

## English Overview (Key Stage)

[Link to specification or KS3 subject national curriculum](#)

Year	7 Character and Identity					
	Autumn Term		Spring Term		Summer Term	
Time	28 lessons	24 lessons	20 lessons	24 lessons	16 lessons	28 Lessons
Unit	The Writer's Shed	Whole novel *Text-Dependent	Myths and Legends	Ruby in the Smoke 2023-24	Written from the Heart	Identity & Poetry
Focus	Consolidation of Y6 skills and knowledge Short Stories <b>Literary Fiction</b>	Immersive whole text study <b>Reading</b>	Character Exploration of a range of texts Archetype & Character Creative/descriptive writing <b>Writing Literary Fiction</b>	<b>Whole novel</b>	Letters, diaries, autobiography Socio-historical contexts <b>Non-fiction Writing</b>	A range of C19th-C21st Poetry <b>Responding to Poetry</b>
Theme	Growing up and Transitions	Reading for Pleasure	Greek/Roman mythology Non-eurocentric mythology Fantasy Worlds Heroes	Novels with female protagonists Introducing C19th context through neo-Victorian text.	Voices from the Past	Identity and Culture
Literacy Skills	Develop an appreciation and love of reading, and read increasingly challenging material independently.	Developing an appreciation and love of reading Developing vocabulary skills and repertoire Evaluate, discuss and analyse writers' use of language, form and	Making inferences and referring to evidence in the text. Identifying purpose, audience and context. Knowing how language,	Developing an appreciation and love of reading Developing vocabulary skills and repertoire Evaluate, discuss and analyse writers' use of language, form and	Understand increasingly challenging texts. Knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension.	Key poetic terminology Discourse markers Paragraphing Sentence stems for analysis Form & structure

	Evaluate, discuss and analyse writers' use of language, form and structure. Write accurately, fluently, effectively and at length for pleasure and information.	structure. Narrative voice Characterisation	including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning.	structure. Narrative voice Characterisation Applying contextual and genre knowledge to a text	Summarising and organising material, and supporting ideas and arguments with any necessary factual detail.	
<b>Key Vocabulary</b>	Plot Character Setting Protagonist Antagonist Genre Themes Tone Mood Atmosphere Inference Analyse Structure Narrative	Plot Character Setting Protagonist Antagonist Symbolism Motif Themes Tone Mood Atmosphere Inference Analyse Structure Narrative	Narrative Fiction Persona Perspective Character Function Analysis Inference Simile Metaphor, Extended metaphor, Tenor, Vehicle, Personification, Alliteration, Archetype	Pathetic Fallacy Foreshadowing Atmosphere Context Urbanisation Reputation Colonialism Deception Pessimistic Optimistic Ethical Prudent Astute Questionable Inference	Persuasive writing Coherence Pathos Logos Ethos Alliteration Emotive language Hyperbole Onomatopoeia Power of three Rhetorical question Marginalised Discrimination Context Social justice Feminism Stereotype Identify Discuss Attitude	Blank verse Free verse Sonnet Rhyme Scheme Rhyming couplet Onomatopoeia Metaphor Simile Imagery Structure Identity Culture Persona Metaphor Simile

<b>Texts</b>	<ul style="list-style-type: none"> <li>• Don't Ask Jack, Gaiman</li> <li>• 500 wd short stories</li> <li>• And When did you Last See your Father</li> <li>• White Lies</li> <li>• Extracts: Harry Potter, Oliver Twist, Holes</li> </ul>	<ul style="list-style-type: none"> <li>• Monster Calls</li> <li>• My Sister Lives on the Mantelpiece</li> <li>• Graveyard Book</li> <li>• The Raven's Gate</li> <li>• Coraline</li> </ul>	<ul style="list-style-type: none"> <li>• Robin Hood</li> <li>• Chimera</li> <li>• Icarus and Daedalus</li> <li>• The Cyclops</li> </ul>	<ul style="list-style-type: none"> <li>• Ruby in the Smoke</li> <li>• Charles Dickens, Bleak House/ Great Expectations extracts</li> <li>• Henry Mayhew extracts</li> </ul>	<ul style="list-style-type: none"> <li>• Diary of Anne Frank</li> <li>• Jane Austen's letters</li> <li>• Wilfred Owen's letters</li> <li>• Frederick Douglass</li> </ul>	<ul style="list-style-type: none"> <li>• In a Station at the Metro</li> <li>• Same Song</li> <li>• This is just to say</li> <li>• Risk</li> <li>• First Fig</li> <li>• In My Country</li> <li>• Search for my Tongue</li> <li>• Ode to a Jellytot</li> </ul>
<b>Driving Question</b>	What goes into making an engaging short story?	What does it mean to be 'us'?	What characters and archetypes exist?	What makes a hero?	Why are voices from the past so powerful?	How does poetry capture what it means to be human?
<b>Assessment</b>	AO1 AO2, AO5, AO6	AO1 AO2 AO5/6	AO1 AO2	AO5 a/b AO6	AO1 AO2 AO3	AO1 AO2 AO5/6

Year	8					
	Autumn Term		Spring Term		Summer Term	
Time	28 lessons	24 lessons	20 lessons	24 lessons	16 lessons	28 Lessons
Unit	Strange New Worlds - Dystopian and speculative fiction	Noughts and Crosses - Whole Play- Modern Drama	Survival - non-fiction	The Bone Sparrow - Whole novel new 2023-24	Speeches that Changed the World	Romeo and Juliet - Shakespeare whole text
Focus	Consolidation of year 7 skills and knowledge. <b>Reading dystopias</b>	Immersive whole text study of a play. <b>Speculative fiction</b>	Reading a range of modern and 19th century non-fiction texts, developing cultural capital. <b>Non-fiction.</b>	Developing an appreciation and love of reading Developing vocabulary skills and repertoire Evaluate, discuss and analyse writers' use of language, form and structure. Narrative voice Characterisation	Developing spoken language through exploration of powerful speeches from the 20th and 21st century. <b>Spoken language.</b>	Analysis of character, plot and setting, to inform creative and persuasive writing. <b>Creative writing.</b>
Theme	Dystopia	Race and civil rights	Travel and exploration/discovering cultures	Refugees	The power of words & rhetoric	Gender, Conflict, relationships
Literacy Skills	Understanding etymology and morphology Developing vocabulary Key subject terminology Dictionary skills	Conventions of modern drama Select appropriate and effective vocabulary Deduce, infer or interpret comment on writers purposes and viewpoints, and the overall effect of the text on the reader	Conventions of survival writing C19th text Non-fiction writing Comparative/ discourse markers Vocabulary Paragraphing	Vocabulary Narrative voice Further developing love and appreciation of reading	Vocabulary Persuasive AO6 LA - sequencing, connectives MA/ HA - structuring effective writing	<ul style="list-style-type: none"> <li>• Analysis of character, plot and setting</li> <li>• Discourse markers</li> <li>• Paragraphing</li> <li>• Sentence stems</li> </ul>

<b>Key Vocabulary</b>	Surveillance Totalitarian Apocalypse Plot Character Setting Protagonist Antagonist Symbolism Atmosphere Personification Simile Metaphor Imagery	Segregation Prejudice Apartheid Identity Dystopia Conflict Plot Character Theme Romance	Survival Convention Autobiography Biography Memoir Dialogue Convey Embedded Tone Connotations	Conflict Rohingya Burma Detention Humanitarian Accountability Responsibility Dilemma Morality Compassion Sympathy Empathy	Speech Oracy Anecdote Fact Statistic Purpose Audience Form Device Empathise	Character Function Relationship Authority Patriarchy Society Duty Responsibility Allegory Religion Predicament Fate Celestial Feud
<b>Texts</b>	<ul style="list-style-type: none"> <li>1984</li> <li>Fahrenheit 451</li> <li>Noughts and Crosses</li> <li>Red Queen</li> <li>Uglies</li> <li>The Handmaid's Tale</li> <li>War of the Worlds</li> <li>Delirium</li> <li>The Hunger Games</li> </ul>	<ul style="list-style-type: none"> <li>Nought and Crosses play version</li> <li>Extracts from Noughts and Crosses novel</li> </ul>	<ul style="list-style-type: none"> <li>The Little Watercress Girl</li> <li>Walk through a workhouse</li> <li>Sufferings in Africa</li> <li>Juliane Koepcke: How I survived a plane crash</li> <li>The Survivor</li> </ul>	<ul style="list-style-type: none"> <li>The Bone Sparrow</li> <li>Where the World's Refugees Are</li> </ul>	<ul style="list-style-type: none"> <li>Malala Yousafzai</li> <li>Emma Watson</li> <li>Obama</li> <li>Emma Gonzalez</li> <li>Martin Luther King</li> <li>TED Talks</li> </ul>	<ul style="list-style-type: none"> <li>Romeo and Juliet play version</li> <li>Romeo and Juliet BBC Teach video adaption</li> <li>Jacobean non-fiction texts</li> </ul>
<b>Driving Question</b>	Why are dark futures so	How has our society been shaped by our cultural	How can we adapt with the natural world?	How do we adjust our perceptions of those who are	What could your words contribute to our world?	What does it mean to love across barriers?

	interesting?	identity?		'other'?		
<b>Assessment</b>	AO1, AO2, AO5, AO6	AO1, AO2	AO5, AO6	AO1, AO2	AO1, AO2, AO5, AO6	AO1, AO2

<b>Year</b>	<b>9</b>					
	<b>Autumn Term</b>		<b>Spring Term</b>		<b>Summer Term</b>	
<b>Time</b>	28 lessons	24 lessons	20 lessons	24 lessons	16 lessons	28 Lessons
<b>Unit</b>	Power of the Pen	An Introduction to The Gothic	Shakespeare's Quill	The Poetry Question	Sawbones - whole novel study	Literature Through Time
<b>Focus</b>	Analysing and evaluating a range of news and journalism and media.	Critically engaging with 19th-21st century literature.	Developing an appreciation for Shakespeare and confidence approaching language. Consolidating knowledge for KS4 study.	Extending and developing comparative analysis of 19th, 20th and 21st century poetry.	Close textual analysis of a whole novel.	To develop cultural capital through exploration of a range of texts from points throughout human history.
<b>Theme</b>	Media bias and ethics. Writing to argue and persuade	Gothic conventions, motifs and methods. Analysis of effect on the reader.	Language analysis. Meaning.	Poetry comparison.	Pre-learning context for KS4 C19th novel and whole novel study.	Cultural capital and consolidation of understanding of literary timelines/ context.
<b>Literacy Skills</b>	Conventions of journalistic writing Identification of range of news types	Paragraphing narrative revision VOCABULARY : Gothic word choice Speech punctuation	Close textual analysis Developing comprehension Applying context to analysis Inference Understanding historical	Comparison between 2 or more texts Synthesis Connectives to compare and contrast	Applying context to analysis Technical accuracy inc. sentence demarcation Control of a range of	Close textual analysis Developing comprehension Technical accuracy Discourse markers Contextual exploration and

	Subject terminology Critical thinking	revision AO6	texts	AO6	punctuation Precise vocabulary	analysis
<b>Key Vocabulary</b>	Prejudice Left Wing Bias Right Wing Content Layout Purpose Audience Article Byline Audience Class Demographic Impact Article Controversial Headline Compare Editorial Emotive	Gothic Genre Myth Nineteenth Century Theme Convention Element Motif Personification Pathetic Fallacy Atmosphere Decadent Protagonist Unheimlich Ominous Horror Romance Trauma Supernatural Architecture	Sonnet Monologue Iambic Pentameter Elizabethan Transgression Conflict Manipulation Humour Patriarchy Tragedy Context Romance Monarchy Subversion Hubris Hamartia Soliloquy	Technique Alliteration Stanza Anaphora Assonance Blank Verse Couplet Caesura Metre Enjambment Rhyme Scheme Rhythm Trochee Anthology Annotation Beat Voice Free Verse Ode Symbolism Tone Anaphora	Novel Victorian Detective Apprentice Nineteenth Century Pathetic Fallacy Respectable Anatomy Dissection Ominous Foreboding Context Malign Gothic Mystery Foreshadowing Abolition Hierarchy Slavery Resurrectionist	Contextual History Language Influence Specific Literary Style Format Plot Anachronism Antithesis Archetype Author Fable Classic Comparison Renaissance Antiquity Medieval Foreshadowing
<b>Texts</b>	<ul style="list-style-type: none"> <li>Newspapers</li> <li>Katie Hopkins article</li> </ul>	<ul style="list-style-type: none"> <li>Frankenstein</li> <li>Dracula</li> <li>Great Expectations</li> <li>Northanger Abbey</li> <li>Jekyll &amp; Hyde</li> <li>Edgar Allen Poe</li> <li>Angela Carter</li> <li>Ian Banks</li> <li>Neil Gaiman</li> <li>Daphne Du Maurier</li> <li>Susan Hill</li> </ul>	<ul style="list-style-type: none"> <li>King Lear</li> <li>Much ado about Nothing</li> <li>Othello</li> <li>Macbeth</li> <li>Sonnet 18</li> <li>The Prologue</li> <li>RSC Live Screening</li> </ul>	<ul style="list-style-type: none"> <li>Cannibal Kids, Tempest</li> <li>Education for Leisure, Duffy</li> <li>Anthem for Doomed Youth Owen</li> <li>Stop the Clocks, Auden</li> <li>Sonnet 18, Shakespeare</li> <li>Alright by Kendrick Lamar</li> <li>Metaphors, Plath</li> </ul>	<ul style="list-style-type: none"> <li>Sawbones</li> <li>Various 19th nonfiction texts</li> </ul>	<ul style="list-style-type: none"> <li>Genesis</li> <li>Lord of the Flies</li> <li>Cicero</li> <li>Martin Luther King</li> <li>Metamorphosis</li> <li>Carol Ann Duffy</li> <li>The Odyssey</li> <li>Hamlet</li> <li>Canterbury Tales</li> <li>Christopher Marlowe</li> <li>Romantics</li> <li>Charles Dickens</li> <li>Gulliver's Travels</li> <li>The Time Machine</li> <li>Jane Austen</li> </ul>

<b>Driving Question</b>	Is the pen mightier than the sword?	Why does the Gothic haunt us in the 21st Century?	Why is Shakespeare still taught in 2024?	Is poetry political?	How do writers capture the past?	How has our Literary Culture been shaped?
<b>Assessment</b>	AO5a&b	AO5a, AO6	AO1, AO2, AO3	AO1, AO2, AO3	AO1, AO2, AO3	AO1, AO2, AO3, AO4

<b>Year</b>	<b>10 - Units will be delivered over these sessions and may continue in the following HT</b>					
	<b>Autumn Term</b>		<b>Spring Term</b>		<b>Summer Term + Y10 Mock Week</b>	
<b>HT ACTUAL</b>	28 lessons	24 lessons	20 lessons	24 lessons	16 lessons	28 Lessons
<b>Time</b>	35 lessons	27 lessons	22 Lessons	5 Lessons continued	(Beginning in HT4) 25 Lessons	25 Lessons
<b>Unit</b>	C19th Novel	Writing Spaces and Places	Modern Drama	Modern Drama	Fights For Our Rights	Shakespeare Play
<b>Focus</b>	The Strange Case of Dr Jekyll & Mr Hyde (GCSE English Literature)	Explorations in Creative Reading and Writing (GCSE English Language)	An Inspector Calls (GCSE Literature)	An Inspector Calls (GCSE Literature)	Writers' Viewpoints and Perspectives (GCSE English Language)	Macbeth (GCSE Literature)
<b>Themes</b>	Science and Religion Appearance and Reality Good and Evil Class and Gender Duality	Setting, characterisation, Structure, narrative voice, unreliable narrator, dialogue, technical accuracy	Class, gender, war, capitalism and socialism, morality, time	Class, gender, war, capitalism and socialism, morality, time,	Social justice, poverty, class, welfare state, founding of the NHS, political, British Values, democracy	Ambition, the supernatural, kingship, masculinity and femininity, madness



	Gothic*					
Literacy Skills	<b>English Literature Skills:</b> <ul style="list-style-type: none"> <li>• Read a wide range of classic literature fluently and with good understanding, and make connections across their reading</li> <li>• Read in depth, critically and evaluatively, so that they are able to discuss and explain their understanding and ideas</li> <li>• develop the habit of reading widely and often</li> <li>• appreciate the depth and power of the English literary heritage</li> <li>• write accurately, effectively and analytically about their reading, using Standard English</li> <li>• acquire and use a wide vocabulary, including the grammatical terminology and other literary and linguistic terms they need to criticise and analyse what they read.</li> </ul>			<b>English Language Skills:</b> <ul style="list-style-type: none"> <li>• critical reading and comprehension: identifying and interpreting themes, ideas and information in a range of literature and other high-quality writing; reading in different ways for different purposes, and comparing and evaluating the usefulness, relevance and presentation of content for these purposes; drawing inferences and justifying these with evidence; supporting a point of view by referring to evidence within the text; identifying bias and misuse of evidence, including distinguishing between statements that are supported by evidence and those that are not; reflecting critically and evaluatively on text, using the context of the text and drawing on knowledge and skills gained from wider reading; recognising the possibility of different responses to a text</li> <li>• summary and synthesis: identifying the main theme or themes; summarising ideas and information from a single text; synthesising from more than one text</li> <li>• evaluation of a writer's choice of vocabulary, form, grammatical and structural features: explaining and illustrating how vocabulary and grammar contribute to effectiveness and impact, using linguistic and literary terminology accurately to do so and paying attention to detail; analysing and evaluating how form and structure contribute to the effectiveness and impact of a text</li> <li>• comparing texts: comparing two or more texts critically with respect to the producing clear and coherent text: writing effectively for different purposes and audiences: to describe, narrate, explain, instruct, give and respond to information, and argue; selecting vocabulary, grammar, form, and structural and organisational features judiciously to reflect audience, purpose and context; using language imaginatively and creatively; using information provided by others to write in different forms; maintaining a consistent point of view; maintaining coherence and consistency across a text</li> <li>• writing for impact: selecting, organising and emphasising facts, ideas and key points; citing evidence and quotation effectively and pertinently to support views; creating emotional impact; using language creatively, imaginatively and persuasively, including rhetorical devices (such as rhetorical questions, antithesis, parenthesis).</li> <li>• above.</li> </ul>		
	<b>Texts</b>	Jekyll & Hyde Critical Reading booklet	Extracts The Curious Incident of the Dog in the Nighttime 1984 The Colour Purple Under Milk Wood Perks of Being a Wallflower Bleak House  Whole short stories:	AIC Critical Reading Booklet	AIC Critical Reading Booklet	Katie Hopkins 2015 Migrants article //Mohammed Anser <i>Immigration is Good</i> article.  The Cholera Districts of Bermondsey, Mayhew Eulogy to the NHS, Smith

		The Landlady, Dahl Through The Tunnel, Lessing			A modest Proposal, Swift Benefits Street, < Daily Mail  Charlie Brooker Article  Guardian Article on Uniform, Jessica Valenti	
<b>Key Vocabulary</b>	Duality Urbanisation Hierarchy Trope Motif Physiognomy Atavism / Atavistic Anthropology Integrity Duplicity Hypocrisy	Structure Prolepsis Analepsis Shift Equilibrium Narrative In media res Exposition Characterisation Verisimilitude Conflict	Capitalism Socialism Conscience Classism Dramatic Irony Bourgeoise Intelligentsia Proletariat Social justice Unionisation	Capitalism Socialism Conscience Classism Dramatic Irony Bourgeoise Intelligentsia Proletariat Social justice Unionisation	Evaluative adverb Academic verb Synthesis Evaluate	Hamartia Catharsis Antimetabole Machievellian Usurper Emasculate Amoral Equivocate Hubris Transgressive Divinity Sacriligious
<b>Threshold Concepts</b>	There is a relationship between meaning and form  Effect of context on both readers and writers  Language can be analysed to reveal a variety of meanings	There is a relationship between meaning and form  Intertextuality	Effect of context on both readers and writers  There is a relationship between meaning and form  Intertextuality  Effect of context on both readers and writers	Effect of context on both readers and writers  There is a relationship between meaning and form  Intertextuality  Effect of context on both readers and writers	There is a relationship between meaning and form  Intertextuality  Effect of context on both readers and writers  Language can affect readers	There is a relationship between meaning and form  Effect of context on both readers and writers  Language can be analysed to reveal a variety of meanings

			Language can affect readers Effect of context on both readers and writers	Language can affect readers Effect of context on both readers and writers		
<b>Assessment Literature</b>	<ul style="list-style-type: none"> <li>● AO1: Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>○ maintain a critical style and develop an informed personal response</li> <li>○ use textual references, including quotations, to support and illustrate interpretations.</li> </ul> </li> <li>● AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</li> <li>● AO3: Show understanding of the relationships between texts and the contexts in which they were written.</li> <li>● AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> </ul>					
<b>Assessment Language</b>	<ul style="list-style-type: none"> <li>● AO1: <ul style="list-style-type: none"> <li>○ identify and interpret explicit and implicit information and ideas</li> <li>○ select and synthesise evidence from different texts</li> </ul> </li> <li>● AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</li> <li>● AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts</li> <li>● AO4: Evaluate texts critically and support this with appropriate textual references</li> </ul>					

- AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
- AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)
- AO7: Demonstrate presentation skills in a formal setting
- AO8: Listen and respond appropriately to spoken language, including to questions and feedback on presentations
- AO9: Use spoken Standard English effectively in speeches and presentations.

Year	11					
	<i>Autumn Term + Mock Series 1</i>		<i>Spring Term + Mock Series 2</i>		<i>Summer Term</i>	
Time	28 lessons	24 lessons	20 lessons	24 lessons	16 lessons	<b>EXAMS</b>
Unit	AQA Poetry Anthology	Recap/ Revise Literature Texts	Recap/ Revise Literature Texts/ Exam Skills	Speaking & Listening NEA Revision & Exam Skills	Revision & Exam Skills	
Focus	Literature P2	Literature P1	Revisit Macbeth	English Language P1: Explorations in Creative Reading and Writing	Language P2: Writer's Viewpoints and Perspectives Specific exam skills/ time management	
Theme	Power & Conflict	Jekyll & Hyde/ An Inspector Calls	Extended writing Literature AO2 focus	Range of themes	Range of themes	

		AO1/3 focus Critical Theory				
<b>Literacy Skills</b>	<p>Annotation Analysis Critical vocabulary Making connections across texts Comparison / comparative discourse markers Essay structure Learning key quotations</p>	<p>Targeted and bespoke language curriculum which is planned and sequenced following enhanced analysis of PPE results providing insight into strengths and areas to develop for this cohort. Targeted skills will include: (Target Grade 5-9) sophisticated vocabulary, sophisticated punctuation, structural devices; temporal, spatial and narrative shifts (Target Grade &gt;5) Paragraphing, sentence types, adverbials, discourse markers, semantic fields, TBC</p> <p>PPE November Literature P2/ Language P1 PPE February/March Literature P2</p>				
<b>Texts</b>	<p>Ozymandias, Percy Bysshe Shelley London, William Blake Extract from the Prelude, William Wordsworth My Last Duchess, Robert Browning The Charge of the Light Brigade, Alfred Lord Tennyson Exposure, Wilfred Owen Storm on the Island, Seamus Heaney</p>	<p>Macbeth Jekyll &amp; Hyde Postcards from the Dead Range of Critical Reading Critical Reading Booklets</p>	<p>An Inspector Calls Postcards from the Dead Range of Critical Reading Critical Reading Booklets</p> <p>Range of Literary fiction texts</p>	<p>Range of literary non-fiction texts:</p> <ul style="list-style-type: none"> <li>● Articles</li> <li>● Letters</li> <li>● Blogs</li> <li>● Diaries</li> <li>● Speeches</li> </ul>	<p>Range of practice papers</p>	

	<p>Bayonet Charge, Ted Hughes</p> <p>Remains, Simon Armitage</p> <p>Poppies, Jane Weir</p> <p>War Photographer, Carol Ann Duffy</p> <p>Tissue, Imtiaz Dharker</p> <p>The Émigrée, Carol Rumens</p> <p>Kamikaze, Beatrice Garland</p> <p>Checking Out me History, John Agard</p>					
<b>Threshold Concepts (Y11 ONLY)</b>	<p>There is a relationship between meaning and form</p> <p>Intertextuality</p> <p>Effect of context on both readers and writers</p> <p>Language can be analysed to reveal a variety of meanings</p> <p>Language can affect readers</p>	<p>There is a relationship between meaning and form</p> <p>Intertextuality</p> <p>Effect of context on both readers and writers</p> <p>Language can be analysed to reveal a variety of meanings</p> <p>Language can affect readers</p>	<p>There is a relationship between meaning and form</p> <p>Intertextuality</p> <p>Effect of context on both readers and writers</p> <p>Language can be analysed to reveal a variety of meanings</p> <p>Language can affect readers</p>	<p>There is a relationship between meaning and form</p> <p>Intertextuality</p> <p>Effect of context on both readers and writers</p> <p>Language can be analysed to reveal a variety of meanings</p> <p>Language can affect readers</p>	<p>There is a relationship between meaning and form</p> <p>Intertextuality</p> <p>Effect of context on both readers and writers</p> <p>Language can be analysed to reveal a variety of meanings</p> <p>Language can affect readers</p>	
<b>Assessment</b>	AO1, AO3, AO3	AO1, AO2, AO3	AO1, AO2 and AO3 for	AO1, AO2 and AO3 for	AO1, AO2 and AO3 for	



LEARNING TOGETHER, ACHIEVING EXCELLENCE:  
**CURRICULUM OVERVIEW - Long term plan**

			reading, and AO5 and AO6 for writing	reading, and AO5 and AO6 for writing	reading, and AO5 and AO6 for writing	
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