add impact are all required in order to be an 	<p>Presentations and speeches:</p> <ul style="list-style-type: none"> An effective communicator can deliver speeches <u>using emotional language and rhetoric to communicate a specific message.</u> <u>An effective speech requires the speaker to plan for different purposes and audiences, including selecting and organising information and ideas effectively and persuasively and alerting register through modifying tone, style and vocabulary.</u> <p>Discussions and debating:</p> <ul style="list-style-type: none"> The rules of formal debating see teams divided into proposition and opposition. Within a formal debating team, there slightly different roles for different speakers. Debating teams work together to construct a three-point plan of attack. Strong debaters ask points of information to the opposing team and respond to questions. 	<p>Presentations and speeches:</p> <ul style="list-style-type: none"> <u>Confidently deliver speeches using the most effectively selected rhetorical devices for specified audiences and to elicit a specific response from the audience.</u> <u>An effective speech needs a clear structure or argument thread to be effective.</u> <u>A motivational speech and a persuasive speech are different and require different styles and structures.</u> <p>Discussions and debating:</p> <ul style="list-style-type: none"> Engage in the rules of formal debate, whilst able to argue for an opposing opinion from their own. Ask points of information to the opposing team and make solid, well-argued rebuttals in the face of questions from the opposing team. Utilise elements of showmanship in their speeches – including the use of rhetoric and role-play skills to emphasise their points. 	<ul style="list-style-type: none"> Consolidation of previously taught skills to a higher level.
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			<p>effective communicator.</p>	<p>Role play:</p> <ul style="list-style-type: none"> • Confidently improvising, rehearsing and performing play scripts and poetry using role, intonation, tone, volume, mood, silence, stillness and action to add impact. 	<p>Role play:</p> <ul style="list-style-type: none"> • Transfer their role play skills to different context (such as speech making and debating). 	
		<p>NC/Spec coverage Use Standard English confidently in a range of formal and informal contexts, including classroom discussion.</p> <p>Give short speeches and presentations, expressing their own ideas and keeping to the point.</p> <p>Participate in formal debates and structured discussions, summarising and/or building on what has been said.</p> <p>Improvise, rehearse and perform play scripts and poetry in order to generate languages and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact.</p>			<p>NC coverage</p> <p>Spec coverage Speaking and Listening Endorsement</p>	
<p>Understand the power of written and spoken language, to inspire and manipulate, by reflecting critically and evaluatively on a writer's intentions, identifying bias</p>	<p>Write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader.</p>	<ul style="list-style-type: none"> • <u>Texts are constructs with writers and readers.</u> • <u>Speeches are constructs with writers, performers and audience members.</u> • <u>Writers have a purpose in writing a text/speech.</u> • <u>Texts/speeches can be used to make people feel certain things.</u> • <u>People change their way of speaking depending on who they are talking to.</u> • Your speech changes depending on the setting you are in, the context and who you are speaking to. 	<ul style="list-style-type: none"> • <u>Spoken or written language usually has a purpose.</u> • <u>Figurative or emotive language can be used to make readers feel specific emotions such as – sadness, happiness, fear.</u> • <u>Rhetorical language can be used to persuade people or motivate people.</u> • <u>People change their way of speaking, depending on who they are talking to.</u> • <u>Communications between two people can denote the status</u> 	<ul style="list-style-type: none"> • <u>Language has power.</u> • <u>Throughout history and literature, language (written and spoken) has been used to inspire or to manipulate.</u> • <u>Figurative or emotive language is used to inspire or manipulate (persuasive speeches, propaganda etc).</u> • <u>Rhetoric is used to inspire or manipulate (persuasive speeches, propaganda etc).</u> • <u>The media (journalists, social media influencers and advertisers) regularly use language in order to persuade,</u> 	<ul style="list-style-type: none"> • <u>Language has power and has been used throughout history and literature, to inspire or to manipulate (persuasive speeches, propaganda etc).</u> • 'The pen is mightier than the sword': Figurative, emotive language and rhetoric are used to inspire or manipulate, and this is often done using subtext, intertextual references and allusions. • <u>The most skilled communicators create a (faux)/perceived relationship between</u> 	<ul style="list-style-type: none"> • 'The pen is mightier than the sword': Language has power and has been used throughout history and literature, to inspire or to manipulate (persuasive speeches, propaganda etc). • The media and the government (MPs, Prime ministers, journalists and advertisers) regularly use language in order to persuade, influence or manipulate. • <u>As skilled communicators, we have the skills to influence the way we are perceived in society</u>

			<p>dynamic between them (such as using formal or informal language).</p> <ul style="list-style-type: none"> • People make judgements on others based upon the way they speak. • <u>Your speech changes depending on the setting you are in, the context and who you are speaking to.</u> • Through language, you have the power to influence other people’s perceptions of you. 	<p><u>influence or manipulate.</u></p> <ul style="list-style-type: none"> • Skilled communicators can use language to gain power or the upper hand in a conversation. • The pen is mightier than the sword. • People make judgements on others based upon the way they speak (received pronunciation, slang etc). • Through language, you have the power to influence other people’s perceptions of you by adapting your speech to suit your audience, context and purpose. 	<p>communicator and receiver.</p> <ul style="list-style-type: none"> • The media and the government (MPs, Prime ministers, fake news, social media influencers, journalists and advertisers) regularly use language in order to persuade, influence or manipulate. • Skilled communicators can use language to gain power or the upper hand in a conversation. • Through language, you have the power to influence other people’s perceptions of you by adapting your speech to suit your audience, context and purpose. 	<p><u>and to gain the upper hand in conversations.</u></p> <ul style="list-style-type: none"> • <u>As skilled communicators, we have the skills to make changes in society and to advocate for others who do not have a voice.</u> • <u>As skilled communicators, we can question manipulators’ use of rhetoric, to understand subtext and to be able to make our own informed opinions regarding things we are told.</u>
		<p>NC coverage See row 1</p>			<p>Spec coverage English Language – AO2, 3 and 4</p>	
<p>Write accurately and purposefully, in an academic register, using a full range of sentence forms, punctuation, and structural and grammatical features, for effect.</p>	<p>Use verb tenses consistently and correctly throughout their writing. Use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech).</p>	<ul style="list-style-type: none"> • The parts of speech: verbs, nouns, articles, adjectives, prepositions • Subject-verb agreement • Tense • simple sentences, compound sentences, complex sentences, • Listing and bracketing commas • Topic sentences • Paragraphs • Introduction 	<ul style="list-style-type: none"> • Adverbs • Comparative and superlative adjectives • Nouns • Plural nouns • The genitive case (the apostrophe) • Contraction • Compound-complex sentences • Noun appositive phrases • Conjunctive adverbs • Semi-colons 	<ul style="list-style-type: none"> • Subject • Direct object • The passive • Auxiliary verbs • Participles • Word endings • Restrictive and non-restrictive clauses • Colons • Hyphens • Punctuating speech • Writing in an academic register. 	<ul style="list-style-type: none"> • revision of rules of grammar • exceptions to rules analysis of writers’ choices and effects on the reader/audience • Writing in an academic register. • Sentence structures for effect. • Punctuation for effect. 	<ul style="list-style-type: none"> • revision of rules of grammar • exceptions to rules analysis of writers’ choices and effects on the reader/ audience • Sentence structure for effect. • Punctuation for effect. • Structural devices for effect.

Maintain legibility in joined handwriting when writing at speed.	<ul style="list-style-type: none"> • Conclusions • Informal and formal. 	<ul style="list-style-type: none"> • Connections between sentences • Proofreading • Drafting and editing • Writing in an academic register. 	<ul style="list-style-type: none"> • Sentence structures for effect. • Text organisation • Paragraphing 		
	<p>NC/Spec coverage Study the effectiveness and impact of the grammatical features of the texts they read. Draw on new vocabulary and grammatical constructions from their reading and listening and use these consciously in their writing and speech to achieve effects. Know and understand the differences between spoken and written language, including differences associated with formal and informal registers, and between Standard English and other varieties of English. Use Standard English confidently in their own writing and speech. Discuss reading, writing and spoken language with precise and confident use of linguistic and literary terminology.</p>			<p>Spec coverage English Language AO6 English Literature AO4</p>	

Faculty: English	Subject: English Literature
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End points	Year 6	Year 7	Year 8	Year 9	Year 10	Year 11
A personal appreciation of language and literature, through a grasp of intertextuality and enduring themes.	Reading for a range of purposes. Identifying and discussing themes and conventions in and across a wide range of writing making comparisons within and across books.	<ul style="list-style-type: none"> • What is a theme? • Which themes have we already learnt in KS2? • Identifying themes in texts • Making connections between texts within the same context • Making links between texts across the same theme • Understanding that genres have similar features 	<ul style="list-style-type: none"> • Knowing that there are several recurring themes in literature: judgment, survival, war and peace, love, heroism, good and evil, circle of life, suffering, deception, coming of age. • <u>Identifying what themes are and how they are presented</u> 	<ul style="list-style-type: none"> • These themes connect to the very nature of what it is to be human – they give us a way to express ourselves. • <u>Awareness of a range of genres and able to identify the features of each genre.</u> • <u>Able to discuss methods used when presenting themes</u> 	<ul style="list-style-type: none"> • <u>Words and themes allow us to get to the heart of what it is to be human – they also help us to get to the heart of what writers want us to understand.</u> • Writers will use themes to make points – often these themes will be connected to writers who have gone before them. • Making links between texts across the same theme is called intertextuality. • <u>Able to analyse how themes are presented – linking this to key</u> 	<ul style="list-style-type: none"> • <u>Intertextuality is the study of how texts connect to each other,</u> • how they are layered across a body of literature (the canon) • how the differences in their approach to the themes are often the most interesting part of studying literature • <u>Able to analyse how themes are presented – linking this to key methods used and the wider context.</u> • <u>Able to link common themes back to the genre they typically emerge from.</u>

					<p><u>methods used and the wider context.</u></p> <ul style="list-style-type: none"> • <u>Able to link common themes back to the genre they typically emerge from.</u> 	
		<p>NC/Spec coverage Read a wide range of fiction and non-fiction, including whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors, including high-quality works from English literature, both pre-1914 and contemporary, including prose, poetry and drama; Shakespeare (2 plays) and seminal world literature.</p>			<p>Spec coverage English Language AO2 and 3 English Literature AO2 and 3</p>	
<p>Skills in literary criticism using a range of texts from different periods, styles and genres.</p>	<p>Increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions.</p>	<ul style="list-style-type: none"> • Texts have writers (link to KS2) • Texts are constructs – they are not about real things happening in the moment, they have authors and audiences/readers. • Writers have a purpose in writing texts, even if they are <i>just</i> to give delight. • When we write about texts, we refer to the writer (poet/playwright) • Writers have viewpoints – sometimes these will be explicit, but other times they will be implicit 	<ul style="list-style-type: none"> • <u>Readers have opinions of texts.</u> • <u>Readers bring their own ideas to their reading of texts, often linked to their socio-historical contexts.</u> • <u>Readers in the same socio- historical contexts have different opinions.</u> • Some readers are literary critics – they apply certain lenses. • One literary movement was feminism. • Feminists consider the place of women in texts or their lack of them. • Different feminist critics have different views of texts 	<ul style="list-style-type: none"> • <u>Readers have opinions of texts.</u> • <u>Readers bring their own ideas to their reading of texts, often linked to their socio-historical contexts.</u> • <u>Readers in the same socio- historical contexts have different opinions.</u> • One literary era is romanticism. • Romantics used their work to link back to a better time. • Different romantic writers had different intentions behind their writing. 	<ul style="list-style-type: none"> • <u>Readers have opinions of texts.</u> • <u>Readers bring their own ideas to their reading of texts, often linked to their socio-historical contexts.</u> • <u>Readers in the same socio- historical contexts have different opinions.</u> • <u>One literary era is romanticism.</u> • <u>Romantics used their work to link back to a better time.</u> • <u>Different romantic writers had different intentions behind their writing.</u> 	<ul style="list-style-type: none"> • <u>Readers have opinions of texts.</u> • <u>Readers bring their own ideas to their reading of texts, often linked to their socio-historical contexts.</u> • <u>Readers in the same socio- historical contexts have different opinions.</u> • <u>One literary era is romanticism.</u> • <u>Romantics used their work to link back to a better time.</u> • <u>Different romantic writers had different intentions behind their writing.</u>
		<p>NC/Spec coverage drawing on knowledge of the purpose, audience for and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs, to inform evaluation.</p>			<p>Spec coverage English Language AO4 English Literature AO3</p>	
		<ul style="list-style-type: none"> • to understand 	<ul style="list-style-type: none"> • <u>to know the 5 parts of</u> 	<ul style="list-style-type: none"> • to understand 	<ul style="list-style-type: none"> • to understand different 	<ul style="list-style-type: none"> • to understand different

<p>Understanding of form, structure and language across contexts, cultures, writers and genres.</p>	<p>Identifying how language, structure and presentation contribute to meaning. Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.</p>	<p>different literary forms: Oral poetry, Epic poetry conventions, Tragedy conventions</p> <ul style="list-style-type: none"> to know the 5 parts of a tragedy: prologue, conflict, rising action, falling action, denouement; iambic pentameter, blank verse, prose, trochaic tetrameter, soliloquy; cyclical structure to understand different characters: heroes, villains, protagonist, antagonist To know different linguistic features: metaphor, simile, imagery 	<p><u>a tragedy: prologue, conflict, rising action, falling action, denouement</u></p> <ul style="list-style-type: none"> <u>to understand different characters: heroes, villains, protagonist, antagonist</u> <u>to understand different structures: dramatic arc (protasis, epitasis, catastrophe)</u> <u>To know different linguistic features: metaphor, simile, imagery, personification, alliteration</u> 	<p>different literary forms; <u>to know the 5 parts of a tragedy: prologue, conflict, rising action, falling action, denouement</u>; soliloquy, modern drama, adaptation.</p> <ul style="list-style-type: none"> <u>to understand different characters: heroes, villains, protagonist, antagonist</u> to understand different structures: <u>narrative arc</u>, modern drama, adaptation <u>to know different linguistic features: imagery, metaphor, simile, personification, tone, pathetic fallacy, irony, colloquial language, onomatopoeia, alliteration</u>, To understand the gothic genre 	<p>literary forms: <u>Oral poetry, Epic poetry conventions, Tragedy conventions, Sonnet form</u>, speaker, free verse, blank verse, rhyming couplet, meter, monologue</p> <ul style="list-style-type: none"> <u>to know the 5 parts of a tragedy: prologue, conflict, rising action, falling action, denouement</u>; <u>soliloquy, modern drama, adaptation</u> <u>to understand different characters: heroes, villains, protagonist, antagonist</u> to understand different structures: Epithets, narrative arc (protasis, epitasis, catastrophe), Refrain, Repetition, stanza, enjambment, caesura, contrast, juxtaposition, oxymoron, anaphora, volta, sonnet <u>to know different linguistic features: imagery, metaphor, simile, personification, tone, pathetic fallacy, irony, colloquial language, onomatopoeia, alliteration, sibilance, assonance, consonance, plosives</u> <u>To understand the</u> 	<p>literary forms: Oral poetry, Epic poetry conventions, Tragedy conventions, Sonnet form, speaker, free verse, blank verse, rhyming couplet, meter, monologue</p> <ul style="list-style-type: none"> to know the 5 parts of a tragedy: prologue, conflict, rising action, falling action, denouement; soliloquy, modern drama, adaptation, dramatic irony, cliff hanger, tension, 4th wall <u>to understand different characters: heroes, villains, protagonist, antagonist</u> <u>to understand different structures: Epithets, narrative arc (protasis, epitasis, catastrophe), Refrain, Repetition, stanza, enjambment, caesura, contrast, juxtaposition, oxymoron, anaphora, volta, sonnet</u> <u>to know different linguistic features: imagery, metaphor, simile, personification, tone, pathetic fallacy, irony, colloquial language, onomatopoeia, alliteration, sibilance, assonance,</u>
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					<u>gothic genre</u>	<u>consonance, plosives</u> • <u>To understand the gothic genre</u>
<p>Understanding of tragedy, British literature from classical literature to contemporary forms (chronology).</p>	<p>Not assessed at KS2</p>	<p>NC coverage Read critically, knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning.</p>			<p>Spec coverage English Language AO2 English Literature AO2</p>	
		<p>Introduce the Elizabethan/Jacobean context with the study of a new text</p> <ul style="list-style-type: none"> • Friendship • Familial relationships • Supernatural • General society <p>Introduce the Victorian context with the study of a new text</p> <ul style="list-style-type: none"> • Society and class • Greed • Relationships • Supernatural 	<p>Revisit the Elizabethan/Jacobean context with the study of a new text</p> <ul style="list-style-type: none"> • Kingship • Regicide • Loyalty • <u>Supernatural</u> • Deceit <p>Revisit the Victorian context with the study of a new text</p> <ul style="list-style-type: none"> • <u>Society and class</u> • Police • Crime • Violence 	<p>Revisit the Jacobean context with the study of a new text</p> <ul style="list-style-type: none"> • <u>Kingship</u> • <u>Regicide</u> • Comradeship • Prophecies • Witchcraft • Deceit <p>Revisit the Victorian context with the study of a new text</p> <ul style="list-style-type: none"> • Christianity • <u>Society and class</u> • <u>Friendship</u> • Health and medicine • Gothic <p>Introduce the contexts of Russian Revolution</p> <ul style="list-style-type: none"> • Deceit • Morality • Communism • Wealth, power and influence 	<p>Revisit the Jacobean context with the study of the same text</p> <ul style="list-style-type: none"> • <u>Kingship</u> • <u>Regicide</u> • <u>Comradeship</u> • <u>Prophecies</u> • <u>Witchcraft</u> • <u>Deceit</u> <p>Revisit the Victorian context with the study of a new text</p> <ul style="list-style-type: none"> • <u>Christianity</u> • <u>Society and class</u> • <u>Friendship</u> • <u>Health and medicine</u> • <u>Gothic</u> <p>Revise the contexts of pre-1900 poetry and contemporary poetry</p> <ul style="list-style-type: none"> • War • Romanticism • Nature • Conflict • Identity • Power • Nostalgia • Control • Fear <p>Revise the contexts of Russian Revolution</p> <ul style="list-style-type: none"> • <u>Deceit</u> 	<p>Revisit the Jacobean context with the study of the same text</p> <ul style="list-style-type: none"> • <u>Kingship</u> • <u>Regicide</u> • <u>Comradeship</u> • <u>Prophecies</u> • <u>Witchcraft</u> • <u>Deceit</u> <p>Revisit the Victorian context with the study of the same text</p> <ul style="list-style-type: none"> • <u>Christianity</u> • <u>Society and class</u> • <u>Friendship</u> • <u>Health and medicine</u> • <u>Gothic</u> <p>Revise the contexts of pre-1900 poetry and contemporary poetry</p> <ul style="list-style-type: none"> • <u>War</u> • <u>Romanticism</u> • <u>Nature</u> • <u>Conflict</u> • <u>Identity</u> • <u>Power</u> • <u>Nostalgia</u> • <u>Control</u> • <u>Fear</u> <p>Revise the contexts of Edwardian society</p> <ul style="list-style-type: none"> • <u>Deceit</u>

					<ul style="list-style-type: none"> • Morality • Communism • Wealth, power and influence 	<ul style="list-style-type: none"> • Morality • Capitalism/Socialism • Wealth, power and influence
		<p>NC coverage knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension</p>			<p>Spec coverage English Literature AO3</p>	