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| **The curriculum for this stage of students’ education has been designed to begin students’ formal study of GCSE English literature texts as well as introducing students to the requirements of English Language Paper 1 and 2 through themed units. Our aim is to build on the skills and knowledge established in Year 9. All students should have a secure grasp of key reading skills with a developed appreciation of language and writers’ craft as well as a deeper understanding of contextual influences. In writing and speaking all students should be able to adapt their writing to suit mature audiences, purpose and challenging forms with increasing sophistication.** | | |
| **HALF TERM 1:** Shakespeare’s Macbeth **STUDENTS MUST KNOW:**  Reading:  How the play was influenced by important historical and social contexts.  Conventions of the tragedy genre and how Shakespeare uses them.  The events of the play, as well as an understanding of what motivates characters’ actions and behaviour.  Tier 2 vocabulary to describe characters.  How to select judicious textual evidence to support interpretations.  How Shakespeare uses language, form and structure to present characters.  How Shakespeare uses the play to explore key themes and comment on society.  Writing:  How to write an academic introduction establishing a line of argument/thesis  How to write a multi-paragraph response to a Shakespeare play.  How to write an academic conclusion.  Grammar:  Connectives for Emphasis and Illustration  Academic writing:  Sentence signposts in academic essays.  Expanded noun phrases  Spelling:  Tier 3 vocabulary  Ambitious Tier 2 vocabulary  Plurals  Prefixes  Punctuation:  Sentence punctuation – common mistakes.  Inverted commas  Punctuating quotations  Oracy:  Debate -How far do you agree with view that Macbeth can be seen as a victim?  Structured conversation – why and how can ambition be dangerous?  **HOW THIS WILL BE ASSESSED:**  **Through a written response to a selected extract from the text from which students will have to make links to the wider play.** | **HALF TERM 2:** English Language Paper 1 - Relationships  **STUDENTS MUST KNOW:**  Reading:  Reading strategies for comprehending and analysing unseen prose.  How to identify explicit and implicit information from a prose text.  How to select judicious textual evidence to support interpretations.  How to apply Tier 3 structural and language terminology accurately.  How to analyse the intended effects of writer’s methods.  How to organise a response to questions 2.  How to organise a response to question 3 including an overview statement on the overall structure of the extract.  Writing:  How to craft a description using a picture as a stimulus.  How to select and apply Tier 2 vocabulary for effect.  How to apply structural devices (Drop, Zoom, Flash, End) for effect including shifts in time, setting and place.  How to apply a range of sentences for specific effect.  Grammar:  Forming Tense  Staying in the correct tense  Noun phrases  Adverbials  Prepositional phrases  Varying sentence for effect in fiction.  Spelling:  Tier 3 vocabulary  Ambitious Tier 2 vocabulary  Suffixes and double letters  Punctuation:  Commas in multi-complex sentences  Comma splicing  Colons and semi-colons  Oracy:  Turn and talk – What makes an effective description?  Turn and talk – Should we feel any sympathy for the character of ‘Hartop?’  **HOW THIS WILL BE ASSESSED:**  **English Language Paper 1 – Questions: 1,2,3 and 5.** | **HALF TERM 3:** Power and Conflict Poetry  **STUDENTS MUST KNOW:**  Reading:  The subject matter of the anthology poems.  How the poems are influenced by literary and historical contexts including form choice.  How to form ideas about the poems’ themes and ideas.  How to support interpretations with evidence from the poems.  How to apply subject specific Tier 3 vocabulary as specified in the KS4 Key vocabulary list.  How to analyse the writer’s use of language and structure and their intended effects.  How the poems can be connected to the themes of power and conflict.  How to form connections between poems by considering writers’ methods, attitudes and perspectives.  Writing:  How to structure an academic comparative introduction.  How to structure a comparative response to poems.  Grammar:  Academic writing – using analytical verbs as well as modal verbs to express interpretations.  Connectives to compare and contrast.  Spelling:  Double letters  Silent letters  Unstressed vowels  Punctuation:  Brackets  Hyphens  Semi-colons  Oracy:  Structured Talk – Is ‘The Charge of the Light Brigade’ a pro or anti-war poem?  Turn and Talk – Why is the mother’s perspective of war as valid as the soldier’s perspective?  **HOW THIS WILL BE ASSESSED:**  **A comparison of two poems from the poetry anthology including one named poem.** |
| **HALF TERM 4:**  English Language Paper 2 Non-fiction Travel Writing  **STUDENTS MUST KNOW:**  Reading:  Strategies for how to read and understand unseen non- fiction.  How to accurately identify explicit and implicit information.  How to interpret information.  The features of a comparative summary.  How to structure and organise a comparative summary.  How to apply subject specific Tier 3 vocabulary to unseen non-fiction.  How to analyse the writer’s use of language and their intended effects.  How to compare information, perspectives, attitudes and methods.  Writing:  How to create and craft a clear and engaging argument using conventions of the specified genre.  The conventions of specified genres.  How to select ambitious Tier 2 vocabulary for effect.  How to apply structural devices for effect using the Describe, Position, Relevance, Now structure.  How to use a range of discourse markers.  How to apply a range of sentence styles for persuasive effect.  Grammar:  Topic sentences  Pronouns as a feature of rhetoric  Discourse markers  Spelling:  Tier 3 vocabulary  Ambitious Tier 2 vocabulary  Forming comparatives  Punctuation:  Apostrophe of possession  Apostrophe of omission  Common mistakes with apostrophes  Oracy:  Debate - Do we need luxurious holidays or can ‘budget holidays’ be just as enjoyable?  **HOW THIS WILL BE ASSESSED:**  **English Language Paper 2 Section B** | **HALF TERM 5 and 6:**  Modern Play ‘An Inspector Calls’ and English Literature and English Language Paper 2 Revision.  **STUDENTS MUST KNOW:**  The requirements of Paper 2 English language.  The requirements of Paper 2 English literature.  How to allocate time appropriately to specific questions.  Reading:  The events of the play, as well as an understanding of what motivates characters’ actions and behaviour.  How the play was influenced by important historical and social contexts.  How Priestley uses the play to explore key themes and raise issues.  How to form ideas about characters and themes  How to support their ideas with evidence from the text.  How to apply subject specific Tier 3 vocabulary as specified in the KS4 Key vocabulary list.  How to analyse the writer’s use of language, form and structure and their intended effects.  How the writer uses conventions of the genre.  Writing:  How to write an academic introduction establishing a line of argument/thesis  How to write a multi-paragraph response to a modern play.  How to write an academic conclusion.  Grammar:  Academic introductions and conclusions.  Tentative language  Additional appositives  Spelling:  Tier 3 vocabulary  Ambitious Tier 2 vocabulary  Commonly misused words  Tricky words  Mixed practice  Punctuation:  Mixed practice  Oracy:  Structured conversation - Who is most culpable for the death of Eva Smith?  Turn and Talk – Why is the study of ‘An Inspector Calls’ as relevant to modern audiences?  **HOW THIS WILL BE ASSESSED: End of Year Exams**  **English Language Paper 2**  **English literature Paper 2 – Sections A and B** | |
| **Embedding this knowledge can be supported at home by reading a range of text types (including novels, newspapers and other non-fiction) reading aloud to an adult and discussing meaning, proof reading written work together, enjoying texts in action at the cinema or theatre and visiting places of interest like museums.** | | |