Concept	Explanation of concept
·	This concept relies on the understanding that texts are constructed and language and texts exist within
	a context.
	How does language change over time and what is a chronology of English Langauage and Literature
	over time from Beowulf to Modern times?
	Narratology explores the answers to the questions:
1. Narratology and Context	What is a myth and how can you see it in modern texts?
	How can myths and stories provide a moral message?
	What is an archetype? What is the hero's journey?
	Cohesion, motifs, beginnings and endings and climax.
	Five Part structure - Exposition etc.
	*This concept sits at the heart of all English study and runs through everything.
	Characters and settings are tools to convey messages about themes Methods for ortablishing character (physical appearance language dialogue, use of chiests etc.)
	Methods for establishing character (physical appearane language dialogue, use of objects etc) Setting establishes genre and charcter and themes and context
2. Characterisation and Setting	Setting can function as an extra character in a story
2. Onaracterisation and Setting	Non-fiction writing – the narrator as a 'character'
	Differences between the representation of character in prose and drama
	bird cines between the representation of character in prose and draina
	Genres - defined within prose, poetry, drama. Specific genre - tragedy, comedy, dystopian, gothic,
	social political.
3. Genre and Style	Conventions of key fiction and non-fiction genres.
	Parody
	Style - writer's individual approach to a generic form
	Perspective = writer's perspective. This revisits the concept of narratology
	POV = characters POV
	How the writer's perspective and the POV from which they present the story are connected
4 Devenostive and Deint of View	Switching perspectives
4. Perspective and Point of View	Readers point of view
	Dual (or multi - drama) narration News bias
	Authorial intrusion/mouthpiece
	Authorial intrusion/mouthpiece
	Links in with Perspective and POV and using language to persuade
5. Rhetoric	Language as a tool of power and manipulation of an audience
	What, How and Why rhetoric is used and needed
	Worker and mages can signify more within the gange for extending us beyond their literal everyday
	meanings to understand and experience one thing in terms of another. This extension of meaning
	may, through connotation, evoke associated feelings or, through imagery and symbol, lay down new
	traces of images, sounds, senses and ideas. Conventions exist around language – we have negotiated
	shared meanings of particular symbols over time and a language to define it. This is a code that
6. Symbolism, connotation and imagery	students must learn.
	The emphasis on imagery in a text varies according to its audience and purpose
	Understanding the effect of imagery and symbol varies according to personal experience, social and
	cultural context
	Closer attention to patterns of imagery invite readings and analysis that are more cohesive and
	develops expertise in reading Novel vs poem vs play
	The organisation of a text influences its meaning
	Connections to perspective and POV
7. Structure	Different structural models - five part structure etc.
	Specific structural features
	Repetition, Chronological, Non-linear, Foreshadowing Motif, Juxtaposition, Circular structure,
	character development as structural feature
	Representation is the depiction of a thing, person or idea in written, visual, performed or spoken
	language. Through representation or re-presenting a concept we are acknowledging that it is a
	creation and it is up to us as readers to interpret that creation. In representing we make choices from
	the language offered by these modes. Representation may aim to reflect the natural world as
8. Representation	realistically as possible or may aim to convey the essence of people, objects, experiences and ideas in
	a more abstract way. There are many different ways of seeing the world as our view is framed by
	context and culture. This means that representation cannot mirror actual reality but each
	representation offers a different construction of the world and of experience in it.

September 2023 - July 2024 Term One Autumn		Term Two Spring	Term Three Summer		
Year 7					
	History of Language and Style Context Language change Old English Knowledge of key events in language evolution Victorian and Modern English Technology and Modern English A Monster Calls Novel Ways of telling stories Narrative Perspective Writers creation and presentation of character The structure of stories including endings	The Graveyard Book Novel Themes of witchcraft and the supernatural Writing in the Gothic genre form Gothic Literature Genre Form - Framing Narrative. Oral tradition Narrative Voice - Unreliable narrator Context Social Context Knowledge of key texts from the literary tradition - Dracula etc	Frankenstein Play - adapted by Phillip Pullman How a play is different from a novel The Structure of the play and its purpose How the idea of monstrosity is shown Literary context to romantic movement		
Concepts	Narratology and Context	Genre and Style	Characterisation, setting and structure		
	Understanding the significance of historical context in the construction of meaning	Significance of genre	To explore both historical and literary context such as Romanticism and the message Shelley was trying to portray (a fear of scientific advancement)		
	Origins of the English language and meaning of key terms Understanding the change of language over time, exploring a historical	Analysis of texts for meaning and effect Understanding the significance of historical context in the construction of meaning	Recap the gothic genre and delve into this in more detail along with looking at the idea of Frankenstein being 'the first true work of science fiction'.		
	overview	Narrative techniques such as framing narratives and narrative perspectives in the creation of meaning	To analyse how an author uses both language and structural features for deliberate effects to engage the audience.		
What is used at the	Exploring a range of texts linking to British heritage Understanding differences between languages which are alive and dead	Understand key words: Morality Romanticism			
What is needed to master the knowledge	Understanding of where English comes from and the key influence on the development of English: Latin, Germanic and French. Grammatical and lexical impact.	Entrapment Claustrophobia Degeneration Motifs			
3.0	Lanaguge as something which can create and maintain power	Demonic Supernatural			
	An understanding of the techniques used to write to describe Understanding how a character is presented by a writer and the range of techniques used	Significance of setting/pathetic fallacy and understanding how it is used as a method by the writer to convey meaning			
	Understanding how a writer uses symbolism and foreshadowing	Significance of symbolism, metaphor and danse macabre Understanding an author's intentions and purpose			
	Understanding the use of internal monologues, drama and stories within stories	Understanding the reframing of a modern text compared with gothic texts from previous			
	History of Language and Style. Change of Language over time linked to contextual factors. Identification of spoken vs written language. Understanding that English is a living language which has changed significantly over the last 1000 years Language can change according to use and user There can be different 'Englishes'	Meaning of Gothic in Literary terms Distinction between horror and gothic Stereotyping the Gothic. Looking out for particular methods and settings, such as darkness, and immediately crediting it as the Gothic.	How a novel is written differently to a play Stage directions as used to convey meaning		
Grammar	Dialect, accent, idolect, Standard English, semantic change, history of English, etymology, morphology.	Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice	Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)		

September 2023 - July 2024 Term One Autumn		Term Two Spring	Term Three Summer		
Year 8					
Learning	In the sea there are crocodiles - Fabio Geda Non-Fiction and Media texts	Diverse Voices: Poetry and Non Fiction Range of speeches from different sources Poetry as used as a method of conveying views and points of view Significance of symbolism	Introduction to Shakespeare As you like it War Horse - Michael Morpurgo (Play) War Poetry		
Concepts	Perspectives and Point of View	Symbolism and Imagery	Perspectives and Point of View		
•		Rhetoric			
	Narrative structure - Trials/tribulations/rags to riches/a happy ending? The Rite	Understanding of: Alliteration, Anaphora, Assonance, Direct Address, Extended Metaphor, Metaphor, Onomatopoeia, Personification, Repetition, Rhetorical Question, Simile, stanzas, volta. Literal and fugurative language-the differences.	Conventions of Shakespearean drama and differences between Shakesperean drama and modern plays Setting and staging as tools to convey meaning		
What is needed to	of Passage novel – story of a journey (encompassing the loss of a mother, a key narrative trope). The epic journey, across the world (an	Writer's intentions. Voice versus writer	Themes of family, duty, war, friendship, courage and bravery		
master	'Odyssey'). Introducing students to these structures.		Differences between a novel and a play		
the knowledge	The conversational and the poetic		How the writers/dramatists convey their perspective and point of view in a play.		
	Perspectives, power, identity, culture, relationships, conflict, context of the history of the Hazaras and the Pashtuns and attitudes towards immigration in Europe				
Common Misconceptions	Non-Fiction doesn't involve the telling of stories Non-Fiction is completely truthful; fiction isn't The writer of non-fiction has opinions that they communicate through the text; the writer of fiction doesn't.	There is one 'right' interpretation in poetry Naming techniques is effective analysis Poets are not communicating through the structure and form they choose	How a novel is written differently to a play Stage directions as used to convey meaning Concerns with Shakespearean language		
Grammar	Dialect, accent, idolect, Standard English, semantic change, history of English, etymology, morphology.	Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice	Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)		

September 2023 - July 2024	Term One Autumn	Term Two Spring	Term Three Summer		
Year 9					
Learning	The Curious Incident of the dog in the nighttime - Mark Haddon	Imagining the future	Shakespeare Tragedy Context to the the genre of Tragedy Macbeth Hamlet Othello		
Concepts	Representations	Genre and Style Characterisation Point of View and Symbolism Rhetoric	Perspectives and Point of View		
What is needed to master the knowledge	Exploring themes of: Language, identity, family, order v chaos, trust, communication, the unknown. Exploring how narrative perspective creates meaning, the form of bildungsroman, the structure of the novel, stream of consciousness, use of foreshadowing, the significance of the narrative voice of Christopher. Uses the vehicle of detective fiction to represent a particular point of view	Explores the use of texts as a vehicle for social comment Understanding authorial intrusion Understanding themes of power, oppression Understanding the meaning of satire/allegory/fable/fairytale Understanding a writers use of irony and the purpose behind withholding and deferring Understanding how propaganda is used to control the citizens of society. Understanding how in dystopian fiction Information, independent thought and freedom are restricted. Understanding how a leader/concept is worshipped by the citizens of the society in dystopias. Citizens live in a dehumanized state and conform to uniform expectations. Individuality and dissent are crushed in dystopias	Understanding Shakespeare's use of: DRAMATIC DEVICES Foreshadowing: a device in which the writer gives a warning or indication of the future Dramatic Tension: a sense of excitement or anticipation that the audience feels Dramatic Irony: occurs when the audience are aware of a detail that characters on stage are not aware of. Dramatic Tension: a sense of excitement or anticipation that the audience feels. Pauses and cliffhangers: these techniques are used to give suspense to the play		
Common Misconceptions	Haddon has created a character in Christopher to create humour solely Characters are created just to tell a story, not to communicate a message	Form of entertainment as well as vehicle for political comment/protest	Characteristics of a particular genre are uniform across plays written in that form. Shakespeare's plays were written in a particular context but can be re-interpreted in different time periods and contexts		
Grammar	Dialect, accent, idolect, Standard English, semantic change, history of English, etymology, morphology.	Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice	Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)		

September 2023- July 2024	Term One	Term Two	Term Three		
Year 10					
Learning	A Christmas Carol	An Inspector Calls	Shakespeare's Macbeth		
Concepts	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure Representation	Genre and Style Symbolism, connotation and imagery Grammar and meaning	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure		
What is needed to master the knowledge	A Christmas Carol - Knowledge of the narrative, structure and genre of the novella. Knowledge of characters and their characterisation is also essential. Building on this basis, will be the ability to analyse how Dickens has created his novella and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. The ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form. Understanding Staves 2 to 5 including the presentation of the Ghosts of Christmas Past, Present and To Come. Dickens intentions and purpose in writing the novella. Use of structural as well as literary methods and their effect including motifs, allegory, juxtaposition, symbolism and foil characters. Exploration and threading of themes throughout the novella including poverty, redemption, morality, responsibility and religion. English Language Knowledge of techniques used to create meaning through descriptive and creative writing Structural techniques used to convey meaning in fiction and associated non-fiction texts	An inspector Calls - Knowledge of the narrative, structure and genre of the play. Knowledge of characters and their characterisation is also essential. Building on this basis, will be the ability to analyse how Priesstey has created his play and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. Knowing and understanding the use of dramatic methods, as well as the ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.	Macbeth - Knowledge of the narrative, the unity of action and structure of the tragedy. Knowledge of characters and their characterisation and methods used to convey them in drama. Ability to analyse how Shakespeare has created his play and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. The ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.		
Common Misconceptions	Characters are real and not constructs of Dickens imagination Ghosts are evil and not benevolent Cratchits are idealised Ordering of events in the novella Mixing of names/characters - Belle and Fran Dickens was a prote-socialist	All women were subservient and lower status than men	Understanding of Macduff's role in the play and Malcolm becomes King at the end of the play Lady Macbeth is evil and the reason for Duncan's regicide The first time Macbeth considers regicide is when he sees the witches Language confusions Shakespeare's intentions		

September 2023- July 2024	Terr	m One - Autumn First	Half	Term One - Autumn Second Half	-		Term Two - Spring First Half	Term Two - Spring Second Half
Year 11 Learning	A Christmas Carol Four weeks	Unseen Fiction in AQA English Language One Story openings: 'm' the King of the Castle by Susan Hill (1970) Paddy Clarke Ha Ha Ha by Roddy Doyle (1993) Bring up the Bodies by Hillary Mantel (2012) Transition points and endings: The White Tiger by Aravind Adiga (2008) The Pearl by John Steinbeck (1947)	Power and Conflict Revision/retrieval Ozymandias and London Prelude Exposure	Unseen Non-Fiction in AQA English Language Two On the theme of war: The Diaries of Nella Last Writing in War and Peace from 1943 (Profile Books Ltd. 2012) As I Walked Out One Midsummer Morning by Laurie Lee (1969) I see my wife coming off the field of battle by Tim Dowling (The Guardian 2007) Accounts of danger in a hostile environment: Touching the Void by Joe Simpson (Vintage 1997) Let's talk about the climb up Everst interview with Sir Edmund Hilary Extract from the diary of Captain Scott (1911 and 1912) I Fell Through Arctic Ice by Gary Rolfe (The Guardian 19/01/2007) Travel writing: The Journals of Dorothy Wordsworth, 2nd edition ed. Mary Moorman,	Macbeth Four Weeks	An Inspector Calls Four Weeks	Unseen Fiction/Non-Fiction in AQA English Language One and Two Reading and Writing	English Literature Power and Conflict Poetry and Unseen Poetry
Concepts	Narratology. Context. Genre. Representations. Characterisation and	_	Narratology. Context. Genre. Representations	Narratology. Context. Genre. Representations. Characterisation and setting.	Context. Genre.	Narratology. Context. Genre.	Narratology. Context. Genre. Representations. Characterisation and setting. Structure	Narratology. Context. Genre. Representations. Characterisation and setting. Structure
What is needed to master the knowledge	Londerstanding Staves 2 to 5 Including the presentation of the Ghosts of Christmas Past, Present and To Come. Dickens intentions and purpose in writing the novella. Use of structural as well as literary methods and their effect including motifs, allegory, justaposition, symbolism and foil characters. Exploration and threading of themes throughout the novella including poverty, redemption, morrality, responsibility and religion.			Structure Students will develop their understanding of Language paper two along with their exam technique and knowledge of the questions. Learning will focus on reading and analysing non-fiction texts from the 19th – 21st centuries. Students will develop their knowledge of the methods writers use to convey their perspectives and they will use this knowledge to convey their own ideas effectively when writing. Students will focus on writing effectively for different purposes and audiences: to explain, instruct, and argue; selecting vocabulary, grammar, form, and structural and organisational features to reflect audience, purpose and context; using language imaginatively and creatively; and maintaining coherence and consistency across a text.	will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional key scene knowledge, examination of minor characters and study of A level methods and terminology as	Bonceantations: In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of authorial intrusion, dramatic methods and climax, plus the resolution of a three act play, as well as essay planning and writing. Dramatic	Knowing how to present a clear viewpoint using appropriate tone with a range of rhetorical devices, provides further opportunities for convincing and compelling responses from the student's perspective. Thinking, planning, crafting and accuracy will be taught as the essential skills for writing non-fiction texts. Students will know that careful, precise choices and improvements need to be made to be a skilful, successful writer.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of thematic and method links, how to compare poems, as well as essay planning and writing. Students will need to know that the poems are linked thematically under the heading of 'power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.
Common Misconceptions								

September 2024- July 2025	Т	erm One - Autumn First H	alf	Term One - Autumn Second Half			Term Two - Spring First Half	Term Two - Spring Second Ha
ar 11								
Learning	A Christmas Carol Two weeks	Unseen Fiction in AQA English Language One Story openings: I'm the King of the Castle by Susan Hill (1970) Paddy Clarke Ha Ha Ha by Roddy Doyle (1993) Bring up the Bodies by Hilary Mantel (2012) Transition points and endings: The White Tiger by Aravind Adjug (2008) The Pearl by John Steinbeck (1947)	Worlds and Lives Revision/r etrieval		Macbeth Two Weeks	An Inspector Calls Two Weeks	Unseen Fiction/Non-Fiction in AQA English Language One and Two Reading and Writing	English Literature Worlds and Lives Poetry and Unseen Poetry
	Narratology. Context.	Narratology. Context.	Narratol	Narratology. Context.	Narratology.	Narratology.	Narratology. Context.	Narratology. Context.
Concepts	Genre.	Genre. Representations.	ogy.	Genre. Representations.	Context.	Context.	Genre. Representations.	Genre. Representations.
	Ranracantations	Characterication and cetting	Contavt		Ganra	Ganra	Characterisation and setting.	Characterisation and setting.
What is needed to master the knowledge	Understanding Staves 2 to 5 including the presentation of the Ghots of Christmas Past, Present and To Come. Dickens intentions and purpose in writing the novella. Use of structural as well as literary methods and their effect including motifs, allegory, juxtaposition, symbolism and foil characters. Exploration and threading of themes throughout the novella including poverty, redemption, morality, responsibility and religion.	1. to understand the ways in which authors use the openings of stories to engage the reader 2. to understand how the conventions of literary genres may be evident in the story opening 3. to understand the structural features of the passage and its place in the structural features of the passage and its place in the structural features of the whole novel 4. to make a personal response to the passage with evaluation using inference and analysis. 5. to be eble to use the details of texts as the foundation for plausitle predictions and insights about the rest of the work 6. to recognise some of the conventions of literary fiction and the ways in which textual cohesion is achieved. 7. to be able to read for inference and comprehension 8. to understand how writers use language to achieve effects and influence readers. To be able to support their responses with appropriate textual references		Students will develop their understanding of Language paper two along with their exam technique and knowledge of the questions. Learning will focus on reading and analysing non-fiction texts from the 19th – 21st centuries. Students will develop their knowledge of the methods writers use to convey their perspectives and they will use this knowledge to convey their own ideas effectively when writing. Students will focus on writing effectively for different purposes and audiences: to explain, instruct, and argue; selecting vocabulary, grammar, form, and structural and organisational features to reflect audience, purpose and context; using language imaginatively and creatively; and maintaining coherence and consistency across a text.	examination of minor characters and study of A level methods and terminology as	will be extended using retrieval practise, revision, additional study of authorial intrusion, dramatic methods and climax, plus the resolution of a three act play, as well as essay planning and writing. Dramatic methods such as the use of foils,	and improvements need to be made to be a skilful, successful writer.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of thematic and method links, how to compare poems, as well as essay planning and writing. Students will need to know that the poems are linked thematically under the heading of power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.
Common Misconceptions								