

Term	Topic	Disciplinary Knowledge	New Vocabulary	Assessment	Cross-Curricular Links	Golden Threads	Rationale
1	<p>'Darkside' – Tom Becker</p> <p>'Cirque du Freak' – Darren Shan (Nurture cohort)</p>	<ul style="list-style-type: none"> Gothic conventions Academic writing 	metaphor simile personification pathetic fallacy noun adjective verb adverb genre protagonist antagonist Gothic supernatural atmosphere authorial intent	<ul style="list-style-type: none"> How does Becker present Carnegie in Chapter 10? How does Becker use language to describe Vendetta Heights in Chapter 13? How does Becker present the hospital attack in Chapter 26? 	<p>PHSE Personal identity links to the themes in the text</p> <p>History Victorian era, Industrial Revolution</p> <p>Science Anatomy, psychology</p>	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Students will be able to activate their KS2 reading skills in order to develop their analytical responses. Students will build on their understanding of connotations and inference through analytical writing based on gothic extracts. Students will use and apply their knowledge of gothic conventions and narrative structures in T2; they will create their own gothic narratives. In addition, students will use their understanding of academic writing in T3 when they study 'I am Malala'.
2	Gothic Writing	<ul style="list-style-type: none"> Applying Gothic conventions Mirror description 	simple sentence fragmentation expansion precision sensory language repetition setting foreshadowing	<ul style="list-style-type: none"> Write a description of a gothic manor house inspired by Manderley Write a description of a gothic monster (supernatural) encounter. Describe a typical place (such as a supermarket) in a gothic way 	<p>DT Perspective drawing skill to be utilised in character description.</p> <p>Geography Use of urban landscapes can be included in setting description.</p>	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Students will utilise their understanding from T1 (narrative structure and writer's methods) to create their own pieces of descriptive writing. Students will use different writer's methods for example, simile, personification, etc. They will use their understanding of the genre, the structure of a narrative, characterisation and, writer's craft to implement this in their own writing. Students will develop their use of descriptive techniques in T6- monologue writing.
3	'I Am Malala' – Malala Yousafzai	<ul style="list-style-type: none"> Non-fiction conventions (autobiography) Literary analysis 	proper noun abstract noun concrete noun tentative language universal human truth / experience direct address tri-colon emotive language non-fiction biography auto-biography narrative voice inference connotations	<ul style="list-style-type: none"> How does Yousafzai present her school in Chapter 5? Compare how the writers present the impact of terrorism in <i>I am Malala</i> and the BBC article. <u>MAT Y7 Assessment – reading and writing</u> 	<p>PHSE Personal identity links to the themes and ideas in the text, citizenship and leadership</p> <p>RS Links to other religious beliefs and culture</p> <p>Geography Location, geopolitics of conflict</p> <p>History Human rights and education</p>	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Having explored a fictional text and a creative writing unit, Y7 will study Malala's memoir not only to expose them to transactional texts but also to allow students to explore real-life stories of resilience and global impact, linking with our core academy values and Christian ethos. It introduces autobiography as a powerful way to understand perspective and voice. This unit builds empathy while teaching how personal experience shapes writing style and purpose. Through Malala's story, students examine how authors use language to inspire, inform, and persuade. It lays a foundation for critical thinking and analytical skills needed across the curriculum.

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4	'Romeo and Juliet' – William Shakespeare / Creative Characters: Writing in First Person	<ul style="list-style-type: none"> Drama conventions Literary analysis Character development Developing creative writing skills 	symbolism contrast tragedy conflict epiphany flaw hubris prologue soliloquy literary present imagery diary letter narrative voice first person characterisation 'show not tell'	<ul style="list-style-type: none"> How does Shakespeare present ideas about fate and destiny in the prologue? How does Shakespeare present the relationship between Romeo and Juliet in Act 2 Scene 2? How does Shakespeare present violence and death in Act 3 Scene 1? How does Shakespeare present conflict in the play overall? Conversational monologue that takes place straight after the dialogue in Act 1, scene 5. Imagine that Tybalt seeks out Lady Capulet after his conversation with Lord Capulet Soliloquy from Juliet's perspective <u>MAT Y7 Assessment – reading and writing</u> 	Drama Conventions of drama and dramatic devices, set and costume History Patriarchy and the role of women, family dynamics PSHE Relationships, family,	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Introducing Shakespeare early helps students become comfortable with his language and allows students to engage with drama as performance, supporting them in both Y8s <i>Julius Caesar</i> unit, and then into Y10 as they student the tragedy of <i>Macbeth</i> as part of their GCSEs. It fosters interest and cultural capital whilst also teaching classic dramatic techniques like soliloquy and dramatic irony. Additionally, the story's themes—love, conflict, fate—resonate strongly with young readers and prepare them for conflict as a universal human truth to explore within other units such as <i>Long Way Down</i> (introduced in T3 of Year8). This unit builds the foundations of academic writing skills by exploring how meaning is created through language, form, and structure. Whilst students can gain confidence reading and responding to a classical text, they can also deepen their appreciation for how universal themes are crafted through Shakespeare's choices. Having had several opportunities within the year to practice their academic writing, the final term of Y7 is dedicated to creative writing, building on their recall and confidence from T2 Gothic Writing. This unit moves away from atmospheric description and towards narrative voices, writing from a character's point of view, focusing on empathy and imagination. It also helps students explore identity, personality, and inner voice while developing writing skills, building on from their knowledge of characters from Romeo and Juliet. This unit nurtures original thinking and character development, encouraging students to explore themes and genres that are universal. They experiment with language, structure, and style boosting literacy confidence and explore different forms of writing for first person such as soliloquy, letters and diary entry.
5 and 6	Letter Writing – transactional	<ul style="list-style-type: none"> Applying non-fiction conventions Transactional writing structure 	extended metaphor PASATA structure facts statistics opinions rhetorical question repetition direct address audience purpose tone letter speech article	<ul style="list-style-type: none"> How does Yousafzai use rhetorical methods in her letter? Write a letter to Malala telling her how you feel about what she has done for the rights of children and for the rights of girls and women. 	PSHE Using your voice to be a courageous advocate	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Building on the knowledge from T3 on non-fiction and transactional writing, this unit gives students a chance to learn the importance of expression in the real world. They learn how to structure arguments persuasively and begin to understand how to use rhetorical devices effectively before it is deepened and secured in Year 8. Students have the opportunity to understand different forms of writing—like letters, articles, and speeches— which prepares students for communicating in both informal and formal settings. It encourages clear, purposeful writing tailored to audience and context and has practical skills with real-world application.

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1	The Art of Rhetoric	<ul style="list-style-type: none"> Conventions of a speech Applying knowledge to non-fiction writing 	interrogative sentence imperative sentence exclamative sentence appositive phrase anecdote ethos pathos logos	<ul style="list-style-type: none"> Write a draft of a speech, to a group of your peers, about a topic of your choice (an appropriate subject) Redraft and re-write final version of speech 	PSHE Using your voice to be a courageous advocate, propaganda	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	This unit builds upon their knowledge of transactional writing through crafting speeches. Students will have explored it first in Year 7 T4 Letter writing; however, this unit deepens their knowledge of rhetoric by introducing students to the power of persuasive language performed to a live audience. They will be introduced to the ‘father of rhetoric’ Aristotle and his three modes of persuasion: ethos, logos and pathos. They will recall key rhetorical devices like tricolon, rhetorical questions, repetition, direct address, emotive language, and anecdotal evidence, and apply them in their own writing. By writing and delivering their own speeches, students explore tone, purpose, and audience, developing confidence, fluency, and precision in communication. It also deepens understanding of the relationship between language and power, supporting both spoken and written expression across subjects which is a key theme of the Year 8 curriculum.
2	‘Animal Farm – George Orwell	<ul style="list-style-type: none"> Dystopian fiction Allegory Literary analysis 	anthropomorphism collective pronouns allegory politics propaganda context inference	<ul style="list-style-type: none"> How does Orwell present Old Major as a respected character in Chapter 1? How does Orwell use the pigs to show power in the novella? How does Orwell present Boxer’s death in Chapter 9 of Animal Farm? 	PSHE Exploring inequality is society History Links to Russian Revolution and Communism, totalitarianism and dictatorship	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	This novella challenges students to think critically about power, propaganda, and inequality through the lens of a dystopian allegory. They explore how characters like Napoleon and Snowball embody real-world ideologies, and how Orwell uses allegory, irony, and foreshadowing to comment on historical events. They also explore genre conventions such as anthropomorphism, loss of individual freedom, and cyclical structure—helping them engage thoughtfully with political, moral and social issues. It draws on the rhetorical knowledge they have practiced in T1 and develops it, reshaping the knowledge into the context of political fiction. Also, in terms of academic writing, this unit allows students to think critically, engaging with authorial intent (writer’s message) more deeply than before, considering how stories can reflect or challenge real-world ideologies.
3	‘Long Way Down’ – Jason Reynolds	<ul style="list-style-type: none"> Poetic form conventions Literary analysis 	motif stanza form contrast verse novel narrative poetry supernatural apparition descent external conflict internal conflict	<ul style="list-style-type: none"> How does Tupac Shakur present the idea of strength in his poem?, ‘The rose that Grew from Concrete?’ How does Reynold’s use the theme of descent in <i>Long Way Down</i>? Challenge: How does Reynold’s use the supernatural in <i>Long Way Down</i>? <u>MAT Y8 Assessment – reading and writing</u> 	PHSE Personal identity and other key themes link to the themes and ideas in the text, grief and loss, consequence History Systemic issues, human rights	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Jason Reynolds’ ‘Long Way Down’ introduces students to storytelling through verse, where form and content are deeply intertwined. Students explore how poetry, visual layout, and white space contribute to mood, pacing, and characterisation. They analyse how these techniques reflect the psychological state of the narrator and heighten tension across the “sixty-second” elevator ride. The verse novel’s themes—grief, revenge, violence, and poverty—open conversations about identity, emotion, and social pressure, all while improving close reading and interpretive skills through poetic form and again gives students the opportunity to practice academic writing skills. Building on their previous term’s exploration of authorial intent, this unit also aims to allow the students to explore complex themes of socio-economic discrimination and race and how it is explored in literature.

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4	Dystopia - settings, characters, motif & metaphor in creative writing	<ul style="list-style-type: none"> Genre Inference, symbolism / motif, theme Crafting in depth descriptions of settings and characters Purposefully using motif and metaphor in creative writing 	dystopia oppression precision drop shift focus zoom controlled ending three verb sentence	<ul style="list-style-type: none"> Crafting language and universal symbolism to create an engaging, creative narrative Re-draft following feedback from yourself, peers and your teachers 	Geography Use of landscapes can be included in setting description Drama Characterisation	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Teaching a dystopia unit in Year 8 offers students a powerful way to explore big ideas while developing key reading and writing skills. At this age, students are beginning to question the world around them, and dystopian fiction gives them a safe, engaging space to think about issues such as power, freedom, technology, and fairness. These stories encourage students to analyse how societies function and to consider the consequences of human choices, which helps them build critical thinking and ethical awareness. The genre also naturally supports the development of inference, prediction, and interpretation skills, as dystopian worlds often rely on symbolism, world-building, and subtle clues. Creatively, dystopia inspires imaginative writing, allowing students to design their own worlds and explore character motivations in extreme situations. It also empowers students to craft purposeful, layered creative writing by thinking like authors—using motif and metaphor to communicate a thematic message. This builds an awareness of how every word can serve an intention, just as it does in published literature. It again allows students to focus on creative grammatical structures in their own writing and how we can use punctuation and sentence structure to create meaning. By Term 4, students have accumulated a strong foundation in both analytical and expressive writing. In Year 7, they've developed descriptive and narrative skills (e.g. first-person character writing, motif, metaphor), while learning how to explore writer intention and emotional impact. In Year 8 so far, they've expanded those skills through rhetoric, allegory, poetic form, and detailed literary analysis—all of which sharpen their awareness of how language is used intentionally to convey message. Now, in Term 4, students are ready to apply that understanding to their own creative writing. Overall, a dystopia unit not only strengthens core English skills but also nurtures curiosity, empathy, and independent thought — qualities that are essential for young people growing into thoughtful, informed citizens.
5	'Julius Caesar' – William Shakespeare	<ul style="list-style-type: none"> Exploration of the theme 'Power' Literary analysis 	allusion rhetoric tragedy hubris hamartia prophecy fate betrayal conspiracy tyrant regicide	<ul style="list-style-type: none"> How does Shakespeare present nature in Act One of <i>Julius Caesar</i>? How does Shakespeare present tyranny in <i>Julius Caesar</i>? How does Shakespeare use rhetoric in the funeral orations? <u>MAT Y8 Assessment – reading and writing</u> 	Drama Conventions of drama and dramatic devices History Links to Roman Empire and Elizabethan England, patriarchy	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	'Julius Caesar' in Term 5 deepens students' understanding of power, persuasion, and tragic downfall, drawing directly on rhetorical skills from T1 and Romeo and Juliet from Y7 T5. They reflect on hubris, internal conflict, and dramatic irony and Shakespeare's use of pathetic fallacy and unnatural storms reflects Rome's political chaos—mirroring <i>Macbeth</i> 's use of weather to signal moral disorder which prepared students for GCSE. Students also explore symbolism—the storm, the crown, animals and nature—as foreshadowing and moral commentary. Tragic conventions like prophecy, fatal flaws and dramatic irony help students grasp structure and character fate. They go on to analyse how speeches by Brutus and Antony use ethos, pathos, logos, connecting back to real-world oratory and the power of language. Students also continue to practice and build upon academic writing skills once more.
6	Journalism and Media	<ul style="list-style-type: none"> Writing factual articles Applying non-fiction techniques 	discourse markers bias misinformation tabloid broadsheet myriad plethora inevitable consequence	<ul style="list-style-type: none"> Write an article for a broadsheet newspaper about the Penny Appeal application Write an article for a broadsheet newspaper about hate speech online and how harmful content is spread 	Media Exploring the influence of the media and persuasion	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Placing Journalism and Media in Term 6 is a strategic way to consolidate and extend students' command of non-fiction writing by applying all the analytical and rhetorical skills built throughout the year. After exploring rhetoric, symbolism, message, and character motivation in both literary and persuasive forms, students are now ready to focus on real-world communication with clarity and purpose. Journalism offers a fresh and timely context to apply their understanding of writer's message, ethical bias, and audience awareness. It also encourages precision, discipline, and critical thinking—key skills as students prepare for more mature writing tasks in Year 9. Positioned at the end of the year, this unit is purposeful, reflective, and rooted in authentic communication. It empowers students to finish the year confident in their voice as factual writers and critical thinkers.

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1	'Journey's End – RC Sherriff	<ul style="list-style-type: none"> Literary analysis Stage craft and dramatic technique 	futile / futility nihilism patriotism semantic field stage directions lighting realism acts scenes dialogue props social commentary social responsibility theme	<ul style="list-style-type: none"> How does Sherriff use light to convey meaning to the audience? How does Sherriff present the character of Stanhope in Journey's End? How is the theme of fear presented in Journey's End? 	PHSE Personal identity links to the themes and ideas in the text. History Links to WWI	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	This unit introduces students to the realities of war through R.C. Sherriff's powerful WWI play. It builds empathy and historical awareness while developing skills in character analysis, dialogue, and dramatic structure. The themes of courage, fear, and camaraderie provide a strong foundation for later explorations of conflict and morality. At this stage, students are mature enough to engage with the emotional and moral complexity of war, yet still developing the empathy and critical thinking that the play encourages. Studying <i>Journey's End</i> helps students connect literature to real historical contexts, enriching their understanding of World War I and its impact on individuals. Most importantly, the text encourages reflection on resilience, leadership, and the psychological cost of conflict — themes that resonate strongly with young people beginning to form their own values and perspectives. As part of the Year 9 curriculum, the play prepares students for the demands of GCSE literature while nurturing emotional intelligence and thoughtful engagement with the world. Lastly, it explores notions of heroism and how this is not always a straight line. This will inform students' understanding of war poetry at GCSE and provide a basis for exploring the complexity of Macbeth's character arc.
2	Creative Writing	<ul style="list-style-type: none"> Genre Symbolism / motif, theme Crafting in depth descriptions of settings and characters 	simple sentence compound sentence complex sentence exposition climax cyclical	<ul style="list-style-type: none"> Write a narrative/descriptive piece that is based on an inspirational image Diary Time Hop Write a non-chronological narrative through the medium of diary entries Form Fragments Stories can be told in an experimental way. One type is called an epistolary narrative. Write a form fragmented story which is experimental and epistolary in nature 	History Links to WWI French Links to French trip / war graves	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Following <i>Journey's End</i> , students channel their understanding of war into imaginative writing. This unit enhances descriptive and narrative skills while encouraging emotional engagement and perspective-taking. It also allows students to experiment with voice, tone, and structure in a meaningful context. Additionally, this will provide a solid understanding of how to scaffold and craft effective writing for the Language Paper 1 component. Having already engaged with the emotional intensity and historical context of World War I through Sherriff's play, students are well-placed to consider how writers convey the experiences of individuals in extreme circumstances. Writing their own war narratives encourages them to think carefully about perspective, voice, and atmosphere, helping them develop control over language and structure. This unit also supports empathy and emotional intelligence, as students imagine the fears, hopes, and resilience of people living through conflict. Creatively, it gives them the freedom to experiment with descriptive techniques, narrative tension, and character development, building skills that are essential for GCSE English.
3	Perspective Poetry	<ul style="list-style-type: none"> Poetic conventions Poet study and analysis Comparative response 	stanza enjambment caesura end-stop irony couplet didactic subversive ambiguous dramatic monologue unreliable speaker	<ul style="list-style-type: none"> How does Blake create a melancholy tone in 'London'? How does Wordsworth create a sense of wonder in 'The Prelude'? (TBC) How does Shelley critique power structures in 'Ozymandias'? (TBC) 	History Links to the Romantic poets, the Industrial Revolution and the French Revolution	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Students explore key Romantic poets to understand how language, form, and context shape meaning. This unit deepens their appreciation of poetic techniques and introduces themes such as the importance of nature, critiques of power structures, and individualism. It also connects historical and literary movements to modern values and concerns. This will deepen understanding of poetic style and conventions whilst serving as an introduction to GCSE-style analysis of the Power & Conflict unit. The unit encourages students to analyse how poets use structure, tone, and imagery to express personal, political, or emotional viewpoints, strengthening their interpretive skills in preparation for GCSE. It also supports empathy and emotional intelligence, as students encounter perspectives that may differ from their own—whether through themes of conflict, identity, inequality, or everyday life. Creatively, perspective poetry invites students to experiment with adopting different voices in their own writing, helping them develop confidence, imagination, and control over language.

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4	Article Writing - Transactional	<ul style="list-style-type: none"> Conventions of an opinion piece Structure Applying techniques 	anaphora epiphora hypophora anecdote expert opinion introduction counter-argument main argument conclusion	<ul style="list-style-type: none"> Write an article expressing your own opinion on AI art Write an article based on the importance and provision of extra-curricular activities Creating your own article on graffiti <p><u>MAT Y9 Assessment – reading and writing</u></p>	Media Exploring the influence of the media and media bias	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	This unit develops students' persuasive writing and critical thinking skills through topical debates. By exploring the boundaries of art and the legitimacy of graffiti, students learn to construct arguments, use rhetorical devices, and engage with diverse viewpoints. It encourages students to think critically about current issues, media messages, and the reliability of information—skills that support responsible digital citizenship. Creatively, article writing allows students to develop their own voice, experiment with style, and write with a clear sense of audience and intention. As preparation for GCSE, the unit strengthens students' ability to craft coherent arguments, use evidence effectively, and adapt their writing to different forms. Overall, studying article writing in Year 9 builds confidence, independence, and real-world literacy, helping students become thoughtful, articulate communicators.
5	Structure and Short Stories	<ul style="list-style-type: none"> 19th Century short stories Modern short stories Narrative structure Literary analysis 	rising action falling action resolution tension shift focus linear non-linear	<ul style="list-style-type: none"> How does Dickens build a sense of atmosphere in <i>The Signalman</i>? How does the writer use structure to engage the reader in (extract tbc) How does the writer use tension to engage the reader in (extract tbc) 		<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	This term focuses on how writers craft meaning through structure, using Dickens' <i>The Signalman</i> as a core text and several extracts from other pivotal short stories. Students learn to identify and analyse narrative techniques such as foreshadowing, tension-building, and shifts in perspective that builds on their prior understanding of how to shape effective creative writing. This analytical focus strengthens both their reading comprehension and understanding of how writer's craft, shape and structure meaning and serves as an introduction to GCSE-style responses.
6	'Heroes' – Robert Cormier		heroism forgiveness revenge innocence identity appearance vs reality isolation and loneliness trauma loyalty flashback juxtaposition dark humour revelation	<ul style="list-style-type: none"> How does Cormier explore the theme of grief in <i>Heroes</i>? How does Cormier explore the concept of the hero in <i>Heroes</i>? How does Cormier explore the theme of loneliness in <i>Heroes</i>? 	History Links to WWII and conflict PSHE Themes of morality, revenge and forgiveness	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	The final unit challenges students to consider complex moral questions through the lens of post-war trauma and identity. <i>Heroes</i> encourages critical discussion around heroism, guilt, and forgiveness, while reinforcing narrative analysis skills. It provides a thought-provoking end to the year, tying together themes of conflict, character, and morality. The narrative structure, with its use of flashbacks and a damaged, unreliable narrator, helps students develop more advanced reading skills, including inference, structural analysis, and interpretation of narrative voice. The novel also encourages thoughtful discussion about the impact of war on individuals and communities, complementing prior study of texts like <i>Journey's End</i> and deepening students' understanding of conflict from a different perspective. Creatively, <i>Heroes</i> invites students to consider how writers build tension, reveal secrets, and shape reader sympathy, strengthening their own narrative and descriptive writing. Drawing on their prior exploration from term one, this unit serves to reinforce ideas around power and conflict whilst drawing on prior knowledge. Consequently, this unit serves as an introduction to some of the more mature themes they will be exploring at GCSE.

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1	'An Inspector Calls' – JB Priestley	social responsibility class and social inequality guilt and consequences: time and sequence Inspector as a catalyst appearance vs. reality generational differences: gender roles and women's rights	socialism capitalism patriarchy hierarchy didactic microcosm juxtaposition dramatic irony conscience cliffhanger antithesis motif <i>dramatic devices</i>	<ul style="list-style-type: none"> Classes will complete a weekly 'Big Write' on a theme or character. These are to be decided by teacher as appropriate for class End of Unit Assessment: How successfully is the idea of collective responsibility explored in this play, through the use of the Inspector? 	History Links to Post-Edwardian England, WWI, social change Drama Conventions of drama and dramatic devices	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	'In Inspector Calls' is studied at GCSE because it develops students' understanding of social responsibility, morality, and inequality while building key analytical skills. The play provides insight into historical and political contexts, particularly class and gender divisions in Edwardian Britain and post-war ideas about social change. Its clear characters and symbolism support effective analysis of themes, language, and dramatic structure. The text is accessible yet challenging, encouraging critical thinking, debate, and reflection on individual and collective responsibility, while supporting the core aims of GCSE English Literature.
2	'A Christmas Carol' – Charles Dickens	redemption social injustice generosity and compassion the spirit of Christmas greed and materialism time and regret forgiveness and reconciliation transformation	allegory misanthropic avaricious parsimonious embodiment foil parallel antithesis dehumanisation reinforces benevolent altruistic foreshadowing allusion redemption cyclical	<ul style="list-style-type: none"> Classes will complete a weekly 'Big Write' on a theme or character. These are to be decided by teacher as appropriate for class End of Unit Assessment: Starting with this extract, how does Dickens present the theme of redemption in A Christmas Carol? 	RS Religious references in the novel History Links to Victorian England, The Industrial Revolution, social inequality	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	'A Christmas Carol' is studied at GCSE because it explores moral responsibility, social injustice, and the possibility of personal change. The novella provides insight into Victorian society, including poverty, class inequality, and attitudes to wealth and responsibility. Through symbolism, character development, and narrative structure, students develop key analytical and evaluative skills required for GCSE English Literature. The text is accessible while addressing complex ideas, encouraging empathy, ethical reflection, and an understanding of how literature can challenge social attitudes and promote reform.
3	'Macbeth' – William Shakespeare	ambition supernatural and fate guilt and conscience appearance vs. reality kingship and order violence and power masculinity and femininity nature and the supernatural	regicide Machiavellian hubris hamartia paradox foreboding amoral soliloquy duplicitous treacherous pivotal	Classes will complete a weekly 'Big Write' on a theme or character. These are to be decided by teacher as appropriate for class	RS Religious references in the play, the Divine Right of Kings History Links to Jacobean England, primogeniture, the Gunpowder Plot Drama Conventions of drama and dramatic devices	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	'Macbeth' is studied at GCSE because it explores universal themes such as ambition, power, guilt, and moral responsibility. The play introduces students to Shakespearean drama while developing skills in analysing language, characterisation, and dramatic structure. It provides insight into Jacobean beliefs about kingship, the supernatural, and order, helping students understand how context shapes meaning. Through its compelling plot and complex characters, 'Macbeth' encourages critical thinking about the consequences of unchecked ambition and ethical decision-making, supporting the core analytical and interpretative aims of GCSE English Literature.

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4	'Macbeth' – William Shakespeare	ambition supernatural and fate guilt and conscience appearance vs. reality kingship and order violence and power masculinity and femininity nature and the supernatural	regicide Machiavellian hubris hamartia paradox foreboding amoral soliloquy duplicious treacherous pivotal	<ul style="list-style-type: none"> Classes will complete a weekly 'Big Write' on a theme or character. These are to be decided by teacher as appropriate for class End of Unit Assessment: Explore how Shakespeare presents Lady Macbeth's guilt and downfall 	RS Religious references in the play, the Divine Right of Kings History Links to Jacobean England, primogeniture, the Gunpowder Plot Drama Conventions of drama and dramatic devices	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	'Macbeth' is studied at GCSE because it explores universal themes such as ambition, power, guilt, and moral responsibility. The play introduces students to Shakespearean drama while developing skills in analysing language, characterisation, and dramatic structure. It provides insight into Jacobean beliefs about kingship, the supernatural, and order, helping students understand how context shapes meaning. Through its compelling plot and complex characters, <i>Macbeth</i> encourages critical thinking about the consequences of unchecked ambition and ethical decision-making, supporting the core analytical and interpretative aims of GCSE English Literature.
5	Power and Conflict Poetry (10 / 15 poems) – AQA Anthology	power of humans war / conflict memory identity power of nature power of emotions	stanza enjambment caesura end-stop couplet didactic ambiguous dramatic monologue symbolism metaphor figurative	<ul style="list-style-type: none"> Classes will complete a weekly 'Big Write' on a theme related to poems studied. These are to be decided by teacher as appropriate for class <p><u>MOCK Exams – Term Five: Paper One Literature (Full Paper)</u></p> <ul style="list-style-type: none"> Macbeth – Guilt: Starting with this extract, explore how Shakespeare presents guilt in 'Macbeth'. (Use Act 2, Scene 2) ACC – Family: Starting with this extract, explore how Dickens presents the importance of family. (Use Stave Three – The Cratchit Family Christmas) 	PSHE Links to identity, morality, authority, the effects of conflict	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	The Power and Conflict poetry cluster is studied at GCSE to develop students' understanding of how poets explore power, conflict, and human experience across different times and contexts. The poems address themes such as war, authority, identity, nature, and the effects of conflict on individuals and societies. Studying a range of poets and perspectives helps students compare ideas, language, and form, strengthening analytical and comparative skills required for GCSE English Literature. The cluster encourages critical thinking, emotional literacy, and an appreciation of how poetry can reflect, question, and challenge power and conflict in both personal and global contexts.
6	English Language Paper 2, Section B (Writing - Transactional) Speaking and Listening Endorsement	Language Paper 2 (B) <ul style="list-style-type: none"> to be able to write a piece of non-fiction writing. 	introduction argument evidence anecdote conclusion morality inevitable myriad plethora PASATA	<ul style="list-style-type: none"> How is memory presented in War Photographer and Remains? (from T5) 	RS Opinion, debate and viewpoint	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Transactional writing is studied at GCSE to develop students' ability to communicate clearly, effectively, and persuasively for real-life purposes and audiences. The section focuses on writing to argue, persuade, or explain, helping students understand how language choices shape meaning, tone, and impact. Students build skills in structuring coherent texts, using appropriate vocabulary and rhetorical techniques, and adapting their writing to different contexts and viewpoints. This component supports critical thinking, confidence in written communication, and prepares students for practical, academic, and workplace writing beyond GCSE. The Speaking and Listening endorsement uses all the above skills, as well as communicating clearly when delivering a speech verbally.

Term	Topic	Disciplinary Knowledge	Vocabulary	Assessment	Cross-Curricular Links	Golden Threads	Rationale
1	Power and Conflict Poetry (5 / 15 poems) – AQA Anthology English Language Paper 2, Section A (Reading)	Power and Conflict Poetry <ul style="list-style-type: none"> power of humans war / conflict memory identity power of nature power of emotions Language Paper 2 (A) <ul style="list-style-type: none"> to be able to retrieve information from a non-fiction text. to be able to compare two texts and infer information. to be able to analyse the language writer's use to convey their viewpoints and attitudes. to be able to compare non-fiction texts and analyse how they use language and structure to convey their viewpoints and attitudes. 	stanza enjambment caesura end-stop couplet didactic ambiguous dramatic monologue symbolism metaphor figurative	English Language Paper 2 (Writing) English Literature Paper 2 (Power and Conflict Poetry)	PSHE Links to identity, morality, authority, the effects of conflict History Contextual Understanding, the 19 th Century source PSHE Thematic analysis	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	<p>Please see rationale for Power and Conflict poetry from Y10, T5</p> <p>AQA English Language Paper 2, Section A is studied at GCSE to develop students' ability to read, interpret, and compare non-fiction texts from different time periods. Students learn to identify writers' viewpoints and perspectives and analyse how language and structural choices are used to influence readers. The section builds essential skills in comparison, inference, and critical analysis, supporting students' understanding of how information and opinions are presented in the media and other real-world texts. These skills promote literacy, critical thinking, and informed engagement with non-fiction writing beyond the classroom.</p>
2	English Language Paper 1, Section A (Reading)	Language Paper 1 (A) <ul style="list-style-type: none"> to be able to retrieve information from a non-fiction text. to be able to analyse the language writer's use to create meaning to be able to analyse the writer's use of structure to create meaning to be able to evaluate and analyse how successfully a writer uses language and / or structure to create meaning 	first person narrative perspective third person narrative perspective past tense present tense literal figurative symbolism imagery	Mock Exam Series 1: English Language Paper 2 (Reading and Writing) English Literature Paper 1 ('Macbeth' and 'A Christmas Carol')	History Contextual understanding PSHE Thematic analysis	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	<p>AQA English Language Paper 1, Section A is studied at GCSE to develop students' ability to read, interpret, and analyse fictional texts. Students focus on understanding writers' use of language and structure to create meaning, atmosphere, and character. The section builds key analytical skills such as inference, close reading, and evaluation of narrative techniques. Studying literary fiction in this way strengthens students' reading comprehension, critical thinking, and appreciation of how writers craft engaging and effective stories.</p>
3	English Language Paper 1, Section B (Creative Writing)	Language Paper 1 (B) <ul style="list-style-type: none"> to be able to write a piece of creative writing – narrative or description 	first person narrative perspective third person narrative perspective past tense present tense drop shift zoom controlled ending		History Contextual Understanding Geography Setting the Scene Art and Photography Visual Literacy Science Descriptive Detail Drama Characterisation, atmosphere	<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	<p>Creative writing is studied at GCSE to develop students' ability to craft imaginative, engaging texts using purposeful language and structure. This section encourages students to communicate ideas creatively while applying narrative and descriptive techniques, such as characterisation, setting, and imagery. Students build skills in organising writing effectively, selecting vocabulary for impact, and adapting style to suit purpose and audience. Studying creative writing supports confidence, originality, and control in written expression, while reinforcing core literacy skills essential for success across the GCSE curriculum and beyond.</p>

Term	Topic	Disciplinary Knowledge	Vocabulary	Assessment	Cross-Curricular Links	Golden Threads	Rationale
4	Revision – Teacher discretion. Topics to cover: <ul style="list-style-type: none"> Macbeth A Christmas Carol An Inspector Calls Power and Conflict Poetry – AQA Anthology Unseen Poetry English Language Paper 1, Section A & B English Language Paper 2, Section A & B 	Please see disciplinary knowledge from T1 – 6 in Y10 and T1 – 3 in Y11	Revision of vocabulary from T1 – 6 in Y10 and T1 – 3 in Y11	Mock Exam Series 2: English Language Paper 1 (Reading and Writing) English Language Paper 2 (Reading and Writing) English Literature Paper 1 ('Macbeth' and 'A Christmas Carol') English Literature Paper 2 ('An Inspector Calls', Power and Conflict Poetry and Unseen Poetry)		<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Revising GCSE English Language and Literature thematically supports deeper understanding by helping students make connections across texts, genres, and exam components. A thematic approach reinforces key ideas such as power, conflict, responsibility, and identity, enabling students to compare texts more effectively and recall evidence with greater confidence. It encourages transferable skills, allowing students to apply language analysis, structural awareness, and evaluative writing across both Language and Literature exams. Thematic revision also promotes higher-order thinking, reduces cognitive overload, and supports more flexible, synoptic responses, better preparing students for comparison tasks and unseen texts in GCSE assessments.
5	Revision – Teacher discretion. Topics to cover: <ul style="list-style-type: none"> Macbeth A Christmas Carol An Inspector Calls Power and Conflict Poetry – AQA Anthology Unseen Poetry English Language Paper 1, Section A & B English Language Paper 2, Section A & B 	Please see disciplinary knowledge from T1 – 6 in Y10 and T1 – 3 in Y11	Revision of vocabulary from T1 – 6 in Y10 and T1 – 3 in Y11	GCSE Exam Series <u>11th May 2026:</u> English Literature Paper 1 ('Macbeth' and 'A Christmas Carol') <u>19th May 2026:</u> English Literature Paper 2 ('An Inspector Calls', Power and Conflict Poetry and Unseen Poetry) <u>21st May 2026:</u> English Language Paper 1 (Reading and Writing)		<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	Revising GCSE English Language and Literature thematically supports deeper understanding by helping students make connections across texts, genres, and exam components. A thematic approach reinforces key ideas such as power, conflict, responsibility, and identity, enabling students to compare texts more effectively and recall evidence with greater confidence. It encourages transferable skills, allowing students to apply language analysis, structural awareness, and evaluative writing across both Language and Literature exams. Thematic revision also promotes higher-order thinking, reduces cognitive overload, and supports more flexible, synoptic responses, better preparing students for comparison tasks and unseen texts in GCSE assessments.
6	Revision – English Language Paper 2, Section A & B	Please see disciplinary knowledge from T1 – 3 in Y11		<u>5th June 2026</u> English Literature Paper 2 ('An Inspector Calls', Power and Conflict Poetry and Unseen Poetry)		<ul style="list-style-type: none"> Literary Analysis Writing and Communication Reading Programme Grammar 	