

## GCSE English: Progression Map

*Unbolded text relate to knowledge and skills taught in Yr7-9; emboldened text include new skills and knowledge taught in Yr10-11 as the rigor increases. All knowledge and skills are cumulative and link together from Yr7-11. This is a five year progression map.*

Critical reading and comprehension	<b>Big idea:</b> A text's main ideas are connected to the society in which it is written AO1/AO3		
	What are the main ideas in a text?	How do students comprehend what they are reading?	What is a text about?
	<b>What is the purpose of the text?</b>	How does a contemporary reader differ from a modern reader?	
	What are the universal ideas in a text?	How do different writers discuss similar themes at the same time and at different times?	
	<b>How are two texts similar or different?</b>	<b>How do students identify bias?</b>	
	<b>What is the writer's perspective?</b>	<b>What relevant evidence exists to support identification of the main ideas?</b>	
	<b>Reflecting critically and evaluatively?</b>	<b>Summarising information from a single text?</b>	
	<b>Synthesising from more than one text?</b>	<b>How does the plot, characters, events and setting contribute to a text's meaning?</b>	
	<b>Distinguishing between explicit and implicit information</b>	<b>What is the social, historical and literary context and how does it contribute to meaning?</b>	
	<b>How are two texts similar or different in meaning?</b>		
	<b>Literal and inferential comprehension – words/ phrases/ sentences in context – what knowledge does a student need to have to be able to do this?</b>		
Structural conventions	<b>Big idea:</b> The structure of a text contributes to its meaning AO2		
	What impact does the beginning of a text have on a reader?	What impact does the end of a text have on a reader?	
	How does a text's form affect its meaning?	How does a character develop throughout a novel?	
	How does a theme develop throughout a text?	How does a writer use juxtaposition and foreshadowing to create meanings?	
	<b>How are two texts similar or different in structure?</b>	<b>How does the structure contribute to the effectiveness of the text(s)?</b>	
	<b>Can students explain a sequence of events and the relationship between actions or events?</b>		
	<b>How can a reader explain and illustrate a writer's use of structure across one or more texts?</b>		
	<b>How does a writer use recurring motifs, symbolism, paradox, stage directions, narrative perspectives, conventions of form, settings, paragraphing, grammatical structures etc. as well as a shift in these, to create meanings?</b>		
Language analysis	<b>Big idea:</b> The details of a text's language contribute to its meaning AO2		
	What are the most prevalent literary conventions?	How do writers use literary conventions to create meanings?	
	How are literary conventions used across different texts?	How can a reader identify and analyse writer's use of literary conventions?	
	<b>What are the grammatical features used?</b>	<b>How do writers use grammatical features to create meanings?</b>	
	<b>How are grammatical features used across different texts?</b>	<b>What is the impact of the sentence forms?</b>	
	<b>Which terminology is relevant?</b>		
Vocabulary	<b>Big idea:</b> Writers use precise vocabulary to carefully construct meaning AO2		
	Which words will help students understand key events in a text?		
	What vocabulary builds students' capacity to explore a text?		
	Which words will students need to know to access a text?		
	Which words will contribute to students' understanding of universal themes?		
	<b>How can a reader explain and illustrate how vocabulary contribute to the effectiveness and impact of a text?</b>		

Analytical composition	<b>Big idea:</b> The academic discipline of English requires a specific mode of written expression AO5/AO6	
	How do students structure an essay?	What makes a good topic sentence?
	How should textual evidence be selected and deployed?	How can students develop a thesis across an entire piece of writing?
	How do different writers discuss the same theme in different ways?	How do different writers use similar literary <b>and structural</b> devices in different ways?
	<b>How is the structure of Lang and Lit responses similar/ different?</b>	<b>How can students create depth over breadth in responses?</b>
	<b>How should a student respond to textual references and quotes?</b>	<b>How can a student exploit textual evidence in detail?</b>
	<b>What are the most effective comparative structures?</b>	<b>How can students create a relevant point that responds effectively to the question?</b>
	<b>Which evaluative verbs and analytical vocabulary should students use? Informed personal response.</b>	
Writing	<b>Big idea:</b> Effective written communication is accurate, clear and thoughtfully constructed AO5/AO6	
	How should grammar teaching be sequenced across the key stage?	How can grammar obscure or clarify meaning?
	What terminology will most help students to understand grammar?	How can students write coherently and cohesively?
	How can students structure their writing to fit a <b>specific purpose &amp; audience?</b>	How do other writers structure their writing to heighten its effects?
	<b>How can a student create emotional impact?</b>	<b>Which linguistic devices will best support students to create impact in their own writing?</b>
	<b>How can a student use language creatively and persuasively?</b>	<b>How should rhetorical devices be taught? i.e. rhetorical questions, antithesis, parenthesis</b>
	<b>Which tier 2 vocabulary has the highest leverage?</b>	<b>Must maintain a consistent point of view, consistency and coherence.</b>
	<b>How should students cite evidence and quotations to support their views? How to accurately and effectively apply SPAG...</b>	
Spoken Language <i>(should this be included for all KS? This is in the NC for KS1-4!)</i>	<b>Big idea:</b> <ul style="list-style-type: none"><li>• acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for spoken language</li><li>• listen to and understand spoken language and use spoken Standard English effectively.</li></ul>	
	How do I present my information and ideas?	How should a student structure a speech, talk, debate, dialogue?
	How can conventions of writing and reading be used as a basis to support SL?	How to plan and rehearse for a structured speech, talk, debate, dialogue.
	How to deliver an effective speech, talk, debate, dialogue.	How can a student present their speech to fit a specific audience and purpose?
	Listening to and responding appropriately to questions and feedback.	The use of Standard English to express ideas.

## GCSE English: Progression Map

	Year 10						Year 11		
Unit	<i>Reading and Writing Fiction</i>	<i>Macbeth</i>	<i>Reading and Writing Non-Fiction</i>	<i>AIC</i>	<i>Revising Language</i>	<i>The Strange Case of Dr Jekyll &amp; Mr Hyde</i>	<i>Spoken Language</i>	<i>Revising Language</i>	<i>Poetry</i>
Assessment task	A blind assessment consisting of a past paper will be taken for each unit of study.						To deliver a speech on a topic of choice.	A blind assessment consisting of a past paper will be taken for each unit of study.	
Critical reading and comprehension	<ul style="list-style-type: none"> <li>World War II</li> <li>Conflict</li> <li>Geographical understanding i.e. rural England, beaches of France, Southern Africa, NYC etc.</li> <li>20th century contexts i.e. 1960s Britain</li> <li>Post-war migration</li> <li>Windrush generation</li> <li>Dystopian</li> <li>Education</li> <li>Childhood</li> <li>Family</li> <li>Gender</li> <li>Race</li> <li>Identity</li> <li>Food</li> <li>Sport</li> <li>Health</li> </ul>	Also taught in Yr7-9; revisited at GCSE <ul style="list-style-type: none"> <li>Tragedy</li> <li>Good vs. evil</li> <li>Power &amp; its abuse</li> <li>Free will</li> <li>The natural world</li> <li>Women &amp; marriage</li> </ul>	<ul style="list-style-type: none"> <li>Mental health</li> <li>Slavery</li> <li>Crime and punishment</li> <li>Education</li> <li>Childhood</li> <li>Family</li> <li>Gender</li> <li>Race</li> <li>Identity</li> <li>Food</li> <li>Sport</li> <li>Health</li> </ul>	Also taught in Yr7-9; revisited at GCSE <ul style="list-style-type: none"> <li>Plight of working classes</li> <li>Power &amp; its abuse</li> <li>Morality</li> <li>Family conflict</li> <li>Women &amp; marriage</li> </ul>	<ul style="list-style-type: none"> <li>Education</li> <li>Childhood</li> <li>Family</li> <li>Gender</li> <li>Race</li> <li>Identity</li> <li>Food</li> <li>Sport</li> <li>Health</li> <li>War</li> <li>Crime</li> <li>Dystopian</li> <li>Travel</li> <li>Adventure</li> <li>Extreme sport</li> </ul>	Also taught in Yr7-9; revisited at GCSE <ul style="list-style-type: none"> <li>Victorian London</li> <li>Victorian crime</li> <li>Power &amp; its abuse</li> <li>Morality</li> <li>Good vs. evil</li> <li>Science and religion</li> <li>The natural world</li> <li>Duality</li> </ul>	<ul style="list-style-type: none"> <li>Read/ watch speeches on a variety of topics i.e. hobbies, passion, gender, heritage etc.</li> </ul>	<ul style="list-style-type: none"> <li>Education</li> <li>Childhood</li> <li>Family</li> <li>Gender</li> <li>Race</li> <li>Identity</li> <li>Food</li> <li>Sport</li> <li>Health</li> <li>War</li> <li>Crime</li> <li>Travel</li> <li>Adventure</li> <li>Extreme sport</li> </ul>	Also taught in Yr7-9; revisited at GCSE <ul style="list-style-type: none"> <li>Childhood</li> <li>Power &amp; its abuse</li> <li>Family conflict</li> <li>Love</li> <li>Spiritual journeys</li> <li>Women &amp; marriage</li> </ul>
		<ul style="list-style-type: none"> <li>Ambition</li> <li>Supernatural</li> <li>Gender</li> <li>Appearance v reality</li> <li>Religion</li> <li>Violence &amp; blood</li> <li>Fate</li> <li>Relationships</li> <li>Regicide/ Divine Rights</li> <li>Jacobean era</li> <li>Guilt &amp; remorse</li> <li>Heaven &amp; hell – parallels with satanic</li> <li>Sleep</li> <li>Chaos &amp; disorder</li> <li>Fatal flaw/ hubris/ tragic hero/ hamartia</li> <li>Ideas of Mythology i.e. Bellona's bridegroom, God of war, Hecate, Neptune, hellhound etc.</li> <li>Violence</li> </ul>		<ul style="list-style-type: none"> <li>Gender; behaviour to women</li> <li>Conduct of the rich</li> <li>Relationships</li> <li>Responsibility</li> <li>Guilt and remorse</li> <li>Money/ wealth/ power and status</li> <li>Law</li> <li>Reputation</li> <li>Appearance</li> <li>Different lives of rich and poor</li> <li>Social and political context of Edwardian Britain and of post-war Britain i.e. Labour agitation</li> <li>Capitalism v socialism</li> <li>Younger v older generation</li> </ul>		<ul style="list-style-type: none"> <li>Ethics</li> <li>Science</li> <li>Religion and blasphemy</li> <li>Victorian Christianity</li> <li>Old Testament</li> <li>Victorian approaches to sin, death and suffering</li> <li>The gothic</li> <li>Secrecy and mystery</li> <li>The beast in man</li> <li>Fear and confusion</li> <li>Reputation</li> <li>Violence</li> <li>Darwinism/ theory of evolution</li> <li>Playing god</li> <li>Rationalism</li> <li>Supernatural</li> <li>Self and society</li> <li>Hypocrisy</li> <li>Addiction</li> <li>portrayal of Hyde, e.g. as a 'devil' who he tries to cage</li> <li>Ideas related to the satanic</li> <li>Scientific ambition</li> </ul>			Love & Relationship <ul style="list-style-type: none"> <li>Family</li> <li>Growing up/ coming of age</li> <li>Childhood</li> <li>Loss, regret, bitterness</li> <li>Romantic love</li> <li>Obsessive love</li> <li>Dominance and power</li> <li>Infatuation</li> <li>Gender</li> <li>Cultural stereotyping</li> <li>Subversion</li> <li>Marriage</li> <li>Identity</li> <li>Innocence</li> </ul> Power & Conflict <ul style="list-style-type: none"> <li>Abusive power</li> <li>Power of nature</li> <li>Corruption</li> <li>War</li> <li>Conflict</li> <li>Identity</li> <li>Arrogance and pride</li> <li>Human fragility</li> <li>Individual</li> </ul>

						<ul style="list-style-type: none"> <li>• Metamorphosis</li> <li>• Suicide and moral decay</li> <li>• Urban terror</li> </ul>			<ul style="list-style-type: none"> <li>• Criticism of those in power</li> <li>• Remembrance</li> <li>• Fall from grace</li> <li>• Impermanence of humanity</li> <li>• Rebellion</li> <li>• Violence</li> <li>• Loss and absence</li> <li>• Brutality</li> <li>• Loss, regret, bitterness</li> </ul>
Structural conventions	<ul style="list-style-type: none"> <li>• Beginnings</li> <li>• Endings</li> <li>• Construction of character</li> <li>• Character development</li> <li>• Juxtaposition</li> <li>• Plot device</li> <li>• Plot structures i.e. linear or chronological</li> <li>• Flashback/ flash forward</li> <li>• Circular narrative</li> <li>• Plot shifts</li> <li>• Narrative perspective</li> <li>• Perspective shifts</li> <li>• Settings</li> <li>• Atmosphere</li> <li>• Time of day</li> <li>• Symbolism</li> <li>• Time</li> <li>• External v internal factors</li> </ul>	Also taught in Yr7-9; revisited at GCSE	<ul style="list-style-type: none"> <li>• Events</li> <li>• Perspectives</li> <li>• Juxtaposition</li> <li>• Contrast</li> <li>• Repetition</li> <li>• Structural openings and endings</li> <li>• Whole text structure</li> </ul>	Also taught in Yr7-9; revisited at GCSE	Revision of autumn and spring	Also taught in Yr7-9; revisited at GCSE	<ul style="list-style-type: none"> <li>• Conventions of speech writing</li> </ul>	Revision of skills from Y10	Also taught in Yr7-9; revisited at GCSE
		<ul style="list-style-type: none"> <li>• The form of a play</li> <li>• Tragedy</li> <li>• Recurring plot devices</li> <li>• Beginnings</li> <li>• Endings</li> <li>• Moral</li> <li>• Construction of character</li> <li>• Character development</li> <li>• Conventions of tragic heroes</li> <li>• Plot device</li> <li>• Soliloquy</li> <li>• Juxtaposition</li> </ul>		<ul style="list-style-type: none"> <li>• The form of a play</li> <li>• Beginnings</li> <li>• Endings</li> <li>• Moral</li> <li>• Construction of character</li> <li>• Openings</li> <li>• Plot device</li> <li>• Perspective</li> <li>• Juxtaposition</li> </ul>		<ul style="list-style-type: none"> <li>• The form of a novel</li> <li>• Moral</li> <li>• Construction of character</li> <li>• Character development</li> <li>• Perspective</li> <li>• Juxtaposition</li> </ul>			<ul style="list-style-type: none"> <li>• Forms of poems</li> <li>• Sonnet structure</li> <li>• Foreshadowing</li> <li>• Conventions of tragic form</li> <li>• Juxtaposition</li> </ul>
		<ul style="list-style-type: none"> <li>• Narrative arc</li> <li>• Symbolism – animals, sleep and blood</li> <li>• Aside</li> <li>• Dramatic monologue</li> <li>• Settings</li> <li>• Contrasts</li> <li>• Paradox</li> <li>• Foreshadowing</li> <li>• Rhyming</li> <li>• Couplets</li> <li>• Motifs</li> <li>• Dramatic irony</li> <li>• Placement of events/ speeches</li> <li>• Turning point</li> <li>• Climax</li> <li>• Parallels</li> <li>• Light and dark</li> </ul>		<ul style="list-style-type: none"> <li>• Time</li> <li>• Greek drama</li> <li>• Morality play</li> <li>• Well-made play</li> <li>• Stage directions</li> <li>• Use of props i.e. the photograph, the Birling's house etc.</li> <li>• Domestic drama</li> <li>• Characterisation</li> <li>• The Inspector's dramatic introduction</li> <li>• Entrances and exits</li> <li>• Sheila as a symbol of hope</li> <li>• Eva Smith as a symbol of the working classes</li> </ul>		<ul style="list-style-type: none"> <li>• Gothic Literature</li> <li>• Gothic settings</li> <li>• Detective genre</li> <li>• Opening of the novel</li> <li>• Time</li> <li>• Motifs: doors and windows</li> <li>• Mysterious/ negative atmosphere</li> <li>• Narrative perspectives</li> <li>• Epistolary form</li> <li>• Setting – dream sequence</li> <li>• Characterisation</li> <li>• the placing of Jekyll's statement at the end of the novel gives us his</li> </ul>			<ul style="list-style-type: none"> <li>• refrain</li> <li>• end rhyme</li> <li>• Half rhymes</li> <li>• Internal rhyme</li> <li>• repetition</li> <li>• beginning and ending titles</li> <li>• perspectives</li> <li>• lyrical voice</li> <li>• iambic pentameter</li> <li>• blank verse</li> <li>• Free verse</li> <li>• Rhyme scheme</li> <li>• Rhyming couplet</li> <li>• Rhythm</li> <li>• various stanza lengths (regular/ irregular)</li> <li>• bucolic settings</li> <li>• Autobiographical</li> <li>• First person</li> </ul>

		<ul style="list-style-type: none"> <li>Pace and tension</li> <li>Juxtaposition of short scenes in Act 5</li> <li>Blank verse</li> <li>Iambic pentameter</li> <li>Banquo as a foil</li> <li>Lady Macbeth as a foil</li> <li>Repetition</li> <li>Stage directions</li> <li>Climactic apparition</li> <li>subtext</li> </ul>		<ul style="list-style-type: none"> <li>Gerald as a symbol of the Establishment</li> <li>Inspector as a mouthpiece</li> <li>Rising tension</li> <li>Foreshadowing</li> <li>Dramatic irony</li> <li>Illustrative action</li> </ul>		version of events and its first-person nature inclines the reader to feel sympathy			<ul style="list-style-type: none"> <li>Monologue</li> <li>Narrative</li> <li>Anaphora</li> <li>Third person</li> <li>Volta</li> </ul>
Language analysis	<ul style="list-style-type: none"> <li>Negative language</li> <li>Imagery</li> <li>Similes and metaphors</li> <li>Adjectives</li> <li>Adverb</li> <li>Verb</li> <li>Idioms</li> <li>Colloquialisms</li> <li>Direct address</li> <li>Personification</li> <li>Dialect</li> <li>Accent</li> <li>Standard English</li> <li>Slang</li> <li>Humour</li> <li>Irony</li> <li>Use of colour in descriptions</li> <li>Symbolism</li> <li>Contrast</li> <li>Grammar</li> <li>Sentence structures</li> <li>Sentence types</li> <li>Punctuation for effect</li> <li>tone</li> </ul>	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> <li>Metaphor</li> <li>Sibilance</li> <li>Recurring imagery</li> <li>Religious imagery</li> <li>Extended metaphor</li> </ul>	<ul style="list-style-type: none"> <li>Emotive language</li> <li>Topic sentences</li> <li>Connotations</li> <li>Persuasive devices</li> <li>Anecdote</li> <li>Imagery</li> <li>Metaphor</li> <li>Adjectives</li> <li>Simile</li> <li>Onomatopoeia</li> <li>Tone</li> <li>Monosyllabic words</li> <li>Assonance</li> <li>Verbs</li> <li>Superlatives</li> <li>Irony</li> <li>Hyperbole</li> </ul>	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> <li>Allegory</li> <li>Religious imagery</li> </ul>	Revision of autumn and spring	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> <li>Religious imagery</li> <li>Punctuation for effect</li> </ul>	<ul style="list-style-type: none"> <li>Rhetorical devices</li> </ul>	Revision of skills from Y10	<ul style="list-style-type: none"> <li>Tone</li> <li>Enjambment</li> <li>Caesura</li> <li>Colloquialisms</li> <li>Phonetic spelling of words in Sing Song!</li> <li>Puns</li> <li>Metaphors</li> <li>Simile</li> <li>Imagery</li> <li>Personification</li> <li>Romantic icons</li> <li>Conversational tone</li> <li>Irony</li> <li>Humour</li> <li>Direct address</li> <li>Ambiguity</li> <li>Imperatives</li> <li>Extended metaphor</li> <li>Symbols</li> <li>Cliché</li> <li>Bathos</li> <li>Adjectives</li> <li>Connotations</li> <li>Alliteration</li> <li>Assonance</li> <li>Emotive</li> <li>Onomatopoeia</li> <li>Oxymoron</li> <li>Plosive</li> <li>Rhetorical question</li> <li>Hyperbole</li> <li>Semantic field</li> <li>Sibilance</li> </ul>



		<ul style="list-style-type: none"> <li>Personification</li> <li>Dramatic irony</li> </ul>		<p>naturalistic language to a passionate oratory in his final speech.</p> <ul style="list-style-type: none"> <li>polysyndeton to confirm the polemical aspect of the play</li> </ul>					
Vocabulary	Atonement, forlorn, insidious, tenacious, impediment, hydrangeas, sepulchre, dystopian, dystopia, utopia, various tier 3 vocabulary	Also taught in Yr7-9; revisited at GCSE	Asylum, compare and contrast, synthesise, humane, surveillance, anecdote, various other tier 3 vocabulary	Also taught in Yr7-9; revisited at GCSE	Customs, bureaucrats, stoop, barren, precocious, prudent, prejudice, countenance, expounded, congregation, factotum, siege, squalid, idleness, arithmetic, mantle, plunge, summit	Also taught in Yr7-9; revisited at GCSE	n/a		Also taught in Yr7-9; revisited at GCSE
		<p>Moral, brutal, corrupt, villain, malicious, victim, soliloquy, severe, conflict, unrequited love, to mock, chaos, to resolve, usurp, treason, callous, pathos, tyrant, rebellion, juxtaposition, tragic, hyperbole, tragic flaw, foreshadow</p> <p>hubris, peripeteia, hamartia, Jacobean, regicide, aside, paradox, motif, stages of narrative arc, iambic pentameter, foil, euphemism, equivocation, pathos, apparition, animalistic, bestial</p>		Edwardian, capitalism, socialism, domestic, the Establishment, illustrative action, rhetoric, infantilisation, oratory, polemical		<p>treacherous duality, introspective, dual nature, observation villain, victim, moral conflict, scandal, juxtaposition</p> <p>Victorian, Troglodytic, deformity, metamorphosis, aberration, abhorrent, animalistic, bestial, consciousness, debased, degenerate, depraved, duplicity, Darwinism, evolution, perversion, primitive, savage, suppression, unorthodox</p>			<p>sonnet, extended metaphor, epic poetry</p> <p>Persona, Volta, Shakespearean, Petrarchan, futile, salient, poignant, melancholy, nonchalance, relics, traverse, beckon, disdain</p>
Analytical composition	<ul style="list-style-type: none"> <li>Using quotations accurately</li> <li>Writing correct points</li> <li>Developing detailed analysis</li> <li>How to structure responses to Q2-4 of Language Paper 1 i.e. analysing a language feature,</li> </ul>	<ul style="list-style-type: none"> <li>Thesis statements</li> <li>Introductions and conclusions</li> <li>Writing correct points</li> <li>Using quotations accurately</li> <li>Developing detailed analysis</li> <li>Analysing a language feature</li> <li>Structuring analysis</li> <li>Linking topic sentences</li> <li>Discussing authorial intent</li> </ul>	<ul style="list-style-type: none"> <li>Comparing two texts in an essay</li> <li>Writing a comparative point</li> <li>Writing a comparative thesis</li> <li>Using quotations accurately</li> <li>Writing correct points</li> <li>Developing detailed analysis</li> <li>How to structure responses to Q2-</li> </ul>	<ul style="list-style-type: none"> <li>Thesis statements</li> <li>Introductions and conclusions</li> <li>Writing correct points</li> <li>Using quotations accurately</li> <li>Developing detailed analysis</li> <li>Analysing a language feature</li> <li>Structuring analysis</li> <li>Linking topic sentences</li> <li>Discussing authorial intent</li> </ul>	Revision of autumn and spring	<ul style="list-style-type: none"> <li>Thesis statements</li> <li>Introductions and conclusions</li> <li>Writing correct points</li> <li>Using quotations accurately</li> <li>Developing detailed analysis</li> <li>Analysing a language feature</li> <li>Structuring analysis</li> <li>Linking topic sentences</li> <li>Discussing authorial intent</li> </ul>	n/a	Revision of content from Y10	<ul style="list-style-type: none"> <li>Comparing two texts in an essay</li> <li>Writing a comparative point/ thesis</li> <li>Introductions and conclusions</li> <li>Writing correct points</li> <li>Using quotations accurately</li> <li>Developing detailed analysis</li> <li>Analysing a language feature</li> <li>Structuring analysis</li> <li>Linking topic sentences</li> </ul>

	structuring analysis, evaluation of writer's methods	<ul style="list-style-type: none"><li>• Links to context/ Critical evaluation context</li><li>• Planning an essay</li><li>• Writing an essay</li></ul>	4 of Language Paper 2 i.e. analysing a language feature, structuring analysis, evaluation of writer's methods	<ul style="list-style-type: none"><li>• Links to context/ Critical evaluation context</li><li>• Planning an essay</li><li>• Writing an essay</li></ul>		<ul style="list-style-type: none"><li>• Links to context/ Critical evaluation context</li><li>• Planning an essay</li><li>• Writing an essay</li></ul>			<ul style="list-style-type: none"><li>• Discussing authorial intent</li><li>• Links to context/ Critical evaluation context</li><li>• Planning an essay</li><li>• Writing an essay</li></ul>
Writing	<ul style="list-style-type: none"><li>• <b>Sentences:</b> syntax, sentence combining, sentence expansion, minor sentences, disrupted sentences, one word questions, subordinate clauses, compound sentences, noun phrases, comma, colon, semi-colon, speech marks</li><li>• <b>Structure:</b> paragraphing, structuring narrative and descriptive writing, composition</li><li>• <b>Vocabulary:</b> prepositions, verbs, present participles and describing nouns, adverbials to create character and settings</li><li>• <b>Crafting content:</b> imagery, creating atmosphere, sensory descriptions</li><li>• How to plan and revise writing</li></ul>		<ul style="list-style-type: none"><li>• <b>Sentences:</b> revisit syntax, sentence combining, sentence expansion, introduce conjunctions, revisit comma and colon, introduce apostrophes, topic sentences, connectives</li><li>• <b>Structure:</b> revisit paragraphing – types and construction, structuring non-fiction writing, composition</li><li>• <b>Vocabulary:</b> prepositions, verbs, present participles and describing nouns, adverbials to create character and settings</li><li>• <b>Crafting content:</b> revisit imagery and sensory descriptions, introduce repetition and rhetorical questions</li><li>• How to plan and revise writing</li></ul>		Revision of content from autumn and spring		<ul style="list-style-type: none"><li>• Conventions of speech writing</li><li>• How to structure a speech</li><li>• How to make a speech convincing and compelling</li></ul>	Revision of content from Y10	
									<ul style="list-style-type: none"><li>• Dramatic reading of poems</li><li>• role-play</li><li>• class discussion on themes and ideas presented in poems</li><li>• exploratory talk</li></ul>
Spoken Language	<ul style="list-style-type: none"><li>• Class discussions</li><li>• Exploratory talk</li></ul>	<ul style="list-style-type: none"><li>• dramatic reading of play</li><li>• role-play</li><li>• hot seating</li><li>• debate on blame and guilt/ sin and crime</li><li>• class discussion of themes, ideas, characters etc.</li><li>• socratic seminar</li><li>• exploratory talk</li></ul>	<ul style="list-style-type: none"><li>• Class discussions</li><li>• Exploratory talk</li></ul>	<ul style="list-style-type: none"><li>• dramatic reading of play</li><li>• role-play</li><li>• hot seating</li><li>• debate on responsibility/ class/ power and the abuse thereof</li><li>• class discussion of themes, ideas, characters etc.</li><li>• socratic seminar</li><li>• exploratory talk</li></ul>	<ul style="list-style-type: none"><li>• Class discussions</li><li>• Exploratory talk</li></ul>	<ul style="list-style-type: none"><li>• hot seating</li><li>• debate on duality of mankind, whether man should be allowed to play god and to what extent Jekyll plays god</li><li>• class discussion on themes, ideas, characters etc.</li><li>• socratic seminar</li><li>• exploratory talk</li></ul>	<ul style="list-style-type: none"><li>• how to deliver an effective and engaging speech</li><li>• presentational talk</li><li>• speech on topic of choice</li></ul>	<ul style="list-style-type: none"><li>• Class discussions</li><li>• Exploratory talk</li></ul>	