



Foundational Concept Overview One: Shakespeare's Craft



	Year 7	Year 8	Year 9	Year 10	Year 11
	The Bard	When Disaster Strikes	The Merchant of Venice	Romeo and Juliet	
KS2 (PoS):	Understand – Engage – Comment	Appreciate – Recognise – Discuss	Explore – Assess – Analyse	Identify – Distinguish – Evaluate	Critique – Evaluate – Perceptive
<ul style="list-style-type: none"> Read wide range of plays (including from Literary Heritage) Discuss themes and conventions Draw inferences of characters' thoughts, feelings and emotions 	<ul style="list-style-type: none"> Introduce students to Shakespeare's world, culture, context and themes. Comment on characters' thoughts, actions, motivations. Understand Shakespeare's plays are meant to be performed. Comment on and engage with the language and structure. Share personal opinions with quotation to support. 	<ul style="list-style-type: none"> Appreciate the cultural worth of Shakespeare (Lit Heritage) and context. Recognise how characters' actions reflect the context. Appreciate the role and impact of a soliloquy in performance. Discuss the language and structure commenting on effects. Discuss and structure well evidenced personal arguments. 	<ul style="list-style-type: none"> Assess the cultural influence of Shakespeare's works in context. Explore the journey characters have over the play. Assess the dramatic conventions and their significance. Analyse the language and structure using relevant subject terminology. Share personal judgements including alternate interpretations 	<ul style="list-style-type: none"> Distinguish between the original and contemporary contexts and themes. Evaluate the complexity of Shakespeare's characters. Share critical and personal responses to performances. Justify own interpretations of language and structure of the text. Make informed evaluations that derive from close textual analysis. 	<ul style="list-style-type: none"> Perceptive understanding of social, historical and cultural context. Critique the characters and identify universal aspects of them. Evaluate the play's moral and philosophical significance. Perceptively evaluate the language and structure of the text. Critique different responses to a text (literary theory).
KS3/4 (PoS):	Extract Only: Extend to 30 minutes (with PPT projection slide aid)	Extract Only: Extend to 25 minutes (with PPT projection slide aid)	Extract: Standard 20 minutes Essay: Extend to 50 minutes.	Extract: Standard 20 minutes Essay: Standard 40 minutes.	Exam practices to run concurrently (Extract & Essay: 1 hour)
<ul style="list-style-type: none"> Study at least one complete Shakespeare play (statutory requirement KS3 and KS4). If possible, see a production /work with actors (KS3). If possible, see alternative productions (theatre, film) (KS4). Use a wide* range of dramatic approaches to explore the play(s) *KS4 	<p>Substantive Knowledge: Shakespeare's: Context: Elizabethan England, Social Hierarchy & Crime, Globe (theatres seen as sinful / Puritans). Characters: Shakespearean archetype introductions (the king, the daughter, the wife, the fool, the twins and the soldier) + viewing characters as devices/vehicles Allusions: Cupid + Hercules Genre: Shakespearean Comedies Themes: Love + Deception Language: Imagery = plants, flowers, nature. Animal motif. Theatre: Acts/Scenes, Couplet, Iambic Pentameter, Prose Influence (Intertextuality): Holinshead Chronicles, Ovid, Shakespearean insults, coining new words.</p>	<p>Substantive Knowledge: Shakespeare's: Context: Kingship & Power: James I, Gunpowder plot, Great Chain of Being, Divine Right of Kings, 16th Cen. witchcraft Characters: Linked to folklore (3s). Archetypes = The mother/ queen / hag, the soldier. The Machiavellian. Allusions: Hecate + Neptune + Adam/Eve, Angel vs. Devil (the fall) Genre: Tragedies (hamartia) Themes: Power + Leadership Language: Motif: Blood/Hands, Pun Theatre: Soliloquy, Monologue, Prologue, Protagonist, Antagonist. Influence (Intertextuality): The tragic hero, Hamilton</p> <p>Disciplinary Knowledge: Literary Critical Theory: Psychoanalytical = Macbeth and Lady Macbeth's mental disturbances</p>	<p>Substantive Knowledge: Shakespeare's: Context: Colonialism and Empire Characters: Tracking characters e.g. Portia Allusions: Pound of flesh Genre: Tragicomedy (structure, doubling, parallels, juxtaposition features, i.e. bathos, pathos, hamartia, denouement, etc.). Themes: Justice + Revenge Language: Irony, motif of repetition, doubling, parallels, juxtaposition Theatre: Staging (e.g. broken lines), Props, Dramatic Irony. Influence (Intertextuality): Idioms used today from TMOV.</p> <p>Disciplinary Knowledge: Literary Critical Theory: Postmodernist = race/gender e.g. descriptions of Shylock</p>	<p>Substantive Knowledge: Shakespeare's: Context: Role of Men and Women (expectations of gender), plague, Italy. Characters: Archetype = the king + daughter (Capulet & Juliet). Allusions: Dian, Cupid, Heaven vs. Hell (33 references in R&J) Genre: Tragedy Features / Greek Terms e.g. hubris, catharsis Themes: Love + Loyalty + Gender Language: Paradox, Metonymy, Antithesis, motif of light/dark. Theatre: Different versions of same scene (directorial decisions) Influence (Intertextuality): Modern re-telling = West Side Story</p> <p>Disciplinary Knowledge: Literary Critical Theory: Feminism (femininity, masculinity + sexuality)</p>	<p>Substantive Knowledge: Shakespeare's: Context: Satire Characters: Comparisons e.g. pugnacious (Tybalt) vs. peacemaker (Benvolio). Allusions: Queen Mab (magical creatures), Pyramus & Thisbe Genre: Tragedy Features / Greek Terms e.g. anagnorisis. Themes: Conflict (individual + society) Language: Rhetoric, Litotes, Meiosis. Theatre: Body language, gesture, intonation, oracy (scene rehearsal). Influence (Intertextuality): Modern re-telling = Across the Barricades</p> <p>Disciplinary Knowledge: Literary Critical Theory: Marxism = Power Structures / High + Low Characters & New Historicism = seeing texts in context (Italian setting, sociological factors, etc.).</p>
DfE Subject Content / Eduqas GCSE Specification:					
<ul style="list-style-type: none"> Study at least one Shakespeare play - (Eduqas: LIT C2A – Shakespeare) Read widely and independently Engage critically and critically Apply knowledge of Literature analysis Explore contexts 					



Foundational Concept Overview Two: The Art of Poetry



	Year 7	Year 8	Year 9	Year 10	Year 11
	Globe Trotters	Tales Through Time	Relationships Poetry	Poetry Anthology / Unseen Poetry	
KS2 (PoS):	Understand – Engage – Comment	Appreciate – Recognise – Discuss	Explore – Assess – Analyse	Identify – Distinguish – Evaluate	Critique – Evaluate – Perceptive
<ul style="list-style-type: none"> Identify how language, structure and presentation create meaning Learn a range of poetry by heart Prepare poems to read aloud 	<ul style="list-style-type: none"> Introduce the origin (context) of poetry and how to approach it. Understand and apply the terms theme and genre in poetry. Comment on the potential reader, purpose and the persona. Introduce students to a variety of poetic forms and structures. Comment on the language especially figurative devices. 	<ul style="list-style-type: none"> Appreciate the varied contexts of and impact on meaning. Define poetic conventions and how to approach themes. Discuss performance poetry (oral narrative) and audience / purpose. Recognise poetic structures and rhythms including ballads, myths. Show appreciation of the language particularly symbolism and motifs. 	<ul style="list-style-type: none"> Explore the contexts of each poem and delve into Romanticism. Assess the poetic conventions and themes particularly relationships. Analyse purpose and reader response (own), describe effects. Explore in close detail a range of structural devices and impacts. Analyse the language closely using subject terminology accurately. 	<ul style="list-style-type: none"> Sophisticatedly, distinguish varied contexts and features. Apply understanding of poetic conventions / themes to analysis. Share summative judgements on the reader and purpose. Identify and evaluate the impact of varied structures on meaning. Evaluate language with ambitious, precise subject terms. 	<ul style="list-style-type: none"> Draw upon knowledge of all forms* of the contexts to evaluate. Critique the poetic conventions and interpret themes confidently. Make informed analyses of the intended readers and purposes. Make personal critiques of the poetic forms and structures. Share critical comparisons and in evaluating the language.
KS3/4 (PoS):	Part A Only: Extend to 30 minutes (with PPT projection slide aid)	Part A Only: Extend to 25 minutes (with PPT projection slide aid)	Part A: Standard 20 minutes Part B: Extend to 50 minutes.	Part A: Standard 20 minutes Part B: Standard 40 minutes.	Exam practices to run concurrently (Part A & Part B: 1 hour)
<ul style="list-style-type: none"> Study whole poems with a wide coverage of genres, historical periods, forms and authors. <i>At KS4, ensure texts are classical (Literary Heritage) and challenging.</i> Poetry should be both pre-1914 and contemporary. Know the purpose, audience and context of the writing. 	Substantive Knowledge:	Substantive Knowledge:	Substantive Knowledge:	Substantive Knowledge:	Substantive Knowledge:
DfE Subject Content / Edugas GCSE Specification:	<p>Context*: Diverse poetry from other cultures and traditions + Introduce ‘instapoetry’ i.e. contemporary poets using social media platforms e.g. Brian Bilston</p> <p>Form/Structure: Rhyme/Half-rhyme, Enjambment, End-stopped Line, Pace, Title Importance, Free Verse, Stanza, Sonnet (Italian/Petrarchan), Mimic poetry e.g. Haiku, Kenning</p> <p>Literary Devices: Persona, Sensory Language, Simile, Onomatopoeia, Personification, Alliteration, Metaphor (Inc. Extended Metaphor)</p> <p>Composition: ‘I Come From’ poem</p>	<p>Context*: Conflict/War themed poetry Inc. oral tradition (Greek myths, legends, fables), Chaucer.</p> <p>Form/Structure: Petrarchan/Italian Sonnet, Ballad/narrative (TCOTLB), Envoi, Iambic Pentameter, Comic Strip Poetry, Prologue</p> <p>Literary Devices: Symbolism, Motif, Idiom, Propaganda</p> <p>Composition: Write a ballad, narrative or comic strip poem</p>	<p>Context*: Romantics/Romanticism, Love & Relationships, Renaissance</p> <p>Form/Structure: Metre: stressed + unstressed, Monosyllabic, Assonance, Consonance</p> <p>Parallelism, Refrain, Volta, Sonnet (Shakespearean), Diamante poems</p> <p>Literary Devices: Oxymoron, Pathetic Fallacy, Juxtaposition, Sibilance, Allusion, Semantic Fields</p> <p>Composition: Write slam/performance Poetry (and perform it).</p>	<p>Context*: Varied 15th – 21st Century</p> <p>Form/Structure: Caesura, Elegy, Tercet (3), Quatrain (4), Cinquain/Quintet (5), Sestet (6), Septet (7) & Octave (8), Sonnet (18th Century), Song Lyrics (link to anthology/use for unseen).</p> <p>Literary Devices: Zoomorphism, Anthropomorphism, Conceit</p> <p>Composition: Write a protest song featuring figurative devices.</p> <p>Disciplinary Knowledge: Literary Critical Theory: Disciplines as appropriate.</p>	<p>Context*: Varied 15th - 21st Century Inc. Themes = time & Change, Love/Relationships (romanticism), War/Conflict and Power.</p> <p>Form/Structure: Sonnet (Modern), recap of all previous form/structure.</p> <p>Literary Devices: Recap and application of all prior literary devices.</p> <p>Composition: Write a sonnet</p> <p><i>*social, historical and cultural</i></p> <p>Disciplinary Knowledge: Literary Critical Theory: Disciplines as appropriate.</p>



Foundational Concept Overview Three: Dramatic & Theatrical Expression



	Year 7	Year 8	Year 9	Year 10	Year 11	
<p>KS2 (PoS):</p> <ul style="list-style-type: none"> Gain knowledge, and skills in the artistic practice of drama Adopt, create and sustain a range of roles for different audiences Devise and script drama <p>KS3/4 (PoS):</p> <ul style="list-style-type: none"> Study whole plays from the Literary heritage, pre and post-1914, covering a wide range of genre, historical periods, forms and authors. Understand how the work of dramatists is communicated effectively through performance and make informed, personal responses based on critical analysis. At KS4, ensure texts are classical (Literary Heritage) and challenging. <p>DfE Subject Content / Eduqas GCSE Specification:</p> <ul style="list-style-type: none"> Explore a wide range of drama (LIT C2: Drama NB: Pre-1900s) (LIT C2 Drama NB: Post-1900s) Read widely and independently Engage critically and critically Apply knowledge of Literature analysis Explore contexts 	<p>Heroes & Villains</p> <p>Understand – Engage – Comment</p> <ul style="list-style-type: none"> Introduce brief history of dramatic form (Inc. Greek theatre). Understand and apply the terms themes and genre in dramatics. Introduce structural aspects of dramatic texts e.g. staging, props. Comment writers’ use of voice to present characters. Comment on writers’ descriptive and figurative language choices. <p>Extract Style Qu: Set at 30 minutes (with PPT projection slide aid)</p> <p>Substantive Knowledge:</p> <p>Dramatic Features: Structure and features of plays (extracts) Greek Theatre (origins + key terms) Etymology Allegory Theme Imagery</p> <p>Context: Classical Period & Greek Mythology / Old English (Anglo-Saxon) features</p>	<p>Dickensian</p> <p>Appreciate – Recognise – Discuss</p> <ul style="list-style-type: none"> Explore the dramatic form and its features. Develop understanding of the presentation of themes. Recognise and comment on structural features by playwrights. Form personal opinions on the playwright’s characterisation. Discuss the effectiveness of descriptive / figurative language. <p>Extract Style Qu: Set at 25 minutes (with PPT projection slide aid)</p> <p>Substantive Knowledge:</p> <p>Dramatic Features: Structure and feature of 18th Cen. Play (extracts) Musical theatre features SPL: Accent/ Dialect, Diction/Colloquialism, Body Language/Facial Expression</p> <p>Context: Charles Dickens’ Life, Victorian England: education, childhood labour, workhouses, and Industrial Revolution, advances in Science/Medicine.</p>	<p>Take the Stage</p> <p>Explore – Assess – Analyse</p> <ul style="list-style-type: none"> Explore in depth the dramatic form and its genres. Analyse thematic presentation through drama in relation to genre. Analyse the writers’ use of dramatic structural features. Assess how writers’ shape character through performance. Assess and share judgements on impact of language devices. <p>Source-Based Qu: 45 minutes Prep 2 characters - KHs pre-planned.</p> <p>Substantive Knowledge:</p> <p>Dramatic Features: Semantic Fields, Cyclical Structure, Stage Directions & Features / Props, Dramatic Irony, Script / Dialogue format (broken speech, fragments, pauses and fillers)</p> <p>Context: Capitalism vs Socialism / Edwardian Britain (setting) and the Titanic / Georgian England (written) and Post-War England</p>	<p>Blood Brothers</p> <p>Identify – Distinguish – Evaluate</p> <ul style="list-style-type: none"> Evaluate the impact of the dramatic form on audiences. Share critical and personal responses to theme presentation. Evaluate structural features used by the writer for impact. Evaluate the complexity of characters dramatic performance. Justify interpretations and confidently analyse language. <p>Source-Based: Standard 45 minutes 1st Go Only = Narrowed Qu Field</p> <p>Substantive Knowledge:</p> <p>Dramatic Features: Tragic Structure (Inc. hamartia, hubris, denouement), Clipping (back, fore, middle, complex), Hesitancy features e.g. fillers, pause, In media res, Musicals, Euphemism, Dysphemism, Pastiche, Dichotomy, Paralinguistics, Gesture, Intonation</p> <p>Context: Drama as Literary Form / Musical Genre / Folklore and storytelling / Thatcherism / Marilyn Monroe / Recession</p>	<p>Critique – Evaluate – Perceptive</p> <ul style="list-style-type: none"> Evaluate the play’s moral and philosophical significance. Critique the presentation of culture through themes. Perceptively evaluate and comment on effects of structure. Critique the characters and identify universal aspects of them. Perceptively evaluate and critically evaluate responses to language. <p>Source-Based: Standard 45 minutes No Reduction / Full GCSE rules</p> <p>Substantive Knowledge:</p> <p>Dramatic Features: Register Pragmatics Language & Identity (gender, geography, occupation) Maxim</p> <p>Context: British Culture - Liverpool, Postmodern Britain.</p> <p>Disciplinary Knowledge: Literary Critical Theory: Disciplines as appropriate.</p>	



Foundational Concept Overview Four: Prosaic Form & Conventions



	Year 7	Year 8	Year 9	Year 10	Year 11	
<p>KS2 (PoS):</p> <ul style="list-style-type: none"> Read widely, books from different cultures, traditions and genre Make predictions and comparisons across books Reader / Viewpoint ideas <p>KS3/4 (PoS):</p> <ul style="list-style-type: none"> Study whole texts and short stories from pre and post-1914, covering a wide range of genre, historical periods, forms and authors. Develop understanding of contextual references within a text - make links to historical and cultural movements. At KS4, critically evaluate the relationship between contexts and content. At KS4, ensure texts are classical (<i>Literary Heritage</i>) and challenging. <p>DfE Subject Content / Eduqas GCSE Specification:</p> <ul style="list-style-type: none"> Explore a wide range of prose (LIT C4: Prose Study NB: Pre-2000) (LIT C4: Prose Study NB: Post-2000) Read widely and independently Engage critically and critically Apply knowledge of Literature analysis Explore contexts 	<p>The Fantastical</p> <p>Understand – Engage – Comment</p> <ul style="list-style-type: none"> Introduce the origin (context) of prose and its features. Understand and apply the terms themes and genre in literature. Introduce structural aspects of plot used by the writer for impact. Comment on the presentation of characters to the reader. Comment on writers' descriptive and figurative language choices. <p>Extract Style Qu: Set at 30 minutes (with PPT projection slide aid)</p> <p>Substantive Knowledge:</p> <p>Prose Features: Show, not Tell, Atmosphere, Story Paragraphing, Narrative Voice (1st, 2nd, Omniscient), Sensory Descriptions, Genre i.e. Fantasy and genre style/conventions, Story Arc Suspension of Disbelief.</p> <p>Context: Slavic Folklore & the Fairy-tale Genre</p>	<p>Dystopia & Utopia</p> <p>Appreciate – Recognise – Discuss</p> <ul style="list-style-type: none"> Appreciate and recognise the features of prose. Develop understanding of the presentation of themes. Recognise and comment on structural features used by writers. Begin to form personal opinions on characters. Discuss the effectiveness of descriptive / figurative language. <p>Extract Style Qu: Set at 25 minutes (with PPT projection slide aid)</p> <p>Substantive Knowledge:</p> <p>Prose Features: Genre: dystopia, utopia + Bildungsroman, Irony, Description vs. Action vs. Dialogue, Symbolism, Motif, Story Openings/Narrative Hooks, Narrative Structures (e.g. dual narration, flashbacks, non-linear elements, flash-forward, asides, cliff-hanger), Characterisation, Protagonist / Antagonist.</p> <p>Context: Dystopian and Utopian genre origin and features, postmodernism era, links to WWI, patriarchy, Latin origin.</p>	<p>Gothic Chronicles</p> <p>Explore – Assess – Analyse</p> <ul style="list-style-type: none"> Assess and comment on the features of prose within the text. Analyse thematic presentation and evaluate the effectiveness. Analyse how writers use structural features to achieve aims. Assess confidently the use of character within the text. Assess and share personal judgements on the impact of language techniques. <p>Source-Based Qu: 45 minutes Prep 2 characters - KHs pre-planned.</p> <p>Substantive Knowledge:</p> <p>Prose Features: Verisimilitude, Cyclical Structure, Stream of Consciousness, Pathetic Fallacy</p> <p>Context: Gothic Conventions / Victorian England: Role of Women & Social Change / Romanticism, Industrial Revolution, French Revolution, Victorian Era (social change).</p>	<p>A Christmas Carol</p> <p>Identify – Distinguish – Evaluate</p> <ul style="list-style-type: none"> Distinguish between the original and contemporary contexts. Share critical and personal responses to themes. Evaluate how writers employ structural features for impact. Evaluate the complexity of the writers' characters. Justify interpretations and confidently analyse language through close reading. <p>Source-Based: Standard 45 minutes 1st Go Only = Narrowed Qu Field</p> <p>Substantive Knowledge:</p> <p>Prose Features: Novella, Carols, Staves, Antithesis, Political Diatribes, Allegory, Allusions, Morality Narratives, Metafictional Narrator, Narrative Asides (breaking the fourth wall), Hero's Journey, Victorian Ghost Stories, Phrenology, Vignette</p> <p>Context: Late Modern English and the Novel Form / Victorian England: Industrial Revolution, British Empire, Social Change, Role of Women, Christianity (Sabbatarianism), Dickens' Life.</p>	<p>Critique – Evaluate – Perceptive</p> <ul style="list-style-type: none"> Perceptive understanding of social, historical and cultural context. Evaluate the novel's moral and philosophical significance. Perceptively evaluate and comment on effects of structure. Critique the characters and identify universal aspects of them. Perceptively evaluate and critically evaluate responses to language. <p>Source-Based: Standard 45 minutes. No Reduction / Full GCSE rules</p> <p>Substantive Knowledge:</p> <p>Prose Features: Intertextuality (Hamlet, Ali Baba, Robin Crusoe et al), Dichotomy, Paradox</p> <p>Context: Masques, Utilitarianism, Thomas Malthus, Poor Laws / Workhouses / Cadburys / Ragged Schools, Proustian, Gin Lane, Free Will vs. Determinism</p> <p>Disciplinary Knowledge: Literary Critical Theory: Marxism: the bourgeoisie and the proletariat</p>	



Foundational Concept Overview Five: Exploring Non-Fiction Texts



KS2 (PoS): • Read a range of non-fiction, autobiographies • Distinguish between fact and opinion • Retrieve and record information KS3/4 (PoS): • Study a wide range of Non-Fiction, spanning the 19th – 21st Centuries* *(KS4). • Understand how language, grammar, organisation, purpose and audience influence meaning. • Develop critical comparisons across texts, making assured personal responses based on critical analysis. DfE Subject Content / Eduqas GCSE Specification: • Explore a wide range of non-fiction texts (LANG C2A: Language Change Over Time) (LANG C2B: English in the 21st Century) • Concepts for the analysis of language • Explore data of language in use • Engage creatively and critically • Language producers/interpreters	Year 7	Year 8	Year 9	Year 10	Year 11
	<p>Globe Trotters + Heroes & Villains</p> <p>Understand – Engage – Comment</p> <ul style="list-style-type: none"> Understand how to select relevant explicit detail. Comment on and engage with the language and structure. Share personal opinions with quotation to support. Comment on the similarities and differences between texts. Introduce students to the spot + comment structure. <p>No reference to AOs (No AO1 Syn) 10 Mark Qu = 6 Marks = 10 Min</p> <p>Word Class: Adjectives, Adverbs, Nouns, Verbs. Reading Response Processes: Spot, Comment, Zoom, Subject Terminology, Qu Focus, Reader/Writer Persuasive Devices: Rhetorical Question, Repetition, Personal Pronouns, Emotive Language, Magic Three, Alliteration, Imperatives, Incentives, Flattery, Facts / Statistics, Opinions, Anecdotes.</p>	<p>When Disaster Strikes + Dystopia & Utopia</p> <p>Appreciate – Recognise – Discuss</p> <ul style="list-style-type: none"> Recognise relevant explicit and implicit detail. Discuss the language and structure with apt comments on effects. Discuss and structure well evidenced personal arguments. Discuss the similarities and differences between texts. Use commentary verbs to structure discussion of words and phrases. <p>No reference to AOs (No AO1 Syn) 10 Mark Qu = 7 Marks = 10 Min</p> <p>Persuasive Devices: Expert: e.g. Research/Study/Authority, Propaganda, Hyperbole, Superlatives Analysis Terms: Connotation, Denotation, Inference Commentary Verbs: Conveys, Expresses, Communicates, Suggests, Implies, Hints, Intimates, Evokes, Evidences, Indicates, Portrays, Reveals.</p>	<p>Voicing the Voiceless + Magazine Mania</p> <p>Explore – Assess – Analyse</p> <ul style="list-style-type: none"> Assess explicit and implicit detail from different texts. Analyse the language and structure using relevant subject terminology. Share personal judgements including alternate interpretations. Analyse the similarities and differences between texts. Explore in detail using the structure of spot, comment, zoom. <p>Introduce AO terms. Cover all AOs. 10 Mark Qu = 10 Marks = 15 Min</p> <p>Persuasive Devices: Hypophora, Anaphora, Diatribe Analytical Verbs: Adumbrates, Advocates, Connotes, Constructs, Foreshadows, Insinuates, Mirrors, Symbolises.</p>	<p>Component 2 Past Papers</p> <p>Identify – Distinguish – Evaluate</p> <ul style="list-style-type: none"> Synthesise and distinguish detail from different texts. Track interpretations of language and structure of the text. Make informed evaluations that derive from close textual analysis. Identify and evaluate comparisons on how writers deliver viewpoint. Apply speculative and tentative language to structure comments. <p>Use and quiz AO1-4 wording. 10 Mark Qu = 10 Marks = 15 Min</p> <p>Speculative and Tentative Language: May/might, Could, Appear, Seem, Imply, Indicate, Tend, Suggest, Often/Usually, Generally, Possibly/Probably, Assume, Believe, Perhaps. Pastiche Anadiplosis Antimetabole Dysphemism Euphemism</p>	<p>Critique – Evaluate – Perceptive</p> <ul style="list-style-type: none"> Evaluate a range of carefully chosen detail from different texts. Perceptively evaluate the language and structure of the text. Make persuasive evaluations from close textual analysis. Share sustained critical comparisons on how writers convey viewpoints. In structuring comments, critique writers' choices using evaluative verbs. <p>Exam practices to run concurrently as frequently as possible (1hr in one sitting).</p> <p>Evaluative Verbs: Criticises e.g. rebukes, admonishes, chastises, lambasts; Questions e.g. queries, disputes, refutes, challenges; Ridicules e.g. mocks, trivialises, satirises, derides; Celebrates e.g. honours, salutes, recognises, acknowledges; Subverts e.g. undermines, overturns, alters, corrupts; Accepts: welcomes, embraces, affirms, reaffirms. <i>See 'Academic Writing KO' for additional.</i></p>



Foundational Concept Overview Six: Writing for Impact: Imagination & Rhetoric



KS2 (PoS):	Year 7	Year 8	Year 9	Year 10	Year 11
<ul style="list-style-type: none"> Plan by identifying PAF of task Draft and write by selecting apt vocabulary, settings and cohesion Edit and proofread effectively <p>KS3/4 (PoS):</p> <ul style="list-style-type: none"> Write accurately, fluently, effectively and at length in a range of styles. Know how to plan, draft, edit and proof-read. Develop confidence at adapting writing for a wide range of purposes and audiences. Apply vocabulary, literary and rhetorical devices to create particular effects. Use Standard English confidently. <i>NB: Spelling will be supported through vocabulary teaching.</i> <p>DfE Subject Content / Edugas GCSE Specification:</p> <ul style="list-style-type: none"> Create a wide range of non-fiction texts (LANG C3: Creative & Critical Use of Language NB: LANG C4: Language and Identity) Concepts for the analysis of language Explore data of language in use Engage creatively and critically Language producers/interpreters 	<p>Imagination: The Fantastical Rhetoric: The Bard</p>	<p>Imagination: Tales Through Time Rhetoric: Dickensian</p>	<p>Imagination: Haunted Rhetoric: Voicing the Voiceless + Magazine Mania</p>	<p>Imagination: Component 1B Content Rhetoric: Component 2B Content</p>	
	<ul style="list-style-type: none"> Introduce the chronological story-arc structure to plan narratives. Introduce students to a variety of transactional writing styles. Understand a range of literary and linguistic techniques. Understand how purpose and audience influences content. Understand and engage with a range of VSSP effectively. <p>30 min TW & 45 min CW. Project Support / Narrowed Choice</p>	<ul style="list-style-type: none"> Appreciate the differing impacts of a variety of narrative hooks. Recognise the formality and conventions of TW styles. Consider literary / linguistic devices for clear, impact meaning. Consider the style choices for different purposes and audiences. Recognise and appreciate the need to vary VSSP suitably. <p>30 min TW & 45 min CW. Project Support / Narrowed Choice</p>	<ul style="list-style-type: none"> Explore the merit of adapting narrative structure for effect. Utilise knowledge of transactional conventions to manipulate reader. Assess clarity / adjust expression with literary / linguistic devices. Select apt language and structure to suit purpose and audience. Assess and explore a range of VSSP to achieve desired impact. <p>30 min TW & 45 min CW. Narrowed Choice (all 4 CW titles)</p>	<ul style="list-style-type: none"> Make judgements on narrative structure to influence reader Identify the TW conventions best suited to task from planning. Apply and utilise a range of literary and linguistic devices precisely. Make consistent, ambitious choices to meet PAF. Evaluate and respond in practise using sophisticated VSSP precisely. <p>2 x 30 min TW (45 min CW). No support and no reduced choice.</p>	<ul style="list-style-type: none"> Make informed choice of narrative structure to suit desired intent. Assimilate transactional conventions via informed, thoughtful planning. Make perceptive literary and linguistic choices convey smart ideas. Make perceptive, well-judged choices to meet PAF needs. Make discerning VSSP choices which are extensive, robust and mature. <p>ATs to run concurrently with no support (45 min/1hr in one sitting).</p>
	<p><u>Story Writing Processes:</u> Show Not Tell, Sensory Description, Atmosphere, Tone, Narrative Voice, Genre, Story Arc</p> <p><u>Foreshadowing, Suspension of Disbelief.</u></p> <p><u>Persuasive Devices:</u> Introduction to Rhetoric (definition, origins and head/heart/logic), Rhetorical Question, Repetition, Personal Pronouns, Emotive Language, Magic Three, Imperatives, Incentives, Flattery, Facts / Statistics, Opinions, Anecdotes.</p> <p><u>Figurative Devices:</u> Simile, Metaphor, Personification.</p>	<p><u>Story Writing Processes:</u> Symbolism, Description v. Action v. Dialogue, Story Openings (a variety), Narrative structures e.g. e.g. dual narration, flashbacks, flash-forward, cliff-hanger, non-linear</p> <p><u>Persuasive Devices:</u> Development of Rhetoric (Greek philosophers, pathos, ethos and logos), Expert e.g. Research/Study/Authority, Hyperbole, Superlatives.</p> <p><u>Linguistics:</u> Colloquial Language, Pun, Cliché, Idiom, Irony</p>	<p><u>Story Writing Processes:</u> Narrative Structures e.g. cyclical structure, Satire, Parody, Semantic Fields, in media res, Stream of Consciousness</p> <p><u>Persuasive Devices:</u> Securing rhetoric (sophisticated repetition of definition, origin, scholars, structuring speeches, etc.), Hypophora, Anaphora, Sensationalism</p> <p><u>Figurative Devices:</u> Oxymoron, Pathetic Fallacy, Sibilance, Allusion</p>	<p><u>Story Writing Processes:</u> Pastiche, anthropomorphism, Zoomorphism</p> <p><u>Persuasive Devices:</u> The Art of Rhetoric, Epistrophe</p>	<p>Echoing</p> <p>Situational Irony</p> <p>Maxim</p>



Spoken Language



This is not one of our foundational concepts; however, we aim to enable students to express themselves through speaking and listening opportunities including debate, presentation and role play

	Year 7	Year 8	Year 9	Year 10	Year 11	
<p>At KS2:</p> <p>KS2 Spoken Language is based on Reading descriptors (discuss, debate + drama).</p> <p>Y6 Oracy Descriptor:</p> <ul style="list-style-type: none"> • Listens and responds appropriately • Asks relevant questions. <p>At KS3/4 – See outlines</p> <p>At KS4 – Expectation:</p> <p>LANG C1A: Spoken Language</p>	The Bard	Dickensian	The Merchant of Venice	Spoken Language		
	<p>WSL - Oracy Foundational Concept:</p> <ul style="list-style-type: none"> • Uses Standard English in the correct context when prompted. • Experiments with more complex structures, with scaffolds. 	<p>WSL - Oracy Foundational Concept:</p> <ul style="list-style-type: none"> • Able to extend ideas with prompts and scaffolds. • Uses Standard English in the correct context. 	<p>WSL - Oracy Foundational Concept:</p> <ul style="list-style-type: none"> • Uses Standard English confidently. • Expresses ideas in fluent, well-formed sentences. 	<p>WSL - Oracy Foundational Concept:</p> <ul style="list-style-type: none"> • Adapts talking style to meet demands of talk. • Takes on different roles in discussion, debate + presentation. 	<p>WSL - Oracy Foundational Concept:</p> <ul style="list-style-type: none"> • Takes on different roles with confidence. • Uses intonation, tone, volume (including pausing) for impact. 	
	<p>Pass Level Spoken Language:</p> <ul style="list-style-type: none"> • Expresses straightforward ideas / information / feelings. • Makes an attempt to organise and structure their presentation/performance. • Makes an attempt to meet the needs of the audience. • Listens to questions / feedback and provides an appropriate response in a straightforward manner. 		<p>Merit Level Spoken Language:</p> <ul style="list-style-type: none"> • Expresses challenging ideas / information / feelings using a range of vocabulary. • Organises and structures their presentation/performance clearly and appropriately to meet the needs of the audience. • Achieves the purpose of their presentation/performance. • Listens to questions / feedback responding formally and in some detail. 		<p>Distinction Level Spoken Language:</p> <ul style="list-style-type: none"> • Express sophisticated ideas / information / feelings using a sophisticated repertoire of vocabulary. • Organises and structures their presentation/performance using an effective range of strategies to engage the audience. • Achieves the purpose of his or her presentation/performance. • Listens to questions / feedback, responds perceptively and if appropriate elaborates with further ideas and information. 	