



Y7	Topic	Programme of Study
HT1	<b>Greek Myths</b>	<p><b>Why this?</b> Students develop an understanding of the characteristics of myths and explore characterisation, establishing a crucial knowledge of character and story which are essential in English. As students explore character in myths, they develop narrative and descriptive writing of their own.</p> <p><b>Why Now?</b> Students are both familiar with mythology from KS2 and reading texts which heavily influenced subsequent Literature.</p> <p><b>Key Knowledge</b> Archetypes – villain, hero, mentor, underdog, femme fatale; Moral message; Characterisation; Metaphor; Personification; Simile; Imagery; Nouns, Verbs, Adjectives; Inference; Named Sentences (the more / de:de).</p> <p><b>Key Vocabulary</b> Character, Story, Myth, Archetype, Evolve.</p> <p><b>Sources</b> 'Pandora's Box', 'Odysseus', 'Achilles', 'Medusa', 'Hercules', 'Theseus and the Minotaur'.</p> <p><b>Curriculum Assessments</b> Create your own mythological character. Comparative judgement writing- task externally set.</p> <p><b>Personal Development</b> The myths studied, which contribute to our Literary Heritage, include moral dilemmas and the consequences of choices.</p>
HT2	<b>Modern Discrimination Non-Fiction</b>	<p><b>Why this?</b> Students will explore contemporary texts to understand how language and structure can create and change meaning in non-fiction texts; Students will develop knowledge on the characteristics of speeches and articles, and begin to make connections between texts. Students will practise summarising to ensure they understand whole texts.</p> <p><b>Why Now?</b> Students will be familiar with varied text types and structures from KS2. This unit introduces key concepts of (in)equality and power which are revisited through the curriculum, and includes topics such as stereotyping, discrimination, and justice.</p> <p><b>Key Knowledge</b> Summarise; Viewpoint; Compare; Repetition; Anecdote; Emotive Language; Rhetorical questions; Statistics; Headline; Tone; Named Sentences (3 bad-?).</p> <p><b>Key Vocabulary</b> Acceptance, Equality, Diversity, Justice, Prejudice.</p> <p><b>Sources</b> Texts on discrimination include topics such as: Paralympics, Racism in Football, Gender in Sport, LGBTQ, Hate Crime, Ageism.</p> <p><b>Curriculum Assessments</b> Reading: Response to non-fiction text.</p> <p><b>Personal Development</b> This unit provides opportunity to explore all aspects of discrimination in society. Being able to recognise and respond appropriately to the views of others is extremely important to the personal development of students, as is the ability to discuss and debate their own views in a way which is both appropriate and convincing.</p>
HT3	<b>Ghost Boys</b>	<p><b>Why this?</b> Students will enjoy the full novel, 'Ghost Boys' which deals with important and difficult issues in an engaging way. The novel is rich and shows how connected we are through our experiences. Through Jerome's story, students will build empathy and also understand how language and structure can create and change meaning.</p> <p><b>Why Now?</b> Students will have read many stories throughout KS1 and KS2 and we want to further their experiences. Greek Myths established the importance of character and story and here we see a modern text utilising both for a modern audience.</p> <p><b>Key Knowledge</b> Analyse; Non-Linear Narrative; Effective Openings; Juxtaposition; Perspective; Symbolism; Moral Message; Named Sentences (if, if, if, then / last word, first word).</p> <p><b>Key Vocabulary</b> Structure, Juxtaposition, Empathy, Perspective, Bias.</p> <p><b>Sources</b> 'Ghost Boys'</p> <p><b>Curriculum Assessments</b> S&amp;L: Write a speech as though you are presenting your argument to the judge in court to say why Officer Moore is guilty and should be punished.</p> <p><b>Personal Development</b> The novel 'Ghost Boys' explores discrimination and (in)justice as well as social responsibility, promoting an empathetic response. Literature continues to offer a different perspective on life; in 'Ghost Boys' this is linked to race. The novel also explores grief and loss within familial relationships.</p>
HT4	<b>Narrative Structures</b>	<p><b>Why this?</b> Students will understand different narrative structures and the impact they have on their readers. They will be able to use literary examples as a foundation for their own experimentation with writing.</p> <p><b>Why Now?</b> Students will have read a range of stories in KS1 and KS2, a class reader in Year 7 and the novel 'Ghost Boys' in HT3 which has an interesting narrative structure. It prepares students to respond to varying structures and understand that this, as well as the language is crafted, as they widen their reading experiences.</p> <p><b>Key Knowledge</b> Flashback; Cliff-hanger; Character Change/Journey; Suspense; Tension; Climax; Simple, Compound, Complex sentences; Named Sentences (O. (I.)). 'Overcoming the Monster', 'Tragedy', 'Rebirth' narrative structures.</p>

Y7	Topic	Programme of Study
		<p><b>Key Vocabulary</b> Narrative, Protagonist, Structure, Climax, Impact.</p> <p><b>Sources</b> A range of texts including: 'Harry Potter', 'Jaws', 'Jurassic Park', 'Watership Down', 'Private Peaceful', 'The Secret Garden'.</p> <p><b>Curriculum Assessments</b> Reading: Which story has the best structure and why?</p> <p><b>Personal Development</b> This is opportunity to reflect on shared structures across texts from different places and times.</p>
HT5	<b>Gothic</b>	<p><b>Why this?</b> Students will explore the work of literary greats, analysing their linguistic and structural choices in relation to setting and character. They will mirror methods as they build their creative and narrative writing, experimenting with language and structure and building an understanding of the gothic genre.</p> <p><b>Why Now?</b> Students have studied whole narrative structures, narrative arcs and enjoyed a novel study. They now have the opportunity to write and develop their own storytelling and conscious crafting of details.</p> <p><b>Key Knowledge</b> Evaluate; Revisit archetypes; Mood; Simple, compound, complex sentences; Shift in focus; Zoom in; Paired adjectives; Pathetic fallacy; Sentence Types (interrogative, exclamatory); Named Sentences (the more / if, if).</p> <p><b>Key Vocabulary</b> Archetype, Genre, Gothic, Setting, Atmosphere x.</p> <p><b>Sources</b> 'Coraline' as a class reader; Extracts from: 'Dracula', 'Frankenstein', 'Jekyll and Hyde', 'Woman in Black'.</p> <p><b>Curriculum Assessments</b> Writing (creative): Gothic descriptive writing – setting. Comparative Judgement- Writing – task externally set.</p> <p><b>Personal Development</b> Students are encouraged to consider their own perspective of the gothic genre by looking at a range of literary fiction. Creativity is encouraged in descriptive writing.</p>
HT6	<b>A Midsummer Night's Dream</b>	<p><b>Why this?</b> Students understand the importance of Shakespeare within our Literary Heritage. They are introduced to the genre of comedy, and they continue to build their understanding of plays (from KS2 knowledge) as drama. There are many opportunities to develop spoken language skills through discussion of directorial choices which focus the students on this play as a performance.</p> <p><b>Why Now?</b> Students end the year with the most challenging text having built knowledge on character, story and genre and having been exposed to fiction from different times in the previous Gothic Genre unit. It is fitting that students study this play at Midsummer!</p> <p><b>Key Knowledge</b> Stagecraft; Characterisation; Voice/Gesture/Movement; Plot; Theme; Script conventions; Audience; (Genre) comedy.</p> <p><b>Key Vocabulary</b> Play, Context, Interpretation, Characterisation, Theme.</p> <p><b>Sources</b> 'A Midsummer Night's Dream'</p> <p><b>Curriculum Assessments</b> S+L: Present the staging for a scene of your choice.</p> <p><b>Personal Development</b> There are many opportunities to develop spoken language through discussion and opportunities to work co-operatively in performance. Imagination, creativity, and enjoyment are central in the study of the play.</p>

Year 8 at Temple Moor High School

Y8	Topic	Programme of Study
HT1	<b>Dickens' Characterisation</b>	<p><b>Why this?</b> Students will appreciate Dickens as a literary influence and explore how he created character. They will read an abridged version of 'Oliver Twist' alongside extracts showing Dickens' characters to enable the appreciation of both story and craft. They will be able to place his writing within a Victorian context and make connections across his works.</p> <p><b>Why Now?</b> Students read a modern novel in Year 7 and understand the structures of whole texts. This unit allows them to explore the wider work of one author and appreciate the richness of his work and the patterns in his craft.</p> <p><b>Key Knowledge</b> Character Traits; Satire; Imagery; Sensory language; Perspective; Foreboding; Extended metaphor; Evocative use of colour; Foreshadowing.</p> <p><b>Key Vocabulary</b> Characterisation, Narrator, Empathy, Poverty, Status</p> <p><b>Sources</b> Abridged 'Oliver Twist' as Class Reader; Key Extracts from Dickens' Work: "Oliver Twist": Fagin, Artful Dodger; 'Great Expectations': Miss Havisham.</p> <p><b>Curriculum Assessments</b> Reading: Which of Dickens characters did you most enjoy meeting and why?</p> <p><b>Personal Development</b> Oliver Twist includes child exploitation, and these vulnerabilities can be linked to modern day scenarios. Dickens presents inequalities in life due to socio-economic status and how this creates a vulnerability.</p>
HT2	<b>Crime Non-Fiction (Victorian – Modern)</b>	<p><b>Why this?</b> Students will read and explore non-fiction texts on the theme of crime and punishment from the Victorian Era to the present day, understanding the conventions of letters, articles, interviews and leaflets. There are many opportunities to discuss the issues arising, linked to the key concept of (in)justice, and explore the different perspectives.</p> <p><b>Why Now?</b> Students explored discrimination through non-fiction texts in Year 7 with a focus on speeches and articles. Here we widen the time frame and forms and develop comparison, to broaden students experience of non-fiction texts.</p> <p><b>Key Knowledge</b> Evaluate; Similarities/differences; Emotive Language; Attitude; Representation; Tone; Viewpoint; Toolkit: Anecdote, Antithesis, Statistics.</p> <p><b>Key Vocabulary</b> Empathy, (in)justice, retribution, deterrence, punishment, rehabilitation</p> <p><b>Sources</b> Non-fiction includes the topics: Treadwheel, Jack the Ripper, War, UK Death Penalty, ASBOS, Knife Crime, Cybercrime, Racism.</p> <p><b>Curriculum Assessments</b> Writing: Write a persuasive speech on whether responses to crime and punishment should change and update to fit the era.</p> <p><b>Personal Development</b> Students explore the moral aspect of punishment and also explore appropriate consequences of actions. Being able to recognise and respond appropriately to the views of others is extremely important to the personal development of students, as is the ability to discuss and debate their own views in a way which is both appropriate and convincing. This also overlaps with work in Personal and Character Development lessons on gangs, crime, racism and online cybercrime.</p>
HT3	<b>Protest Poetry</b>	<p><b>Why this?</b> Students explore how poetry is powerful and has been used over time to create a voice for the voiceless and express concerns related to many types of injustice. Identity is a significant concept here and topics include the Civil Rights Movement, Climate Change, Racism, PTSD, War.</p> <p><b>Why Now?</b> Students will be familiar with poetry techniques from KS2; this unit allows students to explore poetry used as a form of protest. Students will also learn how to present strong viewpoints in a way which is appropriate and convincing.</p> <p><b>Key Knowledge</b> Analyse; 'Protest' as expression; Stanza; Extended Metaphor; Perspective; Context; Shift in tone; Figurative language; Couplet; Rhyme scheme.</p> <p><b>Key Vocabulary</b> Protest, Inequality, Poem, Metaphor, Impact</p> <p><b>Sources</b> <i>Poetry includes: Maya Angelou 'Caged Bird'; Riz Ahmed 'Where you from?'; Jackie Kay 'Extinction'; Paul Lawrence Dunbar 'The Haunted Oak'; John Agard 'In Times of Peace'; Linton Johnson 'Sonny's Lettah'; Holly McNish 'Hate'</i></p> <p><b>Curriculum Assessments</b> S&amp;L: Which protest poem has the most impact and how?</p> <p><b>Personal Development</b> The poetry reflects individual culture as well as that of societies at different points in times and explores many types of discrimination. This can be seen in 'The Haunted Oak' and 'Hate' which both tackle prejudice in the form of racism in different societies at different points in time. A personal and creative response are central to this unit.</p>
HT4	<b>Script Writing</b>	<p><b>Why this?</b> Students will develop an understanding of the conventions of drama and playwriting. They will experiment with the form and genres and ways of presenting story.</p> <p><b>Why Now?</b> Students have a knowledge of plays from KS2 and studied A Midsummer Night's Dream in Year 7, so they understand the form. They have explored narrative for storytelling and this is an opportunity to explore scriptwriting before studying the work of playwright in HT5.</p> <p><b>Key Knowledge</b> Characterisation, Act, Scene, Mis-en-scene, Staging, Stagecraft, Genre, Freytag's Pyramid; Stage Directions; Monologue; Dialogue.</p> <p><b>Key Vocabulary</b> Setting, Atmosphere, Genre.</p> <p><b>Sources</b> Transcripts include: 'Harry Potter', 'Incredibles', 'Romeo and Juliet', 'Grimm Tales', 'Our Day Out'.</p> <p><b>Curriculum Assessments</b> Writing: Create a short three Act script using the characters you have created during this unit.</p> <p><b>Personal Development</b> Imagination, creativity, and enjoyment are central in the study of the play.</p>

Y8	Topic	Programme of Study
HT5	<b>Blood Brothers</b>	<p><b>Why this?</b> Through this modern drama, students are introduced to conventions of tragedy. Russell's use of the 'poetry of common speech' to explore social issues which are important in contemporary Britain, allows us to revisit ideas around key concepts of identity and (in)justice which run through Literature.</p> <p><b>Why now?</b> Students explore script writing in HT4 and have studied plays for performance through 'A Midsummer Night's Dream' in Year 7. 'Blood Brothers' furthers students experience of genre and form and brings together elements in one play. It also prepares students for 'Romeo and Juliet' in HT6.</p> <p><b>Key Knowledge</b> Analyse; Context; Dramatic methods: Prologue, Narrator, Foreshadowing, Motif, Parallels, Symbolism, Dramatic Irony, Cyclical Narrative.</p> <p><b>Key Vocabulary</b> Tragedy, Prologue, Contrast, Status, Foreshadow.</p> <p><b>Sources</b> 'Blood Brothers'</p> <p><b>Curriculum Assessments</b> Reading: How does Willy Russell use dramatic techniques in [a key scene]? Writing: Comparative Judgement- Writing – task externally set.</p> <p><b>Personal Development</b> 'Blood Brothers' is an intense moral dilemma in a domestic sphere. We explore this and the representation of the effects of poverty on mental health, issues relevant to our students and often stigmatised, through characters (Mrs J, Mickey) in the play.</p>
HT6	<b>Romeo and Juliet</b>	<p><b>Why this?</b> This our second Shakespeare play and confirms the importance of Shakespeare within our Literary Heritage. Students are introduced to a Shakespearian tragedy having studied 'Blood Brothers' in HT5 and 'A Midsummer Night's Dream' (comedy) in Year 7. Students continue to build their understanding of conventions and supported to make links across texts. Students understand that Literature of different times is connected.</p> <p><b>Why now?</b> Having studied 'Blood Brothers', a modern drama in HT5, students are presented with an increase in challenge of text but supported in their progression through the maintenance of form and genre. There are many opportunities to develop spoken language skills through discussion of directorial choices which focus the students on this play as a performance.</p> <p><b>Key Knowledge</b> Shakespearean Stagecraft; Characterisation; Plot; Theme; Sensory Language; Sonnet; Script writing; Dramatic Irony</p> <p><b>Key Vocabulary</b> Dramatic Irony, Director, Interpretation, Stagecraft, Context</p> <p><b>Sources</b> 'Romeo and Juliet'</p> <p><b>Curriculum Assessments</b> S&amp;L: In the role of a director, present your ideas for the performance of Act 5 Scene 3 (death scene) of 'Romeo and Juliet'.</p> <p><b>Personal Development</b> There are many opportunities to develop spoken language through discussion and opportunities to work co-operatively in performance. Imagination, creativity, and enjoyment are central in the study of the play.</p>

Year 9 at Temple Moor High School

Y9	Topic	Programme of Study
HT1	<b>A Christmas Carol</b>	<p><b>Why this?</b> ‘A Christmas Carol’ is a great story and Dickens is an influential writer, contributing to our social and cultural discourse. The messages first told to a Victorian audience are equally relevant in today’s society and open up discussion. Building on their learning about characterisation in Y8, students focus on understanding characters, plot, and themes within the novella, and how context has shaped these.</p> <p><b>Why Now?</b> Students are familiar with the work of Dickens and enjoy beginning the Year with a whole text. ‘A Christmas Carol’ is rich in terms of language and structure and this reading prepares for the further study of complex texts.</p> <p><b>Key Knowledge</b> Analyse / Argue / Explain; Rebirth narrative; Character journey; Redemption; Pathetic Fallacy; Personification; Representation; Symbolism; Monologue; Viewpoint. Context: Class Division, Industrial Revolution, Victorian attitudes. Writing: speech, letter, monologue. Toolkit: Named sentences, Anecdote, Opening Paragraph, Emotive Language.</p> <p><b>Key Vocabulary</b> Influence, Rhetoric, Equality, Responsible, Capitalism, Symbol.</p> <p><b>Sources</b> ‘A Christmas Carol’</p> <p><b>Curriculum Assessments</b> S&amp;L: Present your views in response to this statement: ‘Everyone should be given a second chance despite their faults and previous actions’.</p> <p><b>Personal Development</b> ‘A Christmas Carol’ explores inequalities in society. It allows students to consider what is important; the consequences of our actions and is part of our cultural heritage.</p>
HT2	<b>Macbeth</b>	<p><b>Why this?</b> ‘Macbeth’ is rich with language and imagery and students enjoy the story of power and ambition. Students continue to build their understanding of dramatic conventions and are supported to make links back to their earlier work on Shakespeare and dramatic tragedy. Students focus on understanding characters, plot, and themes within the novella, and how context has shaped these. There are many opportunities to develop spoken language skills through discussion of directorial choices which focus the students on this play as a performance.</p> <p><b>Why Now?</b> Students read the play in full, building on their prior study of form. It also prepares students for the study of a Shakespeare play in depth at KS4.</p> <p><b>Key Knowledge</b> Analyse / Explain; Tragedy narrative; Character journey/development; Setting, props, costume, special effects; Rhetorical Devices; Aggressive verbs; Atmosphere; Prophecies; Audience Toolkit: Antithesis and Rebuttal. Context: Monarchy, Honour, Supernatural, Gender.</p> <p><b>Key Vocabulary</b> Context, Stagecraft, Persuade, Tragedy, Representation.</p> <p><b>Sources</b> ‘Macbeth’</p> <p><b>Curriculum Assessments</b> Reading: Who is the most influential character(s) in the play ‘Macbeth’?</p> <p><b>Personal Development</b> Shakespeare is part of our cultural heritage. Understanding the characters includes discussing the health of their relationships- especially Macbeth and Lady Macbeth-and their representation of gender.</p>
HT3	<b>Creative Writing</b>	<p><b>Why this?</b> Students experiment with and develop use of a range of creative writing strategies through looking at real examples and mirroring them in creative pieces.</p> <p><b>Why Now?</b> Students have studied narrative structure, genre and script writing, earlier in KS3. Here they continue to grow as writers, honing their craft.</p> <p><b>Key Knowledge</b> Freytag’s Pyramid; Conventions of narrative writing: Flashbacks, foreshadowing, openings, narrative voice, endings, jeopardy, exposition; Toolkit: Changing Mood, Opening Structure, Flashback/ Forward.</p> <p><b>Key Vocabulary</b> Sequence, Progression, Perspective, World Building, Interaction, Engagement.</p> <p><b>Sources</b> Range of fiction texts.</p> <p><b>Curriculum Assessments</b> Writing (Creative): Beginning of a short story.</p> <p><b>Personal Development</b> This is opportunity to develop personal creativity and imagination.</p>
HT4	<b>DNA</b>	<p><b>Why this?</b> ‘DNA’ is a contemporary play and furthers students’ experience of this form and genre. Students focus their learning on understanding characters, plot, and themes within the text and how context has contributed to these. They explore the different voices in the play and this contributes to discussion about representation of different voices in society, which is further developed in HT6.</p> <p><b>Why Now?</b> Following previous study of plays, scripts and drama, earlier in KS3 and building on ‘Macbeth’ in HT2, students use their knowledge to study a play which deals with issues about belonging and morality, preparing for KS4. They build their knowledge of key elements in order to facilitate successful study of Literature at KS4.</p> <p><b>Key Knowledge</b> Analyse; Morality; Repetitive Structure; Setting; Semantic Field; Mood; Atmosphere; Monologue; Themes; Dramatic Methods: fillers, incomplete utterances. Toolkit: Mood, Character, Named Sentences</p>

Y9	Topic	Programme of Study
		<p><b>Key Vocabulary</b> Theme, Power, Stereotype, Hierarchy, Morality.</p> <p><b>Sources</b> 'DNA'</p> <p><b>Curriculum Assessments</b> Writing (creative): Monologue from any character's perspective.</p> <p><b>Personal Development</b> 'DNA' explores society's view of teenagers and influences in society. The dramatic form allows exploration of contemporary and concerning issues from a distance which creates space for reflection on issues. Our focus on character and monologue supports students in understanding a reality through another's experience.</p>
HT5	<b>Seminal World Literature</b>	<p><b>Why this?</b> Students build their understanding of how writers create and shape meaning of their own text but also in reference to other texts which have gone before. They are challenged with ambitious content that develops knowledge of the literary canon and cultural capital. Identity is a key concept which students are able to explore through different perspectives.</p> <p><b>Why Now?</b> Having studied a novella, and both Shakespeare and a modern play in Year 9, students are presented with an increase in challenge through the concepts of these texts. They are from different times, varied cultures and deal with difficult issues, to allow students to understand how Literature both shapes and reflects the world.</p> <p><b>Key Knowledge</b> Analyse / Evaluate; Literature; Perspective; Summarise; Connotation; Imagery; Extended Metaphor; Figurative Language; Meaning.</p> <p><b>Key Vocabulary</b> Perspective, Literature, Culture, Influence, Theme, Impact.</p> <p><b>Sources</b> Texts include poems: 'Hollow', 'Island Man'; Extracts from 'Heart of Darkness', 'Things Fall Apart', 'Purple Hibiscus', 'Rabbit Proof Fence'.</p> <p><b>Curriculum Assessments</b> Reading: Which piece(s) of Literature is most powerful?</p> <p><b>Personal Development</b> Seminal World Literature texts show different cultures and representations of different cultures at different times. They allow students to explore issues of tolerance and freedoms.</p>
HT6	<b>Power and Conflict</b>	<p><b>Why this?</b> Power is a key concept in English. Students develop their understanding of the power of language and explore different views of power presented through Literature over time. In this unit, we explore power in both literary and non-literary texts, including speeches and poetry.</p> <p><b>Why Now?</b> The concept of power in Literature has been woven throughout Year 9 and this unit brings together the imagined world's representation of power and our reality. Students are shown the power of spoken language which continues into KS4, KS5 and beyond. Power and conflict are connected in preparation for further study and Year 10 begins with Power and Conflict Poetry.</p> <p><b>Key Knowledge</b> Analyse and Evaluate; Themes; Figurative Language; Repetition; Persuasive/Rhetorical Techniques; Extended Metaphor; Simile; Connotation; Summarise. Toolkit: Expressing POV, Named Paragraphs, Expert Quotes and Statistics, Emotive Language.</p> <p><b>Key Vocabulary</b> Conflict, Power, Connotation, Empathy, Identity.</p> <p><b>Sources</b> 'Storm on the Island'; Greta Thunburg: 'How Dare You'; 'Bayonet Charge'; 'War Photographer'; Article on Armed Forces; Article on Iraq War; 'Checking Out Me History'.</p> <p><b>Curriculum Assessments</b> S&amp;L: Showcase your understanding of power through referring to any text of your choice.</p> <p><b>Personal Development</b> Students explore the different (power) influences within society and build empathy for others' struggles.</p>

Y10	Topic	Programme of Study: English Language
HT1	Hope & Community including the Descriptive Writing Toolkit.	<p><b>Why this?</b> Students read a range of short and varied non-fiction texts and look at the bigger questions of what is being communicated and how. The toolkit for descriptive writing is introduced in its entirety (and subsequently interleaved) so that students can consciously build and craft their creative writing- a journey begun in KS1.</p> <p><b>Why Now?</b> At the start of their KS4 journey, students learn about positive response to adversity, and that resilience will be an asset to them. This also offers a counterpoint to the representation of concepts of power and conflict in Literature poetry.</p> <p><b>Key Knowledge</b> Rhetoric in speech (how the speaker presents their view in order to be persuasive); Effective opening paragraphs; focus on setting; effective whole text structures; toolkit 1-10, use of colour.</p> <p><b>Key Vocabulary</b> Encouraging, Inspiring, Devastating, Disconcerting, Overwhelming.</p> <p><b>Sources</b> Johnson &amp; Queen's speeches; News Reports</p> <p><b>Curriculum Assessments</b> How does the writer use language in this extract? Descriptive Writing.</p> <p><b>Personal Development</b> Students will cover a range of themes over the two years, promoting their engagement with the wider world. Here both hope and community are explored, as individuals and groups encounter and overcome difficult experiences.</p>
HT2	Mental Health including the Viewpoint Writing Toolkit.	<p><b>Why this?</b> Students' exposure to a range of topics continues and they look at longer non-fiction texts including autobiography, covering this more complex topic. This important social issue affects young people and they learn to express views on mental health more articulately. The second toolkit is introduced in its entirety (and subsequently interleaved) in order that students have a means by which they can construct and craft their written expression of viewpoint.</p> <p><b>Why Now?</b> We build on the theme of adversity in HT1, with a focus on the emotional rather than the physical challenges in HT1. Writing tools give them a breadth of writing knowledge which can be immediately used to explore their views on issues which affect them.</p> <p><b>Key Knowledge</b> Autobiographical and semi-autobiographical writing; synthesising information; comparing texts, analysing use of metaphor; toolkit 1-10; Writing structure: PLEASE.</p> <p><b>Key Vocabulary</b> Vulnerable, Therapy, Disorder, Anxiety, Mindfulness, Awareness</p> <p><b>Sources</b> Bruno, Plath 'The Bell Jar',</p> <p><b>Curriculum Assessments</b> How does the writer use language and structure in this extract? Viewpoint Writing.</p> <p><b>Personal Development</b> Through the continued exploration of adversity, students build empathy and understanding of mental health &amp; encounter different people's perspectives. They have an understanding of how others react and respond to mental health issues.</p>
HT3	Mental Health & Descriptive Writing.	<p><b>Why this?</b> Fiction creates a space to explore difficult issues compassionately. The character focus builds on the work on characterisation in KS3, which began in Year 7 with Greek Myths and includes Gothic Writing and Dickens.</p> <p><b>Why Now?</b> We build on themes and issues explored in HT1 but using fictional representation of societal issues which affect young people. We also explore representations and changing viewpoint over time, which are significant later in the English Language A level. Having explored characterisation, for example of Bertha Rochester, students craft their own descriptions returning to the toolkit.</p> <p><b>Key Knowledge</b> Characterisation; Colour symbolism; Animal imagery.</p> <p><b>Key Vocabulary</b> Effect, Structure, Connotation, Represent, Perspective</p> <p><b>Sources</b> 'Jane Eyre', 'Awakening', 'Girl Interrupted'.</p> <p><b>Curriculum Assessments</b> How does the writer use language and structure in this extract? Descriptive Writing</p> <p><b>Personal Development</b> Students build empathy and understanding of mental health &amp; explore fictional representation of issues.</p>
HT4	Science Fiction & Descriptive Writing	<p><b>Why this?</b> Students are introduced to this new genre which furthers their appreciation of different types of fiction writing. This genre is used to influence their own creative writing.</p> <p><b>Why Now?</b> Students develop their work on descriptive writing by building narrative structures including time shifts and variety within narrative structure. These ideas were first introduced in Year 7 and continue to be important in KS4 and KS5.</p> <p><b>Key Knowledge</b> Time shift; flashback; flashforward; cohesion</p> <p><b>Key Vocabulary</b> Technology, Genetic engineering, Infrastructure, Manufacture</p> <p><b>Sources</b> '1984', 'Shipbreaker'</p> <p><b>Curriculum Assessments</b> How does the writer use language and structure in this extract? Descriptive Writing.</p> <p><b>Personal Development</b> Students explore bigger social issues such as the impact of (an imagined) society on the individual.</p>

Y10	Topic	Programme of Study: English Language
HT5	Natural Disasters & Viewpoint Writing	<p><b>Why this?</b> Students have an opportunity to explore the representation of and to write about real world issues (the environment) which affect them.</p> <p><b>Why Now?</b> We return to the issues of Term 1 (adversity) and consider this on a global scale. Students continue to develop a voice in preparation for their spoken language endorsement in half term 6.</p> <p><b>Key Knowledge</b> Witness accounts; Global reactions</p> <p><b>Key Vocabulary</b> Catastrophe, Displacement, Community, Turbulent, Adversity</p> <p><b>Sources</b> Range of eye witness accounts, essays and articles on storm chasing.</p> <p><b>Curriculum Assessments</b> Compare how the writers convey their different attitudes. Viewpoint Writing.</p> <p><b>Personal Development</b> Students explore our role in shaping our world and the consequences of our (in)action.</p>
HT6	Natural Disasters and Descriptive Writing	<p><b>Why this?</b> Students explore speculative fiction and the ultimate effects of human activity on our world.</p> <p><b>Why Now?</b> Elements of different genre are brought together, and students read longer and more complex texts dealing with the hypothetical in a fictional context. The imaginative world is central here.</p> <p><b>Key Knowledge</b> Creation of tension; global reactions; setting as a structural device.</p> <p><b>Key Vocabulary</b> Catastrophe, Displacement, Community, Turbulent, Adversity</p> <p><b>Sources</b> 'The Life of Pi', 'The Day after Tomorrow', 'The Poseidon Adventure', 'The Clan of Cave Bear'.</p> <p><b>Curriculum Assessments</b> How does the writer use language and structure in this extract? Respond to a viewpoint. Spoken Language Assessment (Compulsory Non-Weighted element).</p> <p><b>Personal Development</b> Students respond creatively and imaginatively to their world and explore the imagination of others.</p>

Y10	Topic	Programme of Study: English Literature
HT1 & 2	Poetry: Power & Conflict	<p><b>Why this?</b> Poetry allows students to immediately experience different voices of Literature at this early stage of their course and to therefore engage with the different narratives and viewpoints. The students also appreciate the richness of poetry and the understanding that individual poems contribute to a wider cultural discourse.</p> <p><b>Why Now?</b> The poetry examines important concepts of power and conflict which were introduced in KS3. It broadens students' understanding of poetic techniques which are applied to unseen poems.</p> <p><b>Key Knowledge</b> The concepts of 'power' and 'conflict'; types of conflict; poetic forms and devices; context; time.</p> <p><b>Key Vocabulary</b> Trauma, Guilt, Disorientation, Honour, Manipulation.</p> <p><b>Sources</b> AQA Anthology: Cluster 2, 'Power and Conflict'. Selected unseen poems.</p> <p><b>Curriculum Assessments</b> Compare how power is presented in two poems. How does the poet present <i>the idea</i>? Compare the ways <i>the idea</i> is shown.</p> <p><b>Personal Development</b> All Literature builds an appreciation of our cultural heritage. Study of the poetry also brings opportunities for debate and discussion of the moral and political issues at the heart of the collection.</p>
HT3 & 4	Modern Drama: DNA	<p><b>Why this?</b> DNA, a contemporary play written to be performed by young people, tackles societal issues such as gang violence and peer pressure. It is dark, tragic, comic and character driven, and allows exploration of genre in a contemporary setting.</p> <p><b>Why Now?</b> The foundations of modern drama, plot and character at KS3 are built upon by exploration of Kelly's characterisation and stagecraft. The concepts of power and conflict run through, building on earlier poetry and preparing for Shakespeare's 'Macbeth' in Term 3.</p> <p><b>Key Knowledge</b> Tragedy; elements of staging; audience(s); character; monologue; conventions of plays.</p> <p><b>Key Vocabulary</b> Reveal, Hierarchy, Playwright, Peer Pressure, Empathy</p> <p><b>Sources</b> 'DNA' by Dennis Kelly</p> <p><b>Curriculum Assessments</b> How does Kelly present a <i>character</i> in DNA? <i>How does Kelly present a theme in DNA?</i></p> <p><b>Personal Development</b> The dramatic form allows exploration of contemporary and concerning issues (morality; gangs; peer pressure; dangers to young people) from a distance which creates space for reflection on issues.</p>
		<b>Why this?</b>



HT5 & 6	Shakespeare: Macbeth	<p>The universal themes including corruption and power, make this Jacobean drama as relevant to today's society as it was to its original superstitious audience. Students explore the layers of Shakespeare's language and examine the depths of ambition and guilt.</p> <p><b>Why Now?</b> Students build on their understanding of plays from KS3 and also 'DNA' in Term 2. Having studied this modern tragedy, they study Shakespeare's tragedy which also lays a foundation for 'King Lear' at KS5.</p> <p><b>Key Knowledge</b> Tragedy, soliloquy, characterisation, context, dramatic irony, supernatural, contrast, Divine Right.</p> <p><b>Key Vocabulary</b> Power, Tyrant, Ambition, Honour, Deceit, Tragedy</p> <p><b>Sources</b> 'Macbeth' by William Shakespeare</p> <p><b>Curriculum Assessments</b> Explore how Shakespeare presents <i>character</i> in the play as a whole. Explore how Shakespeare presents <i>character and theme</i>. Group presentation on scene.</p> <p><b>Personal Development</b> The study of the characters of Macbeth and Lady Macbeth allows students to discuss and understand the complexity of human nature and the consequences of ambition at any cost.</p>
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## Year 11 English at Temple Moor High School

Y11	Topic	Programme of Study: English Language
HT1	Travel & Descriptive Writing	<p><b>Why this?</b> Travel is the topic of much fiction and non-fiction writing and these texts open up the world. Imagined journeys and experiences, as well as those outside of students' experiences, are explored.</p> <p><b>Why Now?</b> We begin Year 11 with a return to creative texts and the key aspects of language and structural analysis. Creatively, this is a return to setting but focuses on movement of character and time shifts.</p> <p><b>Key Knowledge</b> Comparatives, layering analysis, judicious quotation selection.</p> <p><b>Key Vocabulary</b> Perturbing, Awe-inspiring, Sublime, Perplexing, Monotonous</p> <p><b>Sources</b> 'The Time Machine', 'The Girl on the Train'.</p> <p><b>Curriculum Assessments</b> Descriptive Writing</p> <p><b>Personal Development</b> Students respond creatively and imaginatively to their world and explore the imagination of others.</p>
HT2	Travel & Viewpoint Writing	<p><b>Why this?</b> Different views and experiences linked to travel are explored. Students confront stereotypes and the seemingly unimaginable possibilities that link to exploration.</p> <p><b>Why Now?</b> Students continue thematically and build on the imagined world with representations of real experience. They build the depth of analysis, focusing on writers' intent and readers' experience and making connections.</p> <p><b>Key Knowledge</b> Comparison, viewpoint</p> <p><b>Key Vocabulary</b> Ironical, Complimentary, Unprejudiced, Beguiled, Naive</p> <p><b>Sources</b> 'The Beautiful and The Damned', 'The Bazaars of Baghdad', 'In the Event of Moon Disaster'.</p> <p><b>Curriculum Assessments</b> PPE: Paper 1 Section A and B</p> <p><b>Personal Development</b> Students explore the wider world and their place in it.</p>
HT3	Monsters & Villains and Viewpoint Writing	<p><b>Why this?</b> Students develop and refine their understanding of viewpoint and perspective, make comparisons and become increasingly able to articulate this.</p> <p><b>Why Now?</b> Students must be able to identify and precisely articulate viewpoint. Having done this in short texts and in texts in which they have been immersed, they now respond rapidly to longer and more complex texts.</p> <p><b>Key Knowledge</b> How viewpoint is shown; comparing methods; selecting quotations.</p> <p><b>Key Vocabulary</b> Viewpoint, Compare, Connotation, Represent, Perspective</p> <p><b>Sources</b> Range of articles and extracts: including Bulger's killers article, 'The Five', Amon Goeth's granddaughter.</p> <p><b>Curriculum Assessments</b> Summarise the differences and Compare Perspectives. Viewpoint Writing</p> <p><b>Personal Development</b> Students consider the moral and ethical issues in a range of situations and others' viewpoints.</p>
HT4	Monsters & Villains and Descriptive Writing.	<p><b>Why this?</b> Students focus their attention on degree of agreement, engaging with others' viewpoints and exploring the texts to engage with these. At the same time, they develop their own creativity.</p> <p><b>Why Now?</b> Students secure language, structure knowledge and strengthen their ability to root their analysis in the opinion expressed in the article. These same methods are employed in their own writing.</p> <p><b>Key Knowledge</b> Moments of transition.</p> <p><b>Key Vocabulary</b> Foreboding, Tension, Terror</p> <p><b>Sources</b> Range of extracts including 'The Girl with all the Gifts', 'A Monster Calls', 'Woman in Black'.</p> <p><b>Curriculum Assessments</b> PPE: Paper 1 Sections A and B PPE: Paper 2 Sections A and B</p> <p><b>Personal Development</b> Students' use of creativity and imagination in learning continues.</p>
HT5	Social Justice & Viewpoint Writing	<p><b>Why this?</b> Social issues which affect young people and our wider society as well as notions of representation (which will be central to the A level) are explored through varied forms and texts of different lengths. These topics elicit strong personal responses and students are supported to express these articulately.</p> <p><b>Why Now?</b></p>

Y11	Topic	Programme of Study: English Language
		<p>Engaging with a range of unseen material adds to students' knowledge about the world and prepares them to engage with issues as they move forwards.</p> <p><b>Key Knowledge</b> Views and methods</p> <p><b>Key Vocabulary</b> Society, representation; responsibility; inequalities</p> <p><b>Sources</b> Grenfell Tower texts; Homeless texts</p> <p><b>Curriculum Assessments</b> Viewpoint Writing Descriptive Writing</p> <p><b>Personal Development</b> Students recognise diversity across society and reflect on experiences.</p>

Y11	Topic	Programme of Study: English Literature
HT 1& 2	19 <sup>th</sup> Century Novel: A Christmas Carol	<p><b>Why this?</b> Dickens is one of the Greats of Literature and 'A Christmas Carol' is not only a sustained moral inquiry with a universal theme of love reached through a journey of redemption, but a great story. The richness of Dickens' language and the social context provide challenge in this first term of the final year of KS4.</p> <p><b>Why Now?</b> Students are familiar with the work of Dickens and the context, and equally with the notion of how context shapes a text, having understood this through earlier Literature texts. 'A Christmas Carol' is interesting because the contexts of reception and production are different in terms of time yet hold such commonality that Dickens' message is as relevant today as in 1843.</p> <p><b>Key Knowledge</b> Characterisation, Symbolism, Social Reform, Narrative Perspective, Authorial Intent</p> <p><b>Key Vocabulary</b> Redemption, Misanthropy, Charity, Family, Remorse Parsimony, Festivity, Benevolence, Jocund, Nostalgia</p> <p><b>Sources</b> 'A Christmas Carol' by Charles Dickens</p> <p><b>Curriculum Assessments</b> PPE: Power &amp; Conflict Poetry and A Christmas Carol.</p> <p><b>Personal Development</b> 'A Christmas Carol' is a novella with a strong, and important moral message. Students will discuss the issues which faced many people in society at this time, such as poverty, along with how their own acts of kindness and charity can impact on those in need.</p>
HT3/4	Modern Drama: DNA; Poetry: Power & Conflict and Unseen Poetry	<p><b>Why this?</b> Key themes and images which run through Literature are brought together in this interleaved unit. Students revise key knowledge at a pace, combining their text knowledge with their knowledge of academic writing.</p> <p><b>Why Now?</b> A return to the texts studied in the first half of Year 10 supports students' memory in preparation for their forthcoming examinations. Students' insights into the texts will have been developed following their study of 'Macbeth' and 'A Christmas Carol' and this return will stimulate new interpretations.</p> <p><b>Key Knowledge</b> Metaphor, symbolism, structure, authorial Intent, DDR introductions, imagery, characterisation.</p> <p><b>Key Vocabulary</b> Judgement, Analytical, Interpretation, Hierarchy, Expose. Kinship, Industrialisation, Prejudice.</p> <p><b>Sources</b> 'DNA' by Dennis Kelly; AQA Anthology: Power &amp; Conflict cluster.</p> <p><b>Curriculum Assessments</b> How does Kelly present <i>theme/character/idea</i>? Compare how <i>theme</i> is presented in two poems. PPE: Paper 1 Sections A and B PPE: Paper 2 Sections A and B</p> <p><b>Personal Development</b> An increased appreciation of cultural heritage comes through the exploration of Literature as a whole. A return to the theme of peer pressure and discussion of mental health is timely.</p>
HT5	Poetry: Unseen	<p><b>Why this?</b> Poetry is rich and diverse, and the unseen element allows us to explore topics, themes &amp; issues which are varied and interesting. Students explore how themes shape meaning and how voice is created. Unseen poetry provides a space in which students can generate independent thought and bring together knowledge of Literature in response to a new text.</p> <p><b>Why Now?</b> Prior to terminal assessment, this is a real opportunity to develop independent responses to texts. Completing the year with poetry is also the best reminder of the value of Literature and preparation for A level.</p> <p><b>Key Knowledge</b> Voice, perspective, structure, theme.</p> <p><b>Key Vocabulary</b> Mournful, Wistful, Melancholy, Solemn, Deferential</p> <p><b>Sources</b> Range of Unseen Poetry</p> <p><b>Curriculum Assessments</b> How does the poet present <i>idea/theme/attitude</i>?</p> <p><b>Personal Development</b> All Literature builds an appreciation of our cultural heritage. Study of the poetry also brings opportunities for debate and discussion of the moral and political issues at the heart of the collection.</p>