








CHSL English Foundational Concepts Mapping								
Foundational Concepts <i>Use in consultation with ‘Foundational Concept Overviews’</i>		Year 6 <i>From DfE English PoS KS2: Y5-6</i>	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12 <i>Using DfE LIT/LANG Subject Content / Eduqas Syllabus</i>
Individual Units  <i>(In Y7-Y8, embed LANG C1SA skills when able to)</i>	<b>Shakespeare’s Craft</b> 	Selection from PoS descriptors: <ul style="list-style-type: none"><li>Read wide range of plays (including from Literary Heritage)</li><li>Discuss themes and conventions</li><li>Draw inferences of characters’ thoughts, feelings and emotions</li></ul>	<b>The Bard</b> <i>Much Ado About Nothing</i>  <b>Context:</b> Elizabethan Society <b>Genre:</b> Comedies <b>Allusions:</b> Cupid, Hercules <b>Themes:</b> Love + Deception	<b>When Disaster Strikes</b> <i>Macbeth</i>  <b>Context:</b> Kingship + Power <b>Genre:</b> Tragedies (hamartia) <b>Allusions:</b> Hecate, Neptune <b>Themes:</b> Power + Leadership	<b>Othello</b>  <b>Context:</b> Colonialism + Empire <b>Genre:</b> Tragedy (peripetia, catharsis) <b>Allusions:</b> Pound of flesh <b>Themes:</b> Justice + Revenge	<b>Romeo &amp; Juliet</b>  <b>Context:</b> Gender Expectations <b>Genre:</b> Tragedy Features (hubris) <b>Allusions:</b> Dian, Cupid, Heaven/Hell <b>Themes:</b> Love + Loyalty + Gender	<b>Romeo &amp; Juliet</b>  <b>Context:</b> Satire <b>Genre:</b> Tragedy Features (anagnorisis) <b>Allusions:</b> Queen Mab, Creatures <b>Themes:</b> Conflict (individual + society)	<ul style="list-style-type: none"><li>Read widely + independently</li><li>Engage critically + explore contexts</li><li>Apply knowledge of Lit analysis</li><li>Explore contexts</li><li>“Study at least one Shakespeare play” LIT C2A: Shakespeare</li></ul>
	<b>The Art of Poetry</b> 	Selection from PoS descriptors: <ul style="list-style-type: none"><li>Identify how language, structure and presentation contribute to meaning</li><li>Learn wide range of poetry by heart</li><li>Prepare poems to read aloud</li></ul>	<b>Globe Trotters</b>  <b>Context:</b> Other cultures + traditions <b>Form/Structure:</b> Rhythm devices <b>Lit Devices:</b> Simile, Metaphor, Onomatopoeia, Personification, <b>Composition:</b> ‘I Come From’ poem	<b>Tales Through Time</b>  <b>Context:</b> Conflict/War poetry <b>Form/Structure:</b> Sonnets & Ballads <b>Lit Devices:</b> Symbolism + Motif <b>Composition:</b> Narrative poem	<b>Relationships Poetry</b>  <b>Context:</b> Love & Romanticism <b>Form/Structure:</b> Metre + Rhyme <b>Lit Devices:</b> Contrast Devices e.g. oxymoron <b>Composition:</b> Slam/Perform poem	<b>Poetry Anthology &amp; Unseen</b>  <b>Context:</b> Varied 15th – 21st Century <b>F/S:</b> Advanced Metre + Rhyme <b>Lit Devices:</b> Zoomorphism, Anthropomorphism, Conceit <b>Composition:</b> Protest song/poem	<b>Poetry Anthology &amp; Unseen</b>  <b>Context:</b> Varied 15th - 21st Century <b>Form/Structure:</b> Application <b>Lit Devices:</b> Recap and application of all prior literary devices. <b>Composition:</b> A modern sonnet	<ul style="list-style-type: none"><li>Read widely + independently</li><li>Engage critically + explore contexts</li><li>Apply knowledge of Lit analysis</li><li>“Explore a wide range of poetry” LIT C1A: Pre-1900 LIT C1B: Post 1900 LIT C3B: Unseen Poetry</li></ul>
	<b>Dramatic &amp; Theatrical Expression</b> 	Selection from PoS descriptors: <ul style="list-style-type: none"><li>Gain knowledge, and skills in the artistic practice of drama.</li><li>Adopt, create and sustain a range of roles for different audiences.</li><li>Devise and script drama and respond to drama and theatre performances.</li></ul>	<b>Heroes &amp; Villains</b>  <b>Dramatic Features:</b> Introduction to play structure and features, Greek Theatre (origins + key terms) <b>Context:</b> Six Stages of English	<b>Dickensian</b>  <b>Dramatic Features:</b> Structure and features of 18th Cen. Play (extracts), musical theatre <b>Context:</b> Victorian Era + Dickens	<b>Take the Stage</b>  <b>Dramatic Features:</b> Modern Play (Inc. Cyclical Structure, Staging, Props, Dramatic Irony, Script) <b>Context:</b> Capitalism vs Socialism / Edwardian, Georgian Post-War England	<b>Blood Brothers</b>  <b>Dramatic Features:</b> Tragic Structure, Musicals, Pastiche, Dichotomy, Paralinguistics. <b>Context:</b> Musical Genre / Folklore / Marilyn Monroe / Recession	<b>Blood Brothers</b>  <b>Dramatic Features:</b> Register, Pragmatics, Language & Identity (gender, etc), Maxim <b>Context:</b> British Culture - Liverpool, Postmodern Britain.	<ul style="list-style-type: none"><li>Read widely + independently</li><li>Engage critically + explore contexts</li><li>Apply knowledge of Lit analysis</li><li>“Explore a wide range of drama” LIT C2: Drama NB: Pre-1900s LIT C2 Drama NB: Post-1900s</li></ul>
	<b>Prosaic Form &amp; Conventions</b> 	Selection from PoS descriptors: <ul style="list-style-type: none"><li>Read widely, books from different cultures, traditions and genres</li><li>Make predictions and comparisons across books</li><li>Reader / Viewpoint - provide justifications for ideas</li></ul> <i>NB: KS2 SATs has a comprehension paper with two fiction extracts.</i>	<b>The Fantastical</b>  <b>Prose Features:</b> Narrative Voice (1st, 2nd, Omniscient) and Conventions (SNoT, Story Arc, Suspension of Disbelief), Fantasy Genre <b>Context:</b> Slavic Folklore & Fairytales	<b>Dystopia &amp; Utopia</b>  <b>Prose Features:</b> Genre: Dystopia, Utopia + Bildungsroman, Narrative Hooks, Narrative Structures & Characterisation <b>Context:</b> Dystopian and Utopian	<b>Gothic Chronicles</b>  <b>Prose Features:</b> Verisimilitude, Cyclical Structure, Stream of Consciousness <b>Context:</b> Victorian Era (Revolutions), Gothic & Romanticism	<b>A Christmas Carol</b>  <b>Prose Features:</b> Diatribe, Allegory, Allusions, Morality, Metafiction <b>Context:</b> Victorian Era (Empire, Social Reform, Women, Christianity, Dickens’ Biography).	<b>A Christmas Carol</b>  <b>Prose Features:</b> Intertextuality, Dichotomy, Paradox <b>Context:</b> Masques, Utilitarianism, Malthus, Poor Laws / Workhouses / Cadburys / Ragged Schools, Proustian, Gin Lane	<ul style="list-style-type: none"><li>Read widely + independently</li><li>Engage critically + explore contexts</li><li>Apply knowledge of Lit analysis</li><li>“Explore a wide range of prose” LIT C4: Prose Study NB: Pre-2000 LIT C4: Prose Study NB: Post-2000</li></ul>
Woven Units (Mapped)	<b>Exploring Non-Fiction Texts</b> 	Selection from PoS descriptors: <ul style="list-style-type: none"><li>Read a range of non-fiction, autobiographies</li><li>Distinguish between fact and opinion</li><li>Retrieve and record information</li></ul> <i>NB: KS2 SATs has a comprehension paper with 1 non-fiction extract</i>	<b>Globe Trotters</b> <b>Heroes &amp; Villains</b>  Recap Basic Word Class Introduction AFORREST Introduce SCZ	<b>When Disaster Strikes</b> <b>Dystopia &amp; Utopia</b>  Identify/Use Word Class Inc. Commentary Verbs, Analytical Terminology, Ambitious Persuasion	<b>Voicing the Voiceless</b> <b>Magazine Mania</b>  Retrieve/Use Word Class Inc. Analytical Verbs Selecting Ambitious Persuasion	<b>Component 2 Past Papers</b>  Speculative & Tentative Language Sophisticated Subject Terminology Ambitious Linguistics: Pastiche, Anadiplosis, Antimetabole, Dysphemism, Euphemism	<b>Component 2 Past Papers</b>  Speculative & Tentative Language Sophisticated Subject Terminology Analytical & Evaluative Verbs	<ul style="list-style-type: none"><li>Concepts for analysis of language</li><li>Explore data of language in use</li><li>Engage creatively and critically</li><li>Language producers/interpreters LANG C2A: Language Change Over Time &amp; LANG C2B: English in the 21st Century</li></ul>
	<b>Writing for Impact: Imagination &amp; Rhetoric</b> 	Selection from PoS descriptors: <ul style="list-style-type: none"><li>Plan by identifying PAF of task and drawing on own reading for narrative</li><li>Draft and write by selecting apt vocabulary, settings and cohesion</li><li>Edit and proofread effectively</li></ul> <i>NB: KS2 SATs has 2 SPaG papers (question paper + verbal spelling test).</i>	<u><b>CW (Wfl: Imagination)</b></u> <b>The Fantastical</b>  <u><b>TW (Wfl: Rhetoric)</b></u> <b>The Bard</b>	<u><b>CW (Wfl: imagination)</b></u> <b>Tales Through Time</b>  <u><b>TW (Wfl: Rhetoric)</b></u> <b>Dickensian</b>	<u><b>CW (Wfl: Imagination)</b></u> <b>Haunted</b>  <u><b>TW (Wfl: Rhetoric)</b></u> <b>VtV, MM + IAAA</b>	<u><b>CW (Wfl: Imagination)</b></u> <i>Covered with all Language Component 1 Content</i>  <u><b>TW (Wfl: Rhetoric)</b></u> <i>Covered with all Language Component 2 Content</i>	<u><b>CW (Wfl: Imagination)</b></u> <i>Covered with all Language Component 1 Content</i>  <u><b>TW (Wfl: Rhetoric)</b></u> <i>Covered with all Language Component 2 Content</i>	<ul style="list-style-type: none"><li>Concepts for analysis of language</li><li>Explore data of language in use</li><li>Engage creatively and critically</li><li>Language producers/interpreters LANG C3: Creative &amp; Critical Use of Language &amp; NB: LANG C4: Language and Identity (subtle links in curriculum)</li></ul>
	<b>Spoken Language</b> 	KS2 Spoken Language based on Reading descriptors (discuss, debate + drama).	<b>Spoken Language, Speaking and Listening (Drama, Debate and Presenting), is mapped across Y7—Y10</b> <i>In Y10, it is formally assessed in Summer 2 - catch up in Y11.</i>					