

MOOR PARK HIGH SCHOOL: CURRICULUM

Key Stage 3 Long Term Planning

The conceptual knowledge of English can be usefully organised using a number of 'organising concepts' and we believe that children should first encounter a simple iteration of an idea and then on reencountering, complexity should be incrementally increased. Thus, our Key Stage 3 curriculum is organised into the following concepts.

Organising Concepts

Language Devices	Understanding language as a way to analyse literature and think about the world
Story	The primary means of decoding the world, plot, narrative, form and genre.
Argument	Formal structures of thought and expression to enable students to communicate, discuss and persuade with force and clarity.
Grammar	Noticing, understanding and experimenting with morphological and syntactic structures
Context	The broad sweep of knowledge which enables students to interpret individual texts and authorial choices.

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Year 7 INTENT: To explore the foundations of literature, from myths and legends to the beginnings of rhetoric. To begin to understand how texts are constructed, how texts are used to carry a message and the ways writers shape their craft.

Faculty Area: English

Year 7	Autumn	Spring	Summer
Threshold Concept(s)	Analysing Techniques and Using Evidence	Awareness of Impact and Understanding Context	Structure and Cohesion (Including Rhetoric)
Exploratory Question	What is literature and what can it teach us about humanity?	How do texts explore the wider world?	Can words change the world?
Knowledge	<p>The Origins of Literature: Myths and Legends</p> <p>Transition Skills</p> <p>Greek mythology</p> <p>Homer's <i>Odyssey</i> (Gillian Cross)</p> <p>Character and setting</p> <p>Creative Writing</p>	<p>Conflict: Through the Ages</p> <p>Once by Morris Gleitzman</p> <p>A range of War Poetry</p> <p>Autobiographical writing</p>	<p>An Introduction to Rhetoric</p> <p>Ethos (personal branding; credibility; inclusivity)</p> <p>Pathos (anecdote, emotive language; inspirational language)</p> <p>Logos (logical structure, analogy, comparison, objectivity and reason)</p> <p>Rhetoric today (a range of modern political speeches)</p> <p>Julius Caesar (with a focus on key extracts)</p>
Language Devices	<p>Figurative Language</p> <p>Symbolism</p> <p>Pathetic Fallacy</p>	<p>Poetic devices (structural and linguistic)</p> <p>Literal and metaphorical meanings</p>	<p>Rhetorical devices</p> <p>Metaphor</p> <p>Humour</p> <p>Allusion</p>
Story	<p>Making meaning— inference and deduction</p> <p>Implicit and explicit meaning</p> <p>Myths and legends</p> <p>Hero-monster cycle</p> <p>Characterisation: the monster</p> <p>Story arc</p>	<p>Narrative perspective</p> <p>Structure</p> <p>Flashback – Felix as an old man</p> <p>Literary conventions: Historical fiction</p> <p>Writer's intention</p>	<p>Characterisation</p> <p>Plot</p> <p>Shakespearean Tragedy</p> <p>The Play</p>
Argument	<p>Connotation and denotation</p> <p>Verbs of inference</p> <p>Summarising</p>	<p>Identifying evidence</p> <p>Summarising</p> <p>Comparing texts</p> <p>Evaluating impact</p>	<p>Structuring an argument</p> <p>Appeal (ethos, logos and pathos)</p> <p>Coherence</p> <p>Persuasive writing</p>
Grammar	<p>Sentences and fragments</p> <p>Four sentence types</p> <p>Verbs of inference</p>	<p>Simple Sentences</p> <p>Complex subordinating conjunctions</p> <p>Appositive noun phrases</p>	<p>Run on sentences</p> <p>Repetition</p> <p>Rhetorical sentence structures</p>

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	Scrambled sentences Basic subordinating conjunctions		
Context	The human condition The Literary Canon (and beyond) Ancient Greece	World War 1 and 2 historical context	The origins of rhetoric Aristotlean rhetoric Ancient Rome
Skills	1: Identify and examine a range of literary devices using accurate subject terminology 2: Examine how to infer and deduce meaning from a range of writers' choices 3: Analyse the specific impact of words/phrases for the reader, considering alternative interpretations	1: Application and appreciation of a range of literary techniques in prose and poetry 2: Create links between context, plot, character and intentions 3: Compare texts and their contextual influences and evaluate their impact on the reader	1: To identify and apply effective rhetorical devices 2: To apply knowledge of rhetorical devices to a range of literary and non-literary texts 3: To create coherent, persuasive writing by applying knowledge from this unit and from SPaG lessons
Connections to previous learning	KS2 Links: Vocabulary; Spelling; Reading for meaning; Linguistic devices; making inferences; comprehension reading for pleasure	KS2 Links: Vocabulary; Spelling; Reading for meaning; Literary conventions; Types of text; creative writing; Linguistic devices; structural devices; poetry; narrative perspective; reading for meaning;	KS2 Links: Vocabulary; Spelling; Shakespeare; non-fiction texts; conscious crafting; Linguistic devices; structural devices communication
Assessment	1: A combination of retrieval, impression, and essay questions exploring The Odyssey. 2: Creative writing: My adventure story.	1: A combination of retrieval, impression, and essay questions exploring Once and War Poetry. 2: Text conversion: convert a war poem to a short piece of autobiographical writing from the perspective of the protagonist, ensuring the correct conventions are followed.	1: A combination of retrieval, impression, and essay questions exploring the Friends, Roman and Countryman Speech for rhetorical devices and their effect(s) 2: EOY test. Students must complete a multiple-choice test which contains a mixture of learning from the three units this year. They should then write (and perform) a short speech including the techniques they have learnt this year (school issue)
Homework	Set and collected on a weekly basis		

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	<p>Homework tasks allow pupils to consolidate, reflect on and revisit in-class learning. Tasks may include pre-reading, research or spelling, punctuation and grammar tasks were appropriate Intended to support and stretch pupils and to develop students' independent learning skills Students are also encouraged to read for pleasure in their own time. Homework is shared on 'Insight' as well as in class and other tools such as Teams and Microsoft Forms may be used.</p>		
Cultural enrichment including Trips, Visits, Experiences, Extra-curricular	<p>In Year 7, students can take part in:</p> <p>Accelerated reader Debate club Spelling bee Theatre trip Film club Museum visit 500 Words competition Lunchtime in the library – a variety of acitivites on offer WBD Events Roald Dahl Day Celebrations for Shakespeare's birthday</p>		
Literacy	<p>Literacy teaching is evidence informed to ensure that the professional judgements we make about our teaching will provide the best outcomes for our context and includes:</p> <p>Careful, purposeful sequencing of literacy knowledge to ensure pupils are building on and making links with existing knowledge.</p> <p>Flexibility to enable teachers to adapt to best meet the needs of pupils</p> <p>Opportunities to extend pupils' vocabulary by explicitly teaching new words, providing repeated exposure to new words, and providing opportunities for pupils to use new words (with a view to challenging the 'Matthew Effect', whereby the word rich get word richer and the word poor get word poorer).</p> <p>Regular, planned and sequenced opportunities for oracy, the skills of which are explicitly taught.</p>		
Numeracy	<p>Timelines – awareness of literary periods and the significance of these</p> <p>Key dates associated with biographical and contextual knowledge</p> <p>An understanding of chronology in relation to plots and structure</p> <p>Numerical prefixes – uni/mono etc</p> <p>Tension graphs and character charts</p> <p>Poetry – metre (iambic pentameter, trochaic tetrameter etc), structure (couplets, quatrains, sonnet form etc)</p> <p>Facts, figures and statistics</p>		
CIAG	<p>HT1: Research skills lesson: what does effective research look like? What are reliable sources? How do we synthesise/summarise information? Linked to independent projects. Teaching</p>	<p>HT4: All year groups to take part in NCW English careers lessons: Where can English take you?</p>	<p>HT5/6: Developing formal speech. How can we write effective speeches, why is this an important skill, which jobs require us to speak in front of others?</p>

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Year 8 INTENT: To continue a journey through literature, from the renaissance to the romantic. To begin to develop a thoughtful, critical approach to analysis and begin to develop a mature writing style.

Faculty Area: English

Year 8	Autumn	Spring	Summer
Threshold Concept(s)	Analysing Techniques and Using Evidence	Awareness of Impact and Understanding Context	Structure and Cohesion
Exploratory Questions	How does literature explore human morality?	How do texts capture a changing world?	Does literature have the power to shape the world?
Knowledge	<p>The Renaissance: Shakespearean villains versus modern villains</p> <p>Macbeth (Lady Macbeth and the witches)</p> <p>Romeo and Juliet (Tybalt)</p> <p>Othello (Iago)</p> <p>The Merchant of Venice (Shylock)</p>	<p>Colonialism and post-colonialism: Things Fall Apart (Chinua Achebe)</p> <p>Things Fall Apart</p> <p>The Tragic Hero</p> <p>Themes of Repression and Oppression in Chinua Achebe's 'Things Fall Apart'</p>	<p>Romanticism: Rime of the Ancient Mariner and Early Victorian England</p> <p>The Romantic poets</p> <p>William Blake's The Chimney Sweep</p> <p>La Belle Dame Sans Merci</p> <p>'The Rime of the Ancient Mariner'</p>
Language Devices	<p>Motifs of evil</p> <p>Dramatic irony: soliloquies and asides</p> <p>The monologue</p>	<p>Symbolism</p> <p>Themes</p> <p>Motifs</p>	<p>Similes</p> <p>Metaphors</p> <p>Symbolism</p> <p>The albatross as linking motif</p>
Story	<p>Aristotelian dramatic theatre</p> <p>Shakespearean archetypes</p> <p>Protagonist/antagonist</p> <p>Characterisation: the villain</p> <p>Writer's intentions</p> <p>Theatre and staging</p>	<p>Allegory/didactic message</p> <p>Narrative structure</p> <p>Characterisation: The Tragic Hero</p> <p>Character arc</p>	<p>Whole text cohesion</p> <p>Ballad form</p> <p>Cyclical structure</p>
Argument	<p>Oracy</p> <p>Debate – opinion writing</p> <p>Structuring arguments</p> <p>Identifying writer's methods</p> <p>Note-taking</p>	<p>Selecting evidence</p> <p>Exploring writer's intentions</p> <p>Summarising</p> <p>Writer's intentions</p>	<p>Rhetoric: Protest Poetry</p> <p>Selecting and embedding evidence</p> <p>Writer's intentions</p>
Grammar	<p>Expanding sentences</p> <p>Topic Sentences</p>	<p>The single paragraph outline</p> <p>Concluding sentences</p>	<p>Planning</p> <p>Rhetorical devices for effect</p> <p>Word Choices</p>
Context	<p>The Renaissance</p> <p>Aristotelian Tragedy</p>	<p>Cultural context</p> <p>Social/ historical context</p>	<p>Conventions of Romanticism</p> <p>Literary context: Neoclassicism</p>

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	Shakespearean Theatre	Colonialism/post-colonialism	
Skills Progression	1: Year seven revision 2: Develop inferences to support interpretations 3: Analyse the specific impact of techniques on the reader, considering alternative interpretations	1: Year seven revision 2: Develop links between context, form and themes 3: Compare texts and their contextual influences and explore writer's message	1: Year seven revision 2: To apply knowledge of cohesive devices to a range of literary and non-literary texts 3: To recognise conventions of form and structure (poetic and non-fiction)
Connections to previous learning	See KS3-5 Curriculum Map here	See KS3-5 Curriculum Map here	See KS3-5 Curriculum Map here
Assessment	1: 1: A combination of retrieval, impression, and essay questions exploring Shakespearean and modern texts. 2: Consider who is the better villain? Write a monologue from the point of view of your villain of choice (oracy based?)	1: 1: A combination of retrieval, impression, and essay questions exploring Things Fall Apart 2: Creative writing: incorporating intertextuality	1: A combination of retrieval, impression, and essay questions exploring the ROAM 2: EOY test: Students must complete a multiple-choice test which contains a mixture of learning from the three units this year and analyse a Romantic poem identifying features of Romantic poetry.
Homework	Set and collected on a weekly basis Homework tasks allow pupils to consolidate, reflect on and revisit in-class learning. Tasks may include pre-reading, research or spelling, punctuation and grammar tasks were appropriate Intended to support and stretch pupils and to develop students' independent learning skills Students are also encouraged to read for pleasure in their own time. Homework is shared on 'Insight' as well as in class and other tools such as Teams and Microsoft Forms may be used.		
Cultural enrichment including Trips, Visits, Experiences, Extra-curricular	In year 8, students can take part in: Accelerated reader 500 Words competition Film club Spelling Bee Lunchtime in the library – a variety of activities on offer WBD Events Roald Dahl Day Celebrations for Shakespeare's birthday		
Literacy	Literacy teaching is evidence informed to ensure that the professional judgements we make about our teaching will provide the best outcomes for our context and includes: Careful, purposeful sequencing of literacy knowledge to ensure pupils are building on and making links with existing knowledge. Flexibility to enable teachers to adapt to best meet the needs of pupils		

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	<p>Opportunities to extend pupils' vocabulary by explicitly teaching new words, providing repeated exposure to new words, and providing opportunities for pupils to use new words (with a view to challenging the 'Matthew Effect', whereby the word rich get word richer, and the word poor get word poorer).</p> <p>Regular, planned and sequenced opportunities for oracy, the skills of which are explicitly taught.</p>
Numeracy	<p>Timelines – awareness of literary periods and the significance of these</p> <p>Key dates associated with biographical and contextual knowledge</p> <p>An understanding of chronology in relation to plots and structure</p> <p>Numerical prefixes – uni/mono etc</p> <p>Tension graphs and character charts</p> <p>Poetry – metre (iambic pentameter, trochaic tetrameter etc), structure (couplets, quatrains, sonnet form etc)</p> <p>Facts, figures and statistics</p>
CIAG	<p><u>HT3:</u> Study skills lesson - how to best revise and create a study guide Museum visit and talk with employee (employer engagement)</p> <p><u>HT4:</u> All year groups to take part in NCW English careers lessons: Where can English take you?</p>

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Year 9 INTENT: Our journey through literature concludes, with a focus on Victorian literature, modernism and postmodernism, casting a critical eye on the role of women in literature. Students will appreciate the value of literature being both of its time and a tool for social change. Writing will be critical, thoughtful and sophisticated.

Faculty Area: English

Year 9	Autumn	Spring	Summer
Threshold Concept(s)	Analysing Techniques and Using Evidence	Awareness of Impact and Understanding Context	Structure and Cohesion (Including Rhetoric)
Exploratory Questions	How does society respond to what it does not understand?	What does patriarchal society look like?	Do actions speak louder than words?
Knowledge	<p>Gothic Horror: The Portrayal of Victorian Monsters from Dracula to Hyde</p> <p>Frankenstein; The Play</p> <p>Introduction to Wonder</p>	<p>The Voice of Women in Literature over time –</p> <p>The Wife of Bath (The Canterbury Tales)</p> <p>Zadie Smith 'The Wife of Willesdon'</p> <p>Lady Macbeth (Macbeth)</p> <p>Desdemona (Othello)</p> <p>The Yellow Wallpaper</p>	<p>Modernism: Dear Martin and Civil Rights Issues in Literature</p> <p>MLK Speech</p> <p>Dear Martin by Nic Stone</p> <p>John Agard's 'The Flag' – exploring structural devices</p> <p>Exploring spoken word and rap</p>
Language Devices	<p>Use of symbol, motif and imagery specific to genre (religious, scientific, pathetic fallacy, thanatological)</p> <p>Allusions (Greek mythology, folk lore, biblical, historical)</p>	<p>Madness/ hysteria as a symbol of oppression</p> <p>Conventions of post-modernism (satire and irony)</p>	<p>Using figures of speech as shared metaphors for effect</p> <p>Repetition for effect- from anaphora to synecdoche</p>
Story	<p>Varying narrative perspectives and their reliability- including narrative poetry</p> <p>Characterisation: monster or victim?</p>	<p>Characterisation: The female protagonist</p> <p>Narrative voice</p> <p>Reliable/unreliable narrator</p> <p>Narrative structure</p> <p>Poetic form: free verse</p> <p>Conventions of post-modernism (structural features)</p>	<p>Structural devices</p> <p>Chronology</p> <p>Retrospective narrative, Backstory</p> <p>Flashback</p>
Argument	<p>Comparative Writing: presentation of monsters</p> <p>Debate: To what extent is Frankenstein's monster the real victim?</p> <p>Analysing writer's methods</p> <p>Introducing the thesis</p>	<p>Analytical writing</p> <p>Comparative writing: Desdemona and Lady Macbeth</p> <p>Evaluating writer's intentions</p> <p>Summarising</p> <p>Thesis statements</p>	<p>Letter and speech writing – building an argument</p> <p>Purpose and audience</p> <p>Tone</p>
Grammar	Revising (clarifying or altering content)	The single paragraph outline	Word choices

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	Editing (Mechanical errors)	Topic and concluding sentences revisited	Time and sequence transitions Change of direction transition
Context	The Gothic Genre – conventions and history Literary context- The Victorian era, with a focus on science and religion	The patriarchy The representation of women from medieval to renaissance Women's rights in history: feminism The reinforcement of patriarchal ideologies throughout literature Conventions of post-modernism Postmodern poetry	Social context- introduction to the Civil Rights Movement Contemporary social issues: global conflict, global warming, BLM movement Critical Race Theory
Skills	1: Synthesising information across texts, with a focus on identifying writer's methods. 2: Selecting and embedding judicious evidence 3: Commenting on the effects of writer's methods, including figurative language, alongside exploring writer's intentions.	1: Show a perceptive understanding of the relationship between texts and their contexts of production and reception. 2: Read, understand and respond to texts, maintaining a critical style and develop an informed personal response 3: Use increasingly complex and convincing ideas when crafting your character	1: Varied and inventive use of structural features 2: Fluently linked paragraphs with seamlessly integrated discourse markers 3: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
Connections to previous learning	See KS3-5 Curriculum Map here	See KS3-5 Curriculum Map here	See KS3-5 Curriculum Map here
Assessment	1: A combination of retrieval, impression, and essay questions exploring Frankenstein. 2: Compare themes of acceptance and belonging in Frankenstein and Wonder	1: A combination of retrieval, impression, and essay questions exploring the presentation of female hysteria through extract based analysis (The Yellow Wallpaper) 2: Poetry analysis	1: A combination of retrieval, impression, and essay questions exploring Dear Martin. 2: EOY test: Students must complete a multiple-choice test which contains a mixture of learning from the three units and write a letter responding to a contemporary issue.
Homework	Set and collected on a weekly basis Homework tasks allow pupils to consolidate, reflect on and revisit in-class learning. Tasks may include pre-reading, research or spelling, punctuation and grammar tasks were appropriate Intended to support and stretch pupils and to develop students' independent learning skills Students are also encouraged to read for pleasure in their own time. Homework is shared on 'Insight' as well as in class and other tools such as Teams and Microsoft Forms may be used.		

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Cultural enrichment including Trips, Visits, Experiences, Extra-curricular	<p>In Year 9, students can take part in:</p> <p>Accelerated reader Top girls Debate club Spelling bee Film club Write for Rights Lancashire 'Book of the Year' awards Lunchtime in the library – a variety of acitivites on offer WBD Events Roald Dahl Day Celebrations for Shakespeare's birthday</p>		
Literacy	<p>Literacy teaching is evidence informed to ensure that the professional judgements we make about our teaching will provide the best outcomes for our context and includes:</p> <p>Careful, purposeful sequencing of literacy knowledge to ensure pupils are building on and making links with existing knowledge.</p> <p>Flexibility to enable teachers to adapt to best meet the needs of pupils</p> <p>Opportunities to extend pupils' vocabulary by explicitly teaching new words, providing repeated exposure to new words, and providing opportunities for pupils to use new words (with a view to challenging the 'Matthew Effect', whereby the word rich get word richer and the word poor get word poorer).</p> <p>Regular, planned and sequenced opportunities for oracy, the skills of which are explicitly taught.</p>		
Numeracy	<p>Timelines – awareness of literary periods and the significance of these</p> <p>Key dates associated with biographical and contextual knowledge</p> <p>An understanding of chronology in relation to plots and structure</p> <p>Numerical prefixes – uni/mono etc</p> <p>Tension graphs and character charts</p> <p>Poetry – metre (iambic pentameter, trochaic tetrameter etc), structure (couplets, quatrains, sonnet form etc)</p> <p>Facts, figures and statistics</p>		
CIAG	<p><u>HT2:</u> 'Teach your peers' assessment - considering the skills required to become a teacher and to teach classmates about the Gothic genre. Teachers to include information about careers pathways and progression (careers in the curriculum)</p>	<p><u>HT4:</u> All year groups to take part in NCW English careers lessons: Where can English take you?</p>	<p><u>HT6:</u> Year 9: KS4 English – where can it take you?</p>

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Key Stage 4 Long Term Planning

Year 10 SYLLABUS: Students will follow the GCSE AQA specifications for English Literature and the Eduqas specification for English Language. All students will study both subjects and will gain two qualifications at the end of Y11. Students will also explore the links between GCSE and A Level English Literature and be encouraged to use literary critical concepts in their writing.

Curriculum Area: English Language and Literature

Year 10	Autumn	Spring	Summer
Syllabus Area	Theme of Conflict: To what extent is conflict in human nature? Macbeth Anthology Poems (Bayonet Charge, Remains, War Photographer, Poppies) Language Paper 1 Section B	Theme of Identity: To what extent is our identity shaped by society? Jekyll and Hyde Anthology Poems (Kamikaze, The Emigree, Tissue) Language Paper 2 Section A	Theme of The Future: To what extent can we shape our future? Rhetorical speeches Language paper 2 Section B Marcus Rashford's open letter Anthology Poems (Checking Out Me History, London and Charge of the Light Brigade) Spoken Language Endorsement – The future I want.
Exploratory Questions	To what extent is conflict part of human nature?	To what extent is our identity shaped by society?	To what extent can we shape our future?
Knowledge and Skills	1: Examination requirements and assessment objectives 2: Aristotelian Tragedy 3: Shakespearean tragedy 4: Jacobean context 5: Plot 6: Structure (including poetic form) 7: Key characters and relationships 8: Features of stagecraft 9: Poetic devices 10: Kingship and the divine right. 11: Manhood, war and violence (linked to Bayonet Charge) 12: Ambition 13: The supernatural 14: Appearance v. reality 15: The position of women	1: Language P2 structure and requirements. 2: Victorian writing style (linked to Lang: P2) 3: Making inferences. 4: Comparing texts. 5: Stevenson's life 6: Features of gothic literature and detective genre 7: Setting - Victorian Britain (focus on London) vs The Emigree 8: Religious attitudes in 19th century 9: Advances in Science (19th century) 10: Plot 11: Key characters and relationships 12: features of descriptive writing 13: Effective characterisation 14: Concept of science v. religion 15: Duality (linked to Tissue)	1: Recap of Language AOs 2: Recap of language exam structure 3: Rhetoric revisited (Aristotle – ethos, logos, pathos) 4: Rhetorical sentence structures 5: Features of transactional writing 6: Text types 7: Tone and register 8: Levels of formality 9: Modern political speeches 10: Spoken Language assessment criteria 11: Effective planning and performance 12: Spoken Language – The Future I want or something they feel passionately about (link to Checking out me History) 13: Writing an effective article

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	<p>16: Motherhood (linked to Poppies) 17: fate v. free will. 18: Guilt (linked to Remains and War Photographer) 19: Academic/analytical writing 20: Story writing: <ul style="list-style-type: none"> • Modern context (text as construct) • Story Openings • Characterisation • Building Tension </p>	<p>16: Repression and the importance of reputation (linked to Kamikaze) 17: Societal expectations (linked to Checking Out Me History) 18: Friendship 19: The epistolary form 20: Structural techniques- text and sentence level 21: Allusion- The Bible and Shakespeare's King Lear</p>	<p>14: Rhetorical and cohesive devices (knife crime article) 15: Satire, Irony and Parody 16: Social commentary (linked to London) 17: Power of Language (Linked to Charge of the Light Brigade) 18: Marcus Rashford's open letter 19: Effective letter writing 20: Summarising texts 21: Making valid inferences 22: Zooming in vs the big picture 23: Introduction to unseen poetry (The Richest Poor Man in the Valley)</p>
Links to Prior Learning	<p>The literary canon and texts in context Text as a construct Aristotle Rhetoric Shakespearean theatre Links between context, plot and themes Antagonists/villains in literature Effect(s) of writers' methods on readers Monologues and soliloquies Literary Criticism Creative writing Narrative hooks Use of chronology, retrospective narrative, backstory and flashback Poetic Devices and poetic form</p>	<p>The literary canon and texts in context Text as a construct Descriptive Writing Transactional writing and non-fiction extracts Antagonists/villains in literature Effect(s) of writers' methods on readers Links between context, plot and themes Victorian context Gothic literature Science v Religion The romantic genre and epic poetry Poetic Devices and poetic form</p>	<p>Aristotle Rhetoric Whole text cohesion Public Speaking Effective structural devices Transactional writing and non-fiction extracts Effect(s) of writers' methods on readers Marxism Poetic Devices and poetic form</p>
Assessment	<p>1: (Week 4) Macbeth extract analysis (Ambition) 2: (Week 7) Poetry Knowledge Quiz 3: (Week 9) Macbeth full response – Macbeth as a violent man 4: (Week 11) Language Paper 1 Section B</p>	<p>1: (Week 7) Jekyll & Hyde extract analysis 2: (Week 11) Jekyll & Hyde full response 3: (Week 14) Language full P2</p>	<p>1: (Week 11) Lit P2 Essay Q 2: (Week 12) Poetry Comparison 3: (Week 14) Spoken Language Endorsement</p>
Homework	<p>One piece of homework will be provided each week based on the needs of individual</p>	<p>One piece of homework will be provided each week based on the needs of individual</p>	<p>One piece of homework will be provided each week based on the needs of individual</p>

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Cultural enrichment including Trips, Visits, Experience s, Extra-curricular	Theatre trip Film Adaptations Documentary Screenings Debate club Film club Theatre group performance Write for rights club A Level taster sessions	Film Adaptations Documentary Screenings Debate club Film club WBD Events Celebrations for Shakespeare's birthday Write for rights club A Level taster sessions	Public Speaking Documentary Screenings Performance from Theatre Company Spelling bee Debate club Film club Write for rights club A-Level taster sessions
Literacy	<p>Literacy teaching is evidence informed to ensure that the professional judgements we make about our teaching will provide the best outcomes for our context and includes:</p> <p>Careful, purposeful sequencing of literacy knowledge to ensure pupils are building on and making links with existing knowledge.</p> <p>Flexibility to enable teachers to adapt to best meet the needs of pupils</p> <p>Opportunities to extend pupils' vocabulary by explicitly teaching new words, providing repeated exposure to new words, and providing opportunities for pupils to use new words (with a view to challenging the 'Matthew Effect', whereby the word rich get word richer and the word poor get word poorer).</p> <p>Regular, planned and sequenced opportunities for oracy, the skills of which are explicitly taught.</p>		
Numeracy	<p>Timelines – awareness of literary periods and the significance of these</p> <p>Key dates associated with biographical and contextual knowledge</p> <p>An understanding of chronology in relation to plots and structure</p> <p>Numerical prefixes – uni/mono etc</p> <p>Tension graphs and character charts</p> <p>Poetry – metre (iambic pentameter, trochaic tetrameter etc), structure (couplets, quatrains, sonnet form etc)</p> <p>Facts, figures and statistics</p>		
CIAG		<u>HT4:</u> All year groups to take part in NCW English careers lessons: Where can English take you?	<u>HT5:</u> Communicating with employers (work experience prep) <u>HT6:</u> Communication and spoken language presentation (linking to interview skills and formal/workplace talk) Revision skills lesson (EOY Exams)

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Year 11 SYLLABUS: Students will continue to follow the GCSE AQA specifications for English Literature and the Eduqas specification for English Language. All students will study both subjects and will gain two qualifications at the end of Y11. Students will also explore the links between GCSE and A Level English Literature and be encouraged to use literary critical concepts in their writing.

Curriculum Area: English Language and Literature

Year 11	Autumn	Spring	Summer
Syllabus Area	Theme of Power: To what extent does power corrupt? Animal Farm Anthology Poems (Ozymandias and My Last Duchess) Language Paper 1 Section A	Theme of Nature: To what extent is man more powerful than nature? Anthology Poems (Exposure, Extract from the Prelude, Storm on the Island) Unseen Poetry (Autumn/Today, Nettles/Brothers & parent poems) Language P1 Section A Language P2 Section A P1 Section B narrative writing P2 Section B transactional writing	1: Using data from Mock exams, tailored programme of in-class intervention based on the needs of the class 2: Examination preparation
Exploratory Questions	To what extent does power corrupt?	To what extent is man more powerful than nature?	How can I ensure I get the grade I deserve?
Knowledge and Skills	1: Language P1 Structure and requirements 2: Writing about character 3: Making inferences 4: Attitudes towards the 'class system' 5: Socialism 6: Context - Capitalism, communism and the Soviet Union 7: Features of allegory, satire and fable 8: Karl Marx 9: Plot 10: Totalitarianism 11: Knowledge of key characters and relationships 12: Corruption of socialist ideals 13: Propaganda 14: Tyranny (linked to My Last Duchess and Ozymandias)	1: Exam requirements and assessment objectives 2: Poetic form, structure and devices 3: Annotating a poem in exam conditions 4: Reading for literal meaning 5: Embedding quotations. 6: Analysing language 7: Identifying themes 8: Structuring a response 9: Identifying deeper meaning 10: Comparing writer's methods 11: Language Paper 2 Exam requirements 12: P2 Section A 13: Transactional writing 14: Paper 1 Examination Requirements 15: Language P1 Section A 16: Narrative writing revisited	Interleaved recapping and revision (weighted in favour of language) of. Split lesson structure to suit the needs of the class: All Language Paper 1 knowledge (as per Y10 and Lang P1 revision PLC) All Language Paper 2 knowledge (as per Y10 and Lang P2 revision PLC) All Macbeth knowledge (as per Y10 and Lit P1 revision PLC) All Jekyll and Hyde knowledge (as per Y10 and Lit P1 revision PLC) All Animal Farm knowledge (as per Y10 and Lit P2 revision PLC) All poetry anthology knowledge (as per Y10 and Lit P2 revision PLC)

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	<p>15: Class stratification 16: The importance of education 17: Power of language 18: Symbol and motif 19: Foreshadowing and irony 20: Poetic forms, structure, context and devices 21: Difference between essay question and extract question</p>	<p>17: Rhetoric and rhetorical devices 18: Whole text cohesion 19: P2 Section B Environment Speech</p>	All unseen poetry knowledge (as per Y10 and Lit P2 revision PLC)
Links to Prior Learning	<p>The literary canon and texts in context Text as a construct Dystopian literature Marxism Links between context, plot and themes Antagonists/villains in literature Power of language Rhetoric Effect(s) of writers' methods on readers Literary Criticism Use of chronology, retrospective narrative, backstory and flashback Poetic Devices and poetic form</p>	<p>The literary canon and texts in context Text as a construct Descriptive Writing Transactional writing and non-fiction extracts Antagonists/villains in literature Effect(s) of writers' methods on readers Links between context, plot and themes Victorian context Gothic literature Science v Religion The romantic genre and epic poetry Poetic Devices and poetic form</p>	
Assessment	<p>1: (Nov mocks) Language P1? 2: (Nov mocks) Lit P1 full paper</p>	<p>1: (Feb mocks) Language P1 & P2? 2: (Feb mocks) Lit P2 full paper</p>	<i>Final exams</i>
Homework	<p>One piece of homework will be provided each week based on the needs of individual students and the areas of the syllabus they need to focus on.</p>	<p>One piece of homework will be provided each week based on the needs of individual students and the areas of the syllabus they need to focus on.</p>	

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Cultural enrichment including Trips, Visits, Experience s, Extra-curricular	<p>Public Speaking Documentary Screenings Spelling bee Debate club Film club Write for rights club A Level taster sessions</p>	<p>Poetry performance Poetry readings University-delivered lectures Debate Club A-level/sixth form links</p>	
Literacy	<p>Literacy teaching is evidence informed to ensure that the professional judgements we make about our teaching will provide the best outcomes for our context and includes:</p> <p>Careful, purposeful sequencing of literacy knowledge to ensure pupils are building on and making links with existing knowledge.</p> <p>Flexibility to enable teachers to adapt to best meet the needs of pupils</p> <p>Opportunities to extend pupils' vocabulary by explicitly teaching new words, providing repeated exposure to new words, and providing opportunities for pupils to use new words (with a view to challenging the 'Matthew Effect', whereby the word rich get word richer and the word poor get word poorer).</p> <p>Regular, planned and sequenced opportunities for oracy, the skills of which are explicitly taught.</p>		
Numeracy	<p>Timelines – awareness of literary periods and the significance of these</p> <p>Key dates associated with biographical and contextual knowledge</p> <p>An understanding of chronology in relation to plots and structure</p> <p>Numerical prefixes – uni/mono etc</p> <p>Tension graphs and character charts</p> <p>Poetry – metre (iambic pentameter, trochaic tetrameter etc), structure (couplets, quatrains, sonnet form etc)</p> <p>Facts, figures and statistics</p>		
CIAG	<p><u>HT1:</u> 2 x lessons on mock interview preparation university talk about studying English (FE/HE information)</p> <p><u>HT2:</u> Year 11: Theatre group performance and speaking with employees</p>		