

Curriculum overview: English

Content studied in Key Stage 2

Reading	Writing and SPAG
<ul style="list-style-type: none">▪ Apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), both to read aloud and to understand the meaning of new words that they meet.▪ Maintain positive attitudes to reading and an understanding of what they read by:<ul style="list-style-type: none">➢ continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks➢ reading books that are structured in different ways and reading for a range of purposes➢ increasing their familiarity with a wide range of books, including myths, legends & traditional stories, modern fiction, fiction from our literary heritage, & books from other cultures/traditions➢ recommending books that they have read to their peers, giving reasons for their choices➢ identifying and discussing themes and conventions in and across a wide range of writing➢ making comparisons within and across books➢ learning a wider range of poetry by heart➢ preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience▪ Understand what they read by:<ul style="list-style-type: none">➢ checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context➢ asking questions to improve their understanding➢ drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence➢ predicting what might happen from details stated and implied➢ summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas➢ 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▪ Distinguish between statements of fact and opinion▪ Retrieve, record and present information from non-fiction▪ Participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously▪ Explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary▪ Provide reasoned justifications for their views	<ul style="list-style-type: none">▪ Use further prefixes and suffixes and understand the guidance for adding them▪ Spell some words with 'silent' letters [for example, knight, psalm, solemn]▪ Continue to distinguish between homophones and other words which are often confused▪ Use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically.▪ Use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary▪ Use a thesaurus▪ Create atmosphere and integrating dialogue to convey character and advance action.▪ Select vocabulary and grammatical structures that reflect the level of formality required mostly correctly.▪ Use a range of cohesive devices, including adverbials, within and across sentences and paragraphs.▪ Use passive and modal verbs mostly appropriately.▪ Use a wide range of clause structures, sometimes varying their position within the sentence.▪ Use adverbs, prepositional phrases and expanded noun phrases effectively to add detail, qualification and precision.▪ Use mostly correctly:<ul style="list-style-type: none">➢ Inverted commas➢ Commas for clarity➢ Punctuation for parenthesis▪ Make some correct use of:<ul style="list-style-type: none">➢ Semi-colons➢ Dashes➢ Colons➢ Hyphens▪ Maintain legibility, fluency and speed in handwriting through choosing whether to join specific letters.

Key skills/content requirements at GCSE

- Literal and inferential comprehension: understanding a word, phrase or sentence in context; exploring aspects of plot, characterisation, events and settings; distinguishing between what is stated explicitly and what is implied; explaining motivation, sequence of events, and the relationship between actions or events.

- Critical reading and comprehension: identifying and interpreting themes, ideas and information in a range of literature. Distinguishing between themes; supporting a point of view by referring to evidence in the text; recognising the possibility of and evaluating different responses to a text; using understanding of writers' social, historical and cultural contexts to inform evaluation;
- making an informed personal response that derives from analysis and evaluation of the text. Reading in different ways for different purposes, and comparing and evaluating the usefulness, relevance and presentation of content for these purposes. Identifying bias and misuse of evidence, including distinguishing between statements that are supported by evidence and those that are not.
- Evaluation of a writer's choice of vocabulary, grammatical and structural features: analysing and evaluating how language, structure, form and presentation contribute to quality and impact; using linguistic and literary terminology for such evaluation and analysing and evaluating how form and structure contribute to the effectiveness and impact of a text.
- Comparing texts: comparing and contrasting texts studied, referring where relevant to theme, characterisation, context (where known), style and literary quality; comparing two texts critically with respect to the above.
- Producing clear and coherent text: writing effectively about literature for a range of purposes such as: to describe, explain, summarise, argue, analyse and evaluate; discussing and maintaining a point of view; selecting and emphasising key points; using relevant quotation and using detailed textual references. Also, to write for different purposes and audiences to: narrate, instruct and to give and respond to information. Selecting vocabulary, grammar, form, and structural and organisational features judiciously to reflect audience, purpose and context; using language imaginatively and creatively; using information provided by others to write in different forms; maintaining and consistent point of view; maintaining coherence and consistence across a text.
- Summary and synthesis: identifying the main theme or themes; summarising ideas and information from a single text; synthesising from more than one text.
- Writing for impact: Selecting, organising and emphasising facts, ideas and key points; citing evidence and quotation effectively and pertinently to support views; creating emotional impact; using language creatively, imaginatively and persuasively, including rhetorical devices (such as rhetorical questions and parenthesis).
- Accurate Standard English: accurate spelling, punctuation and grammar.
- Presenting information and ideas: selecting and organising information and ideas effectively and persuasively for prepared spoken presentations; planning effectively for different purposes and audiences; making presentations and speeches.
- Responding to spoken language: listening to and responding appropriately to any questions and feedback.
- Spoken standard English: expressing ideas using standard English whenever and wherever appropriate.

Curriculum Overview

English Language and Literature content and understanding: Each year students will learn about a range of language and literature-based topics to help develop their understanding of key content. This portable knowledge is what students are entitled to know.

	Term 1	Term 2	Term 3	Portable knowledge	Key terms
Year 7	<ul style="list-style-type: none"> ▪ Myths and Legends: Exploring the origins of myths and legends from across Greek literature. Analyse and compare these to poetry that interlinks with the key themes of jealousy, betrayal and power. To grasp basic poetry conventions and terminology. ▪ To explore article conventions, layout, formality of writing and changing style for specific audiences. To explore the 	<ul style="list-style-type: none"> ▪ Introduction to Rhetoric: Developing an understanding of rhetoric and language used to persuade and how it can be used effectively. Looking across a range of modern speeches and Shakespearean plays as well as poetry linking to key themes such as gender, religion, history and romance. ▪ Speech writing with use of modern-day political 	<ul style="list-style-type: none"> ▪ The Woman in Black: To develop an understanding of how the novel progresses, character development, use of narrative conventions and how these link to the contextual information around the Victorian Era. ▪ Explore and analyse poetry surrounding common themes of isolation, horror, and fear from a range of poets and time periods. 	<p>Knowledge of key word classes, knowledge of sentence structures.</p> <p>Knowledge and application of concepts such as DR POISAM, ADEFORREST, rhetoric features, poetic terminology in different text types.</p>	<p><u>Myths topic</u> Legend, Minotaur, Underworld, Zeus, Labyrinth, Mythology, Malevolent, Pandora, Protagonist, Antagonist, Deities, Gorgon, Medusa, Theseus, Andromeda, Sparta, Helot, Demosthenes, Cyclops, Parable, Minotaur, Aristocracy, King Midas, Moral, Arrogance, Greed, Fantasy, Perseus, Ancient Greece, Hades.</p>

	<p>ADEFORREST acronym/writing techniques.</p> <ul style="list-style-type: none"> To use the reading protocols to deconstruct questions and texts to look closer at vocabulary and meaning. Use this in non-fiction texts to practice comprehension and inference. Explore and master parts of a sentence including subject, predicate, clauses, appositives and conjunctions. 	<p>speeches, historical war speeches and slave movement speeches. Look at use of punctuation for effect such as the colon and semi-colon.</p> <ul style="list-style-type: none"> Use of more complex terminology such as anaphora, epiphora and adynaton within different types of play – tragedy, romance, historical. Develop further use analytical writing analysing how context informs the text, why terminology is used and for what impact as well as comparing how these texts are similar by themes of romance, violence and betrayal 	<ul style="list-style-type: none"> Language practice to look at non-fiction article revolving around Victorian England to develop inference and comprehension skills. Narrative writing with a focus on planning effectively, use of minor sentences, prepositions, and use of the apostrophe for omission and possession. Further use of terminology within the novel such as pathetic fallacy, symbolism, frame narrative and 1st/2nd.3rd perspective. 	<p>Knowledge of reading for a purpose, the reading protocols, inference and deduction skills.</p> <p>Development of analytical writing to look at writer's intentions and purpose of terminology.</p>	<p><u>The Woman in Black</u> Superstition, Causeway, Pony and Trap, Psychological, Wedlock, Allusion, Catharsis, Omen, Flashback, Gothic, Ghastly, Estuary, Bewilderment, Supernatural, Spectre, Spectral, Austere, Pariah, Pastiche, Conspiracy, Isolated, Agitated, Pallor, Solicitor, Marsh, Revenge, Convention, Pathetic Fallacy, Foreshadow, Bleak, Allusion.</p> <p><u>Introduction to Rhetoric</u> Tragedy, Comedy, Rhetoric, Elizabethan, Shakespeare, Sonnet, Slavery, Fate, Honour, Soliloquy, Monologue, Verse, Logos, Ethos, Pathos, Direct Address, Prose, Assonance, Consonance, Oxymoron, Exaggeration, Free verse, Durst, Signiors, Esteem, Hyperbole, Enjambment, Conjunction, Free Verse, Iambic Pentameter.</p>
<p>Year 8</p>	<ul style="list-style-type: none"> Crime and Detective – Year 7 content plus ability to deconstruct and analyse short fiction and non-fiction extracts from a range of authors and time periods. Contextual work surrounding the Golden Age of Crime writing – when different authors were writing and the types of crime fiction they wrote. Similarities to gothic and horror genres. Further development of how to analyse terminology 	<ul style="list-style-type: none"> . Romeo & Juliet – To read extracts and key scenes of the play looking at thematic links of violence, romance and betrayal. Study poetry and non-fiction to link to these and further show how the language is used to create these themes. Writing- to apply the conventions of letter writing and understand the difference between formal and informal writing. 	<ul style="list-style-type: none"> Animal Farm - To read an entire novel and look at key extracts in further depth and detail for analytical focus. Study a range of poetry to coincide with key themes such as power, control and violence. Conventions of speech writing developed understanding of how to maintain a purposeful speech through tone, 	<p>As Yr 7 plus:</p> <p>Developed understanding of rhetoric features to persuade.</p> <p>Developed use of punctuation such as colon, semi-colon, parenthesis and apostrophe use.</p> <p>Accurate use of terminology across poetry and fiction texts.</p>	<p>Year 7 plus: <u>Crime and Detective</u> Red Herring, Sleuths, Haggard, Dialogue, Viewpoint, All-comprehensive, Jeopardy, Amateurs, Blackmail, Blanched, Intrigue, Malicious, Hansom Cab, Pitiabile, Quaint, Machiavelli, Surcease, Genre, Stereotypical, Manservant, Deduction, Suspense, Antagonist, Malicious, Impending, Semantic Field, Plot Twist, Imminent, Dreary, Pitiabile.</p> <p><u>Animal Farm</u></p>

	<p>specifically the metaphorical language within the texts. Building upon poetic terminology and offer multiple interpretations on these inferences.</p> <ul style="list-style-type: none"> ▪ Narrative writing with a focus on creating an engaging starting and ending, looking at examples of one-line paragraphs and creating tensions through structure through detailed planning. ▪ Focus on vocabulary and upgrading vocabulary to be ambitious, purposeful and meaningful in the piece of writing. ▪ Build upon spelling and tiered vocabulary – work on homophones and common misconceptions. 	<ul style="list-style-type: none"> ▪ Improved understanding and developed use of the colon and semi-colon in a range of contexts. ▪ To have a deliberate use of vocabulary and developed understanding of using this for an impact. ▪ Developed understanding of the apostrophe for omission and possession in a range of contexts. ▪ Developed ideas around patriarch and the power of men within the family and society. How this links to characters and their actions in the play 	<p>vocabulary and sustained point of view.</p> <ul style="list-style-type: none"> ▪ Deeper understanding of terminology including structure within poetry and awareness of why the writer has used these features. ▪ Matching purpose and audience further in writing – changing tone, message and language to suit who they are addressing. ▪ Use of the MPO planning grid to increase planning of analytical writing – maintain purposeful ideas, clear argument and clear evidence chosen. 	<p>Key knowledge of vocabulary, how to upgrade and de-code words through their etymology and word roots.</p> <p>Greater depth in analysis and including ideas around contextual information.</p> <p>Purposeful use of paragraphing in writing styles.</p>	<p>Motif, Communism, Segregation, Revolution, Industrialisation, Justice, Liable, Cynical, Dissident, Comrade, Benevolent, Impromptu, Satire, Dictator, Allegory, Purge, Blithely, Manifest, Incited, Scapegoat, Aristocracy, Cryptic, Totalitarianism, Capitalism, Rhetoric, Symbolism, Oppression, Knoll, Propaganda, Commandment.</p> <p><u>Romeo & Juliet</u> Astrology, Courtly Love, Fate, Loyalty, Destiny, Woe, Tragedy, Oppositions, Star-crossed, Conjure, Cunning, Betrayal, Soliloquy, Righteous, Quarrel, Foe, Feuding, Quarrel, Monologue, Adversaries, Valiant, Righteous, Irony, Oxymoron, Prologue, Infinite, Arranged, Destiny, Soliloquy, Oppositions.</p>
Year 9	<ul style="list-style-type: none"> ▪ Gothic Literature Exploration of a range of gothic fiction texts. ▪ Contextual work: an introduction to Victorian society through a range of non-fiction texts. ▪ Exploration of scientific advancements during the Victorian era. ▪ Studying of science-fiction texts to make comparisons between texts and to further improve students' 	<ul style="list-style-type: none"> ▪ Context work: exploration of Shakespeare tragedy and conventions. ▪ Exploration of the staging of one of Shakespeare's tragedies. ▪ Teaching of one of Shakespeare's tragedies. ▪ Exploration of the staging of Macbeth to provide students with key cultural capital required. ▪ Scene by scene teaching of Macbeth to ensure that all 	<ul style="list-style-type: none"> ▪ The studying of a range of unseen poetry from a range of themes and eras. ▪ Exploration of conflict poetry and making connections between poems. ▪ Analysis of poetry and comparative work to show similarities and differences between texts. ▪ Studying stagecraft and dramatic devices to focus on how playwrights use devices for effect. 	<p>As Y8 plus:</p> <ul style="list-style-type: none"> ▪ An understanding of gothic literature and the Victorian society which will complement the study of J&H in Y10. ▪ Select and synthesise evidence from different texts and begin to 	<p><u>Gothic Literature</u> Horror, Suspense, Eerie, Fear, Curse, Cemetery, Devil, Doppelganger, Exorcism, Ghoul, Grottesque, Mystery, Parody, Possession. Monstrous, Sublime, Villain, Transformations, Architecture, Romantic, Supernatural, Madness, Sinister, Dungeons, Ancestral, Landscapes, Maniacs, Femme Fatales, Byronic Heroes.</p> <p><u>Macbeth</u> Regicide, Tragedy, Divine Right, Ambition, Soliloquy, Monologue, Kinsman, Noble,</p>

	<p>understanding of key terminology / devices.</p> <ul style="list-style-type: none"> ▪ Narrative writing with a focus on planning, crafting, creating structured responses that are sustained and vocabulary improvement. ▪ Explicit teaching of key SPAG areas of weakness from Year 8 – particularly the possessive apostrophe and comma splicing. ▪ Explicit links to tutor reads to further students' knowledge. Links must be made to context, vocabulary and spelling. ▪ Further development of analysis through high level models and explicit teaching using the visualiser / live modelling. 	<p>students know the entire play. In Year 9, we will focus on understanding and knowledge, not analysis.</p> <ul style="list-style-type: none"> ▪ An introduction to poetry - Sonnets, ballad form and The Romantics – to ensure that students' poetry knowledge is developed from KS3 and to introduce more challenging texts to allow a deeper level of analysis. ▪ The studying of a range of unseen poetry from a range of themes and eras. ▪ Article writing: focusing on writing to meet the genre, audience and purpose. ▪ Descriptive writing, particularly focusing on show not tell and use of devices to provide an effective and sustained description. 	<ul style="list-style-type: none"> ▪ Exploration of a range of key plays/extracts. <ul style="list-style-type: none"> ➤ Blood Brothers ➤ The Crucible ➤ White Poppies ➤ Death of a Salesman ▪ GCSE Speaking and Listening mock examination. ▪ Speech writing with a specific focus on crafting and utilising the devices / approaches studied in the play lessons. 	<p>make comparisons between texts.</p> <ul style="list-style-type: none"> ▪ Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts. ▪ Evaluate texts critically and support this with appropriate textual references. ▪ Show understanding of the relationships between texts and the contexts in which they were written. ▪ A more developed personal response so that students can consider context/ the writer's intent. 	<p>Virtuous, Consequences, Betrayal, Apparitions, Jacobean, Treason, Catholics, Protestant, Thane, Hallucinations, Illusion, Paradox, Antithesis, Iambic Pentameter, Motifs, Prose, Invincible, Natural Order, Fatal Flaw, Remorseless, Masculinity, Traitor, Scepticism, Aside, Ambition, Juxtaposition.</p> <p><u>Unseen Poetry</u> Stanza, Verse, Rhythm, Rhyme, Sibilance, Consonance, Alliteration Assonance, Plosives, Anaphora, Epistrophe Caesura, Enjambment, Oxymoron, Structure, Form, Sonnet, Ballad, Ode, Iambic Pentameter, Elegy, Epics, Verb, Dynamic Verb, Extended Metaphor, Viewpoint, Semantic Field, Ambiguity, Dialect, Irony, Metre, Euphemism, Monosyllabic, Mood, Volta, Speaker, Diction Cliché.</p> <p><u>Plays</u> Stage Directions, Lighting, Dramatic Devices, Interrogative, Final Twist, Dramatic Irony, Symbolism, Gestures, Appearance, Reality, Catalyst, Tone, Movement, Atmosphere.</p>
<p>Year 10</p>	<ul style="list-style-type: none"> ▪ Exploration of Jekyll and Hyde and close study of key extracts from the novella to focus on 	<ul style="list-style-type: none"> ▪ Exploration of the plot, themes and character of Macbeth. Analysis of key scenes. 	<ul style="list-style-type: none"> ▪ Exploration of An Inspector Calls with close study of plot, themes and character. 	<p>Y9, plus:</p>	<p><u>Jekyll and Hyde:</u> Countenance, Juggernaut, Scientific Ambition, Duality, Victorian, Respectable,</p>

	<p>the presentation of themes and character.</p> <ul style="list-style-type: none"> ▪ AQA Language Paper 1, Q1&2. ▪ Use of multiple paragraph outlines to respond to long answer questions effectively. ▪ Studying key poems from the Power and Conflict poetry anthology. ▪ AQA Language Paper 1, Q3. ▪ Writing to describe: a structured approach to students writing an effective description in a sustained way with a particular focus on planning, generation and organisation of ideas, devices, varied sentence types and punctuation. 	<ul style="list-style-type: none"> ▪ AQA Language Paper 1, Q4. ▪ Writing: speeches with a specific audience and purpose. ▪ Exploration of unseen poetry. ▪ Language Paper 2, Q2. ▪ Writing: a leaflet with a specific audience and purpose. 	<ul style="list-style-type: none"> ▪ AQA Language Paper 2, Q3. ▪ Essay writing – recap use of MPOs. ▪ Recapping Jekyll and Hyde with a focus on comparisons across the text and writing analytical responses. ▪ Recapping Macbeth with a focus on comparisons across the text and writing analytical responses. ▪ AQA Language Paper 2, Q4. 	<ul style="list-style-type: none"> ▪ Identify and explore links between texts. ▪ Comparing of poetry and the key themes and making links. ▪ Explicit teaching of how to weave context into analytical responses in order to fully develop responses. ▪ Critical reading around the key texts to build students' cultural capital. 	<p>Evolution, Darwinism, Dwarfish, Husky, Hoarse, Morality, Reputation, Novella, Butler, Cabinet, Savage, Troglodytic, Damned, Phial, Rugged, Will, Apothecary, Baize, Balderdash, Symbolism, Façade, Controversial, Austere, Decisive, Undemonstrative, Pathetic Fallacy, Colloquial, Credible, Voluntary.</p> <p><u>An Inspector Calls:</u> Interrogative, Final Twist, Class, Gender, Equality, Socialism, Infirmary, Dandy, Morals, Edwardian, Titanic, Reputation, Responsibility, Generation, Dramatic Irony, Conservative, Hierarchy, Lodgings, Prostitution, Naïve, Decanter, Condescending, Symbolism, Catalyst, Bourgeoisie, Oppression, Industrialist, Progressive, Conservative, Etiquette, Philosopher, Prophecy, Social Commentator, Authoritative.</p> <p><u>Poetry:</u> Stanza, Verse, Rhythm, Rhyme, Sibilance, Consonance, Alliteration Assonance, Plosives, Anaphora, Epistrophe Caesura, Enjambment, Oxymoron, Structure, Form, Sonnet, Ballad, Ode, Iambic Pentameter, Elegy, Epics, Verb, Dynamic Verb, Extended Metaphor, Viewpoint, Semantic Field, Ambiguity, Dialect, Irony,</p>
Year 11	<ul style="list-style-type: none"> ▪ Exploration and analysis of Jekyll and Hyde with a specific focus on: <ol style="list-style-type: none"> 1. Incorporating context 2. Drawing upon critical reading 3. Providing multiple inferences ▪ Studying key poems from the Power and Conflict poetry anthology and making explicit links between poems in relation to themes, content, devices. ▪ AQA Language Paper 2 -reading and transactional writing 	<ul style="list-style-type: none"> ▪ AQA Language Paper 1 -reading and creative writing ▪ Exploration of unseen poetry with a specific focus on an effective approach to take with any unseen poem. ▪ Exposure to a range of poems from different time periods and genres. ▪ Recapping of Jekyll and Hyde with a focus on approaching key extracts and being able to: <ul style="list-style-type: none"> - Set the extract into context - Understand what happened before and after 	<ul style="list-style-type: none"> ▪ Recapping of all language components. ▪ Inference / connotation work to support reading responses. ▪ Unsupported poetry responses whereby students have to implement practice from the Autumn term to respond in timed conditions to any question steer. ▪ Revision of the explicit links between poetry texts. ▪ Further exploration of critical reading surrounding Shakespeare's 'Macbeth'. 	<p>Y10, plus:</p> <ul style="list-style-type: none"> ▪ Increased use of high level terminology, especially in terms of accuracy. ▪ Inference / connotation focus. ▪ Comparison of multiple texts rather than just two. ▪ Application of context to a 	

	<ul style="list-style-type: none"> ▪ Recapping the plot of IC/BB and explicit links to context, critical reading and the writer's intent. ▪ Analysis of IC/BB and deconstruction of high quality model answers that demonstrate the above. ▪ Recapping the plot, character, themes of Macbeth. Explicit links to context, critical reading and the writer's intent. Focused work on structuring responses effectively by deconstructing high quality models. ▪ A focus on the use of accurate terminology within responses and the intended effect of the writer. 	<ul style="list-style-type: none"> - Identify the key focus of the extract - Draw upon key contextual knowledge and determine the most important aspects within the extract - Unpick the language and link to the writer's intent. - Structure a coherent response using a MPO. ▪ A focus on the use of accurate terminology within responses and the intended effect of the writer. 	<ul style="list-style-type: none"> ▪ Analysis and comparison of multiple extracts from Macbeth to look at character, plot and theme progression / change. ▪ Further exploration of critical reading surrounding IC/BB. Explicit links to stagecraft and devices used by the writer. ▪ Recapping the significance of context in IC/BB and the impact on the play as a whole. ▪ A focus on the audience's response to IC/BB based on the writer's intent. ▪ A focus on the use of accurate terminology within responses and the intended effect of the writer. 	<p>range of texts studied, including unseen contexts.</p> <ul style="list-style-type: none"> ▪ Discussion of stagecraft and exploration of the impact in the play. 	<p>Metre, Euphemism, Monosyllabic, Mood , Volta, Speaker, Diction Cliché.</p> <p><u>Writing:</u> Clause, Verdant, Parenthesis Juxtaposition, Hyperbole, Cyclical, Ellipses, Foreshadow, Cliff-hanger, Structure, Flashback, Form, Metaphor, Figurative language, Paradox, Ecstatic, Melancholy, Atmosphere, Persuade, Logos, Ethos, Pathos, Advise, Superlative, Tone, Ambiguous, Narrative, Description, Inform, Transactional, Interrogative, Declarative, Imperative, Exclamatory, Purpose, Audience, Genre.</p> <p><u>Macbeth:</u> Regicide, Tragedy, Divine Right, Ambition, Soliloquy, Monologue, Kinsman, Noble, Virtuous, Consequences, Betrayal, Visions, Apparitions, Jacobean, Treason, Catholics, Protestant, Thane, Hallucinations, Illusion, Paradox, Antithesis, Iambic Pentameter, Motifs, Prose, Invincible, Natural Order, Fatal Flaw, Remorseless, Masculinity, Siward, Traitor, Scepticism, Aside, Juxtaposition, Ambition.</p>
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GCSE external assessment: English language

English language uses the GCSE 1-9 grading system, where 9 is the best grade. All examinations are terminal (at the end of Year 11). The assessments are comprised of the following components:

- Paper 1: Explorations in Creative Reading and Writing (50% of qualification)
- Paper 2: Writers' Viewpoints and Perspectives (50% of qualification)
- Non-examination Assessment: Spoken Language (the new name for speaking and listening) Non-exam assessment (Unweighted)

GCSE external assessment: English literature

English literature uses the GCSE 1-9 grading system, where 9 is the best grade. All examinations are terminal (at the end of Year 11). The assessments are comprised of the following components:

- Paper 1: Shakespeare (Macbeth) and the 19th-century novel (Dr Jekyll and Mr Hyde) (40% of qualification)
- Paper 2: Modern texts (Blood Brothers or An Inspector Calls) and poetry (from an anthology and unseen poetry) (60% of qualification).

SMSC in English

Spiritual development in English

Pupils' spiritual development is shown by their: ability to be reflective about their own beliefs, religious or otherwise, that inform their perspective on life and their interest in and respect for different people's faiths, feelings and values sense of enjoyment and fascination in learning about themselves, others and the world around them use of imagination and creativity in their learning willingness to reflect on their experiences.

Moral development in English

Pupils' moral development is shown by their: ability to recognise the difference between right and wrong, readily apply this understanding in their own lives and, in so doing, respect the civil and criminal law of England understanding of the consequences of their behaviour and actions, interest in investigating and offering reasoned views about moral and ethical issues, and being able to understand and appreciate the viewpoints of others on these issues.

Social development in English

Pupils' social development is shown by their: use of a range of social skills in different contexts, including working and socialising with pupils from different religious, ethnic and socio-economic backgrounds willingness to participate in a variety of communities and social settings, including by volunteering, cooperating well with others and being able to resolve conflicts effectively, acceptance and engagement with the fundamental British values of democracy, the rule of law, individual liberty and mutual respect and tolerance of those with different faiths and beliefs; the pupils develop and demonstrate skills and attitudes that will allow them to participate fully in and contribute positively to life in modern Britain.

Cultural development in English

Pupils' cultural development is shown by their: understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others understanding and appreciation of the range of different cultures within school and further afield as an essential element of their preparation for life in modern Britain knowledge of Britain's democratic parliamentary system and its central role in shaping our history and values, and in continuing to develop Britain willingness to participate in and respond positively to artistic, sporting and cultural opportunities interest in exploring, improving understanding of and showing respect for different faiths and cultural diversity, and the extent to which they understand, accept, respect and celebrate diversity, as shown by their tolerance and attitudes towards different religious, ethnic and socio-economic groups in the local, national and global communities.