GLOUCESTER

GREENSHAW
LEARNING TRUST

English Curriculum Map

Our curriculum has been designed and sequenced as a narrative that takes our students on a journey to study and understand what it is to be human. Our KS3 units do not sit in isolation to one another, they overlap and allow students to use prior knowledge to develop new knowledge. There is natural interleaving of concepts, themes, characters and skills.

The KS3 narrative curriculum sequencing		
Year 7	Unit 1:	**Origins** – Where we came from; how it all began; how we found understanding.
	Unit 2:	**Epic Journeys** – What we do once we have understood our place. Explore.
	Unit 3:	**Love** – How we feel once we have established ourselves and our surroundings.
Year 8	Unit 4:	**Fear of the Unknown** – What scares us once we have got things to lose.
	Unit 5:	**The Fragile Mind** – The impact of thinking and feeling about love and loss.
	Unit 6:	**Identity** – How our feelings and sense of place establish who we are.
Year 9	Unit 7:	**Conflict** – What we do once we feel in control, or lose control.
	Unit 8:	**Dystopia** – The consequences of our destructive tendencies.
	Unit 9:	**Rhetoric** – How we can and need to influence the decision to choose right or wrong.

This overarching concept, to explore the evolution of humankind, was derived after careful consideration and examination of our pupils' GCSE Literature and Language texts. Our GCSE Literature texts all explore human behaviour and motivations. The narrative of our curriculum teaches our students how literature and words have helped us shape our understanding of the world, one another and ourselves. The knowledge they acquire on this journey allows our students to make perceptive, insightful and unique comments about the characters and situations in their GCSE literature texts, drawing on the wide domain of knowledge they have acquired in KS3.

An example, of how our curriculum narrative supports our students from KS3 to KS4 is that by using their knowledge from Year 7 of Greek Mythology, they could equate Macbeth's unthinkable actions to opening Pandora's box: where one sinful act can destroy the moral fabric of the world. Or, with their GCSE text, A Christmas Carol, our students can draw upon knowledge from their Year 8 Fear unit to understand why the miserly Ebenezer Scrooge hoards wealth and avoids human connections: perhaps he fears that, due to the abandonment in his life, he is unlovable or even unworthy of human connection.

Woven through our curriculum, increasing the academic rigour even more, are core knowledge concepts, built on the pillars of symbolism, shape and pattern, grammar and context. These core knowledge concepts occur in every unit; they overlap and are constantly revisited, as the backbone to our curriculum.

	Unit 1	Unit 2	Unit 3
Year 7	**Origins** **A range of texts from a course reader:** Greek Mythology, Bible stories, Fables, Fairy Tales, Sir Gawain and the Green Knight, Allusions, the 7 story types and links to modern texts. *To understand the origins and purpose of narratives and explore how they influence our lives and our writing.* SDY is currently re-writing all lessons in this unit for September. **Person responsible: RWY**	**Journeys** **Text**: Robert Louis Stevenson's Treasure Island **Excerpts from a course reader:** The Iliad and Odyssey. *To understand the concept of heroism and look at how the hero's journey structure can be applied to a range of different texts.* SDY is currently re-writing all lessons in this unit for September. **Person responsible: RWY**	**Love** **Text**: Shakespeare's Twelfth Night **Excerpts from a course reader:** Shakespeare's sonnets and poetry by Carol Ann Duffy, Seamus Heaney and Sylvia Plath. *To explore how writers have attempted to understand what is meant by love, how it comes in different forms, and why it is so important to us.* SDY is currently re-writing all lessons in this unit for September. **Person responsible: RWY**

Symbolism: Allegory, Motif, Allusion, Idiom Metaphor, Simile, Alliteration, Sibilance, List, Motif, Allegory, Character types if writing to argue. **Shape and Pattern:** Epic, Monologue, Seven Story Types, Prose, Poetry, Play, Oral Tradition, Epic Poetry, Narrative voice, rhetorical question, tricolon, anaphora, Headings and intro and conclusion of an article. **Grammar:** Nouns, verbs, adjectives, adverbs, fragments, simple sentences, appositive phrases, compound and complex sentence structures, paragraphing, capital letters **Context:** Karen Armstrong, Greek mythology, religious allusions, Christianity and religion	**Symbolism:** Character description, Setting, protagonist and antagonist, heroism, good vs. evil, metaphor, simile, Pathetic Fallacy, Personification **Shape and Pattern:** Plot construction, Chapters, Paragraphing, Dialogue, emotive language, tricolon, anaphora, direct address, Oxymoron, Repetition, Assonance, isocolon, Setting, Plot Construction – Openings and Endings, Chapters, Dialogue **Grammar:** Revision of nouns, verbs, adjectives and adverbs from Unit 1, plus pronouns, prepositions, adverbial phrases, semicolons, adverbial phrases, comma, speech marks, apostrophe **Context:** 19th Century growth and development, 19th century fiction, pirate lore, action and adventure genre	**Symbolism:** Love Metaphor, Extended metaphor, simile **Shape and Pattern:** Sonnet form, Monologue, Dramatic irony, Equivocation, caesura, volta, iambic pentameter, rhyme, Shakespeare's Plays – Act and Scene, Dramatic Irony, equivocation, aside **Grammar:** Revision of Unit 1 and 2, topic sentences, paragraphs, introductions and conclusions, paragraphing, tense, formality, colon, semicolon, ellipsis **Context:** Shakespeare's England, the development of the sonnet form, slapstick, irony, dramatic irony, schadenfreude, suspense, Elizabethan and Jacobean England, marriage and relationships

How will you be assed?	**Formative Assessment:** **Reading:** Analyse the presentation of hubris in a key myth. **Writing**: **Non-fiction writing to argue** - For thousands of years, myths and stories have been written in order to teach us how to behave. Write an article in which you explain this point of view. **Summative Assessment:** MCQ – 25 questions based on core knowledge outlined above. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.	**Formative Assessment:** **Reading:** Extract analysis of Long John Silver. **Writing: Creative Writing -** Monologue from the perspective of a key character (Jim Hawkins). **Summative Assessment:** MCQ – 25 questions based on core knowledge outlined above. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.	**Formative Assessment:** **Reading:** Analyse a key extract from Twelfth Night. **Writing: Creative writing -** Write a sonnet about love. **Speaking and Listening:** A presentation about sonnets. **Summative Assessment:** MCQ – 75 questions based on core knowledge outlined across the whole year. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.

Year 8	Fear of the Unknown	The Fragile Mind	Identity
	A range of texts from a course reader: Gothic stories by Mary Shelley, Edgar Allen Poe and Nathaniel Hawthorne. Romantic poetry from the likes of William Blake and Cristina Rossetti. Victorian non-fiction and Dante's inferno.	**A range of texts from a course reader:** Shakespeare's Othello, Hamlet, King Lear and Macbeth. Samuel Beckett's Waiting for Godot, Arthur Miller's Death of a Salesman and Ken Kesey's One Flew Over the Cuckoo's Nest. (Range of excerpts from a Course Reader)	**Text:** Harper Lee's To Kill a Mockingbird

A range of texts from a course reader: Culture and identity poetry and non-fiction texts on historical issues regarding race, gender, and identity. |
| | *To consider how and why the gothic genre allowed writers to explore our greatest fears.*

SDY is currently re-writing all lessons in this unit for September.

Person responsible: RWY

Symbolism: Dark and light imagery, Gothic features, Gothic and Romantic metaphor, religious imagery, pathetic fallacy, allusion, anthropomorphism recap rhetorical devices for speaking to argue, setting

Shape and Pattern: Periodic sentences, isocolon, repetition, tricolon, chronological structure, exposition, crisis, resolution, poetic form (narrative, ballad), narrative perspective, epistrophe, rhyme, varying sentence types, writing in third person | *To explore how writers have created some of the great flawed characters in Literature. To explore our own humanity within this context.*

SDY is currently re-writing all lessons in this unit for September.
Person responsible: RWY

Symbolism: Tokens of love and hate, metaphoric objects, emotive language, character, connotations, literary apostrophe, allusion

Shape and Pattern: Stage directions, soliloquy, monologue, aside, cyclical structure, zoom-in, anadiplosis, epistrophe, aposiopesis, diacope, epizeuxis, anaphora

Grammar: Prefixes, suffixes, prepositions, dialect, parenthesis, revision of semicolon, pronouns, fronted noun phrases, analytical verbs, recap speech punctuation | *To understand how writers examine the concept of identity, how it evolves over time and the impact that society has on it.*

SDY is currently re-writing all lessons in this unit for September.
Person responsible: RWY

Symbolism: setting, narrative voice, flashback, foreshadowing, setting, characters as constructs, motif, simile, metaphor, personification, microcosm, irony, derogatory language

Shape and Pattern: narrative style, plot construction – trial at centre of novel, maturity of characters as novel progresses and character development, narrative voice, poetic form (narrative, dramatic monologue), shifts in focus, narrative voice, juxtaposition, dialect, accent, plosive alliteration, recap rhetorical devices for persuasive writing, isocolon, hypophora |

	Grammar: Subject, object, multi-clause sentences, comma, semicolon, adjectives, nouns (concrete and abstract), homophones, fronted adverbials, pronouns **Context:** Enlightenment, Romanticism, Gothic conventions, American Gothic and Victorian Gothic, Victorian Society, the gothic genre, the supernatural, Freud, modern ghost stories	**Context**: Freud – Id, Ego and Superego, gender roles, prejudice, stagecraft, Elizabethan and Jacobean England, stage performances, Tragedy, hubris, hamartia, The Globe, Prometheus, Hecate, arranged marriage, hysteria, Christianity, revision of gothic genre .	**Grammar**: Linking paragraphs, introductions, conclusions, determiners, dashes, hyphens, verbs, adverbs to evaluate, first person, third person, revision of paragraphing, punctuating embedded quotations, modal verbs, imperative sentences, conditionals, recap formal and informal voice **Context**: 1960s and 1930s America, inequality and injustice, Jim Crow Laws, 1960 America and the Great Depression, American South, slavery and Jim Crow, identity (social, gender, racial, political), segregation, Jim Crow laws, slavery
How will you be assessed?	**Formative Assessment:** **Reading**: Analyse and extract from the House of Usher. **Writing: Describing -** Describe your own gothic setting. **Summative Assessment:** MCQ – 25 questions based on core knowledge outlined above. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.	**Formative Assessment**: **Reading**: Analyse a key character – Othello, Iago, Lear, Lady Macbeth… **Writing: Narrate -** Create a monologue from the perspective of a flawed character. **Summative Assessment:** MCQ – 25 questions based on core knowledge outlined above. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.	**Formative Assessment:** **Reading:** Analyse the use of narrative voice. **Writing: Persuade** – Create a speech on inequality and injustice. **Speaking & Listening:** Discuss the presentation of Scout and how she changes during the course of the novel. **Summative Assessment:** MCQ – 75 questions based on core knowledge outlined across the whole year. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.

Year 9	**Conflict**	**Dystopia**	**Rhetoric and Revolution**
	Text: R.C. Sherrif's Journey's End	**Text:** George Orwell's 1984	**A range of texts from a course reader:**
	As well as a range of texts from a course reader: WW1 and modern conflict poetry, Arthur Miller's The Crucible, Markus Zusak's The Book Thief, Anne Frank's diary, Diane Samuels' Kindertransport and non-fiction texts.	**As well as a range of texts from a course reader:** Anthony Burgess A Clockwork Orange, Margret Atwood's The Handmaid's Tale, Haruki Murakami's 1Q84, Alduous Huxley's Brave New World, Patrick Ness' A Monster Calls, H.G. Wells' The Time Machine and Ray Bradbury's Fahrenheit 451.	Excerpts from the speeches of Shakespeare's Julius Caesar, Elizabeth I, Emmeline Pankhurst, Martin Luther King and Winston Churchill.
	To explore the ways in which writers try to understand why and how humans can be so destructive.	*To understand how writers have exploited ideology in order to explore our fears of the future.*	*To explore how great orators can influence, shape and change our world.*
	SDY is currently re-writing all lessons in this unit for September.	**SDY is currently re-writing all lessons in this unit for September.**	**SDY is currently re-writing all lessons in this unit for September.**
	Person responsible: RWY	**Person responsible: RWY**	**Person responsible: RWY**
	Symbolism: Setting**,** metaphor, euphemism, dysphemism, extended metaphor, including conceit, personification, allusion, semantic field	**Symbolism:** Settings, names, language and censorship, pathetic fallacy, extended metaphor, motif, oxymoron	**Symbolism:** Metaphor including religious imagery, pejorative language

Shape and Pattern:
Stage directions, juxtaposition, use of silence, beginnings and endings of acts, caesura, rhyme, metre, imagery, elision, dialect for dramatic effect

Grammar:
Comparative writing, colloquial language including slang, elision, dialect for dramatic effect, dashes, embed quotations

Context:
WW1 – life in the trenches, 20th Century warfare, class

Shape and Pattern:
Juxtaposition, tension, narrative structure including character development, shifts, structuring a persuasive article, tricolon, isocolon, diacope, anaphora, hypophora, internal monologue

Grammar:
Evaluation using adverbs, active and passive voice, verbs including imperatives, nouns (concrete and abstract), adjectives, adverbs, determiners, conjunctions

Context:
Propaganda, totalitarianism, proletariat, socialism and communism, dystopia, misogyny, modern day surveillance

Shape and Pattern:
Anadiplosis, counter arguments, aposiopesis, diacope, rhetorical question, tricolon, paragraphing

Grammar:
Pronouns, sentence type and structure, semicolon, colon, modal verbs, parenthesis

Context:
Aristotle's triangle of rhetoric, injustice and inequality, sexism, racism, stereotypes, slavery, Apartheid

How will you be assessed?	**Formative Assessment:** **Reading 1:** How does Sherriff present the character of Stanhope? **Writing 1:** Write a letter home from the perspective of Raleigh or Osborne before the raid takes place. **Reading 2:** Compare how two poems present the impact of war. **Summative Assessment:** MCQ – 25 questions based on core knowledge outlined above. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.	**Formative Assessment:** **Reading:** Starting with this extract, how does Orwell present the theme of power in *1984*? Extract: Part 3 Ch 1. **Writing 1:** 'The government simply uses surveillance to control and not protect citizens.' Write an article in which you evaluate this statement. **Writing 2:** Turn a utopia into a dystopian narrative in the style of a writer (E.g.: Orwell, Bradbury, Atwood). **Summative Assessment:** MCQ – 25 questions based on core knowledge outlined above. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.	**Formative Assessment:** **Reading:** How does the writer use rhetorical devices to engage the speaker and convey their perspective? **Writing:** Write a speech to persuade, which tackles injustice. **Speaking and listening:** Perform the written injustice speeches. **Summative Assessment:** MCQ – 75 questions based on core knowledge outlined across whole year. **KIP Quiz:** A quiz that tests the students on the knowledge they learn for weekly homework.

YEAR 10					
Year 10	**Language paper 1, Section A**: Fiction reading *(4 weeks)* **Section B:** Narrative and descriptive Writing *(3 weeks)* **Person responsible: CMN / VPE** **Symbolism:** Setting, narrative voice, flashback, foreshadowing, monologue, characters as constructs, motif, simile, metaphor, personification, imagery, extended metaphor, pathetic fallacy	**Literature Paper 1, Section B:** A Christmas Carol *(7 lessons a fortnight)* **Language Paper 2: Section B:** Non-Fiction Writing *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Pathetic fallacy, archetype, characters as constructs, setting**,** metaphor, imagery, allegory motif, extended metaphor, personification, allusion, semantic field, biblical allusions, foreshadowing, idioms	**Language Paper 2, Section A:** Non-Fiction reading *(7 lessons a fortnight)* **Literature Paper 1, Section B:** A Christmas Carol *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Setting**,** metaphor, imagery, irony and dramatic irony, archetype motif, extended metaphor, personification, allusion, semantic field, foreshadowing	**Literature Paper 1, Section A:** Macbeth *(7 lessons a fortnight)* **Language Paper 1, Section A:** Fiction Reading *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Setting**,** metaphor, imagery, motif, extended metaphor, personification, allusion, semantic field, foreshadowing, dramatic irony	**Literature Paper 1, Section A:** Macbeth *(7 lessons a fortnight)* **Language Paper 1, Section A:** Fiction reading *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Setting**,** metaphor, imagery, motif, extended metaphor, personification, allusion, semantic field, foreshadowing, dramatic irony	**Literature Paper , Section B revision:** A Christmas Carol *(7 lessons a fortnight)* **Language Paper 1, Section B:** Narrative and descriptive writing and Speaking and Listening *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Simile, metaphor, imagery, motif, extended metaphor, personification, allusion, semantic field, foreshadowing, dramatic irony

Shape and Pattern: | cyclical endings, narrative shifts, imagery, dialogue, internal and external perspectives, foregrounding, foreshadowing, contrast, juxtaposition, semantic field, flashback and flashforward	**Shape and Pattern:** Freytag's story structure, cyclical endings, imagery, juxtaposition, semantic field imagery, elision, dialect for dramatic effect, flashback, flashforward, interruption of chronological sequence, repetition, character foil	**Shape and Pattern:** Cyclical endings, stage directions, imagery, juxtaposition, imagery, dialect for dramatic effect, flashback, flashforward, interruption of chronological sequence	**Shape and Pattern:** Stage directions, asides, juxtaposition, parallelism, use of silence, beginnings and endings of acts, imagery, elision, dialect for dramatic effect flashback, flashforward, interruption of chronological sequence	**Shape and Pattern:** Stage directions, asides, juxtaposition, parallelism, use of silence, beginnings and endings of acts, imagery, elision, dialect for dramatic effect flashback, flashforward, interruption of chronological sequence	**Shape and Pattern:** juxtaposition, beginnings and endings of poems, enjambment, caesura, volta, stanzas, quatrains, free verse, regular and irregular rhyme, sonnets, dramatic monologue
Grammar: Active and passive voice, verbs including imperatives, nouns (concrete and abstract), adjectives, adverbs, determiners, sentence type and structure, paragraphing, semicolon, colon, dashes, modal verbs, parenthesis	**Grammar:** Analytical verbs, parallelism, anaphora, diacope, anadiplosis, embedded quotations, sentence types and structures , gerunds, prepositional phrases, appositive phrases	**Grammar:** Comparative writing, colloquial language including slang, elision, dialect for dramatic effect, noun phrases, abstract nouns, logical or temporal connectives, passive or active voice, anecdotes	**Grammar:** comparative writing, colloquial language including slang, elision, dialect for dramatic effect, dashes, embed quotations	**Grammar:** comparative writing, colloquial language including slang, elision, dialect for dramatic effect, dashes, embed quotations	**Grammar:** Anadiplosis, counter arguments, aposiopesis, diacope, rhetorical question, tricolon, paragraphing, hypophora, Aristotle's triangle of rhetoric: ethos, logos, pathos, structuring a persuasive article, tricolon, isocolon, diacope, anaphora,

Context: 19th, 20th and 21st century unseen fiction extracts	**Context:** 19th Century historical and social culture, Victorian culture, beliefs and ethos of Victorian population, Charles Dickens' life and influences, social responsibility, Gothic conventions	**Context:** Literary non-fiction, attitudes, attitudes and perspectives, non-fiction writing, rhetoric, different text types: biography, autobiography, recount, essay, report, article, letter	**Context:** Edwardian era historical and social culture, Edwardian culture, beliefs and ethos of Edwardian population, J.B.Priestley's life and influences	**Context:** Edwardian era historical and social culture, Edwardian culture, beliefs and ethos of Edwardian population, J.B.Priestley's life and influences	**Context:** Poet Laureate, poems from different time periods and the influences on the poets, Romantic poetry
Formative Assessment: **Reading:** Language Paper 1, Section A **Writing:** Language Paper 1, Section A	**Formative Assessment:** **Reading:** Literature Paper 1: Section B **Writing:** Language Paper 2: Section B	**Formative Assessment:** **Reading:** Language Paper 2: Section A **Writing:** Literature Paper 1: Section B	**Formative Assessment:** **Reading 1:** Language Paper 1: Section A **Reading 2:** Literature Paper 1: Section A	**Formative Assessment:** **Reading 1:** Literature Paper 1: Section A **Reading 2:** Language Paper 1: Section B	**Formative Assessment:** **Reading 1:** Literature Paper 1 Full Paper **Reading 2:** Language Paper 1 Full Paper **Speaking and Listening Component**

YEAR 11

Year 11	**Literature Paper 2, Section A:** An Inspector Calls *(7 lessons a fortnight)*	**Literature Paper 2: Section B:** AQA anthology, Power and Conflict Poetry *(5 weeks)*	**Language Paper 2, Sections A & B:** Revision of non-fiction writing reading *(7 lessons a fortnight)*	**Language Paper 1, Sections A & B:** Revision of fiction reading and fiction writing (50%)	**Revision** ● **Literature Paper 2:** An Inspector Calls, the Power and Conflict poetry anthology and unseen poetry (60%)

Literature Paper 2, Section B: AQA anthology, Power and Conflict Poetry *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Setting**,** placement of domestic objects, metaphor, imagery, motif, extended metaphor, personification, allusion, semantic field, foreshadowing, dramatic irony	**Literature Paper 2, Section C:** Unseen Poetry comparison *(3 weeks)* **Person responsible: CMN / VPE** **Symbolism:** Setting**,** placement of domestic objects, metaphor, imagery, motif, extended metaphor, personification, allusion, semantic field, foreshadowing, dramatic irony, allusion, allegory, analogy, euphemism, paradox, hyperbole	**Literature Paper 1, Sections A & B**: A Christmas Carol and Macbeth *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Setting**,** metaphor, imagery, motif, extended metaphor, personification, allusion, semantic field, foreshadowing, dramatic irony, allusion, allegory, analogy, euphemism, paradox, hyperbole	*(7 lessons a fortnight)* **Literature Paper 1, Sections A & B**: A Christmas Carol and Macbeth *(3 lessons a fortnight)* **Person responsible: CMN / VPE** **Symbolism:** Setting**,** metaphor, imagery, motif, extended metaphor, personification, allusion, semantic field, foreshadowing, dramatic irony, allusion, allegory, analogy, euphemism, paradox, hyperbole	● **Literature Paper 1:** A Christmas Carol and Macbeth (40%) ● **Language Paper 1:** Fiction reading and fiction writing (50%) ● **Language Paper 2:** Non-fiction reading and non-fiction writing (50%) **Person responsible: CMN / VPE**

	Shape and Pattern:	**Shape and Pattern:**	**Shape and Pattern:**	**Shape and Pattern:**	
	Stage directions, asides, climax, cliff hanger, juxtaposition, beginnings and endings of acts, interruption of chronological sequence, volta, caesura, enjambment, quatrain, sonnet, dramatic monologue, rhyme scheme, free verse	Volta, quatrain, stanza, dramatic monologue, sonnet, rhyming couplet, rhyme schemes, free verse, caesura, enjambment, dactylic dimeter, verse, form, fixed form, parallelism, narrative poem, blank verse, iambic pentameter, epic poetry, repetition	Asides, stage directions, stichomythia, parallelism, anaphora, anadiplosis, flashbacks and flashforwards, internal monologue, cyclical structure, beginnings and endings of acts, dramatic monologue, omniscient narrator	Freytag's story structure, cyclical endings, narrative shifts, imagery, dialogue, internal and external perspectives, foregrounding, foreshadowing, contrast, juxtaposition, semantic field, flashback and flashforward, introduction of character or dialogue	
	Grammar:	**Grammar:**	**Grammar:**	**Grammar:**	
	Anadiplosis, counter arguments, diacope, rhetorical question, tricolon, comparative writing, formal language, elision, dashes, pronouns, sentence type and structure, semicolon, colon, modal verbs, parenthesis	Anadiplosis, rhetorical question, tricolon, parallelism, colloquial language, dialect, dashes, pronouns, sentence type and structure, semicolon, colon, modal verbs, parenthesis, comparative connectives, adverbials, end stopped line, caesura, enjambment,	Anadiplosis, rhetorical question, tricolon, parallelism, colloquial language, dialect, dashes, pronouns, sentence type and structure, semicolon, colon, modal verbs, parenthesis	Anadiplosis, rhetorical question, tricolon, parallelism, colloquial language, dialect, dashes, pronouns, sentence type and structure, semicolon, colon, modal verbs, parenthesis	

	Context: Edwardian historical and social culture, J.B.Priestley's life and influences, socialism and communism, gender inequality, well-made play, morality play. Poet laureate, Romantic poets, WW1 poets, Eurocentric history, misogyny, Crimean war.	**Context:** Poet laureate, Romantic poets, WW1 poets, Eurocentric history, misogyny, Crimean war, 16th century Italy, Kamikaze pilots, the Irish Troubles, patriotism, war, heritage, emigrants.	**Context:** Jacobean England, the Great Chain of Being, regicide, the Gun Powder plot, gender inequality, fate, the supernatural. Victorian England, the poor law, the divide between rich and poor, Christmas, Dickens' life and influences, post-industrial revolution society, workhouses, factory life.	**Context:** Jacobean England, the Great Chain of Being, regicide, the Gun Powder plot, gender inequality, fate, the supernatural. Victorian England, the poor law, the divide between rich and poor, Christmas, Dickens' life and influences, post-industrial revolution society, workhouses, factory life	
	Formative assessment: Literature Paper 2 - Section B **Summative October assessment:** Literature Paper 2- Section A	**Formative assessment:** Literature Paper 2 - Section C **Summative assessment – November mock exams:** Literature Paper 2: complete paper	**Formative assessment, writing:** Language Paper 2 - Section B **Formative assessment, reading:** Literature Paper 1 - Section A	**Summative assessment – February mock exams:** Language Paper 2: complete Paper **Literature Paper 1:** complete Paper	**Formative assessment once a week: this will be full questions or sections of papers.**