

## Curriculum Plan for English – St. Mark's Academy

### English Department Vision Statement:

In the English Department, we are committed to creating real writers with real stories to tell, confident speakers who know what they think as well as passionate young people who empathise with different perspectives and love to read. We empower students with the ability to access ideas that underpin the world in which we live and then to give students the tools to act on what they feel passionate about. By scaffolding big ideas (through sequenced statements) and key skills across our units of work, we will support the progress of all students from Year 7 to Year 13 and beyond. You can see this on our curriculum map below.

Along this journey, students will think about social responsibility and the way in which power is distributed. Across each year, students will practise transactional writing such as letters, argument writing, persuasive speeches and articles. We aim to give students experience in writing for real-life situations to empower them to make a practical impact on the world around them. Supporting students in developing stronger literacy skills is at our forefront and we incorporate the learning of new vocabulary in all our schemes of work through direct vocabulary instruction. A dedicated approach to literacy marking will ensure that students are able to identify and improve their own SPAG. We will create confident young people who are aware of, and know how to use, their powerful voices.

Throughout the English curriculum, students are taught Literature and non-fiction texts that relate to three Big Ideas which enable students to engage with different viewpoints of the writers and think critically about the world around them. These 'big ideas' all relate to the GCSE and A Level set texts, and students engage with ideas that spiral in complexity across the key stages. We do not shy away from teaching texts that help students engage with complex social issues and are committed to fostering a safe classroom environment to support students in the discussion of ideas and attitudes. We are very proud of the diversity of the school community and teach literature that enables students to develop empathy with a range of perspectives from different social, racial and historical backgrounds.

The development of key skills features across each year group with the planned schemes of work incorporating and building on the big ideas so that knowledge and skills are repeated and embedded. These mastery skills are communicated to students in class through the use of marking codes that support students in understanding their strengths and ways to improve with each unit taught and assessed piece of work completed. By the end of their 5 year, we aim for students to be masterful crafters of language, individual lovers of reading and confident speakers able to express their own viewpoint. The five big ideas and mastery skills are outlined below;

#### Direct Vocabulary Instruction

Vital to a student's progression in literacy is the ability to articulate themselves and write using precise and advanced vocabulary. Throughout our SOWs we teach students vocabulary that will enhance their understanding of the topic as well as give them a wider bank of sophisticated terms and phrases to be incorporated into their written and spoken work. The vocabulary is planned and taught specifically through discursive and written tasks to allow students to use the words with confidence in their own work.

#### Knowledge: Big Idea statements on the themes of:

1. Social responsibility
2. Power and conflict
3. Identity

#### Key Skills:

1. Language analysis and analytical writing
2. Non-fiction writing
3. Creative writing
4. Comparing perspectives
5. Speaking and listening

## Curriculum Overview:

|                      | Year 7   | Year 8   | Year 9  | Year 10  | Year 11   | Year 12  | Year 13   |
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| <b>Autumn Term 1</b> | <p><b>Gothic fiction</b><br/> <b>Power and conflict:</b> Power can make people do bad things. Society gives more power to some people over others.<br/> <b>Knowledge:</b> In the selection of stories covered, students will explore 19thC social attitudes to do with class, status and morality. Students will study a specific setting, characterisation and style so that they are able to replicate the gothic style in their own creative writing. Students will revise the fundamentals of spelling, accuracy and grammar at base sentence level and paragraph structure.</p> <p><b>Literary Convention</b><br/> <b>Knowledge:</b> Conventions of the Gothic genre. Gothic tropes and imagery, how to create and structure tension, how to create mystery and intrigue.</p> <p><b>Creative writing</b><br/>           Students will write their own opening to a gothic story, using the conventions and features of the gothic that they have learnt from studying the extracts.</p> | <p><b>Frankenstein Play</b><br/> <b>Power and conflict:</b> Power can make people do bad things. Society gives more power to some people over others.<br/> <b>Knowledge:</b> Students learn about the 19thC content of scientific progress, the Enlightenment and the patriarchal system of society in place. Students engage with the concept of ambition and the corruptive impact it can have on individuals seeking power. Students will also explore the concepts of morality and social responsibility through analysing the character of Victor Frankenstein and his treatment of his creature as well as the female characters in the text. Students will work on spelling, accuracy and grammar at sentence level and paragraph structure for effect and impact. They will be taught how to bring in ambitious vocab and punctuation for effect.</p> <p><b>Literary convention</b><br/> <b>knowledge:</b> Writer's craft. Students study the play version of Frankenstein, and will revisit knowledge learnt in Year 7 of dramatic conventions, setting, tone and style as well as gothic features and conventions. Students will learn editing skills.</p> <p><b>Creative writing</b><br/>           Students will develop their ability to craft their own language and write their own</p> | <p><b>Hound of the Baskervilles (from Autumn 2022)</b><br/> <b>Social responsibility:</b> Identifying the problems behind hierarchy and privilege is important to build a more equal society.<br/> <b>Knowledge:</b> A fair society is compassionate and empathetic and considers the perspective of those who are most vulnerable.<br/> <b>Knowledge:</b> Students will develop their knowledge of Victorian class hierarchy and status as well as the importance of social responsibility of an individual or group of individuals.</p> <p><b>Literary convention</b><br/> <b>knowledge:</b> Students will develop their understanding of the conventions of the Victorian novel and detective fiction. Students will develop their understanding of gothic tropes and how it fits in the detective fiction genre. Students will gain a better understanding of the importance of structure in a novel and how mystery and tension is developed. Students will discuss the idea of the law versus crime through the development of the character of Sherlock Holmes and Dr Watson, which will provide foundational understanding to the GCSE text 'An Inspector Calls.'</p> <p><b>Language analysis</b></p> | <p><b>An Inspector Calls</b><br/> <b>-Social responsibility:</b> Challenging established hierarchical structures and privileges is important to build an egalitarian society.<br/> <b>Knowledge:</b> A cohesive society is altruistic with citizens who are philanthropic and empathise with its most vulnerable members.<br/> <b>Knowledge:</b> Students learn about Edwardian class and hierarchies and how this has extended from Victorian texts studied at KS3. Students build on their knowledge of the concepts of capitalism and socialism through the attitudes presented by the characters of the Birling family versus the Inspector. Similar to their prior study of the modern texts 'Animal Farm' and 'Of Mice and Men', students also engage with political and social/cultural factors that place Eva Smith as a marginalised character set for a tragic end. Students also explore the narrative element of a retrospective play and the political comment Priestley's makes to his 1945 audience.</p> <p><b>Knowledge of literary convention:</b> Students build on their understanding of plays by engaging with Priestley's crafting of dialogue and heavier stage directions than Shakespeare. They also learn how speeches, asides and monologues are used in a modern play setting. They study the impact of Priestley's morality play.</p> <p><b>Analytical essay writing:</b> An essay based on a key character or a central theme. Students develop the skill of language analysis and writing more formal essays. Students complete a guided baseline assessment and then</p> | <p>Continue <b>Romeo and Juliet</b><br/> <b>Power and conflict:</b> Power can be a corruptive force in society that can lead to some people exploiting imbalances in power to subjugate others.<br/> <b>Knowledge:</b> Students build on from their study of the play at the end of Y10 by tracking the development of the tragedy through the play. Students develop their knowledge of the romance between the characters but how Elizabethan belief systems on fate alongside political systems of patriarchy lead to the conflict and tragedy at the heart of the play. Students consider Shakespeare's backdrop of political conflict in Protestant England and the wider message he is conveying to audiences.</p> <p><b>Knowledge of literary convention:</b> Students build on their understanding of Shakespeare's dramatic context and methods learnt at KS3 to focus more on tragedy.</p> <p><b>Language analysis</b><br/>           Students build on their analysis of Shakespeare's language and structure by writing analytically about key extracts in relation to the play as a whole.</p> <p><b>Time is also built in this term to revise Power and Conflict poetry as well as Language Paper 2 skills for the upcoming mock exams.</b></p> | <p><b>Shakespearean Tragedy – Othello</b> (May change to King Lear from Sep 2022)<br/> <b>Power and Conflict:</b> Power and lack of power can corrupt individuals into following false paths of ambition and desire. Patriarchal, feudal, class and racial structures in society lead to power imbalances and the ability for institutions and political leaders to abuse their subordinates and the marginalised.<br/> <b>Knowledge:</b> At A Level, students build on their understanding of the Elizabethan/Jacobean political backdrop and tensions in religious conflict to interpret Machiavellian characters and the manipulative power of individuals over others. Students build on their understanding of patriarchy and the treatment of women from GCSE study of Romeo and Juliet in order to develop confident and autonomous interpretations of Shakespeare's presentation of female characters in A Level texts.</p> <p><b>Knowledge of literary conventions:</b> Students' understanding of Shakespearean tragedy is developed as they look at conventions of Greek tragedy and how Shakespeare shifts and plays with dramatic features to form his own style of tragedy. Students also engage with critical ideas and</p> | <p><b>NEA – coursework x2</b><br/> <b>Independent Reading, analysis and interpretation</b><br/>           With guidance, students continue their Independent reading, analysis and interpretation of their coursework texts.<br/>           Poetry - Duffy<br/>           Fiction – student choice<br/> <b>Engage critically &amp; independently with texts &amp; their contexts to write an interpretative essay</b></p> <p><b>Political and Social Protest-Extracts</b><br/> <b>A Doll's House – a play by Ibsen</b><br/> <b>Social Responsibility:</b> Challenging established hierarchical structures and privileges is important to build an egalitarian society. A cohesive society is altruistic with citizens who are philanthropic and empathise with its most vulnerable members. Individuals should autonomously function within society with empathy for others for society's greater good.<br/> <b>Knowledge:</b> In studying 'A Doll's House' students develop their knowledge of realism in drama and the manipulation of melodramatic features to create more naturalistic drama. Students deepen their understanding</p> |

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|                             |   | <p>story on related themes and ideas to 'Frankenstein'. This will be completed using drafting and re-drafting processes.</p>  | <p>Students will write an essay based on the analysis of an extract from the novel.</p>  | <p>after receiving feedback, complete a full essay in timed conditions.</p>   |   | <p>perspectives from leading academics on the text.</p> <p><b>Tragedy – John Keats' Poetry (Pre-1900)</b><br/> <b>Identity:</b> We thrive by engaging with our own heritage and a range of perspectives, unfortunately imbalances of power in society can negatively impact the formation of someone's identity. Identity and an authentic sense of place are developed by engaging with, responding to and challenging the mechanisms of the world around you and the relationships formed.</p> <p><b>Knowledge:</b> Students deepen their knowledge of the style of movement of Romanticism first introduced at GCSE by studying Keats, a second generation Romantic inspired but the backdrop of the French Revolution and the writings of fellow Romantics that elevated the experience of the self and nature as sublime.</p> <p>Students build towards writing essays with confident arguments, analysis and interpretations of key extracts from the text as well as in reference to thesis statements on the text as a whole. Essays are assessed using the A Level mark scheme used in the external exams.</p> | <p>of patriarchal and class structures in the 1900s as they see the impact of an abusive marriage on individuals. Students critically engage with Ibsen's humanist perspective as the protagonist Nora gains her independence and autonomy.</p> <p>Students build towards writing essays with confident arguments, analysis and interpretations of key extracts from the text as well as in reference to thesis statements on the text as a whole. Essays are assessed using the A Level mark scheme used in the external exams.</p> |
| <p><b>Autumn Term 2</b></p> | <p><b>Short stories</b><br/> <b>Identity as well as Power and Conflict;</b> We are products of our environment; we are defined by our upbringing, experiences and appearance.</p> | <p><b>World Poetry</b><br/> <b>Identity:</b> We are products of our environment; we are defined by our upbringing, experiences and appearance.<br/> <b>Knowledge:</b> Students will engage with writers from a range of different cultures to further</p> | <p><b>2 week continuation of Hound of the Baskervilles then:</b><br/> <b>Fiction: short stories</b><br/> <b>Power and Conflict:</b> Power can be a corruptive force in individuals and desire for power can make people act in immoral ways.</p> | <p><b>Power and Conflict Poetry in context with GCSE Language</b><br/> Across Autumn 2 and Spring 1, students study poems from the AQA Anthology 'Power and Conflict' cluster alongside articles and texts that provide more contextual understanding to the poems and teach skills for the GCSE Language Papers.</p> | <p><b>Mock exams</b><br/> <b>-Literature Paper 2 and Language Paper 2</b><br/> <b>A Christmas Carol- Charles Dickens</b><br/> <b>Social responsibility:</b> Challenging established hierarchical structures and</p> | <p><b>Shakespearean Tragedy - continued</b><br/> -This unit is continued across the whole Autumn term (info above)<br/> <b>Death of a Salesman</b><br/> <b>Identity:</b> Political landscapes, cultural values and social ambition all</p>  | <p><b>Revision of Tragedy-</b> Othello, Death of a Salesman and Keats<br/> Timed essay writing<br/> <b>Revision of Social and Political Protest</b><br/> -Ibsen, Bake and Hosseini</p>   |

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| <p><b>Knowledge:</b> Building on their understanding of language techniques from the previous unit, students will now read a collection of short stories with the intention of analysing the writer's craft.</p>     | <p>develop their understanding of and engagement with different perspectives. Students will consider further the social impact of immigration and will explore the importance of decolonisation to different cultures and individuals in society.</p>   | <p><b>Knowledge:</b> Students will study a range of short stories that look at the idea of the imbalance of power. Students engage with the concept of vengeance and social/ political vendettas. Through looking at different perspectives and narrators, students will explore and discuss the impact of cultural attitudes and power on an individual's actions and morals.</p> | <p>We believe this integrated approach is important as it enables students to understand and engage better with the poets' ideas as well as keep developing and practicing required skills for Language study.</p>   | <p>privileges is important to build an egalitarian society. A cohesive society is altruistic with citizens who are philanthropic and empathise with its most vulnerable members.</p>  | <p>impact a person's identity and relationships. We thrive by engaging with our own heritage and a range of perspectives, however unfortunately imbalances of power in society can negatively impact the formation of someone's identity. Identity and an authentic sense of place are developed by engaging with, responding to and challenging the mechanisms of the world around you and the relationships formed.</p> | <p>Consolidate independent perceptive, confident. coherent and accurate written arguments</p>  |
| <p><b>Literary Convention Knowledge:</b> Key ingredients to any story: Setting, Plot, Character, Theme and Conflict. The writer's craft; descriptive techniques, imagery, structure (narrative arc) and tension.</p> | <p><b>Literary convention knowledge:</b> Students will begin learning different forms of poetry; use of rhythm, metre, rhyme and different poetic techniques such as sound techniques as well as different uses of imagery, symbolism and metaphor.</p> | <p><b>Literary convention knowledge:</b> Revisit narrative arc, story structure and tension. Revisit ideas from Y7 and Y8 on crafting writing for impact. Students will work on honing their sentence structures with full variety for impact. Students will use a full range of punctuation for effect. Students will reflect and analyse their own choices in writing.</p>       | <p><b>Power and conflict:</b> Power can be a corruptive force in society that can lead to some people exploiting imbalances in power to subjugate others.</p>  | <p><b>Knowledge:</b> Students build on their understanding of Victorian poverty from the non-fiction unit studied in Y8 and 19<sup>th</sup> C literature studied in Y9. In studying A Christmas Carol, students track the development of the character Scrooge and his changing attitude towards the poor around him. Students engage with Dickens' biographical context in order to understand his didactic messages to his Victorian readers and need for social change to protect the vulnerable in society.</p> | <p><b>Knowledge:</b> Students deepen their knowledge of post-war modern tragedy in relation to earlier tragedies and modern texts studied at GCSE. Students look at how the American Dream and Capitalism still impacts individuals and social change in the modern period. Students engage with the psychological chaos of the protagonist and the negative impact of capitalism on an individual's psyche.</p>          | <p>Mock exams Paper 1 and Paper 2</p>  |
| <p><b>Language analysis:</b> Students will complete a short written language analysis of the writer's craft.</p>   | <p><b>Language analysis:</b> Students will write an essay analysing poets' perspectives and use of language and structure.</p>  | <p><b>Creative writing:</b> Students will develop their creative writing skills by writing the opening to their own short story.</p>   | <p><b>Knowledge:</b> Across the range of poems, students explore characters and speakers conveying different abuses of power to do with war, politics, class, status and gender as well as different impacts and responses to war and conflicts. As the poems are from a range of different time periods students gain a deeper understanding of the historical contexts of WW1, WW2 and modern warfare through articles studied for the language papers. There are poems that also enable students to explore how war and conflict impacts identity and how the telling of history is passed down by people in power to the detriment of different cultures and backgrounds forming voice and identity.</p> | <p><b>Knowledge of literary conventions:</b> Students build on their appreciate of 19thC language as explored at KS3. Specifically for Dickens, students study narrative style in terms of didactic tones, listing devices in extensive descriptions and the use of gothic features.</p>  | <p><b>Knowledge of literary convention:</b> Students study the montage of dreams and arguments as dramatically presented by the protagonist. Students use their knowledge of Shakespearean and Greek tragedy to interpret and compare the structure of a modern two act tragedy.</p>  | <p>Students build towards writing essays with confident arguments, analysis and interpretations of key extracts from the text as well as in reference to thesis statements on the text as a whole. Essays are assessed using the A Level</p> |

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| Spring Term 1 | <p><b>In The Sea there are Crocodiles (novel)</b></p> <p><b>Social responsibility:</b> Identifying the unfairness within society is important to build a more equal society.</p> <p>Society is only as strong as its weakest citizen.</p> <p><b>Knowledge:</b> In this unit, students will learn about Afghanistan and the discrimination that Hazara people face in Afghanistan. They will also learn about the 9/11 terrorist attack and the impact this had on society. Students will begin to empathise with the perspective of refugees and develop their understanding of the dangers of people trafficking and exploitation in society.</p> <p><b>Literary convention knowledge:</b> Students will discuss how narrative voice is created in non-fiction and learn about the conventions of a 'coming of age' narrative (bildungsroman)</p> <p><b>Language analysis:</b> Written work on language analysis- how does the writer use language to convey Enaiat's experiences?</p> | <p><b>Poverty in London- Non-fiction articles</b></p> <p><b>Social responsibility:</b> Identifying the unfairness within society is important to build a more equal society. Society is only as strong as its weakest citizen.</p> <p><b>Knowledge:</b> This unit covers a range of pre-20<sup>th</sup> Century non-fiction texts which explore the themes of poverty, power imbalances and social responsibility. During this unit, students will learn about child labour in the 19<sup>th</sup> century, exploring the working conditions of chimney sweeps through the 1817 Report into Chimney Sweeping. They will then explore the lives of those in poverty through Henry Mayhew's report on the London Poor. Finally, students will read Dicken's letter on Ragged Schools – a key text which influenced the writing of 'A Christmas Carol'. All of the texts also provide an insight into education in the 19<sup>th</sup> Century, and will allow students to consider the importance of education and the impact on those who don't receive it.</p> <p><b>Knowledge of literary conventions:</b> Students will engage with and learn the features of a variety of non-fiction texts: diaries, reports, articles, speeches and letters. Students will consider how non-fiction writers use</p> | <p><b>Celebratory Poetry</b></p> <p><b>Identity:</b> When represented and accepted in society, each person's unique voice can be celebrated. We thrive by understanding our heritage and having a knowledge of the world around us.</p> <p><b>Knowledge:</b> In this unit, students study a range of poems from Black writers and other cultures in order to celebrate and value different cultural heritages.</p> <p><b>Literary convention knowledge:</b> Students develop their understanding of different forms of poetry; use of rhythm, metre, rhyme and sound techniques as well as different uses of imagery, symbolism and metaphor. Performance and presentation skills are also taught.</p> <p><b>Speaking and listening:</b> Students will perform a poem, either one they have written inspired by the poetry they have studied, or a performance of their favourite poem studied. This assessment is aimed to boost student's confidence at presenting in front of others in preparation for GCSE speaking and listening.</p> | <p><b>Power and Conflict Poetry in context with GCSE Language continued (see above for knowledge)</b></p> <p><b>Knowledge of literary conventions:</b> Across the range of poems, students explore different poetical forms and structures such as dramatic monologue, sonnet, blank verse and free verse as well as specific movements such as 'Romanticism'.</p> <p><b>Key skills:</b><br/> <b>Language analysis</b><br/> <b>Comparing perspectives</b><br/> <b>Non-fiction writing</b><br/> <b>Creative writing</b></p> <p><b>Assessment:</b><br/> Students complete a practice at all the questions on both Language Paper 1 and Language Paper 2, alongside practices of essay writing that compares two poems.</p> <p>Students are assessed on one practice of Q5 (argument writing and creative writing) as well as their final poetry essay comparing two poems.</p> | <p>Revision and embedding of <b>A Christmas Carol</b></p> <p><b>Romeo and Juliet.</b></p> <p><b>Language Paper 1</b></p> <p><b>Mock exams</b></p> <p>-Literature Paper 1 and Language Paper 1</p> | <p><b>Political and Social Protest Writing:</b></p> <p><b>The Kite Runner- a modern novel by Khalid Hosseini</b></p> <p><b>Identity; Power and Conflict (see above for statements)</b></p> <p><b>Knowledge:</b> Students engage with a Afgahn-American perspective and deepen knowledge of Muslim religious values and political structures in Afghanistan, with prior knowledge from In the Sea There are Crocodiles (studied at KS3) Students learn about the backdrop of tumultuous events, from the fall of Afghanistan's monarchy through the Soviet invasion, the exodus of refugees to Pakistan and the United States, and the rise of the Taliban regime. Students develop their knowledge and empathy with perspectives of refugees to enable their critical interpretation of the novel's style and content.</p> <p>Students build towards writing essays with confident arguments, analysis and interpretations of key extracts from the text as well as in reference to thesis statements on the text as a whole. Essays are assessed using the A Level mark scheme used in the external exams.</p> | <p><b>NEA – coursework x2</b></p> <p><b>Independent Reading, analysis and interpretation</b></p> <p><b>Final submission</b></p> <p>Engage critically &amp; independently with texts &amp; their contexts to write an interpretative essay</p> <p><b>Revision of all texts</b></p> <p><b>Timed essays</b></p> <p><b>Mock exams</b></p> <p><b>Paper 1 &amp; Paper 2</b></p> |

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|               |  | <p>language for effect, specifically looking at how persuasive devices such as emotive language can evoke pity and sympathy in the reader. This will build on their previous understanding of how language devices are used in both fiction and non-fiction writing.</p> <p><b>Non-fiction writing:</b> Students will be inspired to write their own letter arguing against social injustice.</p>   |   |   |   |  |   |
| Spring Term 2 | <p>In The Sea there are Crocodiles (novel) continued with poetry</p> <p><b>Identity:</b><br/>We are products of our environment; we are defined by our upbringing, experiences and appearance.</p> <p><b>Knowledge:</b><br/>Building further on the knowledge begun in Spring 1 with this text, students will also explore a range of writers from other cultures through studying poetry that links to the context on 'In the Sea There Are Crocodiles'. Students will further develop empathy with the perspectives of refugees, immigrants and will begin to learn about the process of decolonisation in society.</p> <p><b>Language analysis:</b><br/>Students will compare texts and their perspectives in a short piece of assessed written work.</p> | <p>Shakespeare's Macbeth</p> <p><b>Power and conflict:</b><br/>Power can make people do bad things. Society gives more power to some people over others.</p> <p><b>Knowledge:</b> Students will learn about Jacobean religious conflicts and the political backdrop to the play- studying how ambition and power can have a corruptive influence on individuals. This will build on ideas explored earlier in the year in relation to 'Frankenstein'. British values will be covered through studying the role of monarchy, effective and fair government and leadership versus treason and tragedy with the breakdown of Macbeth's morality. Students will also be introduced to the Jacobean belief in fate and the Great Chain of Being which will be concepts built upon with the</p> | <p>Non-fiction articles on gender</p> <p><b>Social responsibility:</b><br/>Identifying the problems behind hierarchy and privilege is important to build a more equal society.</p> <p>A fair society is compassionate and empathetic and considers the perspective of those who are most vulnerable.</p> <p><b>Knowledge:</b> gender inequality existing in modern society, power imbalances in education, sport, careers, upbringing</p> <p><b>Knowledge of literary conventions:</b> writing non-fiction texts for different purposes, text-type, audience and purpose. Understanding differences between fact and opinion.</p> <p><b>Developing a viewpoint and line of argument with justification.</b> Building on use of persuasive techniques and emotive language.</p> <p><b>Non-fiction writing:</b> Students will write a speech for assembly</p> | <p>Language Paper 2 with Speaking and Listening</p> <p><b>Identity:</b><br/>When represented and assimilated in society, each person's perspective can be celebrated. We thrive by engaging with our own heritage and a range of perspectives. Identity and an authentic sense of place are developed by understanding the mechanisms of the world around you.</p> <p><b>Knowledge:</b> Students study key debates in society on social issues and understanding different perspectives on these issues. Eg. Poverty, protests, social media and social housing. This builds on prior non-fiction units studied in Y8 and Y9, as well as the context of the poetry studied in the previous term of Y10.</p> <p>In crafting their own speeches, students also build on their understanding of fact and opinion to understand reliable sources of news and fact-checking alongside the ability to write and speak persuasively.</p> <p><b>Knowledge of literary conventions:</b><br/>Speech writing and delivery.</p> | <p>Revision and embedding of An Inspector Calls, Power and Conflict Poetry</p> <p>Unseen Poetry</p> <p>Language Paper 2</p> | <p><b>Political and Social Protest</b><br/><b>The Kite Runner</b><br/>-Students continue their study of the novel across the whole term.</p> <p><b>William Blake – Songs of Innocence and Experience (pre- 1900 poetry)</b></p> <p><b>Social responsibility and Power and Conflict:</b><br/>Challenging established hierarchical structures and privileges is important to build an egalitarian society. A cohesive society is altruistic with citizens who are philanthropic and empathise with its most vulnerable members. Individuals should autonomously function within society with empathy for others for society's greater good.</p> <p><b>Knowledge:</b> Students deepen their knowledge of the style of movement of Romanticism first introduced at GCSE by studying Blake as a first generation Romantic inspired but the backdrop of the French Revolution for social</p> | <p>Revision of all texts<br/>Timed essays</p> <p>Interpretation, critical engagement and discursive writing</p> <p>Consolidate all AO's</p> <p>Mock exams<br/>Paper 1 &amp; Paper 2</p> |

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|                      | <p>study of Romeo and Juliet at GCSE.</p> <p><b>Literary Convention Knowledge:</b> Students will develop their knowledge of Shakespearean dramatic conventions learnt in Year 7 with a focus on tragedy. This will serve as a foundation for future GCSE study.</p> <p><b>Language analysis:</b> Students will complete a written language analysis of an extract from the play</p>   | <p>aiming to develop an argument to persuade their audience.</p>  | <p>Developing a viewpoint and line of argument with justification and rhetoric.</p> <p><b>Speaking and listening:</b> Students perform their speech and respond to questions on their chosen topic. They are rewarded a pass, merit or distinction that forms an endorsement to their GCSE English Language.</p>   |   | <p>improvement and change. Students connect Blake's ideas with later Victorian writers such as Dickens (studied at GVSE) as they develop their knowledge of the political and religious ideas Blake challenged and sought to change the treatment of the poor and inexperienced people in the world around him.</p> |   |   |
| <p>Summer Term 1</p> | <p>Shakespeare's <i>The Tempest</i></p> <p><b>Power and conflict:</b> Power can make people do bad things. Society gives more power to some people over others.</p> <p><b>Knowledge:</b> Students will learn about the Shakespearean context of exploration and circumnavigation of the globe which lead to expansion and colonisation. In studying the play, students will see the impact colonisation has on language, status and power. Students will view the play through the lens of this context and will apply their knowledge of Colonialism to their discussion of the Island, its rulers, and the character of Caliban.</p> <p><b>Literary Convention Knowledge:</b></p> | <p>Shakespeare's <i>Macbeth</i></p> <p><b>Power and conflict:</b> Power can make people do bad things. Society gives more power to some people over others.</p> <p><b>Knowledge:</b> Students will learn about Jacobean religious conflicts and the political backdrop to the play- studying how ambition and power can have a corruptive influence on individuals. This will build on ideas explored earlier in the year in relation to 'Frankenstein'. British values will be covered through studying the role of monarchy, effective and fair government and leadership versus treason and tragedy with the breakdown of <i>Macbeth's</i> morality. Students will also be introduced to the Jacobean belief in fate and the Great Chain of Being which will be concepts built upon with the</p> | <p>Modern Text Unit:</p> <p><b>Noughts and Crosses- the RSC play script</b></p> <p><b>Knowledge for Noughts and Crosses:</b> Students will study the political backdrop and context to the text that critiques racial inequality and segregated societies. Students will engage in class discussions on political ideas and what constitutes a fair society.</p> <p><b>Literary Convention Knowledge:</b> Students will be introduced to dramatic methods which provides foundational knowledge for GCSE study of 'An Inspector Calls'.</p> <p><b>Analytical writing:</b> Students will write a mini-essay based on a character or theme. The assessment will develop students' skills of language analysis and prepare them for accessing GCSE style exam questions and essay work.</p> | <p>Unseen Poetry</p> <p><b>Identity:</b> When represented and assimilated in society, each person's perspective can be celebrated. We thrive by engaging with our own heritage and a range of perspectives. Identity and an authentic sense of place are developed by understanding the mechanisms of the world around you.</p> <p><b>Knowledge:</b> Across the range of poems, students explore characters and speakers conveying different emotions and feelings to ideas on identity, culture, heritage and social/cultural factors.</p> <p><b>Knowledge of literary conventions:</b> Across the range of poems, students explore different poetical forms and structures such as sonnet, dramatic monologue, blank verse and free verse.</p> <p><b>Language analysis</b></p> <p><b>Comparing perspectives</b> Students study a range of poems and are taught the skills of how to respond to and analyse poems which they have not seen before, independently. Students will practice writing exam-style answers to the unseen poems.</p> | <p>4 weeks revision of all Literature content and Language content.</p> <p><b>Public exams begin</b></p>  | <p><b>Political and Social Protest writing</b></p> <p>-Students continue their study of Blake and Ibsen into Summer 1 (see above)</p> <p><b>NEA – coursework x2</b></p> <p><b>Students also begin their independent study of texts for their coursework</b></p> <p>Independent Reading, analysis and interpretation</p> <p>Poetry - Duffy – students are taught modern poetry by Duffy to then compare with a work of fiction of their choice. Students are guided and directed in the choice of texts and essay titles.</p> <p><b>Knowledge for Duffy:</b> Across the range of poems, students explore characters and speakers conveying different emotions and feelings to ideas on identity, culture, heritage and social/cultural factors.</p> <p><b>Knowledge of literary conventions:</b> Across the range of poems, students explore different</p> | <p>Revision of Paper 1 and Paper 2</p> <p><b>Public exams begin</b></p> |

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|                      | <p>Students will be able to explain the Shakespearean theatre and performance context and will understand the initial conditions Shakespeare's plays would have been performed in. They will understand how the performance context influenced the ways Shakespeare wrote his plays.</p> <p>Students will be able to discuss key elements of Shakespearean Form: typical features of a comedy, tragedy, romance or problem play, and can use their judgement to apply these terms to different plots. Students will understand key features of Shakespearean plays and will be able to identify and explain the importance of soliloquys, asides, monologues, stage directions etc.</p> <p>Students will learn the conventions of and differences between exploratory and presentational talk and will learn what makes good group discussion.</p> <p><b>Speaking and listening:</b> Students will be assessed on the ability to participate in a group discussion.</p> | <p>study of Romeo and Juliet at GCSE.</p> <p><b>Literary Convention Knowledge:</b> Students will develop their knowledge of Shakespearean dramatic conventions learnt in Year 7 with a focus on tragedy. This will serve as a foundation for future GCSE study.</p> <p><b>Language analysis:</b> Students will complete a written language analysis of an extract from the play.</p> |  | <p>Plus three weeks of revision and embedding of An Inspector Calls, Power and Conflict Poetry, Language Papers</p> <p>Mock exams</p> |                     | <p>poetical forms and structures such as sonnet, dramatic monologue, blank verse and free verse.</p> <p>Skills: Engage critically &amp; independently with texts &amp; their contexts to write an interpretative essay</p> |  |
| <p>Summer Term 2</p> | <p>Shakespeare's <i>The Tempest</i></p> <p>Power and conflict:</p>  | <p>MODERN TEXT:<br/>Annie John - Jamaica Kincaid</p> <p>IDENTITY:</p>  | <p>Shakespeare:<br/>Women in Shakespeare</p> <p>-Power and Conflict:</p> | <p>Begin Shakespeare's Romeo and Juliet</p> <p>Power and conflict:</p>  | <p>Public exams</p> | <p>NEA – coursework x2</p> <p>With guidance, students continue their Independent</p>   |  |



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| <p>Power can make people do bad things. Society gives more power to some people over others.</p> <p><b>Knowledge:</b> Students will learn about the Shakespearean context of exploration and circumnavigation of the globe which lead to expansion and colonisation. In studying the play, students will see the impact colonisation has on language, status and power. Students will view the play through the lens of this context and will apply their knowledge of Colonialism to their discussion of the Island, its rulers, and the character of Caliban.</p> <p><b>Literary Convention Knowledge:</b></p> <p>Students will be able to explain the Shakespearean theatre and performance context and will understand the initial conditions Shakespeare's plays would have been performed in. They will understand how the performance context influenced the ways Shakespeare wrote his plays.</p> <p>Students will be able to discuss key elements of Shakespearean Form:</p> | <p>We are products of our environment; we are defined by our upbringing, experiences and appearance.</p> <p><b>Knowledge:</b> Students will engage with Caribbean culture and perspectives and some history on colonisation and immigration. The impact of colonisation on a society and individual will be picked up from Year 7 content and further explored in relation to the Jamaican narrator and perspective.</p> <p><b>Literary convention knowledge:</b> Coming of age genre, narrative perspective.</p> <p><b>Non-fiction writing:</b> Students will complete their own non-fiction writing (autobiography) This will build on work completed at the end of Year 7 on establishing their own narrative voice.</p> | <p>Power can be a corruptive force in individuals and desire for power can make people act in immoral ways.</p> <p><b>Knowledge for Othello:</b> Students will learn about the Jacobean political and religious conflicts and the expectations of Venetian society. Students will engage with the racial prejudices and military context to see how the character of Othello is an outsider in the domestic setting and therefore vulnerable to Iago's manipulations. Students will explore and discuss social concerns around race, greed, jealousy, status and prejudice. Students' understanding of conflict and patriarchy in the period will provide a foundation for GCSE study of Romeo and Juliet.</p> <p><b>Knowledge of literary conventions:</b> Students will build on their knowledge of Shakespearean theatre and structure of tragedy learnt from Macbeth in Year 8. Year 9 study of Shakespeare will deepen their understanding of tragic structures and dramatic methods in preparation for GCSE study of Romeo and Juliet.</p> <p><b>Analytical writing:</b> Students will write an essay in response to a GCSE-style extract question, developing their language analysis and essay writing skills in preparation for GCSE study.</p> | <p>Power can be a corruptive force in society that can lead to some people exploiting imbalances in power to subjugate others.</p> <p><b>Knowledge:</b> Students begin studying the play by learning about Elizabethan social structures of patriarchy, courtly love and honour that lead to conflict and male abuse of power. This is a development of their prior understanding of the abuses of power in Shakespearean England seen in Othello and Macbeth, and then built upon in the autumn term of year 11.</p> <p><b>Knowledge of literary convention:</b> Students build on their understanding of Shakespeare's dramatic context and methods learnt at KS3 to focus more on tragedy.</p> <p><b>Language analysis:</b> Students build on their analysis of Shakespeare's language and structure by writing analytically about key extracts from the start of the play.</p> |  | <p>reading, analysis and interpretation of their coursework texts.</p> <p>Poetry -Duffy<br/>Fiction – Student choice</p> <p>Engage critically &amp; independently with texts &amp; their contexts to write an interpretative essay</p> <p>Time is also factored into this term to support students in the revision of content for their upcoming mock exams.</p> <p>Mock exams<br/>Paper 1 and Paper 2</p> | <p>Public exams</p> |
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| <p>typical features of a comedy, tragedy, romance or problem play, and can use their judgement to apply these terms to different plots. Students will understand key features of Shakespearean plays and will be able to identify and explain the importance of soliloquys, asides, monologues, stage directions etc.</p> <p>Students will learn the conventions of and differences between exploratory and presentational talk and will learn what makes good group discussion.</p> <p><b>Speaking and listening:</b> Students will be assessed on the ability to participate in a group discussion.</p> |  |  |  |  |  |  |  |
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**DIRECT VOCABULARY INSTRUCTION**

|               | Term          | Autumn 1  | Autumn 2  | Spring 1   | Spring 2   | Summer 1   | Summer 2   |
|---------------|---------------|---|---|--|--|--|--|
| <b>Year 7</b> | <b>Topic</b>  | <b>Gothic Fiction</b>   | <b>EMC</b>  | <b>In the Sea There are Crocodiles</b>   | <b>In the Sea There are Crocodiles</b>   | <b>The Tempest</b>   | <b>The Alchemist</b>   |
|               | <b>Tier 2</b> | Natural; Supernatural; Sinister; Dismal; Menacing; Weariness; Remarkable; Ominous; Bleak; Mood; Status                            | Explicit; Implicit; Impression; Evidence; Flaw; Conflict; Empathy; Sympathy; Paradise; Majestic; Eager; Eagerness; Condemn; Condemnation. | Naïve; Internal; External; Credulous; Duplicitous; Despondence; Bliss; Apathy; Empathy; Enthusiasm; Dejected; Perspective. | Naïve; Internal; External; Credulous; Duplicitous; Despondence; Bliss; Apathy; Empathy; Enthusiasm; Dejected; Perspective.     | Tempest/ Temper; Habitable; Uninhabitable; Contentious; Compassion; Freedom; Confinement; Loathing; Deception/ Deceive; Sovereignty. | Solitary; Oasis; Omen/ Ominous; Persevere/ Perseverance; Fortune/ Fortunate; Destiny; Ambition; Physical; Metaphysical |
|               | <b>Tier 3</b> | Genre, Explicit, implicit, metaphor, simile, implied, gothic tropes, pathetic fallacy, tone, imagery                              | Writer’s craft; narrative arc; tension; setting; character; conflict; plot; verb use; perspective   | Simile, powerful verbs, perspective, description of actions, narrative voice, coming of age narrative (bildungsroman)      | Simile, powerful verbs, context, perspective, description of actions, narrative voice, coming of age narrative (bildungsroman) | Comedy/Tragedy Act; Scene; Plot; Soliloquy; Aside; Monologue; Stage Directions   | Non-fiction; explicit, implicit,   |
| <b>Year 8</b> | <b>Topic</b>  | <b>Frankenstein</b>   | <b>World Poetry</b>   | <b>Annie John</b>  | <b>Poverty in London</b>   | <b>Macbeth</b>   | <b>Modern Text</b>   |
|               | <b>Tier 2</b> | Normal; Abnormal; Moral; Immoral; Benevolent; Malevolent; Prejudice; Uncouth; Civilized; Vengeance; Mercy; Abhorrence; patriarchy | Perspective; Discrimination Grief; Marginalisation; Stereotype; Oppression; Empower; lethal   | Colonisation/ decolonisation; Immigration; migration, Freedom, human rights  | Lamentable; Neglect/Neglected Wretched; Squalor/Squalid; Forlorn; Destitute; Deplorable Degradation                            | Ambition/ Ambitious; Deluded/ Delusional; Anxious/ Anxiety; Transgression; Tragic;   | Capitalism; totalitarianism; class system; abuse of power; feminine/masculine; dissimulate; fulsome                    |

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|                | <b>Tier 3</b> | Act; Scene; Stage directions<br>Soliloquy, monologue, staging,<br>proxemics, tone<br>Gothic tropes, pathetic fallacy,  | Metaphor and extended<br>metaphor; imagery; symbolism<br>iambic pentameter; metre;<br>rhythm, rhyme; Stanza;<br>alliteration; assonance; sibilance;<br>onomatopoeia       | Perspective; empathy; narrative<br>style; tone metaphor; imagery;<br>dialect; colloquialism  | Non-Fiction; Emotive Language<br>Rhetorical Questions; Hyperbole<br>Lists of three; Persuasive devices;<br>tone of authority, use of facts<br>and statistics | Hamartia; Anagnorisis; Hubris;<br>Peripeteia; Tragedy; Tragic Hero<br>Foil; Soliloquy; Aside; Rhetoric  | Dystopian; narrative voice; plot<br>structure; etymology   |
| <b>Year 9</b>  | <b>Topic</b>  | <b>Hound of the Baskervilles</b>   | <b>Fiction Writing</b>  | <b>Performance Poetry and Black<br/>Excellence</b>   | <b>Non-Fiction Language</b>  | <b>Othello</b>  | <b>Of Mice and Men/ Animal Farm</b>  |
|                | <b>Tier 2</b> | Investigation; Mystery; Crime;<br>Law; elementary; genre;<br>detective; collaboration;<br>speculate; hierarchy; social<br>responsibility; avarice; intrigue                  | Vivid/Vividly; Evokes/Evocative;<br>Vengeance; Revenge; Avenge;<br>Feud; Grudge; Wrath; Anguish;<br>Manipulate; vendetta  | Representation/<br>misrepresentation<br>Nostalgia, Heritage, Identity  | Equity; Equality; Disparity;<br>Stereotype; Perception;<br>Coherent; Transgender;<br>Autonomy  | Derogatory; marginalised;<br>ostracised; malevolence; envy;<br>jealousy; manipulated; devious;  | Itinerant; Platonic; Companion;<br>Confide/ Confidant; Discontent;<br>Content; economics; capitalism;<br>socialism; marginalised;<br>ostracised  |
|                | <b>Tier 3</b> | Gothic tropes, pathetic fallacy,<br>structure, tension, Victorian<br>novel, red herring; slow reveal;<br>inference;  | Narrative perspective; narrative<br>voice; conscious crafting; simple<br>compound and complex<br>sentences, foreshadowing;<br>flashbacks; structural shifts               | Tone, body language, rhythm,<br>rhyme,   | Rhetoric; Line of argument;<br>discourse markers   | Tragic hero; antagonist;<br>malcontent; soliloquy; rhetoric;  | Semantic field; allegory; novella;<br>omniscient narration;  |
| <b>Year 10</b> | <b>Topic</b>  | <b>An Inspector Calls</b>  | <b>Power and Conflict Poetry and<br/>Language paper skills</b>  | <b>Power and Conflict Poetry and<br/>Language paper skills</b>   | <b>Language Paper 2 and Speaking<br/>&amp; Listening</b>   | <b>Unseen Poetry</b>  | <b>Romeo and Juliet</b>  |
|                | <b>Tier 2</b> | Capitalism; Socialism;<br>Subservient; Dominant;<br>Malleable; Dogmatic; Rational;<br>Emotional; Dynamic; Static;<br>Wrath; Anguish, Egalitarian                             | Critical; Expose; Monotonous;<br>Harrowing; Traumatic<br>/traumatized; Futile; Patriotism;<br>Jingoistic; Harrowing Haunting;   | Ruthless; Cacophony; Experience;<br>Subservient; Institutions;<br>Sublime; Pride; Hubris; Enlighten;<br>Enlightenment; Ironic, Squalor | Deprivation, poverty,<br>malnourished, consumerism,<br>social unrest, protests, riots,   | Transfigure, visceral, voice,<br>Dialect, declaration, heritage,<br>attitudes, emotions, passions,<br>sentiments  | Patriarchy; Subjugation;<br>Misogyny; Corruption; Power<br>imbalance; Hierarchy<br>Bravado; Tragedy; Honour<br>Courtly love; Renaissance   |
|                | <b>Tier 3</b> | Stage directions; dialogue;<br>Act; scene; monologue;<br>symbolism; metaphor;<br>Aside; tone; morality play;<br>tragedy  | Caesura, enjambment,<br>assonance, anaphora, anapaest,<br>dactylic tetrameter, iambic<br>pentameter, quatrain,  | Caesura, enjambment,<br>assonance, anapaest, dramatic<br>monologue, iambic pentameter,<br>Petrarchan sonnet, volta,<br>quatrain        | Rhetoric, persuasion<br>logos, pathos, ethos, triads,<br>repetition, anecdote,<br>non-verbal communication,<br>line of argument                              | Blank verse, free verse, sonnet,<br>iambic pentameter, rhyme<br>scheme, rhyming couplets, stanza<br>length, quatrain, dramatic<br>monologue, enjambment<br>-Revise key terms from Power<br>and Conflict | Oxymoron; Juxtaposition<br>Figurative Language<br>Light and dark imagery<br>Derogatory language<br>Prologue; Iambic Pentameter<br>Punning; Soliloquy<br>Aside; Blank verse;<br>Foreshadowing |
| <b>Year 11</b> | <b>Topic</b>  | <b>Romeo and Juliet</b>  | <b>A Christmas Carol</b>  | <b>Revision</b>  | <b>Revision</b>  |   |  |
|                | <b>Tier 2</b> | Patriarchy, Subjugation<br>Misogyny, Corruption<br>Power imbalance<br>Hierarchy, Bravado, Tragedy<br>Honour, Courtly Love<br>Renaissance                                     | Institutions, Altruistic<br>Cathartic, Salutary<br>Philanthropic/ Misanthropic<br>Avaricious/ Generous<br>Charitable/ Uncharitable<br>Redemption, Pejorative              |  |  |   |  |
|                | <b>Tier 3</b> | Oxymoron, Juxtaposition<br>Figurative Language<br>Light and dark imagery<br>Derogatory language<br>Prologue, Iambic Pentameter<br>Punning, Soliloquy<br>Aside, Foreshadowing | Didactic tone<br>Asyndetic listing<br>Omniscient narrator<br>Intrusive narrator<br>Figurative language<br>Semantic field, Novella<br>Pathetic fallacy, Cyclical structure |  |  |   |  |

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|                |               | Blank Verse, microcosm  | Apostrophe, Physiognomy   |   |   |   |  |
|                |               | <b>Othello (drama)<br/>By William Shakespeare</b>   | <b>Poetry by John Keats</b>   | <b>Death of a Salesman<br/>by Arthur Miller</b>   | <b>Songs of Innocence and<br/>Experience (Poetry) by<br/>William Blake</b>  | <b>Coursework (Y12-13)</b>  |  |
| <b>Year 12</b> | <b>Tier 2</b> | Patriarchy; Jacobean; tragedy;<br>malcontent; lust; spectacle;<br>catastrophe; covetousness;<br>domestic; ostracization   | Sublime; ambivalence; alienation;<br>illusory; celestial; mythical;<br>exotic; isolation; seclusion;<br>delusion;             | Redemption; Legacy; Domestic;<br>consumerism; capitalism;<br>identity;  | Extremism; radicalism; human<br>spirit; creativity; imagination;<br>oppression; abuse; immorality;<br>corruption; the establishment;<br>Revolutionary | Assuredness; perceptiveness;<br>androgen; judicious; aesthetics;<br>intertextuality;                                |  |
|                | <b>Tier 3</b> | Tragic hero and villain;<br>Machiavellian; hubris; hamartia;<br>proxemics; soliloquy; antagonist;<br>catharsis  | Romanticism; omniscient<br>narrator; pathos; Spenserian;<br>pastoral; pathetic fallacy  | Microcosm; delusion; hamartia;<br>hubris; catharsis; exposition;<br>stream of consciousness;<br>development; denouement;<br>resolution; requiem | Quatrain; calligraphy;<br>revise poetic terms <i>eg.</i><br><i>symbolism, motifs; extended<br/>metaphor, contrast</i>                                 | Critical interpretation;<br>Ecocriticism; Post-colonialism;<br>Marxism; Feminism; Literary<br>Canon; post-pastoral; |  |
| <b>Year 13</b> |               | <b>Kite Runner (novel)<br/>by Khalid Hosseini</b>   | <b>Doll's House (drama)<br/>by Henrick Ibsen</b>  |   |   |   |  |
|                | <b>Tier 2</b> | Genocide; discrimination;<br>tyranny; marginalism; racism;<br>ethnicity; nationalism; gender<br>politics; patriarchy; toxic<br>masculinity; anarchy;<br>bureaucracy | Decadence; subversion;<br>institutions; metamorphosis;<br>respectability; submission;<br>repression; subjugation;<br>misogyny |   |   |   |  |
|                | <b>Tier 3</b> | Bildungsroman; intertextuality;<br>stream of consciousness;<br>metaphor; symbolism;<br>foreshadowing  | New Woman; exposition;<br>development; denouement;<br>resolution; melodrama; realism;<br>soliloquy; proxemics; symbolism      |   |   |   |  |



| Year 7  | Year 8  | Year 9   | Year 10  | Year 11  |
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| <b>PROGRESSION OF MASTERY SKILL 1: Language analysis</b>  |   |  |  |  |
| <p>By the end of their education students will need to be able to write a full analytical essay on literature and non-fiction texts. During Year 7 we aim to teach students the foundational skills to build upon for this. In Y7 we teach students the skills to write a short piece of analytical writing, using the following key skills in class;</p> <ul style="list-style-type: none"> <li>SR- Select relevant quotations</li> <li>Z- Zooming in to explore the meaning of key words</li> <li>WT- Identifying writer's techniques</li> <li>I -Give own ideas and impressions</li> <li>PEE paragraphs</li> </ul> <p><b>Schemes of Work:</b></p> <p><b>Spring 1</b></p> <p>In the Sea There are Crocodiles</p> <p>Big ideas<br/>- Social responsibility<br/>-Relationships<br/>-power and conflict</p> <p><b>Direct vocabulary:</b></p> <p><b>Scheme of Work:</b></p> <p>World Poetry<br/>Big Ideas – relationships<br/>-Identity</p> | <p>As students engage with texts in Year 8, we aim to develop their understanding of the impact of the writer's choices in language. Students will begin to write about texts as the construct of a writer and begin to formulate lines of arguments and individual interpretations.</p> <ul style="list-style-type: none"> <li>SR- Select relevant quotations</li> <li>Z- Zooming in to explore the meaning of key words</li> <li>WT- Identifying writer's techniques</li> <li>I -Give own ideas and impressions</li> <li>ER- effect on reader</li> <li>CF – clear focused points in relation to the text and question</li> <li>Structured paragraphs that build an argument</li> </ul> <p><b>Schemes of Work:</b></p> <p><b>Autumn 1</b></p> <p>Frankenstein Play</p> <p>Big idea – power</p> <p><b>Direct vocabulary:</b></p> <p><b>Summer 1</b></p> <p>Macbeth</p> <p>BIG IDEA – CONFLICT / POWER</p> <p><b>Direct vocabulary:</b></p> <p><b>Summer 2</b></p> | <p>During Year 9, students will develop the skill of placing the texts within a social context and be able to examine the writer's choices in relation to their worlds and perspectives. Students will also be building on their understanding of more complex language and narrative devices to be able to analyse the layered impact of techniques.</p> <ul style="list-style-type: none"> <li>SR- Select relevant quotations</li> <li>Z- Zooming in to explore the meaning of key words</li> <li>WT- Identifying writer's techniques</li> <li>I -Give own ideas and impressions</li> <li>ER- effect on reader</li> <li>CF – clear focused points in relation to the text and question</li> <li>CON- engaging with writer's contexts to guide interpretation</li> <li>Full essay structured with detailed responses</li> </ul> <p><b>Schemes of Work:</b></p> <p><b>Spring 2</b></p> <p>Hound of the Baskervilles</p> <p>BIG IDEA – CONFLICT</p> <p><b>Direct vocabulary:</b></p> <p><b>Summer 1</b></p> <p>Othello</p> <p>BIG IDEA – MORALITY</p> <p>MS Skills – Extract question analysis</p> <p><b>Direct vocabulary:</b></p> | <p>In year 10, students begin developing a thesis in response to texts and statements. Students learn about context in more detail and synthesise key parts of lengthier texts in order to build a conceptualised response to texts.</p> <ul style="list-style-type: none"> <li>SR- Select relevant quotations</li> <li>Z- Zooming in to explore the meaning of key words</li> <li>WT- Identifying writer's techniques</li> <li>I -Give own ideas and impressions</li> <li>ER- effect on reader</li> <li>CF – clear focused points in relation to the text and question</li> <li>CON- engaging with writer's contexts to guide interpretation</li> <li>AI- engaging with alternative interpretations</li> <li>Full essay structured with a planned and confident line of argument and well-selected ideas with well-chose evidence</li> </ul> <p><b>Schemes of Work:</b></p> <p><b>Autumn 1</b></p> <p>An Inspector Calls</p> <p><b>Autumn 2- Spring 1</b></p> <p>Power and Conflict Poetry</p> <p>Language Paper : Reading</p> <p><b>Summer 2</b></p> <p>Romeo and Juliet</p> | <p>Year 11 students are guided towards writing independently planned ideas and arguments- revising the key skills developed in order to write in timed conditions effectively. Essay planning, timed writing and debating with thesis statements are completed each lesson.</p> <ul style="list-style-type: none"> <li>SR- Select relevant quotations</li> <li>Z- Zooming in to explore the meaning of key words</li> <li>WT- Identifying writer's techniques</li> <li>I -Give own ideas and impressions</li> <li>ER- effect on reader</li> <li>CF – clear focused points in relation to the text and question</li> <li>CON- engaging with writer's contexts to guide interpretation</li> <li>AI- engaging with alternative interpretations</li> <li>Full essay structured with a planned and confident line of argument and well-selected ideas with well-chose evidence</li> </ul> <p><b>Schemes of Work:</b></p> <p><b>Autumn 1</b></p> <p>Romeo and Juliet</p> <p><b>Autumn 2- Spring 1</b></p> <p>A Christmas Carol</p> <p>An Inspector Calls (revision)</p> <p>Power and Conflict Poetry (revision)</p> <p>Romeo and Juliet (revision)</p> |

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| <p><b>Direct vocabulary:</b></p> | <p>Akala – The Dark Lady<br/>BIG IDEA –<br/><b>Direct vocabulary:</b></p> | <p>Summer 2<br/><b>Of Mice and Men</b><br/><b>Modern Text</b><br/>BIG IDEA – identify<br/><b>Direct vocabulary:</b></p> |  | <p>Language Paper: Reading</p> |
|----------------------------------|---|---|--|--------------------------------|

## Progression of mastery skill 2: Non-fiction writing

| Year 7  | Year 8  | Year 9   | Year 10   | Year 11  |
|---|---|--|---|--|
| <p>By the end of their education students will need to be able to write confidently in a variety of styles. During Year 7 we aim to teach students the foundational skills to build towards this. In Y7 we teach students the skills to write accurately and in an appropriate way. Students will focus on accuracy on spelling, punctuation and grammar, but will also be encouraged to push themselves with direct vocabulary instruction encouraging students to use ambitious vocab. Punctuation will also be taught extensively so that students can confidently use a range of punctuation. Students will be encouraged to develop their own ideas and justify their opinions to match a variety of writing purposes. To summarise, we will cover the following key skills in class;</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• I -Give own ideas and impressions</li> <li>• JO – Justify opinions</li> <li>• P – Purpose</li> </ul> <p><b>Schemes of Work:</b></p> <p>Summer 2<br/>The Alchemist<br/>Big ideas<br/>- Perspectives<br/>- Identity</p> | <p>As students engage with tasks in Year 8, we aim for students to make more conscious language choices. Students will begin to consciously craft their writing by using writer’s techniques to make their writing engaging and lively in an appropriate way for each task. They will begin to write more extended responses.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• I -Give own ideas and impressions</li> <li>• JO – Justify opinions</li> <li>• P – Purpose</li> <li>• EX – extended response</li> <li>• WT – use writer’s techniques</li> <li>• ENG – make writing engaging</li> <li>• LIV – make writing lively</li> </ul> <p><b>Schemes of Work:</b></p> <p>Autumn 2<br/>Annie John<br/>Big ideas<br/>- identity</p> <p><b>Direct vocabulary:</b></p> | <p>During Year 9, students will develop the skill of matching tone to purpose. They will develop their ability to carefully consider the task at hand, matching their writing style to the purpose and intended audience, varying the formality of phrasing and using an appropriate layout and form for each task.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• I -Give own ideas and impressions</li> <li>• JO – Justify opinions</li> <li>• P – Purpose</li> <li>• L – Layout</li> <li>• A – Audience</li> <li>• F – Formality</li> <li>• TON - Tone</li> <li>• EX – extended response</li> <li>• WT – use writer’s techniques</li> <li>• ENG – make writing engaging</li> <li>• LIV – make writing lively</li> </ul> <p><b>Schemes of Work:</b></p> <p>Spring 2<br/>World Issues<br/>Big ideas<br/>- Social responsibility</p> | <p>In year 10, students begin to become more accustomed with the requirements of the exam board. They learn how to apply their previous learning to exam-style tasks directly. A major part of this process is developing more sophisticated lines of argument by considering counter arguments that can be used to write discursively.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• I -Give own ideas and impressions</li> <li>• JO – Justify opinions</li> <li>• P – Purpose</li> <li>• L – Layout</li> <li>• A – Audience</li> <li>• F – Formality</li> <li>• TON - Tone</li> <li>• EX – extended response</li> <li>• WT – use writer’s techniques</li> <li>• ENG – make writing engaging</li> <li>• LIV – make writing lively</li> <li>• CA – Counter Argument</li> </ul> <p><b>Schemes of Work:</b></p> <p>Autumn 2 &amp; Spring 1<br/>Power and Conflict Poetry<br/>Big ideas<br/>- Social responsibility</p> | <p>Year 11 students are guided towards writing independently planned ideas and arguments- revising the key skills developed in order to write in timed conditions effectively. Planning, timed writing and debating with thesis statements are completed each lesson.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• I -Give own ideas and impressions</li> <li>• JO – Justify opinions</li> <li>• P – Purpose</li> <li>• L – Layout</li> <li>• A – Audience</li> <li>• F – Formality</li> <li>• TON - Tone</li> <li>• EX – extended response</li> <li>• WT – use writer’s techniques</li> <li>• ENG – make writing engaging</li> <li>• LIV – make writing lively</li> <li>• CA – Counter Argument</li> </ul> <p><b>Schemes of Work:</b></p> |



**Direct vocabulary:**

- Conflict

- Conflict

- Perspectives

**Direct vocabulary:**

**Direct vocabulary:**

## Progression of mastery skill 3: Creative writing

| Year 7   | Year 8  | Year 9   | Year 10  | Year 11  |
|--|---|--|--|--|
| <p>By the end of their education students will need to be able to consciously craft their writing to achieve specific creative aims. During Year 7 we aim to teach students the foundational skills to build towards this. In Y7 we teach students the skills to write accurately and to think creatively. We will cover the following key skills in class;</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• WT – Use writer’s techniques</li> <li>• NH – Narrative hook</li> <li>• DT – Show, don’t tell</li> <li>• PL – develop an interesting plot</li> <li>• G - Genre</li> </ul> <p><b>Schemes of Work:</b></p> <p>Autumn 1<br/>Gothic fiction</p> <p>Big ideas<br/>- Power and conflict</p> <p><b>Direct vocabulary:</b></p> <p>Autumn 2<br/>Short stories</p> | <p>As students engage with tasks in Year 8, they are encouraged to consciously craft the mood of their writing to build on what they have previously learnt about genre. Students will practice setting a scene to set the correct tone for their writing and they will consider how to effectively create suspense and tension.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• WT – Use writer’s techniques</li> <li>• NH – Narrative hook</li> <li>• DT – Show, don’t tell</li> <li>• PL – develop an interesting plot</li> <li>• G – Genre</li> <li>• M – Create a mood</li> <li>• SET – Set the scene</li> <li>• S/T – Create suspense and tension</li> </ul> <p><b>Schemes of Work:</b></p> <p>Autumn 1<br/>Frankenstein Play</p> <p>Big ideas<br/>- power<br/>- identity</p> <p><b>Direct vocabulary:</b></p> | <p>During Year 9, students will develop the skill of evaluating their own work. Students are encouraged to consciously craft their creative writing so that they can begin to see themselves as real writers. This is solidified by encouraging students to evaluate their own creative choices and to reflect on these choices and edit their work to make incremental improvements. Part of this process will encompass structural choices – students will consider how effectively their stories are put together to start well and build towards effective conclusions.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• WT – Use writer’s techniques</li> <li>• NH – Narrative hook</li> <li>• DT – Show, don’t tell</li> <li>• PL – develop an interesting plot</li> <li>• G – Genre</li> <li>• M – Create a mood</li> <li>• SET – Set the scene</li> <li>• S/T – Create suspense and tension</li> <li>• EV – evaluate your own work</li> <li>• S – structure</li> <li>• EO – create an effective opening</li> <li>• EE – create an effective ending</li> </ul> <p><b>Schemes of Work:</b></p> <p>Autumn 2</p> | <p>In year 10, students begin developing stock characters that they will be able to develop and adapt to a variety of different tasks. Students will be encouraged to come up with genuinely creative ideas that are original and personal in the hope that students are able to not only apply their work in the context of an exam, but also continue their creative writing outside of school and use it as a means of self-expression.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• WT – Use writer’s techniques</li> <li>• NH – Narrative hook</li> <li>• DT – Show, don’t tell</li> <li>• PL – develop an interesting plot</li> <li>• G – Genre</li> <li>• M – Create a mood</li> <li>• SET – Set the scene</li> <li>• S/T – Create suspense and tension</li> <li>• EV – evaluate your own work</li> <li>• S – structure</li> <li>• EO – create an effective opening</li> <li>• EE – create an effective ending</li> <li>• C – Characterisation</li> <li>• CR – Creative original ideas</li> </ul> <p><b>Schemes of Work:</b></p> <p>Autumn 2 &amp; Spring 1<br/>Power and Conflict Poetry</p> | <p>Year 11 students are guided towards writing independently planned ideas and plotlines revising the key skills developed in order to write in timed conditions effectively. Story planning, timed writing and self-reflections completed each lesson.</p> <ul style="list-style-type: none"> <li>• SPaG – Accurate spelling, punctuation and grammar</li> <li>• AV - Ambitious Vocabulary</li> <li>• AP – Ambitious Punctuation</li> <li>• WT – Use writer’s techniques</li> <li>• NH – Narrative hook</li> <li>• DT – Show, don’t tell</li> <li>• PL – develop an interesting plot</li> <li>• G – Genre</li> <li>• M – Create a mood</li> <li>• SET – Set the scene</li> <li>• S/T – Create suspense and tension</li> <li>• EV – evaluate your own work</li> <li>• S – structure</li> <li>• EO – create an effective opening</li> <li>• EE – create an effective ending</li> <li>• C – Characterisation</li> <li>• CR – Creative original ideas</li> </ul> <p><b>Schemes of Work:</b></p> |

|  |  |   |   |  |
|--|--|---|---|--|
| <p>Big idea<br/>- Relationships</p> <p><u>Direct vocabulary:</u></p> |  | <p>Fiction Short Stories</p> <p>Big ideas<br/>- relationships<br/>- conflict</p> <p><u>Direct vocabulary:</u></p> | <p>Big ideas<br/>- Social responsibility<br/>- Conflict<br/>- Perspectives</p> <p><u>Direct vocabulary:</u></p> |  |
|--|--|---|---|--|

# Progression of mastery skill 4: Comparing perspectives

| Year 7  | Year 8  | Year 9   | Year 10   | Year 11   |
|---|---|--|---|---|
| <p>By GCSE age, students will have developed the ability to compare a range of perspectives for both GCSE English Literature (with poetry units) and for GCSE English Language as they compare non-fiction articles and viewpoints. This is perhaps the most complex skills on top of the other foundational skills for students to develop and therefore we believe is vital for students to progress in slowly overtime. Throughout their studies in both Literature and Language texts, students engage with a wide range of writers from different cultural backgrounds, heritages and periods of history who have a diverse range of opinions, ideas and viewpoints. Therefore, teaching students the skills to compare perspectives is also essential for students to become evaluative of viewpoints in the world around them and better critical thinkers. Students begin this journey in year 7 as they respond to different writers' ideas and we build in the comparison at a starting point of looking at similarities and differences in writers' ideas as expressed in poetry. Students are able to summarise these comparisons in written work.</p> <p>CO- Comparison</p> <p><b>Scheme of Work:</b><br/> <b>World Poetry</b><br/> <i>Spring Term 2</i><br/>                     Big Ideas – relationships<br/>                     -Identity</p> <p><b>Direct Vocabulary</b></p> | <p>During year 8, students embed this skill of observing similarities and differences in writers' viewpoints in both poetry and build it into their comparison of non-fiction texts too. This comparative skill allows students to begin formulating their own viewpoint on topical issues studied and equips them with the ability to argue their perspective verbally and in writing. Students are able to summarise and evaluate their comparisons in written work.</p> <p>CO- Comparison<br/>                     EV- Evaluation</p> <p><b>Scheme of Work</b><br/> <b>Poverty in London</b><br/>                     -Non-fiction articles<br/> <i>Spring Term 2</i></p> <p>Big Ideas -Social Responsibility<br/>                     -Power and Conflict</p> <p><b>Direct Vocabulary</b></p> | <p>By Year 9, students develop the written comparative skill as they engage with non-fiction articles on world issues scanning different backgrounds and time periods. When reading and comparing the similarities and differences, students are taught to explore and evaluate the writer's intentions behind writing and to weigh up different contextual factors that influence a viewpoint being expressed. Students are able to compare in more detail, using language analysis and context to help evaluate their comparisons.</p> <p>CO-Comparison<br/>                     EV-Evaluation<br/>                     WI- Writer's Intentions<br/>                     CON- Context</p> <p><b>Scheme of Work:</b><br/> <b>Non-fiction articles on World Issues</b><br/> <i>Spring Term 2</i></p> <p><b>Direct Vocabulary</b></p> | <p>By Year 10, students begin practising their comparative skills in relation to GCSE set texts (Power and Conflict Poetry) and GCSE English Language Paper 2 (non-fiction).</p> <p>The same skills are repeated and applied to more complex poetry and non-fiction. Students develop the ability to explore and evaluate the writer's intentions behind writing and to weigh up different contextual factors that influence a viewpoint being expressed. Students are able to compare more thoughtfully, using detailed language analysis and context to help evaluate their comparisons. Students are taught to justify their comparisons with evidence and analysis of the two texts they are comparing.</p> <p>CO-Comparison<br/>                     EV-Evaluation<br/>                     WI- Writer's Intentions<br/>                     CON- Context<br/>                     O – justify their opinions</p> <p><b>Scheme of Work:</b><br/> <b>Power and Conflict poetry in context</b><br/>                     -Poetry with non-fiction articles</p> <p>Big Ideas:<br/>                     Power and conflict, social responsibility, identity</p> <p><b>Direct Vocabulary</b></p> | <p>Year 11 students are guided towards writing independently planned comparisons and arguments- revising the key skills developed in order to write in timed conditions effectively. Essay planning, timed writing and debating with viewpoints are completed each lesson.</p> <p>CO-Comparison<br/>                     EV-Evaluation<br/>                     WI- Writer's Intentions<br/>                     CON- Context<br/>                     O – justify their opinions</p> <p><b>Scheme of Work:</b><br/> <b>Revision of Power and Conflict</b></p> <p><b>Revision of Unseen Poetry</b></p> <p><b>Revision of Language Paper 2, question 4</b></p> |

| Progression of mastery skill 5: Speaking and listening   |   |   |   |  |
|--|---|---|---|--|
| Year 7   | Year 8  | Year 9  | Year 10   | Year 11  |
| <p>By the end of their English education at St Mark's, we aim for students to have become confident speakers who are able to express their own viewpoint as well as be able to respond to other perspectives and responses. Listening skills is also at the heart of this and we aim for students to be able to listen attentively to others-able to evaluate, develop or challenge others' opinions.</p> <p>This journey begins in Y7 and students are constantly given opportunity to develop their speaking and listening skills across all units in the classroom. The classroom environment for English is discursive and includes targeted questions for students to respond verbally to in class, as well as a range of pair and group work in lessons. We expect a Y7 student to be able to respond to questions and express their own ideas. They will also be beginning to responding to others' perspectives by being able to ask questions and develop an idea someone else has expressed.</p> <p><b>Specific SOWs</b><br/> <b>Summer term 1:</b><br/> <b>Shakespeare's The Tempest</b><br/> <b>-power and conflict</b></p> <p>This SOW is designed to build students' confidence at speaking and presenting in front of others by using drama strategies that allow students to perform a character. Students are assessed on their performance of a key soliloquy in the play.</p> | <p>In Y8 students are again given opportunity to develop their speaking and listening skills across all units in the classroom.</p> <p>As well as a range of pair and group work, we expect a Y8 student to be able to present their ideas more fully. We use 'say it again better' strategies during sessions where students are verbally feeding back and push the idea of students being able to respond to others' perspectives by asking questions, developing another's opinion or by expressing a contrasting view to another's.</p> <p><b>Specific SOWs</b><br/> <b>Summer term 1:</b><br/> <b>Akala – The Dark Lady</b></p> <p>-Identity -power and conflict</p> <p>This SOW is designed to develop students' ability to write and express arguments. Students are assessed through completing a debate in small groups to help build their ability to express arguments as well as listen to others and respond to others' views.</p> | <p>Building on the same classroom strategies, by Y9 students we aim for students to be able to express their ideas with clarity and detail. We practice with students so that they are able to use the correct language to challenge or critique different perspectives as they develop their own opinions.</p> <p><b>Specific SOWs</b><br/> <b>Spring term 1:</b><br/> <b>Celebratory Poetry</b><br/>         -Relationships -Identity -power and conflict</p> <p>This SOW aims to empower students to write with their own voice and express themselves more fully. We build confidence with students by celebrating a range of different poetic voices from diverse cultural backgrounds and students then write and perform their own poem.</p> | <p>Building on the work at KS3, by Y10 students we aim for students to be able to express their ideas in more thoughtful and challenging detail. This is completed through class discussions on texts and tasks that express opinions for students to challenge and debate with.</p> <p>Class discussions are structured and guide students in using the appropriate language for criticising and developing their own interpretations. We also look at non-fiction articles to track the sequencing of arguments and language techniques used to express logical and persuasive ideas.</p> <p><b>Specific SOWs</b><br/> <b>Summer term 1:</b><br/> <b>Speech writing and performing</b><br/>         -Social responsibility -Identity</p> <p>For this SOW students are built to their GCSE Speaking and Listening endorsement which assesses students on the ability to present and articulate complex ideas and respond to challenging questions and opposing perspectives. We support students by studying example speeches and guide students in writing and rehearsing their speeches.</p> | <p>By the end of Y11 students will have encountered a range of different perspectives to debate and engage with. Across the five years, students will have progressed in their speaking skills from a range of tasks that have helped to build their confidence at presenting complex and sophisticated ideas.</p> <p>As a result of previous SOWs and their regular classroom environment, we expect Y11 students to be able to :</p> <ul style="list-style-type: none"> <li>-respond confidently and in detail to questions with some insightful comments</li> <li>-to articulate more complex and sophisticated ideas</li> <li>-to be able to listen to and respond to challenging questions or opposing points of view</li> <li>-to be able to articulate their own evaluation of their perspective</li> <li>-to be able to argue their own perspective and challenge others' opinions in a confident way</li> <li>-to be able to add further insight to another's idea</li> </ul> |

