

English Curriculum Map 24/25

Intent:

- To foster a love of English and curiosity around language
- To develop knowledge of the world and its voices
- To empathise and question
- To be confident orators, readers and writers and to apply these skills creatively to a range of topics

Big themes:

- ① Non-fiction and rhetoric – how rhetorical devices shape understanding of perspective
- ② Literary studies – language used in context – British literature and voices from around the world
- ③ Oracy – teaching the inherent skills to develop a convincing and critical voice – *intrinsic to all units but most explicitly where indicated below*
- ④ Grammar and vocabulary – mapped across each unit as intrinsic to all
- ⑤ Composition – Creativity with language and structure

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Year 7 4 hours a week, (whole year around theme of good vs evil/magical fantastical)	The Graveyard Book ② ④ ① Rationale To introduce students to English Literature and enjoy reading. TGB is a fantasy bildungsroman that deals with themes relevant to students. It blends folklore and legends with Gothic, horror, and mystery genres, useful further up the school. It explores the nature of good and evil, creating discussion of what it means to be human. It	New Worlds ① ② ④ ⑤ Rationale To continue enthusing students about creative writing. To expose students to a variety of voices, structures and narratives. To consider the power of writers' language and structure to impact readers and create detailed settings, and to consider how we can use language in	Debate - rhetoric ① ③ ④ ⑤ Rationale To develop students' non-fiction writing for purpose, knowledge of successful oracy and confidence. Learning how to question and respond effectively. To build on the philosophical ideas drawn on in the philosophy unit throughout the year. To continue consolidating knowledge of language devices and use these in a debate setting.	Shakespeare's The Tempest ② ③ ④ Rationale To introduce students to Shakespeare, the form of a play, genre and stagecraft. To build confidence with his language, and to enjoy studying his plays. Substantive Shakespeare's life and times, Shakespeare's language, characterisation and plot, stagecraft, descriptive language devices.	Greek Myths ③ ⑤ Rationale To introduce students to Greek mythology and build on primary-school knowledge. A unit based on the love of English, storytelling and building an understanding of the importance of mythology in literature.	Poetry ② ④ Rationale To develop enthusiasm around poetry, building on knowledge of writer's craft. To introduce the idea of viewpoints and perspectives being explored through poetry. Substantive Word classes, poetic language devices, metaphor, structural features, poets and their

	<p>works well alongside the philosophy course.</p> <p>Substantive Gothic conventions/tradition, villainy, good vs evil, theme of growing up (parent/child relationships, friendship/bullying), vocabulary of thoughts and feelings, descriptive language devices, structural features.</p> <p>Disciplinary Reading comprehension (fiction), characterisation, analysing the effect of language devices (single word analysis, quotation explosions), writing creatively, writing analytically.</p> <p>Progression KS2 knowledge of reading and literacy put into practice when analysing intended effects and creation of meaning. An introduction to analysis.</p> <p>Summative assessment Section A comprehension; Section B deeper meanings, Section C quote explosions; Section D analysis of character.</p> <p>Authors</p>	<p>their own writing for effect.</p> <p>Substantive Literature from many/diverse voices, word classes, descriptive language devices, structural features. Drop, shift, zoom, leave structure.</p> <p>Disciplinary Reading comprehension (fiction), analysing the effect of language devices, using language creatively and for specific effects.</p> <p>Progression Crafting language and applying language devices to students own writing. Building thematically on TGB.</p> <p>Summative assessment Section A piece of pre-planned creative writing; Section B analysis of this written task.</p> <p>Authors Chimamanda Ngozi Adichie, Roseanne A. Brown, Malorie Blackman, Yaba</p>	<p>Substantive The language and style of debate, Standard English, rhetoric and persuasive language. Understanding the idea of question and response and the formality of a debate. The importance of opinions and debate in society.</p> <p>Disciplinary Reading comprehension (non-fiction), using language creatively, using rhetorical devices, oracy, building arguments effectively.</p> <p>Progression Forming opinions and developing confidence in expressing and developing and argument through oracy.</p> <p>Summative assessment Formal debate/ 'consultation' run by teacher.</p>	<p>Disciplinary Reading comprehension (Early Modern English), analysing the effect of language devices and staging, writing analytically, oracy.</p> <p>Progression Integrating context into analysis. New knowledge of stage crafting.</p> <p>Summative assessment Section A comprehension; Section B deeper meanings; Section C scene explosions; Section D analysis of stagecraft.</p> <p>Authors William Shakespeare</p>	<p>This unit will have links to GCSE and year 8-9 Shakespeare as well as improving cultural capital for students. It will also support their creativity and help to develop creative writing.</p>	<p>influences, writing analytically.</p> <p>Disciplinary Reading comprehension (poetry), analysing the effect of language and structural devices, identification of deeper (and alternative) meaning.</p> <p>Progression Language analysis of different text form. Structural analysis. Analysis of sound and rhythm. Empathy analysis (moving from fantastical characters to humans to animals) Building from an analytical paragraph to a developed analytical argument.</p> <p>Summative assessment Section A substantive knowledge-based questions; Section B deeper meanings, Section C quote explosions; Section D analysis of a poem- The Jaguar'</p> <p>Authors James Reeves, William Blake, Seamus Heaney, Maya Angelou, Carol Ann Duffy, Ted Hughes</p>
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	Neil Gaiman, (plus extracts from Rudyard Kipling, Bram Stoker, Horace Walpole)	Badoe, Yann Martel, Taran Matharu, J.R.R Tolkien, Pooja Puri, Terry Pratchett, China Mieville				
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Year 8 3 hours a week <i>(whole year around theme of growing up/perseverance and resilience)</i>	Coram Boy 1 2 4 Rationale To teach interesting structural features within literature, in-depth character development and different narrative perspectives (dual-narrative) building on our third person omniscient narrator in year 7. To expose students to 18 th Century context and pre-teach some information useful for cultural capital and further up the school such as social class, race, orphans/foundlings/ workhouses. Also, to allow for discussion of ‘breaking the mould’ and rising from adversity. There is a time shift of 9 years between the two parts; Section B is read as a class reader. It is academically challenging. Substantive Childhood in the 18 th Century, mental health in the 18 th century, issues of race and discrimination, issues of class, family and romantic relationships; descriptive language devices, structural features, narrative perspectives. Disciplinary Reading comprehension (fiction), analysing the effect of language devices, analysing the effect of structural features and narrative choices, writing creatively, writing analytically.	Voices Against Oppression 1 3 4 5 Rationale To continue developing students’ non-fiction writing and oracy skills and confidence. To consider the theme of oppression in society today, and the ways we can stand up against it. To continue consolidating knowledge of language and structural devices for effect. Substantive Issues of identity, representation and oppression (race, religion, ethnicity, gender, sex, disability etc.); the theories of oppression (exploitation, cultural imperialism, violence, powerlessness, marginalisation); the language of empowerment; rhetoric (ethos/pathos/logos); persuasive language features.	Comparison poetry 2 4 Rationale To continue promoting a love of poetry with more challenging themes, to introduce contrasting viewpoints and perspectives about childhood and the relationships between parents and children. To introduce students to the concept of structure and form in poetry. Substantive Three types of poetic form (dramatic monologue, sonnet and free verse), theme of growing up and childhood; relationships between parents and children; racism/oppression; poetic language devices, structural features. Disciplinary Analysing and comparing the effect of language devices and form, analysing the effect of	Julius Caesar 2 3 4 Rationale This is one of Shakespeare's most popular histories. Its focus on power, trust and relationships. It allows us to explore character in depth and develop students’ ability to discuss language, stagecraft and form – as well as the effects that are created such as irony and humour. Substantive Issues of identity, class/social hierarchy; historical context of Shakespeare/Elizabethan era. Stagecraft development. Humour and irony. Disciplinary Analysing the presentation of character and theme	Short Stories – structure 2 4 5 Rationale To expose students to a variety of narratives. To consider the power of writers’ language and structural choices to impact readers, focusing on foreshadowing, tension and suspense, shifts, zooming and dialogue. To apply knowledge structural effects to students’ own creative writing. Substantive Structural features in texts, short story form. Descriptive language devices, structural features. Disciplinary Analysing the effect of structural features and using these;	

	<p>Progression Thematic and contextual progression from Y7 novel (more challenging concepts and context). Novel as continual narrative rather than episodic style of TGB, also shifts in narrative perspective and time and more challenging development of character. Applying context to the novel within analytical writing.</p> <p>Summative assessment Section A comprehension; Section B deeper meanings, Section C quote explosions; Section D analysis of character.</p> <p>Authors Jamila Gavin</p>	<p>Disciplinary Interpretation of viewpoint/perspectives and societal norms now and in the past. Analysing the effect of persuasive language features and rhetorical devices; writing creatively/persuasively; performing creatively/persuasively.</p> <p>Progression Thematic progression (oppression/advocacy for the oppressed with links to historical context). Oracy progression (individual presentations; introduction of new terms), introduction to the art of rhetoric.</p> <p>Summative assessment To write and perform a speech standing against a chosen form of oppression.</p> <p>Authors David Mitchell, Greta Thunberg, Donald Trump, Maxime Bernier, Cameron Kasky, Maya Angelou, Malala Yousufzai, Martin Luther King Junior, Rosie Jones, George the Poet, Grayson Perry.</p>	<p>structural features, writing analytically, comparing poems.</p> <p>Progression Explicit teaching of poetic form. Knowledge of analytical comparison. Development of empathy and expression of ideas using more advanced feeling vocabulary. Presentation of oppression in different text form. Using language of oppression in analysis.</p> <p>Summative assessment Section A poetry comprehension; Section B quote explosions; Section C comparison of two poems.</p> <p>Authors Vernon Scannell, Christina Rossetti, Simon Armitage, Langston Hughes, Andrew Forster, Chinua Achebe</p>	<p>through language choice, theatrical form (dramatic irony etc.) staging decisions, costuming etc.</p> <p>Progression Building on the comedy genre and introducing idea of dramatic irony. Interpretation of language into performance. Development of film/media/theatrical analysis.</p> <p>Summative assessment Section A comprehension questions about Shakespeare and the Globe; Section B interpretation of costuming effect; Section C scene explosions; Section D written analysis of performance.</p> <p>Author Shakespeare</p>	<p>writing creatively and for effect.</p> <p>Progression Focused analysis of structural features on top of language techniques explored in year 7. Film/media analysis. Using descriptive and structural features in own writing for desired effect and to create meanings.</p> <p>Summative assessment Section A plan; Section B written section of creative writing; Section C analysis of own crafted structure.</p> <p>Authors Rodrigo Blaas, Henry Slesar, Neil Gaiman</p>
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<p>Year 9</p> <p>3 hours a week</p> <p><i>(whole year around theme of identity)</i></p>	<p>Purple Hibiscus 1 2 4 5</p> <p>Rationale To continue to develop a love of a wide range of literature and introduce students to new and challenging themes outside their normal experiences; for example, Nigerian politics and colonialism. To analyse and explore broader international and cultural issues and how these are portrayed in literature. To demonstrate the importance of reading British writers from diverse backgrounds and challenging own viewpoints, as well as those of others. To explore viewpoints in detail and consider how these views challenge us. To consider how rhetorical devices shape understanding of perspective.</p> <p>Progression More challenging in terms of themes and sophistication than Year 7 and 8 texts. Some unfamiliar language and immersion into an unfamiliar culture. Focus on understanding and analysing more challenging/complex viewpoints. Study of context alongside novel. Focus on an international rather than British viewpoint and across a wider period of time than previously studied. Increased focus on developing viewpoint building on from voices against oppression but still a bildungsroman form (like TGB).</p> <p>Substantive Nigerian politics since independence in 1960; the impact of colonialism as well as themes closely linked to adolescent issues like growing up, identity and family relationships; more challenging themes: domestic violence and religious oppression.</p>	<p>Identity Poetry 2 3 4</p> <p>Rationale To continue embedding the knowledge needed to compare poems. Students will look at a range of poems across time and across different cultures, hearing a range of voices on the theme of identity. There will be two main foci: race identity, and gender identity. This unit aims to continue to develop students' abilities to analyse and compare language, structure, form, context and ideas, alongside developing group work, collaboration and oracy.</p> <p>Progression Progression from y8 poetry - introduction of higher-level terminology such as anadiplosis, anaphora etc. More challenging thematically: building on cultural capital through the range of voices heard and understanding of substantial historical movements including the civil rights and feminist movements learnt about previously this year. Application of comparison skills in a speaking & listening setting.</p> <p>Substantive</p>	<p>Romeo and Juliet 2 4</p> <p>Rationale This is taught as issues raised still hold true today. Students really enjoy this play. As with majority of texts taught, characters are flawed but intentions are admirable.</p> <p>Progression To develop freer style of paragraph construction. Linking context to language and message created. Building on comedy and history taught in Y7 and Y8</p> <p>Substantive Shakespeare's life and context of the time Word class Language and structural techniques in a play Stage crafting for effect</p> <p>Disciplinary Analysing the presentation of character and theme through language/form/structure.</p> <p>Substantive Elizabeth I</p> <p>Summative assessment Section A short answer questions, Section B more detailed knowledge; Section C quotation explosions; Section D analytical paragraph.</p> <p>Author Shakespeare</p>	<p>The American Story 2 4 5</p> <p>Rationale Introduce and explore differing models of The American Dream to allow students to develop cultural capital and continuously assess the impact the ideals and the reality have had on constructions of American identity in literature. The unit will cover a breadth of fiction and non-fiction texts combined with cultural references from 1800's to present day to enable students to continuously refine their understanding of how context shapes author's intent and reader's response.</p> <p>Progression Language analysis linked to context. Cross referencing between texts and making links between texts of different time periods, forms and genres.</p> <p>Substantive</p>	<p>Gothic 2 4 5</p> <p>Rationale To explore the craft of classic Gothic authors. To be exposed to a breadth of context and classic literature and to use this exposure to develop own writing within a genre.</p> <p>Progression Progression from Y8 Short Stories unit through conforming to a genre and understanding context's place in development of meaning.</p> <p>Substantive Gothic conventions/tradition, descriptive language devices, structural features. Motif Sentence length to create meaning. Impact of sentence forms.</p> <p>Disciplinary Reading comprehension (fiction), analysing the effect of language devices, using language creatively to achieve desired meanings. 'Magpie-ing'.</p>
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	<p>Issues of identity, representation and oppression (race, religion, ethnicity, gender, sex)</p> <p>Disciplinary Reading comprehension (fiction and non-fiction), analysing the effect of language devices and rhetorical devices, analysing the effect of structural features, writing creatively, writing analytically. Understanding of how context shapes meaning.</p> <p>Summative assessment</p> <ul style="list-style-type: none"> Creative writing <p>Authors Adichie <i>plus</i> Perspectives authors: Olaudah Equiano, Thomas Phillips, Niyi Osundare, Alexis Akwagyiram, Chimamanda Ngozi Adichie</p>	<p>Knowledge of poetic techniques, structures, forms. Varying context. Language of comparison. Oracy.</p> <p>Disciplinary How to analyse and compare poems. Ideas surrounding identity, race, gender, influence, conformity, perspective, ideology. Presenting complex ideas clearly and to an audience.</p> <p>Assessment Oracy task: Comparison of two poems exploring identity through a speaking and listening group project.</p> <p>Authors Billie Holliday, Tupac, Dave Harris, Sylvia Plath, Ted Hughes, Dorothy Parker</p> <p>.</p>		<p>Timeline of US history focused on events that impacted definitions of The American Dream Terminology, how to analyse, techniques used for impact in a range of genres/forms.</p> <p>Disciplinary Students will be continuously redefining, evaluating and interpreting definitions of The American Dream in relation to key events and texts.</p> <p>Summative assessment Section A knowledge of the American Dream; Section B more detailed knowledge; Section C quotation explosions; Section D analytical paragraph</p> <p>Authors F. Scott Fitzgerald, John Steinbeck, Louisa May Alcott, Andrew Einspruch, Tom Wolfe, Andy Weir, Martin Luther King Jr, Mildred D. Taylor, Harper Lee, Angie Thomas</p>	<p>Summative assessment Section A description/narrative; Section B analysis of own crafted choices.</p> <p>Authors Stoker, Shelley, du Maurier and Hill</p>
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Year 10 4 hours a week	<p>Within the course of this term: S&L assessment 3</p> <p>Poetry 2 4</p> <p>Rationale Here, the first half of the anthology is taught. Students to develop revision strategies (just as for next year) no notes in the assessment – they must learn quotes. Cloze tasks, quotes aloud, quote retrieval, starters, quote learning homework (weekly across the team).</p> <p>Progression</p>	<p>Lord of the Flies or An Inspector Calls 2 4</p> <p>Rationale <u>LOTF</u>: Challenge ideas about childhood and how people can commit evil. Recent history and students understand lots of the concepts from teaching in History. <u>AIC</u>: Exploration of a modern play which challenges ideas of socialism and capitalism. Builds on structure and form developed in KS3.</p> <p>Progression</p>	<p>Creative writing three weeks 5 4</p> <p>Rationale To build on knowledge and skills developed in KS3. To develop creative and PAFF writing.</p> <p>Progression Develops writing skills and knowledge of purpose, audience and form from Y7, Y8 and Y9. Crafting of writing. Planning for impact.</p> <p>Substantive Sentence structure and starters Punctuation Vocabulary Paragraphing Use of rhetorical devices</p> <p>Disciplinary</p>	<p>Lang Paper 1 and 2 for about four (so that 3 weeks on paper 1 and three on paper 2)</p> <p>PAFF writing 5 4 one week to teach skills (can be broken down into one lesson a week instead if preferable)</p> <p>Rationale To build on knowledge and skills developed in KS3. To develop creative and PAFF writing.</p> <p>Progression Develops writing skills and knowledge of purpose, audience and form from Y7, Y8 and Y9. Crafting of writing. Planning for impact.</p> <p>Substantive</p>	<p>Continue with Poetry Then Macbeth 2 4</p> <p>Rationale The characters are beautifully presented but flawed. We look at James 1 being on the throne at the time that Shakespeare wrote this influenced his use of the witches. It allows us to explore character in depth and develop students' ability to link context to language choices</p>

	<p>Extension and synthesis of all of key stage three knowledge. To apply GCSE mark scheme. To develop links to context.</p> <p>Substantive Poetic techniques Context of authors Quotations</p> <p>Disciplinary Analysis of the effect of language Linking context to language used and exploration of the effect Using planning grid independently</p> <p>Summative assessment Lit paper 2 style question.</p> <p>Authors Shelly, Blake, Wordsworth, Browning, Tennyson, Owen, Heaney, Hughes, Armitage, Weir, Duffy, Dharker, Rumens, Garland, Agard</p>	<p>To apply GCSE assessment objectives. Development of argument with cohesive points. To develop links between context and text and develop construction of essays, including hypothesis. To develop revision strategies e.g. learning quotes.</p> <p>Substantive Language and structural techniques Context relevant to texts Quotations</p> <p>Disciplinary Analysis of the effect of language Exploring the impact of context on language Using planning grid independently</p> <p>Summative assessment: Paper 1 style question</p> <p>Authors Golding or Priestley</p>	<p>Crafting – using language to create mood and pace. Varying paragraph length for effect Developing use of motif Extended metaphor Planning effectively The art of rhetoric</p> <p>Lang Paper 1 and Paper 2 1 2 weeks</p> <p>Rationale To develop confidence with question types.</p> <p>Progression Builds on knowledge from KS3. Develop depth of response.</p> <p>Substantive Word class Language & structural techniques Question types Progression of mark schemes Command words – explain evaluate, analyse, compare, summarise, attitudes/viewpoints</p> <p>Disciplinary Analysis of the effect of language. Analysis of the effect of structure Analysis of different perspectives.</p> <p>Summative assessment</p>	<p>Sentence structure and starters Punctuation Vocabulary Paragraphing Use of rhetorical devices</p> <p>Disciplinary Crafting – using language to create mood and pace. Varying paragraph length for effect Developing use of motif Extended metaphor Planning effectively The art of rhetoric</p> <p>Summative assessment Written PAFF task</p> <p>Poetry 2 4 Rest of poems</p> <p>Rationale This is the second half of the anthology.</p> <p>Progression To build on the targets set after the first half. To develop skills to retain quotes. To continue to develop links between poems.</p> <p>Substantive Poetic techniques Context of authors</p> <p>Disciplinary Analysis of the effect of language Linking context to language used and exploration of the effect</p>	<p>and the effect that is created. The main focus is power and identity and how this shifts through the play. This feeds into the assessment which offers students the first chance to explore power.</p> <p>Progression Students first tragedy. Exploration of character development from Y7 and Y8 to develop focus on a specific character. Discussion of context within a Shakespeare play and requirement to choose own/learn quotes. Shakespeare's life and the influence of King James on this play. Storyline, genre and character. Impact of context.</p> <p>Disciplinary Analysing the presentation of character and theme through language choice, theatrical form</p>	
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			Language Paper 1 and Paper 2, Section A.	Summative assessment Eight poems named to guide revision (Poppies, The Prelude, Exposure, Ozymandias, Remains, War Photographer, Bayonet Charge, and Kamikaze). Question unknown to students. Authors Shelly, Blake, Wordsworth, Browning, Tennyson, Owen, Heaney, Hughes, Armitage, Weir, Duffy, Dharker, Rumens, Garland, Agard	(dramatic irony etc.) To explore links between context and character. Remembering and using quotations. Linking context to text to task. Planning independently Assessment Mock end of first week back in September. Lit Paper 1 style. Author Shakespeare	
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Y11 5 hours a week	PPE Macbeth– end of second week back (two weeks of revision) 16th/17th September Macbeth Three weeks revise English Language	One week revise unseen poetry A Christmas Carol or Jekyll and Hyde 2 4 Rationale Team are given a choice of texts:	Revision from here onwards January mocks: Lit paper 1 in class over two lessons.	March PPE: Lang paper 1 Whole paper Lang paper 2 whole paper.		

	<p>Paper 1 then sit Lang Paper 1 Sec A in class</p> <p>One dedicated lesson creative writing each week with a creative writing assessment before Oct half-term</p> <p>Two weeks revise Language Paper 2 then sit Section A of Paper 2.</p> <p>One dedicated lesson PAFF writing each week with PAFF assessment before Christmas with marks added to overall paper 2</p>	<p><u>ACC</u>: Characters are appealing and as we teach the C19th novel in the run up to Christmas, students seem to enjoy this. Context can still be applied to today's society. This links to the Gothic unit taught in Y9.</p> <p><u>J+H</u>: Links really well to the Gothic unit taught in Y9. Boys seem to like the characters and the brutality of the text. The context is interesting and students like the way Stevenson uses his own background to create characters.</p> <p>Progression</p> <p>To build on targets set in class and contextual knowledge learnt in KS3.</p> <p>To develop metacognition skills to retain quotes from multiple texts at any one time. Teachers should continue to have starters which check quote retention.</p> <p>Both texts build on understanding of characterisation and plot development and on Gothic genre.</p> <p>Substantive</p> <p>Context</p> <p>Subject terminology and techniques</p>					
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		<p>Plot Quotations</p> <p>Disciplinary Analysis of language and development of paragraphing Planning independently</p> <p>Summative assessment PPE Lit Paper 1</p> <p>Authors Dickens or Stevenson</p>					
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