

Grace Academy English Department - Long Term Plan

The Curriculum units – overview (Long Term Planning)

Year 7 - The Power of Language							
Term	Unit	Big Question	Skills Foci			Formative assessment opportunities in lessons	Assessment folder (summative)
			GWAF	GRAF	GSLAF	Not formally assessed – but opportunities to demonstrate understanding	Formally assessed with green pen feedback
<p>Term 1 – Building on prior knowledge...</p> <p>At the end of Key Stage 2, students were able to write creatively, and they had read a range of texts. They could also make observations about them. So they can now begin to develop an understanding of more subtle differences to creative / descriptive writing by exploring the notion of GENRE, and how the use of language changes as a result of this genre.</p> <p>For Shakespeare, students will have been exposed to the idea of plays and will likely know there are seminal authors / playwrights that have written key texts. Now, they will be learning about Shakespeare and the fact that he has had a lasting impact on literature due to his use of language, his approach to genre (tragedy / comedy) and his influence upon modern texts and life.</p> <p>By using ‘extracts’, students are getting depth and allowing us to revisit any aspects of KS2 knowledge that is not yet secure.</p>							
1	“Doorways”	How can texts / words open up doors to new and fantastical worlds?	2 3 4 6	1 2 5	All S&L AFs are focused on throughout, especially : S3,S4 & L1, 2, 3 &4	<p>Writing: -Replicate the work / stylistic features of authors -Transformative writing</p> <p>Reading: -Basic text annotations / analysis -Understand writers’ intentions</p>	Proof reading of an extract (10 marks) + Descriptive writing of a magical doorway
2	An introduction to Shakespeare	How far does Shakespeare still have relevance today?	2 4 6 7	1 2 6		<p>Writing: -Letter / postcard home from the perspective of a student who has just seen the wonder of The Globe -Description of the sights, smells and sounds of the theatre</p> <p>Reading: -Quote identification / matching to meaning -Translation activities</p>	
<p>Whole school AP1: Comprehension (Reading) questions about the importance of Shakespeare. (Based on extract: Michael Rosen – significance of Shakespeare)</p>							

Term 2 – Building on prior knowledge...

At Key Stage 2, students have both read and written poetry. They have also experienced and understand that there are different forms. They have also seen and identified techniques in writing. Here, in year 7 they will be able to see that the use of words and the deliberate use of poetic forms and techniques are able to affect interpretation and create meaning, allowing the reader to ‘feel’ certain emotions.

As we explore the conventions of formal speeches, they will have learnt about certain written persuasive or rhetorical techniques but here they will again be able to know that they have been used (and use them in their own writing) deliberately.

3	Words that Burn (AP2)	How do words have the power to “ignite a fire” within us?	1	1	All S&L AFs are focused on throughout, especially: S3,S4 & L1, 2, 3 &4	Writing: -Personal poetry in different formats Eg. Fixed verse, haiku, free verse	Reading: Analysis of “First They Came for...” What is the purpose and tone shown in the poem?
			2	3		Reading: -How do poets use free verse and fixed verse to show restriction or freedom / chaos in poems form the anthology.	
4	Effective Orator	Can a speech change the world?	1		As above PLUS: Extra S&L AFs: S2, S5, S7	Reading: Short analysis of emotive language and anaphora	Spoken Language: speech to class in groups (shared writing – self assessed prior to delivery)
			2			Writing: -Opening paragraph of a letter to the headteacher (emotive) -Section of writing for assessed speech	
			6				
			7				

Whole School AP2 (Reading) = Half Caste – purpose & analysis
Vocab Selection and GPS correction

Term 3 – Building on prior knowledge...

At Key Stage 2, students will have read whole stories, largely for enjoyment. They will have also written in a range of ways matched to the requirements of the Key Stage 2 scheme of work. Here, through the focus on gothic horror and mystery, they will continue their exploration of ‘genre’ which they began in term 1. Here though they are moving to short stories and whole texts so they can explore the notions of STRUCTURE and CHARACTERISATION and how language is being used to guide these.

By the end of Year 7 students will have moved from knowing that writing can be creative / fictional and descriptive, to being able to see the subtle differences of 3 different genres.

5	Narrative Arc in horror: The Landlady	How do horror writers shape a story?	1	1	All S&L AFs are focused on throughout, especially: S3,S4 & L1, 2, 3 &4	Writing: -Write the opening of a gothic horror -Write a letter to a relative upon making a gruesome discovery	Reading: How does Dahl introduce the reader to the modern gothic genre through his
			2	2			
			3	4			
			4	7			
			6				

						Reading: -How does Poe show us the features of gothic writing through 'The Raven'?	short story, 'The Landlady'?
6	Novel: "Ruby in the smoke"	How far can language transport us to another time?	1 2 5 6	1 2 3 5 6	All S&L AFs are focused on throughout, especially: S3,S4 & L1, 2, 3 &4	Writing: -Diary entry of one of the making events – writing in character -Writing like Pullman – a description, based on an image (modelled)	Writing: A character profile and book review for a literary website on Sally Lockhart and The Ruby in The Smoke
					Reading: -Comprehension questions of key events / chapters -Analysis of how the writer presents Victorian England / China		
Whole School AP3: Using an Image – Extended description of a Victorian scene in gothic style. Proofreading Task.							

Year 8 - Time & Place

Term	Unit	Big Question	Skills Foci			Formative assessment opportunities in lessons	Assessment folder (summative)
			GWAF	GRAF	GSLAF		
Building on prior knowledge:							
Following Year 7 study, students are now able to build on to more consolidated knowledge of extracts of texts by studying whole texts and really looking at how the plot, character and themes track across whole text. Crucially, their focus on challenging but small extracts turns into the study of classic texts: Hound of The Baskervilles (for Gothic) and Shakespearean comedy, <i>Much Ado About Nothing</i> , for Shakespeare. This provides early, and therefore lower stakes experience of skills required at GCSE.							
1	Much Ado About Nothing	How does a Shakespearean comedy work and what can an audience expect?	2 3 4 6	1 2 4 7	All S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4	Writing: -Letter writing – love letter from Claudio: poetic style Reading: -Quotation work + Characterisation of Don John – analysis of him as a villain	Reading Choose 1-2 components and explain / analyse how a comedy works (Villain vs hero; Love plot; The Watch; The overall structure)
2	“Hound of the Baskervilles”	How is the Victorian era depicted?	2 6 7	2 3 5 6	All S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4	Writing: Descriptive writing: Extended descriptions of Dartmoor Reading: Analysis: How is time and place presented through language?	Writing: Travellers journal of a journey across (link to Jamaica Inn / Wuthering Heights past paper)
Whole school AP1: Vocabulary & proof reading task Shakespeare comedy -Extract “How do we know it will end this way?” (Inevitability of ending)							
Building on prior knowledge – Term 2:							
KS2 study required students to explore themes and messages within texts. This was continued, at a deeper level in Year 7 and here is being turned into more challenging fiction and non-fiction texts to allow students to experience the types of text that feature in KS4.							
Additionally, the study of “British Legacies” takes their understanding of persuasive techniques (Upper KS2) , and ‘writing persuasive speeches’ (Year 7) into more sophisticated presentations using rhetorical devices and coherent arguments. It also further deepens their understand of British values and cultural capital around their understanding of key figures which should shape their life in a 21 st Century, multi-cultural Britain.							
3	The Natural World	How do writers depict the natural world through fables, legends,	1 3 4 6	1 4	All S&L AFs are focused on through out,	Writing: -Fable in the vein of “Tortoise & The Hare” -Report on the ecosystem in a rainforest	Writing: Comparative explanation (2 video clips –

		documentaries, rainforests and other texts?			especial ly: S3,S4 & L1, 2, 3 &4	Reading: -Analysis of different text types to understanding structure	'Racer snakes vs. Clownfish')
4	British Legacies – spoken language	What does “being successful” mean in modern Britain?	1	2	As above PLUS: Extra S&L AFs: S1, S2, S5, S6 and S7	Writing: Argue – who is the most deserving of a blue plaque?	S&L: Spoken language presentation (pairs) – “Who is the most worthy Briton?”
			2	3		Reading: Infer & decode tasks based on articles (eg. Alan Turing)	
Whole school AP2: Vocabulary and proofreading task Writing: “Elephants & Tigers” Organisation of facts and comparative writing							
Building on prior knowledge – Term 3: Poetry was studied at KS2, typically as a vehicle for creative, personal writing, and in Year 7 this was turned into the understanding of poetry, analytically – beginning to ‘write about’ poems. Here, this bedrock is built upon so students can explore broad themes such as attitudes & experiences and time & place. Their introduction to genre from year 7 is now expanded by introducing them to a new genre: Dystopia, which provides a key building block for Year 9 and beyond.							
5	Poetry (& creative writing)	“How can a poem reflect your experience in the world?”	1	2	All S&L AFs are focused on through out, especial ly: S3,S4 & L1, 2, 3 &4	Writing: -Personal poetry about places that matter to them? -First person prose (eg. Monologue) based on Island Man	Reading: Analysis “How does the poet present attitudes and experiences of two places in “Island Man”?”
			2	3		Reading: ‘Death of a Naturalist’ – How does the poet present changed attitudes to nature, specific focus on structure	
6	Describing Dystopia	“What does a dystopian future look like?”	4	1	All S&L AFs are focused on through out, especial ly: S3,S4 & L1, 2, 3 &4	Writing: Small passage replication of author’s work (setting, character, conflict)	Writing: Extract from ‘Time Machine’ – continue the story
			6	2		Reading: Analysis of articles and extracts describing technological advances	
Whole school AP3: Reading: Spot the Technique Analytical essay: ‘Out of The Blue’?							

Year 9 - Me & My World

Term	Unit	BQ	Skills Foci			Formative assessment opportunities in lessons	Summative Assessment
			GWAF	GRAF	GSLAF		
<p>Building on prior knowledge:</p> <p>Skills from Year 7 are revisited here, through the focus on extracts in the 'Identity' booklet but the exploratory tasks, challenge of texts, and maturity of themes are all ramped up, providing students with the opportunity to experience precisely the kinds of texts they will be faced with at GCSE as well as providing them with opportunity for MASTERY.</p> <p>Their study of a Shakespearean 'tragedy' completes their look at the different 'faces' of Shakespeare across KS3 whilst also providing them with curcial building blocks for Year 10, when they come to study Romeo and Juliet.</p>							
1	Identity	"Who am I?"	1 2 4 5 6 7	1 2 3 4 5 6	<p>All S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4</p>	<p>Reading: Comparison Question: How do the writers in these 2 extracts portray the experiences of the protagonists in feeling 'targeted'?</p> <p>Writing: Letter of response to 'resigned' parent from Meg Rossoff's 'Resigned' short story</p>	<p>Writing: Comprehension questions on extracts and written article for school website designed for parents.</p>
2	Macbeth	"What makes a hero and a villain in a Shakespearean tragedy?"	1 2 6	1 2 5 7	<p>All S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4</p>	<p>Writing: Instagram post: Perspective writing – Macduff/Banquo after Duncan's murder</p> <p>Reading - Quotation work – How does Shakespeare use language methods to present Lady Macbeth as manipulative?</p>	<p>Reading: Proof Reading + Extract analysis How does Shakespeare present Macbeth's tragic downfall in this extract and elsewhere?</p>
<p>Whole school Assessment Point 1: Comprehension Questions (Paper 1 style – Q1-4) – Based on The Henna Wars</p>							
<p>Building on prior knowledge – Term 2:</p>							

Here we see the same focus again: MASTERY of key skills first introduced in KS2 then built upon and practiced in Years 7&8. Analysis, layers of meaning, thematic texts, the use of extended metaphor, allegory and symbolism are littered throughout the more challenging 'Animal Farm' and 'Love Poetry' content, allowing students to consolidate prior knowledge whilst readying them for the rigour of the texts and allowing them to reflect on how literature can 'speak to them' as they learn who they are.

3	Politics of Animal Farm	"What is a political allegory and how can they reveal truths about society and class?"	2 3 4 6	1 2 6 7	S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4	Writing: Transformative – Write an effective and imaginative description of the farm	Writing: Write a letter to the Editor of the Times exposing the conditions / situation on the farm (from the perspective of an undercover journalist)
						Reading: How does Orwell use the pigs to present ideas about power?	
4	Love and Relationships Poetry	"What does 'love mean' and how do poets reveal their attitudes to it?"	1 2 6	2 3 4 5 6	S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4	-Email from husband to Laura (Manhunt) -Letter from Hardy's wife to Hardy responding to his views (her voice)	Reading: How does Armitage present a loving relationship in "The Manhunt"
						Reading: -How is love presented in Nettles? OR 'Valentine'?	

Whole school Assessment Point 2: Reading - How does Orwell use Boxer to present ideas about class in Animal Farm?

Building on prior knowledge:

Here we see the same focus again: MASTERY of key skills first introduced in KS2 then built upon and practiced in Years 7&8. By now their **writing** should be coherent, concise and appropriate for the audience, and their **critical analysis** should be concise, considered and well-evidenced.

5	Creative Writing – Making the Ordinary, Extraordinary.	"How can we breathe life into the ordinary through words?"	3 4 5 6	1 2 3 6	S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4	Writing: Write an effective description of a storm	Writing: Description, based on an image
						Reading: -Analysis of effective extract of description (eg. Of Mice & Men opening scene)	

5 **Due to the length of the novel, students begin reading 'Noughts and Crosses' in Term 5 (final week)**

6	Noughts & Crosses	“How does human strength overcome barriers?”	1	2	S&L AFs are focused on through out, especially: S3,S4 & L1, 2, 3 &4	Speaking & Listening: Talking Points discussions – big themes (mini task – in class)	Reading: Recall quiz
			6	3		Writing: Writing as Blackman (alternative version of Ch. 87/88) – mini task	Reading: How does Blackman create a sense of resolution in the closing extract of the novel?
			7	5 7		(Optional) Reading: How does Blackman create a sense of tension in Chapter 48/49? - Formative	
Whole school assessment point 3: Proof reading and grammar task (with thematic links to Noughts + Crosses) Writing: Using an image: Using the image supplied, write an effective description of the scene (with thematic links to Noughts + Crosses)							

Key Stage Three: A gateway to success at KS4

As well as providing opportunities to develop key skills needed for KS4 success, there is a careful choice made for the range of texts and stimuli we have selected at KS3.

Students study **Shakespeare** in every year, beginning with an introduction to the man, his theatre and the world he inhabited, to help us understand his cultural significance, we then move on to comedies in year 8 (using Much Ado About Nothing due to its accessible and engaging storyline) and then tragedies in year 9 (using Macbeth due to its theme of ‘power’ which is something the students go on to study through poetry in year 10).

We also expose students to **whole novels** throughout KS3, exploring a range of themes and these texts have been chosen to due to their literary significance as well as their cultural relevance. Noughts & Crosses, for example concludes their studies in Year 9 and works as an ideal precursor to Romeo & Juliet, which students go on to study at KS4 – this novel ‘bookends’ the opening unit of year 9, exploring identity through extracts from current, relevant, multi-cultural Young Adult fiction.

Poetry plays a key role in the KS3 journey as we recognise the need to ‘demystify’ this from a young age, and it gives us an excellent opportunity to immerse students in ‘whole texts’ and to practice analytical skills. We have also provided an anthology for each year’s poetry study, thus allowing students to understand the concept of a ‘themed collection’ again, necessary for KS4 study.

Writing is interleaved throughout all schemes with there being identified opportunities in all schemes to practice a range of writing types in a range of settings. This allows students to develop the confidence and stamina required to write at length for their GCSE studies.

Year 10

Term	Unit	Skills	Paper / Question	Formative assessment opportunities	Summative Assessment (end of unit)
1	Explorations & Descriptions – Lang paper 1	<u>Lang:</u> AO1 AO2 AO4	Lang Paper 1, Q1-4	Image stimulus: Descriptions based on images using previous papers and a range of stimuli. Past paper questions – Paper 1.	Language paper 1 - Reading: Language Paper 1 – June 2019 Q1-4 (split over 2 lessons)
2	19 th Century Novel: A Christmas carol – Lit paper 1	<u>Lit:</u> AO1 AO2 AO3	Lit Paper 1, Section B	Extract questions exploring THEMES and CHARACTER. Various extracts from staves 1-4. Include Victorian image stimulus writing to interleave Lang paper 1.	Lit paper 1, Section B: <u>Scrooge wakes up</u> “How does Dicken’s present the theme of redemption via the character of Scrooge in this extract?”
Whole school Assessment Point 1: “Language Paper 1 – November 2021: Q1-5”					
3	Poetry: Power & Conflict (Part 1 – War) – Lit paper 2	<u>Lit:</u> AO1 AO2 AO3	Lit Paper 2, Section B	Various past questions (and example questions) exploring theme and language for poetry – largely single poems	Lit paper 2 – Section B: Charge of the Light Brigade (with one other) - Within the student booklet
4	Writers viewpoints & perspectives & Spoken Language	<u>Lang</u> AO5 AO6 <u>S&L</u> General Criteria	Lang Paper 2, Q5	Various past papers; lots of examples of writing tasks (Paper 2, Question 5)	Language Paper 2 (Writing): June 2019 Q5 only
Whole School Assessment Point 2: “How do the poets present attitudes to war and conflict within the poem Kamikaze and one other from the Power & Conflict poem?”					
5	Spoken Language & Language paper 2 reading – comparative	<u>S&L</u> General Criteria <u>Lang</u> AO1 AO2 AO3	Lang Paper 2, Q1-4	CRITICAL ASSESSMENT: Formal / final Spoken Language Presentations Reading – Past papers, Paper 2 Q1-4 (comparative reading)	Language Paper 2 (Reading): June 2019 Q1-4 only (split across 2 lessons)

		AO4			
6	Poetry: Power & Conflict (Part 2 – Identity, nature and culture)	<u>Lit:</u> AO1 AO2 AO3	Lit Paper 2, Section B	Various past questions (and example questions) exploring theme and language for poetry – now, they must be comparative	Essay fortnight for poetry (3 essays): -Ozymandias (plus one other) -Prelude (plus one other) -Emigree (plus one other)
Whole School Assessment Point 3: “Language Paper 1&2 – November 2021: Q1-5” “Lit Paper 1: Section B” and “Lit Paper 2: Section B” – November 2021					

Year 11					
Term	Unit	Skills	Paper / Question	Formative assessment opportunities	Summative Assessment (end of unit)
1	Shakespearean play: Romeo & Juliet	<u>Lit:</u> AO1 AO2 AO3 AO4	Paper 1, Section B	Various past papers and extract questions exploring THEMES and CHARACTER.	Lit paper 1, Section A: Lit paper Summer 2017
2	Modern play: An Inspector Calls	<u>Lit:</u> AO1 AO2 AO3	Paper 2, Section A	Questions exploring THEMES and CHARACTER. -Various questions from Act 1 and 2 including Birling, Eric, Sheila and class division -Focus on structure of the Acts	Essay: “How does Priestley use the character of Goole to explore the theme of RESPONSIBILITY?” Lit paper Summer 2017
Whole School Assessment Point 1: Literature Paper 1 (complete) June 2023 AND Language Paper 1 (complete) June 2023					
3	Language Paper 1 Revision Lit: Unseen Poetry	<u>Lang:</u> AO1 AO2 AO4 AO5 AO6 <u>Lit:</u> AO1 AO2	Lang paper 1 (Q1-5) Lit paper 2, Section C	Various past questions (and example questions) exploring theme and language (For literature, this MUST include comparison between 2 unseen poems) Past paper fortnight: -Language paper 1 Q1-4, Summer 2017 -Language paper 1 Q5, Summer 2017 -Lit paper 2, Section C, Summer 2017	
4	Language Paper 2 revision Lit: Power & Conflict Poetry	<u>Lang:</u> AO1 AO2 AO3 AO4 AO5 AO6	Lang paper 2 (Q1-5) Lit paper 2, Section B	Various past questions (and example questions) exploring theme and language (For literature, this MUST include comparison between 2 anthology poems) Past paper fortnight: -Language paper 2 Q1-4, Summer 2017 -Language paper 2 Q5, Summer 2017	

		<u>Lit:</u> AO1 AO2 AO3		-Lit paper 2, Section B, Summer 2017
Whole School Assessment Point 2: Literature Paper 2 (complete) June 2023 AND Language Paper 2 (complete) June 2023				
5	A Christmas Carol Revision	<u>Lit:</u> AO1 AO2 AO3	Lit Paper 1, Section B	Various past questions (and example questions) Past paper fortnight: -Lit paper 1, Section B, Summer 2017 -Lit paper 1, Section B, Summer 2018 -Lit paper 1, Section B, Summer 2022
Final Exams				

Year 12					
Term	Unit	Skills	Paper / Question	Formative assessment opportunities	Summative Assessment (end of unit)
1	The Great Gatsby Poetry Anthology: Pre-1900	AO1 AO2 AO3 AO4 AO5	Paper 1 'Love Through the Ages'	Week 2: Characterisation Week 3: Sonnets (AO1 & 2) Week 4: Symbolism and 'distance' in TGG (AO4) Week 5: Cavalier Poets Week 6: Jealous Love	'Desirous Love'
2	The Great Gatsby Poetry Anthology: Pre-1900	AO1 AO2 AO3 AO4 AO5	Paper 1 'Love Through the Ages'	<i>Essays should now all be comparative.</i> Week 1: Sexual Love Week 2: Marital Love Week 3: Lost Love Week 4: AP? Week 5: Social expectations and Love Week 6: Love affected by Time	'Forbidden Love'
AP1: Gatsby vs Poetry comparative question (open book; 1 hour)					
3	The Taming of the Shrew	AO1 AO2 AO3 AO4 AO5	Paper 1 'Love Through the Ages'	Week 2: Characterisation of sisters 3: Supporting characters / the suitors 4: Petruchio 5: The role of the father – Baptista 6: Katherine vs Petruchio	Extract: Bianca is 'passive'

4	The Taming of the Shrew	AO1 AO2 AO3 AO4 AO5	Paper 1 'Love Through the Ages'	Week 1: honest love 2: deception 3: AP window? 4: controlled love 5: gendered roles	Extract: Katherine at the end
AP2: Gatsby vs Poetry comparative question (open book; 1 hour) and Taming (extract; closed book; 1 hour)					
5	Unseen Poetry Poetry Anthology: Pre-1900 & The Great Gatsby comparison	AO1 AO2 AO3 AO4 AO5	Paper 1 'Love Through the Ages'	Literary Genres Love and Timeline (AO3 & AO4): modern vs old x 3 responses Refining comparisons – 3 x essays (revisit topics where gaps were in terms 1 & 2)	Unseen Poetry & TGG /poems
6	NEA Begin Birdsong (read over the Summer)	AO1 AO2 AO3 AO4 AO5	Non-Examined Assessment Paper 2 'Texts in Shared Contexts: WW1'	Duffy: The World's Wife –AO1 and AO2 analysis. AO5 Presentations to class on assigned poems. How does the setting in chapter 1 of Birdsong foreshadow what will happen to the landscape during the war?	TWW: Comparison of 2 poems

Year 13

Term	Unit	Skills	Paper / Question	Formative assessment opportunities	Summative Assessment (end of unit)
1	Birdsong (parts 1-4) Scars Upon My Heart (1 lesson a week) <i>NEA draft 1</i>	AO1 AO2 AO3 AO4 AO5	Paper 2 'Texts in Shared Contexts: WW1'	Characterisation of Stephen Warfare (Realist) Non-Combatants Tunnel Symbolism The role of Elizabeth – reader's conduit Thematic comparisons of poems e.g. Patriotism; Changing attitudes to war <i>(choose based on the MTP: Examine the view that...)</i>	Courage (Birdsong)
2	Birdsong (parts 5-7) Unseen Narrative <i>NEA draft 2</i>	AO1 AO2 AO3 AO4 AO5	Paper 2 'Texts in Shared Contexts: WW1'	Stephen's evolution & struggles Jack and Weir Elizabeth's discoveries The ending <i>(choose based on the MTP: Examine the view that...)</i> 2x unseen responses	Role of Jack (Birdsong) Unseen

3	The Wipers Times vs Scars Upon My Heart <i>NEA completion</i>	AO1 AO2 AO3 AO4 AO5	Paper 2 'Texts in Shared Contexts: WW1' Non-Examined Assessment	Writers Looking Back and Changing Attitudes to War Unforgiving and Relentless Patriotism Fear and Loss Imperialism and Authorities Life after the War	Argue: A writer looking back will find it hard to capture the essence of slaughter and loss.
4	The Wipers Times vs Scars Upon My Heart Unseen Narrative <i>Revision</i>	AO1 AO2 AO3 AO4 AO5	Paper 2 Paper 1	Pacifism Courage and Bravery Life on the Front Line Non-combatants Revisit unseen narrative – focus on thematic aspects not yet visited	Argue: It was only after the war that people really gained perspective on it.
AP2: Full Paper 2					
5	<i>Final revision prior to exams</i>	AO1 AO2 AO3 AO4 AO5	<i>Focus on aspects students need additional time on</i>		
Formal Exams					

Assessment criteria

Key Stage 3					
Reading		Writing		Speaking & Listening	
GRAF 1	Use a range of strategies, including accurate decoding of text, to read for meaning	GWAF 1	Write imaginative, interesting and thoughtful texts	GS1	I can use vocal skills to engage my audience - pitch, tone, pace, intonation.
GRAF 2	Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	GWAF 2	Produce texts which are appropriate to task, reader and purpose (SLAPSMARS & DAFORREST)	GS2	I can use voice to create character intent, when in role.
GRAF 3	Deduce, infer or interpret information, events or ideas from texts	GWAF 3	Organise and present whole texts effectively, sequencing and structuring information, ideas and events	GS3	I can use eye contact when communicating.
GRAF 4	Identify and comment on the writer's structure and organisation of texts, including grammatical and presentational features at text level	GWAF 4	Construct paragraphs and use cohesion within and between paragraph (TIPTOP)	GS4	I can use gestures, appropriate to form and register.
GRAF 5	Identify and comment on the writer's use of language, including grammatical and literary features at word and sentence level	GWAF 5	Vary sentences for clarity, purpose and effect (type and openers – ACAPIE)	GS5	I can interact with my audience, appropriate to form and register.
GRAF 6	Identify and comment on writer's purposes and viewpoints and the overall effect of the text on the reader	GWAF 6	Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences	GS6	I can use verbal discourse markers to link and develop ideas.
GRAF 7	Relate texts to their social, cultural and historical traditions – including genre	GWAF 7	Select appropriate and effective vocabulary	GS7	I can use standard English and considered vocabulary when expressing my ideas.
				GL1	I can listen with purpose and care, and respond appropriately.
				GL2	I can take turns and respond in a polite, considered manner.
				GL3	I can answer questions articulately and thoughtfully.
				GL4	I can demonstrate my listening by linking my ideas to my peers'.

Key Stage 4		
<i>Language</i>		<i>Literature</i>
READING		AO 1 Read, understand and respond to texts. Students should be able to: -maintain a critical style and develop an informed personal response -use textual references, including quotations, to support and illustrate interpretations.
AO1	-Identify and interpret explicit and implicit information and ideas. -Select and synthesise evidence from different texts.	
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.	
AO3	Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.	
AO4	Evaluate texts critically and support this with appropriate textual references.	AO 2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
WRITING		AO 3 Show understanding of the relationships between texts and the contexts in which they were written.
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)	AO 4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation
<i>Spoken Language</i>		
General criteria: To be awarded a Pass, Merit or Distinction a Learner must be audible and use spoken Standard English which, for the purposes of the spoken language assessment, means that a learner must be intelligible and generally use language appropriate to the formal setting of the presentation.		

Key Stage 5	
<i>Literature</i>	
A01	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation
A02	Analyse ways in which meanings are shaped in literary texts.
A03	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
A04	Explore connections across literary texts.
A05	Explore literary texts informed by different interpretations.