

English Key Stage 3

Long curriculum plan





1. Philosophy

Six underlying attributes at the heart of Oak's curriculum and lessons.

Lessons and units are **knowledge and vocabulary rich** so that pupils build on what they already know to develop powerful knowledge.

Knowledge is **sequenced** and mapped in a **coherent** format so that pupils make meaningful connections.

Our **flexible** curriculum enables schools to tailor Oak's content to their curriculum and context.

Our curriculum is **evidence informed** through rigorous application of best practice and the science of learning.

We prioritise creating a **diverse** curriculum by committing to diversity in teaching and teachers, and the language, texts and media we use, so all pupils feel positively represented.

Creating an **accessible** curriculum that addresses the needs of all pupils is achieved to accessibility guidelines and requirements.



2. Units



KS3 English is formed of 62 units and this is the recommended sequence:

Unit Title	Recommended year group	Number of lessons
1 The Oral Tradition	Year 7	3
2 Epic Poetry	Year 7	6
3 The Canterbury Tales: 'General Prologue'	Year 7	8
4 The Refugee Tales: 'Prologue', ed. Anna Pincus and David Herd	Year 7	4
5 The Canterbury Tales: 'The Knight's Tale', Chaucer	Year 7	12
6 Telling Tales, Patience Agbabi	Year 7	9
7 A Midsummer Night's Dream, Shakespeare (Introduction and Act 1)	Year 7	6
8 A Midsummer Night's Dream, Shakespeare (Act 2)	Year 7	5
9 A Midsummer Night's Dream, Shakespeare (Act 3)	Year 7	4



10	A Midsummer Night's Dream, Shakespeare (Act 4&5)	Year 7	3
11	Contemporary Short Stories (1/2): The Story of an Hour by Kate Chopin	Year 7	4
12	Contemporary Short Stories (2/2): Sweetness by Toni Morrison	Year 7	6
13	Introduction to poetry	Year 7	8
14	The sonnet through time: Introduction to the sonnet	Year 7	3
15	The sonnet through time: 'Sonnet 18', Shakespeare	Year 7	4
16	The sonnet through time: 'Death, be not proud', Donne	Year 7	4
17	The sonnet through time: 'If thou must love me', Barrett-Browning	Year 7	5
18	The sonnet through time: 'If we must die', Claude McKay	Year 7	5
19	The sonnet through time: 'The sonnet-ballad', Gwendolyn Brooks	Year 7	5
20	Creative writing: short stories	Year 7	4
21	Creative writing: poetry	Year 7	5



22	Recapping the basics: simple sentences, statements, paragraphs, capital letters and past simple verbs	Year 7, Year 8	7
23	Complex sentences, avoiding fragments and run-ons, capital letters	Year 7, Year 8	7
24	Past simple tense, subordinate clauses, punctuating conjunctions and lists	Year 7, Year 8	6
25	Writing accurate, correctly punctuated and paragraphed dialogue, using personal pronouns	Year 7, Year 8	6
26	Avoiding fragments, fused sentences and comma splices. Using capital letters and writing in the past tense. Using multiple subordinate clauses, punctuating lists correctly when in a complex sentence.	Year 7, Year 8	5
27	Paragraphing narratives for clarity, using possessive pronouns, using apostrophes accurately, structuring, writing and editing genre-specific narratives	Year 7, Year 8, Year 9	7
28	Introduction to Tragedy	Year 8	3
29	Julius Caesar, Shakespeare, Act 1	Year 8	6
30	Julius Caesar, Shakespeare, Act 2	Year 8	4
31	Julius Caesar, Shakespeare, Act 3	Year 8	5



32	Julius Caesar, Shakespeare, Act 4 and 5	Year 8	3
33	Romantic poetry and paired texts: Introduction to the Romantics	Year 8	3
34	Romantic poetry and paired texts: Romanticism and Nature	Year 8	10
35	Romantic poetry and paired texts: Nature poetry	Year 8	4
36	Romantic poetry and paired texts: Romanticism and Revolution	Year 8	12
37	Romantic poetry and paired texts: Revolutionary and Protest poetry	Year 8	6
38	Oliver Twist: Oliver and the Workhouse	Year 8	4
39	Oliver Twist: Oliver Heads to London	Year 8	3
40	Oliver Twist: Oliver is Caught	Year 8	3
41	Oliver Twist: Oliver, Bill & The Maylies	Year 8	4
42	Oliver Twist: Oliver and the Consequences	Year 8	4
43	Annie John by Jamaica Kincaid	Year 8	13



44 Creative writing: memoir	Year 8	5
45 Rhetoric: Introduction to rhetoric	Year 8	3
46 Rhetoric: Injustice: Pankhurst & Sojourner Truth	Year 8	4
47 Rhetoric: Change: Michelle Obama & Lennie James	Year 8	5
48 Rhetoric: Motivate: Churchill & Gandhi	Year 8	5
49 Rhetoric: Writing rhetoric	Year 8	4
50 Shakespearean Comedy - The Tempest	Year 9	16
51 Language Skills - Fiction - Reading	Year 9	4
52 Language Skills - Fiction - Writing	Year 9	4
53 Language Skills - Non-Fiction - Reading	Year 9	8
54 Language Skills - Non-Fiction - Writing	Year 9	4
55 Grammar for Writing	Year 9	8



56 The Short Story	Year 9	8
57 Gothic Literature	Year 9	16
58 Fiction: Reading and descriptive writing	Year 9	25
59 Non-Fiction texts and view point writing	Year 9	20
60 Jane Eyre	Year 9	24
61 Animal Farm	Year 9	24
62 Paragraphing non-fiction writing, including presenting a balanced argument	Year 9	7



3. Lessons

Unit 1 The Oral Tradition

3 Lessons

Lesson number	Lesson question	Pupils will learn
1.	The Origins of storytelling	<ul style="list-style-type: none">• In this lesson, we will think about the reasons why we love to tell stories, and where stories come from.
2.	Myths and Folktales	<ul style="list-style-type: none">• In this lesson, we will learn about myths and folktales and look at examples from around the world.
3.	The English Language	<ul style="list-style-type: none">• In this lesson, we will look at the surprising history of the English language, and how it has changed from Old English to modern day English.



Lesson number	Lesson question	Pupils will learn
1.	Introduction to Epic Poetry	<ul style="list-style-type: none">• In this lesson, we will learn about Epic poems and their common features, and look at some examples together.
2.	Plot and Character	<ul style="list-style-type: none">• In this lesson, we will look at typical Epic plots and consider what qualities make a typical Epic hero.
3.	Beowulf	<ul style="list-style-type: none">• In this lesson, we will learn about the origins of the Old English Epic poem Beowulf, and examine why it is still so important today.
4.	Beowulf's Arrival	<ul style="list-style-type: none">• In this lesson, we will look at Beowulf's character and think about why he is considered an Epic hero.
5.	Grendel's Attack	<ul style="list-style-type: none">• In this lesson, we will look at how the poet presents the monster Grendel in the Epic poem Beowulf.

6. Beowulf the 'great-hearted' King

- In this lesson, we will look at the Epic techniques the poet uses to present Beowulf and his men.
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Unit 3 The Canterbury Tales: 'General Prologue'

8 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Who was Geoffrey Chaucer?	<ul style="list-style-type: none">In this lesson, we will learn about Geoffrey Chaucer and consider why his work is still important today.
2.	Introduction to The Canterbury Tales	<ul style="list-style-type: none">In this lesson, we will learn about why people made pilgrimages to Canterbury and we will also examine the structure of 'The Canterbury Tales'.
3.	Estates Satire	<ul style="list-style-type: none">In this lesson, we will learn about the Three Estates in Chaucer's England and explore the technique of satire.
4.	The Knight	<ul style="list-style-type: none">In this lesson, we will look at the idea of chivalry and explore how this links to Chaucer's presentation of the Knight in the General Prologue.
5.	The Prioress	<ul style="list-style-type: none">In this lesson, we will learn about the character of the Prioress and examine how Chaucer uses satire in his presentation of her.



6. The Friar

- In this lesson, we will learn about the character of the Friar and analyse how Chaucer uses him to satirise the Church.
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7. The Wife of Bath

- In this lesson, we will explore what the role of women was in the middle ages and how Chaucer presents the character of the Wife of Bath within this context.
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8. The Miller

- In this lesson, we will explore how Chaucer presents the character of the Miller and reflect on what we have learnt about each of the pilgrims so far.
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Lesson number	Lesson question	About the lesson
1.	The Refugee Tales Project	<p>Pupils will learn</p> <ul style="list-style-type: none">• In this lesson, we will learn about The Refugee Tales Project, and also some key terminology used to describe refugees and their situations. <p>Guidance warnings</p> <ul style="list-style-type: none">• Contains content which individuals may find upsetting.
2.	Modern Pilgrimage	<p>Pupils will learn</p> <ul style="list-style-type: none">• In this lesson, we will learn about different kinds of pilgrimage and the reasons to take them; we will also learn about how Chaucer's Prologue inspired The Refugee Tales.
3.	The Power of Stories	<p>Pupils will learn</p> <ul style="list-style-type: none">• In this lesson, we will look closely at how The Refugee Tales and The Canterbury Tales use the power of stories to entertain and educate their readers.

4.

Tone

Pupils will learn

- In this lesson, we will look at how The Refugee Tales uses poetic tone to get across the message of how refugees should be treated with respect.
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Lesson number	Lesson question	Pupils will learn
1.	Frame Narrative and Poetic Form	<ul style="list-style-type: none">In this lesson, we will learn about frame narrative and poetic form, and explore how Chaucer uses them in 'The Canterbury Tales: The Knight's Tale'
2.	Introduction to 'The Knight's Tale'	<ul style="list-style-type: none">In this lesson, we will explore the opening to 'The Knight's Tale' and find out about the chivalrous central character, Duke Theseus.
3.	The Knights: Palamon and Arcita	<ul style="list-style-type: none">In this lesson, we will meet the Theban Knights, Palamon and Arcita, and discover their fate after their battle with Duke Theseus.
4.	The Knight's Tale: What is Courtly Love?	<ul style="list-style-type: none">In this lesson, we will learn about the concept of courtly love and explore its relevance to 'The Knight's Tale'.
5.	The Knight's Tale: The Courtly Lovers	<ul style="list-style-type: none">In this lesson, we will further explore 'The Knight's Tale' and see what happens when two loyal kinsmen, Palamon and Arcita, find something to fight over.



- 6. The Knight's Tale: The Conflict - Courtly Love and Chivalry**

 - In this lesson, we will study 'The Knight's Tale' and explore the problems caused between courtly love and chivalry when our two knights are in conflict over their love for Emily.

- 7. The Knight's Tale: Who suffers Most?**

 - In this lesson, we will study 'The Knight's Tale' and learn what happens to our two imprisoned princes and explore which of them struggles most with their situation.

- 8. The Knight's Tale: Fighting for Love**

 - In this lesson, we will study 'The Knight's Tale'. We will learn what happens to our two knights as they find their way back together to fight for Emily's love.

- 9. The Knight's Tale: Powerful Decisions**

 - In this lesson, we will study 'The Knight's Tale' and learn of the fates of our two knights and the woman they love as the gods get involved in the tale.

- 10. The Knight's Tale: The Tournament**

 - In this lesson, we will explore the language used in the battle between Palamon and Arcita as the tournament begins.

11. The Knight's Tale: A victory and a death

- In this lesson, we will carry on the journey of Palamon and Arcita, focusing on the outcome of the tournament, as they battle for the love of Emily



12. The Knight's Tale: A Summary

- In this lesson, we will look at a summary of 'The Knight's Tale' and explore how courtly love is presented throughout the tale.
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Lesson number	Lesson question	Pupils will learn
1.	Patience Agbabi and Retelling Chaucer	<ul style="list-style-type: none">In this lesson, we will introduce Patience Agbabi's 'Telling Tales', a revoicing of Chaucer's classic 'The Canterbury Tales' into the 21st century. We will also learn about Agbabi and the concept of satire.
2.	Meeting the Pilgrims	<ul style="list-style-type: none">In this lesson, we will meet some of Patience Agbabi's modernised pilgrims and work towards an understanding of frame narratives.
3.	Prologue (Grime Mix)	<ul style="list-style-type: none">In this lesson, we will explore the Prologue of 'Telling Tales' and compare sections of it to 'The Canterbury Tales'.
4.	Place in Literature	<ul style="list-style-type: none">In this lesson, we will follow the pilgrims on their journey to Canterbury in both 'Telling Tales' and 'The Canterbury Tales'.



5. **The Knight's Tale'**

- In this lesson, we will focus on the narrative in Geoffrey Chaucer's 'The Knight's Tale'. We will concentrate on the main characters we meet in the tale.
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6. **'Emily - Robert Knightley'**

- In this lesson, we will explore Patience Agbabi's poem 'Emily - Robert Knightley' and discuss the characters of Emily, Arc and Pal. Please note: this lesson covers mental health and violence. If these are sensitive topics to you, we recommend checking with a trusted adult before starting, or doing the lesson with a trusted adult nearby.
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7. **Prison of the Mind**

- In this lesson, we will explore the extended metaphor of prison and the language of Patience Agbabi's 'Emily - Robert Knightly' from 'Telling Tales'. Please note: this lesson covers mental health and violence. If these are sensitive topics to you, we recommend checking with a trusted adult before starting, or doing the lesson with a trusted adult nearby.
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8. **The Friar's Tale'**

- In this lesson, we will learn about 'The Friar's Tale' from Geoffrey Chaucer's 'The Canterbury Tales'. We will explore the character of the Friar in detail.
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9.

'The Devil in Cardiff - Huw Fryer Jones'

- In this lesson, we will discover the narrative of 'The Devil in Cardiff - Huw Fryer Jones' from 'Telling Tales' by Patience Agbabi. We will be unravelling Agbabi's message within the tale.
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Unit 7 A Midsummer Night's Dream, Shakespeare (Introduction and Act 1) 6 Lessons



Lesson number	Lesson question	Pupils will learn
1.	The Structure of Comedy	<ul style="list-style-type: none">In this lesson, we will explore who Shakespeare is, the differences between plays and novels, and the structure of a Shakespearean comedy.
2.	Rule and Order	<ul style="list-style-type: none">In this lesson, we will explore the theme of rule and order in 'A Midsummer Night's Dream'. We will look at Theseus' role as the Duke of Athens.
3.	Conflict and Patriarchy	<ul style="list-style-type: none">In this lesson, we will look at the conflict between Egeus and Hermia, and the idea of patriarchy. We will learn about the struggles that Hermia faces.
4.	Love and Unrequited Love	<ul style="list-style-type: none">In this lesson, we will determine who the four lovers are and most importantly who loves whom, introduce the idea of unrequited love, and explore a monologue.

5. Love in Conflict

- In this lesson, we will look at Lysander and Hermia's dilemma. We will explore the difficulties they face and their crossroads.



6. Understanding Helena

- In this lesson, we will learn about how Helena truly feels and how this leads her to make a drastic decision! We will also introduce the idea of metaphor whilst looking at Helena's monologue.
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Lesson
number

Lesson question

Pupils will learn

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| 1. | The Mechanicals | <ul style="list-style-type: none">• In this lesson, we will look at the idea of a play within a play, and introduce the play's collective of ridiculous characters: the mechanicals. We will look at how Shakespeare interrupts the serious, romantic plot with comic relief. |
| 2. | Introducing the magical setting | <ul style="list-style-type: none">• In this lesson, we will introduce the magical forest and explore how it is a contrast to ancient Athens. We will explore the King and Queen of the fairies, Oberon and Titania, and their argumentative relationship wherein Oberon will seek revenge using a potion. |
| 3. | The Web of Lovers | <ul style="list-style-type: none">• In this lesson, we will look at Helena and Demetrius' relationship, including the cruel treatment she suffers because of love. We will explore metaphors of unrequited love. We will also touch upon Lysander and Helena's meeting in the woods to prepare us for Puck! |
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4. The Power of Magic

- In this lesson, we will explore the character of Puck, our mischievous fairy, who is a prankster. In his not-so-responsible hands, we will explore how he has been instructed to use the love potion.



5. Puck's Mistake

- In this lesson, we will be looking at Puck's dramatic mistake and its consequences upon the lovers. We will focus on the audience reaction and comic value of both Puck's mistake and Lysander's melodramatic statements as he tries to comprehend his love.
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Lesson
number

Lesson question

Pupils will learn

1.

The Trickery of Love

- In this lesson, we will look at the fool which is Bottom. We will explore the height of Shakespeare's comedy in one of the most infamous events of the play. We will look at how the love potion causes ridiculous, but highly humorous, actions through Shakespeare's use of dramatic irony.

2.

The Power of Love

- In this lesson, we will explore the reactions of the lovers. We will explore how dramatic irony is used to add to the comic value of the play. We will look at Demetrius' suffering at the mercy of Hermia's words and how this is comparable to Helena. Also, we will see how Puck's mischief continues.

3.

Love and Arguments

- In this lesson, we will explore the verbal and physical conflict between the four lovers. We will explore the comical element of the insults whilst also recognising the chaos which has been caused by our mischievous fairy. The timeless nature of Shakespeare will also be addressed.

4.

Restoring Order

- In this lesson, we will explore how Oberon wants to fix the chaos, confusion and conflict. We will look at how he helps the four lovers in a way that ancient Athens cannot. Also, we will look at how he plans to fix Titania and Bottom.
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Lesson
number

Lesson question

Pupils will learn

1. **The Clash of the Settings**

- In this lesson, we will explore the contrasting settings and how the magical forest changes Hermia and Lysander's future completely. We will look at how, despite Egeus' attempt to enforce the 'law', love can triumph thanks to the fairies intervention: disorder creates order.

2. **The Weddings**

- In this lesson, we will look at whether the play ultimately has a happy ending. We will also explore the play's content as a Shakespearean comedy.

3. **Puck and The Fairy Ending**

- In this lesson, we will look at the ultimate ending of the play. We will explore when the play could have ended with key speeches and suggest why Shakespeare resolved to end it how he did.
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Unit 11 Contemporary Short Stories (1/2): The Story of an Hour by Kate Chopin

4 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Reading for Meaning in 'The Story of an Hour'	<ul style="list-style-type: none">In this lesson, we will look at the beginning of Kate Chopin's 'The Story of an Hour' and consider how we can make predictions about the plot and character based on small extracts from the text.
2.	Language in 'The Story of an Hour'	<ul style="list-style-type: none">In this lesson, we will finish reading 'The Story of an Hour'. We will discuss Kate Chopin's use of language in the text and share our opinions on the big plot twist that occurs at the end.
3.	Form and Structure in 'The Story of an Hour'	<ul style="list-style-type: none">In this lesson, we will look at the structure of 'The Story of an Hour' and think about the effect of Kate Chopin's use of dramatic irony to help her create the story's final twist.
4.	Evaluation and Personal Response: 'The Story of an Hour'	<ul style="list-style-type: none">In this lesson, we will look at how marriage is presented in 'The Story of an Hour' and predict what could happen once the events of the story have finished.

Unit 12 Contemporary Short Stories (2/2): Sweetness by Toni Morrison

6 Lessons



Lesson number	Lesson question	About the lesson
1.	Segregation and Discrimination: Examining perspective in 'Sweetness'	<p>Pupils will learn</p> <ul style="list-style-type: none">• In this lesson, we will explore the themes of segregation and discrimination in Toni Morrison's short story, 'Sweetness'. We'll also think about Morrison's use of perspective - especially how and why it is used. <p>Guidance warnings</p> <ul style="list-style-type: none">• Discriminatory behaviour
2.	Language in 'Sweetness'	<p>Pupils will learn</p> <ul style="list-style-type: none">• In this lesson, we will look at Toni Morrison's use of language in 'Sweetness'. We will think about how Morrison presents feelings towards Lula Ann, 'Sweetness' child. We will also practise how to write a piece of analysis of a small extract from the text. <p>Guidance warnings</p> <ul style="list-style-type: none">• Discriminatory behaviour

3. A reflection on love and guilt in 'Sweetness'

Pupils will learn

- In this lesson, we will continue to read Toni Morrison's 'Sweetness' and take time to think about how the themes of love and guilt are presented to a reader through the writer's choice of structure.

Guidance warnings

- Discriminatory behaviour
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4. Motherhood in 'Sweetness'

Pupils will learn

- In this lesson, we will analyse what Sweetness is like as a mother figure for Lula Ann. We will also revise some of the key terms we have learnt throughout the unit so far.

Guidance warnings

- Discriminatory behaviour
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5. Mother and daughter relationships in 'Sweetness'

Pupils will learn

- In this lesson, we will examine the mother/daughter relationship between Sweetness and Lula Ann and think about what has happened to it now Lula Ann has grown up. We will also think about the sense of duty both characters feel towards one another.

Guidance warnings

- Discriminatory behaviour
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6.

Evaluation and Personal Response: 'Sweetness'

Pupils will learn

- In this lesson, we will read the final part of the story, and think about what could happen next to these characters. We will consider why Toni Morrison may have written the story before we share our opinions on whether we liked or disliked what happened.

Guidance warnings

- Discriminatory behaviour
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Lesson number	Lesson question	Pupils will learn
1.	Introduction to Poetry	<ul style="list-style-type: none">In this lesson, we will learn about the key components of poetry, such as figurative language. We will look at examples of simile, metaphor, onomatopoeia and personification.
2.	Introduction to Poetry: What makes a poem, a poem?	<ul style="list-style-type: none">In this lesson, we will develop our understanding of poetic conventions. We will review figurative language before using the opening of 'I wander'd lonely as a cloud' as an example of poetic conventions.
3.	Introduction to Poetry: Big Ideas and Emotions in Poetry	<ul style="list-style-type: none">In this lesson, we will introduce stanzas. We will explore how stanzas are used to create meaning in poetry. 'Train' by Helen Mackay, from 'London, One November' is used as an example and explored in depth.
4.	Introduction to Poetry: Imagery	<ul style="list-style-type: none">In this lesson, we will introduce imagery and explore how imagery is used to create meaning in poetry.



5. Introduction to Poetry: Structure

- In this lesson, we will introduce poetic structure and explore how structure is used to create meaning in poetry.
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6. Introduction to Poetry: Rhyme Scheme

- In this lesson, we will introduce rhyme scheme and practise identifying patterns of rhyme in poetry.
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7. Introduction to Poetry: Rhythm

- In this lesson, we will look at key components of rhythm in poetry and explore how and why poets use rhythm.
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8. Introduction to Poetry: Metre

- In this lesson, we will introduce the basics of poetic metre and identify poetic metre and its effect.
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Lesson
number

Lesson question

Pupils will learn

1. Introduction to sonnets

- In this lesson, we will look at the history of the sonnet form. We will also start to look at the structure of a sonnet in preparation for the next lesson on the features of a Shakespearean sonnet.

2. The Features of a Shakespearean Sonnet

- In this lesson, we will learn about some of the features of the Shakespearean sonnet. We will read Shakespeare's 'Sonnet 130' and identify key sonnet features within it, such as the rhyme scheme, the use of quatrains and the overall length of the poem.

3. Form: The Shakespearean sonnet and Petrarchan sonnet

- In this lesson, we will learn how to recognise iambic pentameter in sonnets. We will continue to use Shakespeare's 'Sonnet 130' as an example.
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Lesson number	Lesson question	Pupils will learn
1.	Sonnet 18': The Shakespearean Sonnet	<ul style="list-style-type: none">In this lesson, we will explore the key features of a Shakespearean sonnet, such as iambic pentameter, and discover one of Shakespeare's greatest sonnets, 'Sonnet 18'.
2.	Sonnet 18': Language in 'Sonnet 18'	<ul style="list-style-type: none">In this lesson, we will explore Shakespeare's use of language in 'Sonnet 18' and see how it develops the theme of love.
3.	Sonnet 18': Structure in 'Sonnet 18'	<ul style="list-style-type: none">In this lesson, we will explore how Shakespeare uses structure to symbolise the theme of love in 'Sonnet 18'.
4.	Sonnet 18: Writing about 'Sonnet 18'	<ul style="list-style-type: none">In this lesson, we will explore the meaning of 'Sonnet 18' and how to write about the poem and its themes.



Lesson number	Lesson question	Pupils will learn
1.	Death, be not Proud: Context	<ul style="list-style-type: none">In this lesson, we will learn about the life and times of John Donne and why he wrote about death.
2.	Death, be not Proud: Comprehension	<ul style="list-style-type: none">In this lesson, we will re-read Donne's 'Death, be not Proud' and consider what its main themes and ideas are.
3.	Death, be not proud: Structure	<ul style="list-style-type: none">In this lesson, we will analyse the structure of Donne's 'Death, be not Proud' and explore what the structure tells us about Donne's ideas.
4.	Death be not Proud: Language	<ul style="list-style-type: none">In this lesson, we will analyse Donne's use of language in 'Death, be not Proud' and explore what his use of language tells us about his ideas.

Unit 17 The sonnet through time: 'If thou must love me', Barrett-Browning

5 Lessons



Lesson number	Lesson question	Pupils will learn
1.	If thou must love me	<ul style="list-style-type: none">In this lesson, we will learn about what it was like to be a woman in love in the Victorian Era. We will do this by exploring the life and writings of Elizabeth Barrett-Browning. In particular, we will do this by reading and exploring Barrett-Browning's poem 'Sonnet 43'.
2.	'If thou must love me': Conflicted feelings and sonnet 14 narrative	<ul style="list-style-type: none">In this lesson, we will get to see what Gru (from Despicable Me) and Barrett-Browning have in common. We will start to read our priority poem, Sonnet 14, and explore its meaning.
3.	If thou must love me: Language in Sonnet 14	<ul style="list-style-type: none">In this lesson, we will continue to explore Barrett-Browning's 'Sonnet 14'. We will look at the significance of her use of language and consider how her use of language affects the meaning of the poem.
4.	If thou must love me: Structure in Sonnet 14	<ul style="list-style-type: none">In this lesson, we will look at how Barrett-Browning uses the structure of a sonnet to explore her ideas about love.

5.

If thou must love me: Writing about Sonnet 14

- In this lesson, we will consolidate everything we have learnt about sonnets so far and write about Elizabeth Barrett-Browning's use of language and structure in 'Sonnet 14'.
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Lesson
number

Lesson question

About the lesson

1.

If We Must Die' by Claude McKay

Pupils will learn

- In this lesson, we will meet the poem 'If We Must Die' for the first time. We will explore our first impressions of this powerful writing from the poet Claude McKay and learn more about what it means to study poetry.

2.

The Harlem Renaissance and Claude McKay

Pupils will learn

- In this lesson, we will continue our exploration of 'If We Must Die'. We are going to travel to 1920s and 1930s America to learn about the Harlem Renaissance. We will also find out about some of the regrettable context which inspired the poet Claude McKay.

Guidance warnings

- Discriminatory behaviour

3.

Language in 'If We Must Die'

Pupils will learn

- In our third lesson on the poem 'If We Must Die', we will return to the poem again to explore the powerful images created by McKay. We will look closely at the words and sounds of the poem to consider how McKay paints a vivid scene and inspires a call to action.

4.

Form and Structure in 'If We Must Die'

Pupils will learn

- In our fourth lesson on the poem 'If We Must Die', we will look at the sonnet form and see what Claude McKay has in common with William Shakespeare. We will look at how McKay uses and plays with a tradition of poetry which stretches back over 800 years.



5.

Writing about 'If We Must Die'

Pupils will learn

- In our final lesson on the poem 'If We Must Die', we will bring together everything we have learnt to produce an essay in response to the poem. We will try to answer the question: 'How does McKay challenge oppression in his poem 'If We Must Die'?

Unit 19 The sonnet through time: 'The sonnet-ballad', Gwendolyn Brooks

5 Lessons



Lesson number	Lesson question	Pupils will learn
1.	'the sonnet-ballad'	<ul style="list-style-type: none">In this lesson, we will learn about the poem 'the sonnet-ballad' by black American poet Gwendolyn Brooks. We will listen to the poem and think about our first impressions.
2.	Gwendolyn Brooks	<ul style="list-style-type: none">In this lesson, we will find out more about the life of Gwendolyn Brooks and consider how her life affected her writing.
3.	Language in 'the sonnet-ballad'	<ul style="list-style-type: none">In this lesson, we will investigate Brook's use of language in the poem 'the sonnet-ballad'. We will need to figure out why Brooks used the words and phrases she did. What effect was she hoping to have on us as readers? We will have lots of opportunities to think about our own thoughts and opinions.

4. Structure in 'the sonnet-ballad'

- In this lesson, we will explore the structure of the poem 'the sonnet-ballad'. Can we figure out how the poem has been put together? We will look at the punctuation Brooks has used in the poem and, most importantly, we will think about why Brooks has made those decisions.



5. Writing about 'the sonnet-ballad'

- In this lesson, we will conclude our study of 'the sonnet-ballad'. We will bring everything together and create some excellent pieces of writing which demonstrate your understanding of the poem.
-



Lesson
number

Lesson question

Pupils will learn

1.

Creative Writing: What makes a good short story?

- In this lesson, we will be looking at what makes a good short story. We will be thinking about our own favourite short stories and what makes them so enjoyable as well as unleashing our imaginations and considering what we would find if we stepped through a window into another world!

2.

Creative Writing: Narrative structure

- In this lesson, we will be thinking about the narrative structure of short stories. We will learn all about Freytag's 'narrative pyramid' and the hooks writers use to engage their readers.

3.

Creative Writing: Developing Character

- In this lesson, we will be looking at different character types before creating a biography for our own characters!

4.

Creative Writing: Figurative Language

- In this lesson, we will be thinking about how we can ensure a reader enjoys our writing. We will be thinking about how we can make the sentences we write even better through sentence structure and figurative writing. We will then complete the activity this unit has been building towards: writing our own short stories.
-





Lesson number	Lesson question	Pupils will learn
1.	Creative Writing (poetry): Personification	<ul style="list-style-type: none">• In this lesson, we will introduce personification and practise using personification in our own writing.
2.	Creative Writing: Simile and Metaphor	<ul style="list-style-type: none">• In this lesson, we will introduce simile and metaphor and practise using these techniques in our own writing.
3.	Creative Writing (poetry): Sound and Rhyme	<ul style="list-style-type: none">• In this lesson, we will explore the ways in which we can use sound and rhyme in our poetry.
4.	Creative Writing (poetry): Planning Poems	<ul style="list-style-type: none">• In this lesson, we will practise the process of planning our own poetry using lists and/or mind maps.
5.	Creative Writing (poetry): Writing Poetry	<ul style="list-style-type: none">• In this lesson, we will go through the process of writing our own poetry and use a variety of techniques to create meaning.

Unit 22 Recapping the basics: simple sentences, statements, paragraphs, capital letters and past simple verbs

7 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Past simple verbs and capital letters	<ul style="list-style-type: none">• In this lesson, we will introduce past tense verbs and how to use capital letters. We will then apply that knowledge in a piece of creative writing.
2.	Subject verb agreement	<ul style="list-style-type: none">• In this lesson, we will introduce the verb 'to be' and the subject of a sentence. We will then apply that knowledge in a piece of creative writing.
3.	Capital letters and irregular verbs	<ul style="list-style-type: none">• In this lesson, we will develop our capital letter use and introduce irregular verbs. We will then apply that knowledge in a piece of creative writing.
4.	Singular and plural subjects	<ul style="list-style-type: none">• In this lesson, we will introduce the concept of singular and plural subjects. We will then apply that knowledge in a piece of creative writing.



5. Incomplete sentences and tense

- In this lesson, we will introduce concept of complete sentences. We will then apply that knowledge in a piece of creative writing.
-

6. Fused sentences and capital letters

- In this lesson, we will introduce the concept of fused sentences. We will then apply that knowledge in a piece of creative writing.
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7. Incomplete sentences

- In this lesson, we will develop comprehension of incomplete sentences. We will then apply that knowledge in a piece of creative writing.
-

Unit 23 Complex sentences, avoiding fragments and run-ons, capital letters

7 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Starting sentences with 'and'	<ul style="list-style-type: none">In this lesson, we will develop understanding of capital letters and introduce prepositions. We will then apply that knowledge in a piece of creative writing.
2.	When it happened	<ul style="list-style-type: none">In this lesson, we will develop understanding of past tense and learn how to join sentences with 'and'. We will then apply that knowledge in a piece of creative writing.
3.	Capitalising 'I'	<ul style="list-style-type: none">In this lesson, we will develop understanding of capital letter use and complete sentences. We will then apply that knowledge in a piece of creative writing.
4.	Avoiding run-on sentences	<ul style="list-style-type: none">In this lesson, we will introduce the concept of run-on sentences and consolidate capital letter knowledge. We will then apply that knowledge in a piece of creative writing.

5. **Avoiding fragments**

- In this lesson, we will introduce the concept of fragments and learn how to punctuate speech. We will then apply that knowledge in a piece of creative writing.



6. **Independent clauses**

- In this lesson, we will introduce the concept of independent clauses. We will then apply that knowledge in a piece of creative writing.

7. **Subordinate clauses**

- In this lesson, we will introduce the concept of subordinate clauses. We will then apply that knowledge in a piece of creative writing.
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Unit 24 Past simple tense, subordinate clauses, punctuating conjunctions and lists

6 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Past simple tense	<ul style="list-style-type: none">In this lesson, we will learn how to speak and write about things that have happened in the past. We will look at the past simple tense and practise using it. We will then apply that knowledge in a piece of creative writing.
2.	Pronouns	<ul style="list-style-type: none">In this lesson, we will explore pronouns: what are they and how can we use them properly in our writing?
3.	Subordinate clauses	<ul style="list-style-type: none">In this lesson, we will learn how to structure our sentences when writing about when and where things happen. We will also learn how to use punctuation in these sentences.
4.	Subordinate conjunctions: although, unless and if	<ul style="list-style-type: none">In this lesson, we will learn about conjunctions we can use with subordinate clauses. By the end of the lesson, we will also be able to punctuate sentences using conjunctions correctly.

5. Subordinate conjunctions: even though, because and whenever

- In this lesson, we will learn about some more conjunctions and how to punctuate them correctly when using them in sentences. We will then apply that knowledge in a piece of creative writing.



6. Punctuating lists

- In this lesson, we will learn how to use punctuation when writing lists. We will then apply that knowledge in a short piece of creative writing.
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Unit 25 Writing accurate, correctly punctuated and paragraphed dialogue, using personal pronouns

6 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Punctuating speech correctly	<ul style="list-style-type: none">In this lesson, we will learn about the difference between direct speech and indirect speech and how to punctuate direct speech correctly.
2.	Direct speech: Varying punctuation and dialogue tags	<ul style="list-style-type: none">In this lesson, we will learn how to vary our punctuation marks in direct speech. We will also develop our understanding of how we can vary our dialogue tags for effect.
3.	Direct speech: Moving dialogue tags and using pronouns	<ul style="list-style-type: none">In this lesson, we will practise moving our dialogue tags from the beginning to the end of our sentences. We will also look at how using pronouns can prevent our direct speech writing from being repetitive and confusing.
4.	Breaking up direct speech with dialogue tags	<ul style="list-style-type: none">In this lesson, we will learn how to insert a dialogue tag into the middle of a line of direct speech. We will then apply that knowledge in a piece of creative writing inspired by an image.



5. Breaking up direct speech with dialogue tags and introducing additional speakers

- In this lesson, we will develop our knowledge of how to insert dialogue tags into the middle of a line of direct speech. We will also learn how to introduce additional speakers, using the correct punctuation. We will then apply that knowledge in a piece of creative writing inspired by two images.

6. Punctuating speech correctly: Applying the rules when writing creatively

- In this lesson, we will check our understanding of all the direct speech rules we have learned in this unit. We will then apply these rules to our own creative writing.
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Unit 26 Avoiding fragments, fused sentences and comma splices. Using capital letters and writing in the past tense. Using multiple subordinate clauses, punctuating lists correctly when in a complex sentence.

5 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Fragments	<ul style="list-style-type: none">• In this lesson, we will recall our knowledge of what makes a sentence and how missing out key elements of a sentence can cause it to become a fragment.
2.	Fused sentences and comma splices	<ul style="list-style-type: none">• In this lesson, we will build on our knowledge of sentences by looking at some of the mistakes students make when they are writing. These mistakes are called 'fused sentences' and 'comma splices'.
3.	Using multiple subordinate clauses	<ul style="list-style-type: none">• In this lesson, we will continue our understanding of independent clauses and subordinate clauses. We will use this knowledge to think about how we add more than one subordinate clause to give more information to our independent clauses.

4. Punctuating lists in subordinate clauses

- In this lesson, we will look at how we can add even more information to our independent clauses by adding lists in to our subordinate clauses.



5. Sentence Overview

- In this lesson, we will review the sentence elements, such as subordinate clauses and commas splices that we have learnt over the last few lessons. We are going to use this new understanding to write a story.
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Unit 27 Paragraphing narratives for clarity, using possessive pronouns, using apostrophes accurately, structuring, writing and editing genre-specific narratives

7 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Crafting Creative Writing	<ul style="list-style-type: none">• In this lesson, we will use all our knowledge from the previous lessons on sentences to look at how we create our own stories. We will start by thinking about different genre choices.
2.	Creating a story opening	<ul style="list-style-type: none">• In this lesson, we will look at how we start a story. We will look closely at how we might use subordinate clauses at the start of a story to hook a reader and provide lots of information. Then we will get to write the opening of our own stories!
3.	Introducing a character	<ul style="list-style-type: none">• In this lesson, we will create our fantasy character. We will look at how pronouns and noun phrases help us create character details. Then we will get to create our fantasy heroes for our stories.



4. Revealing a problem

- In this lesson, we will use our knowledge of speech and dialogue to think about the problem our character might face. We will get the chance to decide what the problem is in our story and who is going to reveal that problem to our hero.
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5. The Quest

- In this lesson, we will use our knowledge of lists, particularly in subordinate clauses, to add details to our hero's quest. We have got a problem for our hero: now, it is time for our hero to journey towards the final battle.
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6. The Climactic Moment

- In this lesson, we will look at how to add movement and pace, as well as how use short sentences in our creative writing. It is time for our heroes to face the problem.
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7. The Ending

- In this lesson, we will recap our learning of fused sentences to make sure we do not rush the writing of our endings. All good hero stories deserve a happy ending so we will also look at how to make sure it is plausible and appropriate for the problem in our story.
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Lesson
number

Lesson question

Pupils will learn

1. **The History of Tragedy**

- In this lesson, we will learn about the origins of tragedy in ancient Greece. We will then look at how Shakespeare evolved tragedy in Elizabethan and Jacobean England.

2. **The Tragic Hero**

- In this lesson, we will learn about how a hero can also be tragic. We will discover why all of Shakespeare's tragedies contain heroes with some fairly major psychological problems.

3. **The Structure of Tragedy**

- In our final lesson on tragedy, we will look at the structure that tragic stories follow, learn about a special pyramid invented by a German man called Freytag, and discover why most tragic heroes have only got themselves to blame.
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Lesson number	Lesson question	Pupils will learn
1.	Background and context: Power in ancient Rome	<ul style="list-style-type: none">In this lesson, we will learn about how power worked in ancient Rome and the reason why some people wanted to assassinate Julius Caesar.
2.	Act I, Scene ii: Honour and Ambition: Brutus and Cassius (Part 1)	<ul style="list-style-type: none">In this lesson, we will begin to read the 'Julius Caesar'. We will meet the characters of Brutus and Cassius, learn about who is honourable and who is ambitious, and discover that a crime may be afoot.
3.	Act I, Scene ii - Honour and Ambition: Brutus and Cassius (Part 2)	<ul style="list-style-type: none">In this lesson, we will continue to read Brutus and Cassius' interaction in Act I Scene ii, except this time we will read it in Shakespeare's original English! We will use everything we have already learned to investigate how Cassius is trying to manipulate Brutus.
4.	Act I, Scene ii - Suspicion and Cowardice: Introducing Caesar	<ul style="list-style-type: none">In this lesson, we will meet the characters of Julius Caesar and his great friend Mark Antony, and we will investigate what is making Caesar suspicious.

5. Act I, Scene ii - Suspicion and Cowardice: Introducing Caesar (Part 2)

- In this lesson, we will continue to examine Mark Anthony and Julius Caesar's interaction in Act I Scene ii, except this time we will read it in Shakespeare's original English! We will use what we have learned already and we will consider whether we think Caesar is a bit of a coward.

6. Act I, Scene ii - Performance and Weakness: Caesar Refuses the Crown

- In this lesson, we will look at what makes leaders strong, and consider whether Caesar is a strong or a weak leader.
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Lesson number	Lesson question	Pupils will learn
1.	Act II, Scene i - Motivation and Soliloquy: The Conspiracy (Part 1)	<ul style="list-style-type: none">In this lesson, we will find out whether Brutus will join Cassius and the other conspirators in their attempt to assassinate Caesar. We will look at how Cassius attempts to persuade Brutus and what Brutus and Cassius are motivated by.
2.	Act II, Scene i - Motivation and Soliloquy: The Conspiracy (Part 2)	<ul style="list-style-type: none">In this lesson, we will continue to examine Brutus and Cassius' interaction in Act II Scene i, except this time we will read it in Shakespeare's original English. We will look at serpents and consider what they might symbolise.
3.	Act II, Scene ii - Influence: Calpurnia's Dream (Part 1)	<ul style="list-style-type: none">In this lesson, we will meet Caesar's wife, Calpurnia. We will investigate why she is superstitious and why she does not want Caesar to visit the Senate.
4.	Act II, Scene ii - Influence: Calpurnia's Dream (Part 2)	<ul style="list-style-type: none">In this lesson, we will continue to explore Act II Scene ii, but this time we will read it in Shakespeare's original English. We will also look at the concepts of 'foreshadowing' and 'dramatic irony'.



Lesson number	Lesson question	Pupils will learn
1.	Act III, Scene i - The Climax: The Assassination of Caesar	<ul style="list-style-type: none">In this lesson, we will reach the climax of the play, in which Caesar is assassinated by the conspirators! We will also discover why Brutus is considered a tragic hero.
2.	Act III, Scene ii - Persuasion: Brutus' Speech (Part 1)	<ul style="list-style-type: none">In this lesson, we will read and explore Brutus' speech in which he attempts to persuade the citizens of Rome that he was right to kill Caesar. We will examine whether his attempt to persuade the citizens is successful.
3.	Act III, Scene ii - Persuasion: Brutus' Speech (Part 2)	<ul style="list-style-type: none">In this lesson, we will continue to examine Brutus' persuasive speech, but this time in Shakespeare's original English. We will also look at Brutus' reasons for assassinating Caesar to see why they could be considered persuasive.
4.	Act III, Scene ii - Rhetoric and Fickle Crowds: Mark Antony's Speech (Part 1)	<ul style="list-style-type: none">In this lesson, we will explore Mark Antony's response to Brutus' speech. We will discover what he says to the citizens of Rome and what the Roman citizens think of what he says.

5.

**Act III, Scene ii - Rhetoric and Fickle
Crowds: Mark Antony's Speech (Part 2)**

- In this lesson, we will read Mark Antony's response to Brutus' speech in Shakespeare's original English. We will learn about rhetoric and also about why he keeps saying that Brutus is honourable.
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Unit 32 Julius Caesar, Shakespeare, Act 4 and 5

3 Lessons



Lesson
number

Lesson question

Pupils will learn

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- | | | |
|-----------|---|--|
| 1. | Act IV, Scene iii - Corruption: Cassius and Brutus Fight | <ul style="list-style-type: none">• In this lesson, we will see that a civil war has erupted in Rome following Antony's speech. We will learn about corruption, discover which character is corrupt, and see why Brutus and Cassius are in conflict. |
| 2. | Act V, Scene v - Brutus' Death | <ul style="list-style-type: none">• In this lesson, we will explore the final scene of 'Julius Caesar'. We will see Brutus' death, learn about 'hamartia', and ask what faults in Brutus' character led to his downfall. |
| 3. | Writing about Julius Caesar | <ul style="list-style-type: none">• In this lesson, we will analyse some key quotations from 'Julius Caesar' to help us write an essay on whether Brutus is an honourable man. |
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Unit 33 Romantic poetry and paired texts: Introduction to the Romantics

3 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Introduction to Poetry	<ul style="list-style-type: none">In this lesson, we will think about why it is important to study poetry. We will also examine some of the basics of language, form and structure which will be useful in poetry analysis.
2.	Who Were The Romantics?	<ul style="list-style-type: none">In this lesson, we will be introduced to the Romantic era and some of the ideas which were important at that time. We will see where the Romantic era sits in history and encounter some of the important Romantic writers.
3.	Themes of Romanticism	<ul style="list-style-type: none">In this lesson, we will look at how to identify a theme in a piece of writing, before exploring some of the common themes of Romantic writing. Finally, this lesson will guide you in how to write about the presentation of a theme in an extract of Romantic poetry.

Unit 34 Romantic poetry and paired texts: Romanticism and Nature

10 Lessons



Lesson number	Lesson question	Pupils will learn
1.	The Life and Times of William Wordsworth	<ul style="list-style-type: none">In this lesson, we will be introduced to William Wordsworth and what happened in his life which might have influenced his writing. We will explore the form of lyric poetry, before reading and beginning to analyse one of his most famous poems.
2.	Language in 'I Wandered Lonely As A Cloud'	<ul style="list-style-type: none">In this lesson, we will look at the difference between metaphor, simile and personification. We will then find examples of these types of figurative language in Wordsworth's poem and write about the effect that they might have on a reader.
3.	Nature in 'I Wandered Lonely As A Cloud'	<ul style="list-style-type: none">In this lesson, we will explore why nature was such an important and commonly used theme in Romantic writing. Afterwards, we will analyse how Wordsworth explores his own perceptions of nature and expresses how it makes him feel.



4. The Life and Times of John Keats

- In this lesson, we will be introduced to John Keats, one of the best known writers from the second generation of Romantics. We will briefly look at some key events in Keats' life, before learning about the form of an ode. We will then read 'To Autumn' for the first time to get a general understanding of the attitudes which Keats expresses.

5. Language in 'To Autumn'

- In this lesson, we will consider how Keats uses personification to make autumn seem like a magical and busy time of year. We will think how and why the way Keats presents autumn changes throughout the poem, before writing up our thoughts at the end of the lesson.

6. The Power of Nature in 'To Autumn'

- In this lesson, we will focus on Keats' views on the power of nature and the ways in which autumn's power grows and wanes as the season continues. We will start by considering the imagery of the first stanza, before continuing to examine the rest of the poem to chart the power which Keats finds in nature.

7. The Life and Times of Charlotte Smith

- In this lesson, we will be introduced to Charlotte Smith and the events in her life which influenced her writing. We will look at the form of a sonnet, before reading and annotating the rhyme scheme of Smith's 'To A Nightingale', in order to ascertain which form of sonnet it is.
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8. Exploring 'To A Nightingale'

- In this lesson, we will explore the meaning of Charlotte Smith's 'To A Nightingale' by breaking the sonnet down into sections and carefully analysing the language Smith uses.
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9. Language in 'To A Nightingale'

- In this lesson, we will continue to examine Charlotte Smith's 'To A Nightingale' and consider how her use of rhetorical questions and symbolism convey her emotions to her reader.
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10. Themes in 'To A Nightingale'

- In this lesson, we will look at the way Charlotte Smith writes about the themes of power and freedom in 'To A Nightingale', and consider how her poem might be a reflection of her own feelings at the time she was writing.
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Lesson number	Lesson question	Pupils will learn
1.	Nature Poetry: 'Causeway' by Matthew Hollis	<ul style="list-style-type: none">In this lesson, we will examine the imagery and symbolism of Matthew Hollis' poem 'Causeway'. We will consider how imagery can make us imagine a location and the way that symbolism can convey a powerful message - in this case, a message about our choices around climate change.
2.	Nature Poetry: 'California Dreaming' by Lachlan Mackinnon	<ul style="list-style-type: none">In this lesson, we will analyse the imagery and structural features of Mackinnon's poem. We will consider what the message of the poem is and how this is conveyed through the way the poem has been structured.
3.	Nature Poetry: 'Sycamore Gap' by Zoe Mitchell	<ul style="list-style-type: none">In this lesson, we will explore Zoe Mitchell's 'Sycamore Gap'. We will begin by looking at the real life Sycamore Gap, before considering the way that the poem is structured. Finally, we will consider the literal and metaphorical meaning of the poem.

4.

Nature Poetry: 'A Sunset' by Ari Banias

- In this poem, we will see how a poet criticises modern society's relationship with the natural world. We will explore how the poet uses irony to convey his ideas around our obsession with capturing an image of nature, rather than actually appreciating its beauty.
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Unit 36 Romantic poetry and paired texts: Romanticism and Revolution

12 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Themes in Romantic Poetry	<ul style="list-style-type: none">In this lesson, you will be introduced to the Romantic era of literature and its key themes.
2.	William Blake and the Industrial Revolution	<ul style="list-style-type: none">In this lesson, we will introduce the Romantic poet William Blake and explore his response to the Industrial Revolution.
3.	Language and Themes in 'The Chimney Sweeper'	<ul style="list-style-type: none">In this lesson, we will learn about the life of a young chimney sweep in the 18th and 19th centuries, before exploring Blake's use of language and themes in his poem 'The Chimney Sweeper'.
4.	Writing about 'The Chimney Sweeper'	<ul style="list-style-type: none">In this lesson, we will learn how to use appositives in our writing. We will then apply our knowledge of 'The Chimney Sweeper' by writing an analytical paragraph about how Blake presents injustice in 'The Chimney Sweeper'.



5. The Life and Times of Percy Bysshe Shelley

- In this lesson, we will be introduced to the Romantic poet Percy Bysshe Shelley, before considering his response to 'The Peterloo Massacre'.
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6. The Masque of Anarchy

- In this lesson, we will be introduced to Percy Shelley's 91 stanza poem, 'The Masque of Anarchy' and explore its narrative, before considering Shelley's purpose in writing the poem.
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7. Language and Themes in 'The Masque of Anarchy'

- In this lesson, we will be introduced to Shelley's use of personification, before exploring his use of contrasting images of power in 'The Masque of Anarchy'.
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8. Writing about 'The Masque of Anarchy'

- In this lesson, we will learn how to use embedded quotations in our writing. We will then apply our knowledge by writing an analytical paragraph about how Shelley presents power in 'The Masque of Anarchy'.
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9. Life and Times of Mary Robinson

- In this lesson, we will be introduced to Mary Robinson, an 18th century Romantic poet. We will explore the divide between rich and poor before being introduced to her poem, 'The Birth-day'.
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10. Exploring 'The Birth-day'

- In this lesson, you will explore the narrative of 'The Birth-day' before considering Robinson's purpose in the poem.



11. Language in 'The Birth-Day'

- In this lesson, we will be introduced to the term 'ignorant' and explore the ignorance of the upper classes through Robinson's use of language and emotion in 'The Birth-day'.

12. Themes in 'The Birth-Day'

- In this lesson, we will look at how Robinson uses structure to explore key themes in 'The Birth-day'. We will consider both the poem's stanza structures and Robinson's use of turning point in the poem.
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Unit 37 Romantic poetry and paired texts: Revolutionary and Protest poetry

6 Lessons



Lesson number	Lesson question	Pupils will learn
1.	Reading and Exploring 'America' by Claude McKay	<ul style="list-style-type: none">In this lesson, we will be introduced to the poet Claude McKay. We will look at both his use of the sonnet form and juxtaposition to explore his conflicting feelings towards 'America'.
2.	Reading and Exploring 'Rosa' by Rita Dove	<ul style="list-style-type: none">In this lesson, we will explore The Civil Rights Movement before considering Rita Dove's presentation of Rosa Parks in her poem 'Rosa'.
3.	Reading and Exploring 'Torture' and 'We Alone Can Devalue Gold' by Alice Walker	<ul style="list-style-type: none">In this lesson, we will explore two poems by Alice Walker: 'Torture' and 'We Alone Can Devalue Gold'. We will consider the role of both resilience and materialism in our society.
4.	Reading and Exploring 'Good Bones' by Maggie Smith	<ul style="list-style-type: none">In this lesson, we will explore the power of poetry in the 21st century, before reading Maggie Smith's poem 'Good Bones' and analysing her use of sentence types.

5. Reading and Exploring 'To The Indifferent Women' by Charlotte Perkins Gilman

- In this lesson, we will be introduced to the poet Charlotte Perkins Gilman and her role in the women's suffrage movement, before exploring her poem 'To The Indifferent Women'.



6. Reading and Exploring 'Caged Bird' by Maya Angelou

- In this lesson, we will explore Maya Angelou's use of symbolism and free verse in her poem 'Caged Bird'.
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Lesson number	Lesson question	Pupils will learn
1.	An Introduction to Charles Dickens and Oliver Twist	<ul style="list-style-type: none">In this lesson, we will introduce the author of 'Oliver Twist': Charles Dickens. We will also study the description of Oliver's birth from Chapter 1.
2.	Oliver Appears Before the Workhouse Board	<ul style="list-style-type: none">In this lesson, we will witness the nine-year-old Oliver Twist meet the intimidating workhouse board. He will analyse how Dickens makes the reader feel towards Oliver in this scene.
3.	Oliver Asks For More	<ul style="list-style-type: none">In this lesson, we will look at how Dickens was a social critic. In our reading, Oliver is selected for a risky task - he must ask for more gruel from the workhouse master. We will then analyse what social problems Dickens is critiquing through this scene.
4.	Oliver Runs Away	<ul style="list-style-type: none">In this lesson, we will see how Oliver loses his temper and makes a life-changing decision to run away. We will also explore how Mr. and Mrs. Bumble treat Oliver.



Lesson
number

Lesson question

About the lesson

1.

Oliver Meets Jack Dawkins

Pupils will learn

- In this lesson, we will meet one of literature's most famous characters: the artful dodger. He will read about how Oliver receives help from a rather strange boy. We will then analyse how Dickens presents the artful dodger as untrustworthy.

2.

Oliver Meets Fagin

Pupils will learn

- In this lesson, we are introduced to the character Fagin. We will then analyse how Dickens presents him as an untrustworthy character. This lesson contains anti-semitic descriptions. If this is a sensitive topic to you, we recommend checking with a trusted adult before starting or doing the lesson with a trusted adult nearby.

Guidance warnings

- Discriminatory behaviour

3.

Oliver Learns the Trade

Pupils will learn

- In this lesson, we will explore Oliver's naivety. We will then analyse how Dickens presents Oliver as a naive character.

Unit 40 Oliver Twist: Oliver is Caught

3 Lessons



Lesson
number

Lesson question

Pupils will learn

1.

Oliver is Arrested

- In this lesson, we will read and explore how Oliver is arrested for a crime that he has not committed. We will reflect on Oliver's naivety in the novel so far and introduce the character Mr Brownlow.

2.

Oliver Thrives with Mr Brownlow

- In this lesson, we will learn what foreshadowing is and explore how Oliver's sad birth is an example of foreshadowing. We will also see how Oliver recovers from a sickness at Mr Brownlow's house and examines a painting of a strangely familiar woman.

3.

Oliver is Kidnapped

- In this lesson, we will learn about Bill Sikes and Nancy. We will see how Fagin used Bill and Nancy to help him kidnap Oliver.



Lesson number	Lesson question	About the lesson
1.	Oliver Meets Bill	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will learn about villains. We will analyse Bill's villainous appearance and behaviour. <p>Guidance warnings</p> <ul style="list-style-type: none">Contains references to sexual or domestic abuse.
2.	A Burglary Goes Wrong	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will learn why Oliver accompanies Bill on a dangerous attempt to burgle a house which quickly leads to disaster. We will explore how Oliver is shown as vulnerable and how Bill is shown as villainous.
3.	Oliver is Taken by the Maylies	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will learn about empathy and discover what happens to Oliver when he is taken in by the Maylies.
4.	A Mysterious Stranger	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will review Oliver's birth and meet a mysterious stranger, Monks,



Lesson number	Lesson question	About the lesson
1.	Nancy Alerts Rose to the Plans	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will explore whether Nancy is a victim or villain. We will then write an analytical paragraph on whether Dickens presents her as a victim or villain.
2.	Nancy's Death	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will read about Bill Sikes' brutal murder of Nancy. We will analyse the extract and consider how Dickens presents Bill as a villain. <p>Guidance warnings</p> <ul style="list-style-type: none">Contains references to sexual or domestic abuse.
3.	What happens to Sikes and Fagin?	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will learn about what happens to Bill Sikes and Fagin. We will then debate whether death is a fitting punishment for Bill.

4.

Oliver Twist: The End

Pupils will learn

- In this lesson, we will finally learn the truth about Oliver's family. We will then write a summary of the novel's ending.
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Lesson number	Lesson question	Pupils will learn
1.	Context and Introduction to Annie John	<ul style="list-style-type: none">In this lesson, we will learn about 'Annie John', an incredible coming-of-age story set in the Caribbean. In this first lesson of the unit, we'll learn about the novel, its author and its setting.
2.	Annie John's Fascinations and Fears	<ul style="list-style-type: none">In this lesson, we will find out what terrifies and fascinates Annie in equal measure as she turns ten years old.
3.	Mothers and Daughters	<ul style="list-style-type: none">In this lesson, we will explore how relationships become strained in Annie's household.
4.	Annie John's school	<ul style="list-style-type: none">In this lesson, we will explore how Kincaid uses rich and vivid imagery to bring Annie's first day at high school to life.



5. Annie John's memoir

- In this lesson, we will learn about a personal story Annie shares at school. We will see how her whole class is captivated and we'll find out what she writes about and how it is both happy and sad.
-

6. Annie John and the Red Girl

- In this lesson, we will find out about how Annie makes friends with the dirty, barefooted Red Girl. We will find out that she has to keep her friendship with the Red Girl a secret from her family and we will learn why Annie likes her so much.
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7. Breaking the rules

- In this lesson, we will read about Annie's rebellion. We will explore how and why Annie rebels against authority as she grows older.
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8. Columbus in Chains

- In this lesson, we will see how Annie questions her school curriculum and challenges the colonial narratives imposed upon her.
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9. Blessings and adversity

- In this lesson, we will analyse the language Kincaid uses to bring Annie's changing feelings to life.
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10. The Argument

- In this lesson, we we will explore an argument between Annie and her mother that will lead to a dramatic turning point.
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11. The Long Rain

- In this lesson, we will learn about why Annie is miserable during the long rain and how she might be able to overcome her problems.
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12. I Am Annie John

- In this lesson, we will explore the dramatic ending to the novel, and consider how growing up is both exciting and painful.
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13. Writing about Annie John

- In this lesson, we will put all our knowledge of Kincaid's novel 'Annie John' together in writing an impressive essay about coming-of-age in the novel.
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Lesson number	Lesson question	Pupils will learn
1.	What Is Memoir Writing?	<ul style="list-style-type: none">• In this lesson, we will learn what memoir writing is, and we will start our own memoir by writing about our surroundings.
2.	Writing About a Memory	<ul style="list-style-type: none">• In this lesson, we will explore how to bring an early memory alive with our words and write the second chapter of our memoir.
3.	Writing About Someone Important	<ul style="list-style-type: none">• In this lesson, we will describe an important person in our lives for the third chapter of our memoir.
4.	Creating Tension	<ul style="list-style-type: none">• In this lesson, we will understand which language techniques can create suspense and tension, and use these techniques to write the fourth chapter of our memoir.

5. Describing a Strong Emotion

- In this lesson, we will write the final chapter of our memoir and we will convey a powerful emotion using imagery. Then we can put all our work together and compile a finished piece.
-





Lesson
number

Lesson question

Pupils will learn

1.

An introduction to rhetoric: ethos

- In this lesson, we will explore rhetoric, which is a literary tool used to persuade others of your ideas or opinions. We will examine the origins of rhetoric and study ethos, a key component of rhetorical writing and speaking.

2.

An introduction to rhetoric: logos

- In this lesson, we will continue to study the Aristotelian triad, focussing upon logos: the act of including evidence to back up your argument with proof. We will consider how logos can be used to build a convincing argument and why it is essential to developing effective rhetoric.

3.

An introduction to rhetoric: pathos

- In the final lesson of the unit, we will explore the use of pathos within the art of rhetorical speaking and writing. We will secure our understanding, learn how to create a sense of pathos so that your audience feel an emotional reaction to what you say and learn how pathos is a key way to strengthen your argument when speaking or writing.



Lesson number	Lesson question	Pupils will learn
1.	Sojourner Truth: context and an introduction to rhetoric for injustice	<ul style="list-style-type: none">In this lesson, we will consider how rhetoric can be used to highlight injustice in society. We will study the abolitionist Sojourner Truth's iconic speech where she spoke out against the treatment of African American people enslaved across the USA in the nineteenth century. We will explore how Truth used a particular structure to position her argument for change.
2.	Sojourner Truth's use of rhetoric and structure	<ul style="list-style-type: none">In this lesson, we will continue to explore the way in which abolitionist Sojourner Truth used rhetorical devices to frame her argument. Building upon our knowledge of logos, we will consider how Truth used particular language to emphasise the injustices she identified to the audience.
3.	Pankhurst: context and an introduction to rhetoric for gender specific injustice	<ul style="list-style-type: none">In this lesson, we will learn about Emmeline Pankhurst, an iconic suffragette who used rhetorical language to highlight the injustices faced by women in the late eighteenth and early nineteenth century. We will explore the language that Emmeline Pankhurst used to create a large feminist following, and ultimately to drive social change that changed the world forever.

4.

Rhetoric and injustice: Pankhurst's use of rhetoric and structure

- in this lesson, we will study Pankhurst's use of structure to put across a convincing, confident argument. We will use her as inspiration for our own powerful, Pankhurst-esque speeches around gender injustice.
-





Lesson
number

Lesson question

About the lesson

1.

Obama's use of rhetoric in a letter to her younger self

Pupils will learn

- In this lesson, we will explore one of the most influential women of our time: Michelle Obama. We will explore Obama's letter to herself, and consider how rhetoric was used to help her reflect on some of the biggest challenges she's ever had to face.

2.

A continued exploration of Obama's letter to her younger self

Pupils will learn

- In this lesson, we will consider how Michelle Obama uses rhetoric to give her younger self advice at times when she needed it the most. We will explore how rhetoric has been used to create a reassuring, personal tone by Obama, in a way that we have never seen rhetoric used before.

3. Using rhetoric to write a letter to your younger self

Pupils will learn

- In this lesson, we will use rhetoric to allow us to write our own 'a letter to myself'. We will do this by drawing from our experience of the rhetoric form so far. We will consider how to structure a response that would persuade our younger self to take our good advice and think about why people might write letters to themselves in times of difficulty.



4. James' use of rhetoric for change

Pupils will learn

- In this lesson, we will look Lennie James' use of rhetoric with advice and warning. We will learn how Lennie James writes with a particular style to appeal to his audience in a unique and personal approach within his open letter.

Guidance warnings

- Contains conflict or violence.
-

5.

Comparing Obama and James' use of rhetoric in the letter form

Pupils will learn

- In this lesson, we will compare the differences and similarities in the use of letter form as a way to encourage change by Michelle Obama and Lennie James. We will explore the key purpose of both letters. We will then study how both writers use rhetoric in similar or differing ways to reflect on the change that impacted themselves, others, and the world as a result.

Guidance warnings

- Contains conflict or violence.
-





Lesson number	Lesson question	Pupils will learn
1.	Churchill: Reading and rhetoric analysis to raise morale	<ul style="list-style-type: none">In this lesson, we will examine the opening of Winston Churchill's iconic 'we shall fight them on the beaches' speech, and consider how he used quite an unusual way of motivating his audience.
2.	Churchill: Reading and structural analysis of rhetoric	<ul style="list-style-type: none">In this lesson, we will explore how Churchill's use of rhetoric motivated the masses. We will consider how Churchill attempted to convince his audience to remain strong, despite the many hardships of war, using language to recognise the achievement of the British troops. We will examine the pivotal moments of Churchill's speech to consider to what extent his speech was successful rhetoric in action.
3.	Using rhetoric to effectively motivate a crowd	<ul style="list-style-type: none">In this lesson, we will study the final segment of Churchill's speech. We will consider how his use of rhetoric gives us hints that his audience was not just the British people, and that there was far more to play for here and he spoke these words in 1940.

4.

Gandhi: Reading and analysis of rhetoric for motivation

- In this lesson, we will learn about Mohandas Gandhi, a peaceful protestor who believed all living things should be equal. We will think about how his reputation as a peacemaker is emphasised within his speech and how this may have influenced his audience. We will explore how Gandhi used the leading principles of Ahimsa to deliver his incredible Quit India speech, and how his use of language changed Indian history.



5.

Gandhi: Rhetoric as a tool to encourage peace

- In this lesson, we will continue to study Gandhi's Quit India speech, and understand how he managed to empower an audience that may not have been or felt empowered at the time. We will consider how Gandhi outlined a clear purpose within his speech, and explore how this was key to creating a strong sense of ethos with the crowd.
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Lesson
number

Lesson question

Pupils will learn

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- | | | |
|-----------|---|---|
| 1. | Use a rhetoric framework for writing | <ul style="list-style-type: none">• In this lesson, we will secure our understanding of what it means to use effective rhetoric, and create a winning template that ensures all of our arguments are water-tight. |
| 2. | Opinion articles and rhetoric | <ul style="list-style-type: none">• In this lesson, we will consider the key features of writing rhetorically for an opinion article. We will draw upon our knowledge of rhetoric to explore how this might help us to persuade others of our opinion around important topics. We will consider the key features of opinion articles, study an example article and think about our own opinion on the topic of 'too much tech.' |
| 3. | Writing an effective speech using rhetoric | <ul style="list-style-type: none">• In this lesson, we will focus on writing speeches. Drawing upon spectacular speakers of the past, we will explore how rhetoric is used to build instant trust with a crowd. We will use this inspiration to create our own professional speeches, to secure our powers of persuasion for any scenario. |
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4.

An exploration of rhetoric and advertisements

- In this lesson, we will consider some of the key ways that companies use rhetorical language to meet a clear purpose, thinking of their target audience. We will look at a variety of ways in which advertisements manipulate our minds, before creating our own advertisements, making use of all of our knowledge of influence.
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Lesson
number

Lesson question

Pupils will learn

1. Context of The Tempest

- In this lesson, we will check our prior knowledge of Shakespeare's world and Shakespearean context. We will then explore some key knowledge around Shakespeare's context, and also 'The Tempest'.

2. The plot and themes of The Tempest

- In this lesson, we will start by recapping our knowledge of Shakespearean context, as well as the context of 'The Tempest'. We will then explore some of the key themes of the play before reading a summary of the story and applying these themes to the text.

3. The theme of power: Act 1 Scene 1 - A Stormy Start

- In this lesson, we will start by recapping our knowledge of the key themes of 'The Tempest'. We will then read the key moments of Act 1 Scene 1 and explore what different forms of power we see during the storm at the beginning.
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- 4. The theme of power: Act 1 Scene 2: Prospero and Miranda**
 - In this lesson, we will start by recapping the key events from Act 1 Scene 1. We will then explore the theme of power through the exchange between Miranda and Prospero in Act 1 Scene 2, as he reveals their dark past.

- 5. The Theme of Power: Act 1 Scene 2 - Prospero and Ariel**
 - In this lesson, we will start by recapping the important events of the play before reading the rest of Act 1 Scene 2 as Prospero interacts with Ariel. We will then analyse the relationship between Prospero and Ariel.

- 6. The theme of power: Act 1 Scene 2 - Caliban's Treatment**
 - In this lesson, we will first recap the relationship between the characters of Prospero and Ariel. We will then explore the interactions between Prospero and his other servant, Caliban. We will analyse how Caliban is bitter about his treatment as he reveals what the past was once like.

- 7. The theme of hope: Coming Ashore**
 - In this lesson, we will explore Act 2 Scene 1 in relation to the theme of hope vs loss. Alonso is full of sorrow thinking his son is dead, whereas Gonzalo and Francisco offer humour and hope.



8. **The theme of comedy: Trinculo and Stephano**

- In this lesson, we will focus on the introduction of two comedic characters: Stephano and Trinculo. We will explore the ways in which Shakespeare creates comedy and how these characters present themselves to Caliban.
-

9. **Abuse of power: Caliban - Victim or Villain?**

- In this lesson, we will evaluate whether Caliban is mistreated and a victim, or whether he is villainous in his own right. We will reflect on his thoughts and things that torment him, as well as how Trinculo and Stephano treat him.
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10. **Analysing character in literature: How is Caliban Presented?**

- In this lesson, we will plan and write an essay focusing on how Caliban is presented. We will start by looking at how he is presented during his first interaction with Prospero, before extending our analysis to include how he is presented in the play as a whole.
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11. **The theme of love: Ferdinand and Miranda**

- In this lesson, we will explore the romantic aspect of 'The Tempest'. We will look at how the relationship between Ferdinand and Miranda is presented and then link this to the wider comedy genre.
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12. The theme of betrayal

- In this lesson, we will read about Stephano, Trinculo and Caliban's evil plots against Prospero, and explore why the audience would not take these seriously.
-

13. The theme of reconciliation

- In this lesson, we will explore the final moments of the play as Prospero addresses everybody on the island. We will analyse how he demonstrates empathy and forgiveness to those who have wronged him.
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14. The theme of magic: Prospero's Epilogue

- In this lesson, we will explore how Prospero's final epilogue connects to the audience and what Shakespeare is saying about the nature of storytelling and theatre.
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15. Evaluating: Prospero's Moral Principles

- In this lesson, we will evaluate and cast judgment on whether Prospero is a benevolent or malevolent character in the play, by exploring some of his key moments.
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16. Writing about the play as a whole: How is Power Presented?

- In this lesson, we will plan an essay on how power is presented in 'The Tempest'. We will look at different types of power in the play, and then zoom in on Act 3 Scene 2 and think about how power is presented in that extract.
-



Lesson
number

Lesson question

Pupils will learn

1. Approaching unseen fiction texts

- In this lesson, we will look at Freytag's Narrative Pyramid and the idea of 'Four conflicts in Literature' as ways of reading unseen fiction extracts. You will then have an opportunity to try out these ideas by applying this learning to an unseen fiction extract from H G Wells' 'The Time Machine'.

2. Considering structural choices

- In this lesson, we will be looking at how to examine structural features. We will establish some key techniques writers use and the subject terminology you will need to help you explain your understanding of the text. We will return to our reading of our extract from 'The Time Machine' by H G Wells and build on our reading strategy of breaking the text down into first / next / then / finally which is designed to help us move onto our structural analysis. Today, we will be working with a planning frame; we will break this down and look at how to complete this together.
-

3. Analysing the writer's use of language

- In this lesson, we will be looking more closely at a passage from H G Wells' 'The Time Machine' and examining the writer's methods. We will look at how to respond to an analysis question; we will identify the focus of the question, select relevant 'rich' evidence and think about the importance of linking our selections. We will then look at a writing frame to support us in writing up our ideas before checking our responses and assessing our progress against a model answer.



4. Developing a personal response

- In this lesson, we will be looking at how to develop our personal response to an evaluative question on 'The Time Machine'. We will start with a planning tool to help us unpick the question and explore our ideas. We will then sequence our material before undertaking a slow write response, working systematically through our plan together.
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Lesson number	Lesson question	Pupils will learn
1.	Descriptive writing: Responding to a setting stimulus	<ul style="list-style-type: none">In this lesson, we will be looking at how to plan effectively for a setting based descriptive task. We'll look at a range of planning tools to help us generate ideas and organise our material in a way which will have an impact on the reader.
2.	Descriptive writing: Responding to an 'image' stimulus	<ul style="list-style-type: none">In this lesson, we will be looking at how to respond to an image-based description task: either of a person, persons or objects. We will start by thinking about different character types and their function in written texts before experimenting with a number of stimulus images and techniques.
3.	Use of symbolism in your writing	<ul style="list-style-type: none">In this lesson, we will be exploring how symbolism can be used in our writing. We will start by looking at some potential symbols and generating our initial ideas. Then, we will look at how one of these symbols has been used by a student in a piece of writing before returning to our own work and developing our ideas further.

4.

Narrative writing

- In this lesson, we will establish the key features of narrative writing. We will plan a response together, thinking about what we want to achieve and then looking specifically at the introduction, climax and conclusion. You will then have an opportunity to review and refine your response by following our success criteria.
-





Lesson
number

Lesson question

Pupils will learn

1. Approaching unseen non-fiction texts

- In this lesson, we will be looking at how to approach unseen non-fiction texts by reading Christopher Ondaatje's 'Journey to the Source of the Nile'. We will be using a strategy to work through the text systematically, tracing what we are told (events) and how the writer feels about them (attitude / thoughts). We will also be moving from a 'literal' understanding of the text to thinking about the 'big picture' meanings that a text has to offer - what does it tell us about mankind or human nature?

2. Analysing the writer's use of language

- In this lesson, we will be looking more closely at a passage from Christopher Ondaatje's 'Journey to the Source of the Nile' and examining the writer's methods. We will look at how to respond to an analysis question; we will identify the focus of the question, select relevant 'rich' evidence and think about the importance of linking our selections. We will then look at a writing frame to support us in writing up our ideas before checking our responses and assessing our progress against a model answer.
-

3. Considering the writer's perspective

- In this lesson, we will look at how understanding Ondaatje's viewpoint helps us to make further observations about the attitudes and feelings communicated within the account. In order to help us do this we will work with a writing frame, building our response systematically. Once you have written your response there will be a model answer for you to self-assess against and track your progress.



4. Approaching pre-1900 unseen fiction texts

- In this lesson, we will be looking at how to approach pre-1900 unseen non-fiction texts by reading Isabella Bird's 'The Bazaars of Baghdad - Journeys in Persia and Kurdistan'. We will be using a strategy to work through the text systematically, tracing what we are told (events) and how the writer feels about them (attitude / thoughts). We will also be moving from a 'literal' understanding of the text to thinking about the 'big picture' meanings that a text has to offer - what does it tell us about mankind or human nature?
-

**5. Considering the writer's perspective:
Pre-1900 - The Bazaars of Baghdad**

- In this lesson, we will look at how understanding more about the contexts of Isabella Bird's writing helps us to make further observations about the ideas and attitudes communicated in her account 'The Bazaars of Baghdad'. In order to help us do this, we will look at information about Bird as a person, travel writing as a genre and about attitudes to female travellers. We will then use a writing frame to help us build a systematic response that reflects our new learning.



**6. Summarising ideas across two texts:
Ondaatje and Bird**

- In this lesson, we will be considering what the skill of summary requires by working with our two non-fiction texts, 'Journey to the Source of the Nile' and 'The Bazaars of Baghdad'. We will look at how we need to understand the focus of the question and select relevant supporting evidence to answer our question. Crucial to the process of summary is the skill of synthesising information across the two texts and showing what we have understood and inferred from the texts. During the course of the lesson, we will break down the process and experiment with sentence stems to support our written responses.
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7. Comparing perspectives and methods: Planning - Ondaatje and Bird

- In this lesson, we will be comparing both our unseen fiction texts ('Journey to the Source of the Nile' and 'The Bazaars of Baghdad') and looking at how the two writers' perspectives influence the way they write about their travels. We will break down the task and first establish key similarities and differences in their attitudes. We will then use a planning frame to read extracts from the two texts and select our evidence. At the end of the lesson, we will have a clear plan that we will apply in our next session.

8. Comparing perspectives and methods - Writing it up - Ondaatje and Bird

- In this lesson, we will complete our learning on comparing writers' perspectives and methods by using our plan to write up a final response. We will continue to use 'Journey to the Source of the Nile' and 'The Bazaars of Baghdad'. We will use a writing frame to help organise our ideas and support our writing. You will then be able to assess your response by comparing it to a model answer.
-



Lesson
number

Lesson question

Pupils will learn

1. Viewpoint writing: what is it?

- In this lesson, we will begin to look at the features of viewpoint or discursive writing. Today we will begin with a statement - 'All sports should be fun, fair and open to everyone. It is the taking part not the winning that matters.' Then, we will have a look at a student response to see how someone else has tackled this statement and begin to understand the features of viewpoint writing.
-

2. Planning techniques: Logos, pathos and ethos

- In this lesson, we will be looking at planning techniques that will help us generate ideas as well as produce a balanced and thoughtful viewpoint essay plan. We will do this by looking to the Greeks and learning about 'logos', 'ethos,' 'pathos' and 'kairos'. You will then have an opportunity to start creating a plan, using a framework to help sequence your ideas.
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3. **What makes an effective introduction and conclusion?**

- In this lesson, we will be working with our plans and looking at the relationship between the introduction and the conclusion. We will start by reviewing the model answer and considering how the introduction works. We'll then look at how sentence level choices have been used to add meaning with a skills review. Then, we will look at the model response again to consider how 'Ethos' is used in the conclusion. By the end of the lesson, you will have drafted out your introduction and conclusion.



4. **Rhetorical devices: Designing the main body of your essay**

- In this lesson, we will be looking at the main body of our essay, before piecing everything together. Firstly, we will return to our essay plan and look at how to build the main body of our response, thinking about the function of the paragraph, the desired effect on the reader and the types of rhetorical devices that might be best to choose. We'll do this as a slow write to give you time to think about your options. At the end of the lesson, we'll critique our writing and compare to the model answer for fluency and control.
-



Lesson number	Lesson question	Pupils will learn
1.	Grammar for writing: sentence construction	<ul style="list-style-type: none">• This lesson will revise some core grammar rules, focusing on sentence construction, fluency and accuracy. In this unit, we will write with a focus on expressing and articulating ideas as clearly and effectively as possible.
2.	Grammar for writing: using semicolons to link main clauses	<ul style="list-style-type: none">• In this lesson, we will revise the use of semicolons and explore how they can help to improve the clarity and cohesion of our writing.
3.	Grammar for writing: the colon	<ul style="list-style-type: none">• In this lesson, we will refine our work by considering how we could use colons to emphasise key ideas, expand on our points and add clarity to our writing.
4.	Embedding skills to use a range of grammatical structures	<ul style="list-style-type: none">• In this lesson, we will recap some of the core grammatical structures and rules that we have already studied in this unit and apply them in a piece of writing. We will also learn about rhetoric and think about ethos, logos and pathos.



5. Rhetoric and clarity of expression: counter arguments

- In this lesson, we will work on improving our rhetorical skills and our clarity of expression, with a particular emphasis on building an effective counterargument.

6. Mastering confused words

- In this lesson, we will build our confidence with commonly confused words and homophones that often cause misconceptions. We will look at examples such as practise/practice, their/they're/there and its/it's. We will try to master some of the rules to help you write with maximum accuracy.

7. Grammar for writing: using brackets and dashes

- In this lesson, we will be covering how to use brackets and dashes accurately. We will be using them to explore how you can create a convincing narrative voice.

8. Refining punctuation in creative writing

- In this lesson, we will continue to refine the skills we have developed through this unit by creating a piece of writing in response to an image to showcase and practise the craft of writing we have developed so far. We will begin with a quiz to review some of the core concepts we have been taught, before planning and writing a description.
-



Lesson
number

Lesson question

Pupils will learn

1.

Reading for meaning: A Haunted House by Virginia Woolf

- In this lesson, we are going to begin exploring short stories through the modernist writer, Virginia Woolf. We will practise our reading and comprehension as we read and begin to explore themes, characters and setting in her ghost story, 'A Haunted House'.

2.

Thinking about Structure: A Haunted House by Virginia Woolf

- In this lesson, we will explore some of the structural choices that make the short story, 'A Haunted House' by Virginia Woolf so effective. We will recap the key events in the story and read the story again with a focus on narrative style and structure.

3.

Language analysis: A Haunted House by Virginia Woolf

- In this lesson, we will focus on language analysis and practise the process of exploring the effects of the writer's choices in a short story: 'A Haunted House' by Virginia Woolf.



- 4. Giving a personal response: A Haunted House by Virginia Woolf**

 - In this lesson, we will evaluate and explore 'The Haunted House' and our interpretations of it. Following on from our analysis of meaning, structure and form of 'A Haunted House', you have the opportunity to develop your own critical interpretation.

- 5. Reading for meaning: Ten Minutes' Musing by Alice Dunbar Nelson**

 - In this lesson, we will read a short story called 'Ten Minutes' Musing' by Alice Dunbar Nelson, who was among the African American writers whose artistic talents sparked the Harlem Renaissance. Today, we will develop our skills with comprehension and reading for meaning.

- 6. Analysing structure: Ten Minutes' musing by Alice Dunbar Nelson**

 - This lesson, we will focus on a small section of the short story we have been reading, 'Ten Minutes' Musing' by Alice Dunbar Nelson, and think about how the writer uses language to communicate particular ideas and effects.

- 7. Language Analysis: Ten Minutes' musing by Alice Dunbar Nelson**

 - In this lesson, we will focus on a short extract from 'Ten Minutes' Musing' by Alice Dunbar Nelson. We will explore how the writer uses structure to communicate particular ideas and effects in 'Ten Minutes' Musing'.

8.

Developing a personal response to a short story: Ten Minutes' Musing by Alice Dunbar Nelson

- In this lesson, we will work on developing a personal response to the short story 'Ten Minutes' Musing'. We will consider and evaluate different interpretations of the story and use them to formulate our own critical response.
-





Lesson
number

Lesson question

About the lesson

1.

What Gothic fiction means

Pupils will learn

- In this lesson, we will learn about the essential information you need to know before we start studying Gothic Literature. We will be exploring a definition of what Gothic is in order to develop your understanding. Then, we will end on a quiz exploring what you have learned.

2.

What Gothic conventions are

Pupils will learn

- In this lesson, we will learn about the essential information you need to know about the typical conventions of this genre before we start studying Gothic Literature. We will be exploring what these conventions are in order to develop your understanding. Then, we will end on a quiz exploring what you have learned.

3.

Gothic characters

Pupils will learn

- In this lesson, we will learn about typical Gothic characters, such as the Byronic hero, the damsel in distress. and the femme fatale. Then, we will end on a quiz exploring what you have learnt.

4. Gothic themes

Pupils will learn

- In this lesson, we will learn about typical Gothic themes such as madness, the body, death, fear, physical danger and the haunting past. We will then start studying a famous Gothic story, 'The Tell-Tale Heart' by Edgar Allan Poe. Then, we will end on a quiz exploring what you have learnt.



5. Analysing language in The Tell-Tale Heart (Part 1)

Pupils will learn

- In this lesson, we will read an extract from a very famous Gothic story 'The Tell-Tale Heart' by Edgar Allan Poe and start to learn the key steps needed in order to analyse language successfully. Then, we will end on a quiz exploring what you have learned.

6. Analysing language in The Tell-Tale Heart (Part 2)

Pupils will learn

- In this lesson, we will read another extract from 'The Tell-Tale Heart' and continue to develop our skills of language analysis. We will then analyse how Poe uses language to present the narrator's mental state.
-



7. Analysing structure in The Tell-Tale Heart (Part 1)

Pupils will learn

- In this lesson, we will explore some structural features and begin to understand how to analyse structure in 'The Tell-Tale Heart'. Then, we will end on a quiz exploring what you have learnt.

Guidance warnings

- Contains conflict or violence.
-

8. Analysing structure in The Tell-Tale Heart (Part 2)

Pupils will learn

- In this lesson, we will continue to develop our ability to analyse structure in 'The Tell-Tale Heart'. We will look at structural features such as: character introduction, setting, foreshadowing, shifts in tone or focus and repetition. Then, we will end on a quiz exploring what you have learnt.

Guidance warnings

- Contains conflict or violence.
-

9. Analysing language in Jekyll and Hyde (Part 1)

Pupils will learn

- In this lesson, we will read an extract from a very famous Gothic story 'Dr Jekyll and Mr Hyde' by Robert Louis Stevenson and then build on our ability to analyse language. We will then analyse how Stevenson uses language to present the setting before the murder. Then, we will end on a quiz exploring what you have learnt.
-



10. Analysing language in Jekyll and Hyde (Part 2)

Pupils will learn

- In this lesson, we will read the next extract from the famous Gothic story 'Dr Jekyll and Mr Hyde' by Robert Louis Stevenson and then build on our ability to analyse language. We will think carefully about the connotations of key word choices and techniques. Then, we will end on a quiz exploring what you have learnt.

Guidance warnings

- Contains conflict or violence.
-

11. Analysing structure in Jekyll and Hyde (Part 1)

Pupils will learn

- In this lesson, we will build on our ability to analyse structure by looking at Todorov's narrative theory. Then, we will end on a quiz exploring what you have learned.

Guidance warnings

- Contains conflict or violence.
-

12. Analysing structure in Jekyll and Hyde (Part 2)

Pupils will learn

- In this lesson, we will build on our ability to analyse the structure of 'Dr Jekyll and Mr Hyde' by identifying structural techniques and thinking carefully about how they develop our knowledge of the text. Then, we will end on a quiz exploring what you have learnt.

Guidance warnings

- Contains conflict or violence.
-

13. Understand 'The Uncanny' and how it applies to Gothic literature

Pupils will learn

- In this lesson, we will look at a famous psychoanalyst, Sigmund Freud: who he was, why he was famous and then understand and apply his theory of 'The Uncanny' to Gothic literature we have already looked at. Then, we will end on a quiz exploring what you have learnt.



14. Creation of Frankenstein and applying 'The Uncanny'

Pupils will learn

- In this lesson, we will build on and apply our knowledge of 'The Uncanny' from the previous lesson. Then, we will look at Mary Shelley and her inspiration for her famous novel 'Frankenstein' and read a section from the story to apply our knowledge of 'The Uncanny'. Then, we will end on a quiz exploring what you have learned.

15. Analysing language in Frankenstein

Pupils will learn

- In this lesson, we will look at the famous novel 'Frankenstein' and read a section from the story to apply our language analysis skills. In particular, we will focus on using analytical phrasing when writing up our responses. Then, we will end on a quiz exploring what you have learned.
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16.

Understanding authorial intent and how to use this to develop analysis

Pupils will learn

- In this lesson, we will look at the famous novelist Charles Dickens and the concept of authorial intent and apply this. We will do this by looking at the Gothic across his work, but particularly focusing on an extract from 'A Christmas Carol'. We will consider, in particular, why he may have chosen to incorporate elements of the Gothic in his writing for an intended purpose. Then, we will end on a quiz exploring what you have learned.
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Lesson
number

Lesson question

Pupils will learn

1.

Approaches to reading unseen fiction texts

- In this lesson, we will be looking at strategies for reading unseen fiction texts. We will be using Freytag's Narrative Pyramid and the idea of 'Four conflicts in Literature' as ways of reading unseen fiction extracts. You will then have an opportunity to try out these ideas by applying this learning to an unseen fiction extract from Katherine Mansfield's 'The Tiredness of Rosabel'.

2.

Character types and function

- In this lesson, we will learn about different character types; what they are called, their key characteristics and their function in a text. We will re-examine our text of the week, 'The Tiredness of Rosabel,' by Katherine Mansfield from this perspective. Our lesson will look at a pivotal moment in the extract and examine what roles the three characters perform within the passage and how Mansfield both conforms to and subverts our expectations as readers.



3. Analysing language: Selecting evidence

- In this lesson, we will apply our language analysis skills to 'The Tiredness of Rosabel' . We will start by building our confidence with subject terminology, understanding what good analysis needs to contain and then really working on the most crucial skill: selecting the best evidence. You will have opportunity to really slow down the process and we'll work through a step by step guide to being successful in this skill area.
-

4. Analysing language: Analytical writing

- In this lesson, we will focus on developing a clear strategy to transform our selected evidence from 'The Tiredness of Rosabel' into an effective piece of analytical writing. We will do this together: working through the steps using a slow writing model. This will give you chance to secure these steps in your mind for your own independent work in the future. At the end of the lesson we'll look at a sample response for you to use as a benchmark to assess your own work.
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5. Examining structural choices

- In this lesson, we will be examining Katherine Mansfield's text 'The Tiredness of Rosabel' from a structural perspective. We will look at the types of choices writers make when organising texts in order to create an impact on their readers. After ensuring we have the right subject terminology to tackle structural analysis, you will have the opportunity to try this for yourself and then also work through a model answer.
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6. Unseen Fiction Texts: Pre-1900

- In this lesson, we will start by finding out a little bit about the background of our next text which is an extract from Bram Stoker's 'Dracula'. We will look at the key themes as well as generic contexts before beginning to read the extract. When reading the extract, we will draw on our learning from previous lessons and revisit our reading process. You will be provided with prompt questions to help you track your way through the text systematically, thinking about what happens - first / next / then and finally. Feedback will be given at each stage.
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7. Mary/Eve Dichotomy

- In this lesson, we will be looking at traditional representations of women in Literature by exploring the Mary / Eve dichotomy. You'll then have the opportunity to apply this new theory to selected evidence from 'Dracula' before revisiting our cloud analysis techniques to make sure we are choosing the best evidence and linking our ideas together.
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8. Thinking about space: Where do women belong?

- In this lesson, we will build on our understanding of the Mary/Eve dichotomy and look at a generic context idea with the 'Lady on the Pedestal' and an historical context idea with 'The Angel in the House.' Both these ideas will lead us to think about the space women occupy in society and how they are positioned and presented for us to read in texts. We'll go back to a passage from our 'Dracula' extract and continue to strengthen our interpretation.
-

9. Responding to evaluation questions

- In this lesson, we will be practising the skill of evaluation. Firstly, we will break down our question: 'This part of the story, where Lucy is forced back into her coffin by Van Helsing and his men, shows how men are always victorious. None of our sympathy is with Lucy.' After breaking down the statement, we will explore 'what' our response to the statement is and 'how' we came to that conclusion. We're going to use a planning strategy today to help in generating those ideas and selecting effective evidence.



10. Evaluation: Writing it up

- In this lesson, we will return to our planning in response to the question: 'This part of the story, where Lucy is forced back into her coffin by Van Helsing and his men, shows how men are always victorious. None of our sympathy is with Lucy.' Today, we will look at how to sequence our thoughts and build an effective evaluation in a systematic way.
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11.

Reading skills: Unseen fiction - Cold Mountain

- In this lesson, we will learn about the background of our next text, which is an extract from 'Cold Mountain', written by Charles Frazier. We will look at the historical contexts as well as finding out about our main characters before examining the exposition of the novel. Whilst reading the extract, we will continue to consolidate our reading strategies. You will be provided with prompt questions to help you track your way through the text systematically, thinking about what happens - first / next / then and finally.



12.

Journeys in literature: Cold Mountain

- In this lesson, we will be looking at quest narratives and how 'Cold Mountain' fits into this literary genre, particularly in relation to 'The Odyssey'. We will have reflection points throughout the lesson to help you think through our new learning and make links to ideas we have already explored. You'll be reading a new extract from 'Cold Mountain' today, one which focuses on our second protagonist, Ada, and her journey. At the close of the lesson, there will be a learning recap quiz to consolidate today's learning content.
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13. Descriptive detail: Close analysis

- In this lesson, we will start with a quick quiz. We'll then be looking at a further extract from our text of the week, Cold Mountain. Today, we are going to examine how Frazier builds descriptive detail by analysing a new passage and also making use of our prior learning. In particular, we will remind ourselves of how to select 'rich' evidence and build an analytical response.
-

14. Descriptive writing: Planning techniques

- In this lesson, we will be looking at what the key characteristics of descriptive writing are and what we need to consider when planning for this style of response: organisation, vocabulary selection and technical accuracy. We will work our way through a range of planning techniques before reflecting on the design choices of our studied writers to help us build a successful plan.
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15. Descriptive writing: Slow write

- In this lesson, we will complete a 'slow write' exercise where we'll work through an image together, thinking about how to start our response, zoom in on detail and then develop a 'Big Picture' perspective in our writing.
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16. Reading skills: Samphire

- In this lesson, we will examine a short story by Patrick O'Brian called 'Samphire'. We'll be reading the whole narrative over the next few lessons, but just starting with the first half today. Whilst reading the extract, we will be following our reading strategy routines. You will be provided with prompt questions to help you track your way through the text systematically, thinking about what happens - first / next / then and finally.



17. Reading skills: Samphire (Part 2)

- In this lesson, we will finish reading Samphire, and tracking the events against the components of the Narrative Pyramid. Whilst reading the extract, we will continue to consolidate our reading strategies. You will be provided with prompt questions to help you track your way through the text systematically. Feedback will be given at each stage. At the close of the lesson, we will return to our focus of considering how Patrick O'Brian's narrative follows the Narrative Pyramid in our reflection task.

18. Narrative writing: What makes a good opening?

- In this lesson, we will define exactly what the ingredients of a narrative piece are before moving on to examine how to write an effective opening. In order to do this, we'll look at the example of George Orwell's '1984' as well as reviewing the opening from our set text Samphire. You'll then have an opportunity to plan a narrative and write your own opening paragraph to try out your learning from the session.
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19. Narrative writing: Creating movement in our writing

- In this lesson, we will continue with our narrative writing response, looking in particular at how to make design choices that will give texture to our writing and create a sense of movement in our work. We'll be using an extract from Mary Shelley's 'Frankenstein' as a model as well as returning to our set text, 'Samphire' by Patrick O'Brian.
-

20. Narrative writing: Effective endings

- In this lesson, we will focus on how to write effective endings and consider some of the choices we can make as writers. We will do this by reviewing the ending of our set text, 'Samphire' by Patrick O'Brian, and experimenting with how we can alter meaning. We will then have the opportunity to review our writing across the unit as a whole before designing our own conclusion.
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21. Reading skills: Pre-1900 unseen fiction - Heart of Darkness

- In this lesson, we will examine an adapted extract from the novel 'Heart of Darkness' by Joseph Conrad. We'll start by locating the text within its context of writing and then thinking about how the issues it raises around colonialism can be considered today. Whilst reading the extract, we will be following our reading strategy routines. You will be provided with prompt questions to help you track your way through the text systematically, thinking about what happens - first / next / then and finally. It is also an opportunity for you to start making your own observations.
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22. Writing skills: Responding to a setting stimulus image

- In this lesson, we will revisit the techniques we have explored for both descriptive and narrative writing by looking at a setting-based stimulus of images linked to our story of the week, 'Heart of Darkness' by Joseph Conrad. We'll work together to first of all mimic Conrad's extract and produce a descriptive opening. Then, we'll try and write three different narrative openings and reflect on which one achieves the strongest impact on a reader.

23. Writing skills: Responding to a person stimulus image

- In this lesson, we will use a stimulus image will start our thinking process and gather some initial ideas. We'll then be looking at developing our understanding of characterisation by examining Kurtz from our text, 'Heart of Darkness', and linking him to various literary models. We'll read a passage from 'Heart of Darkness' as stimulus and then have the opportunity to plan out a response using a photo montage technique.

24. Writing skills: Using symbolism

- In this lesson, we will explore how symbolism can be used in our writing. We will start by looking at some potential symbols to help generate our initial ideas. Then, we will look at how one of these symbols has been used by a student in a piece of writing, before returning to our own work and developing our ideas further.
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25.

Writing skills: A writing process

- In this lesson, we will review all of our learning on developing our creative writing responses by looking at a new text, 'The Time Machine' by H.G. Wells, and a stimulus image. We'll be breaking this down into a 'process' for approaching our written work - think, plan, draft, critique, write - which will hopefully be a routine you can apply to your work in the future.
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Lesson
number

Lesson question

Pupils will learn

1.

**Reading unseen non-fiction texts:
Between a Rock and a Hard Place -
Aron Ralston**

- In this lesson, we will consider how we can use reading strategies to respond to non-fiction material. We will track the events in Aron Ralston's autobiography, 'Between a Rock and a Hard Place' and ask key questions of the material by responding to a series of prompts to allow us to extend our thinking and observe some of the features that are particular to non-fiction material.

2.

**Examining thoughts and feelings:
Between a Rock and a Hard Place -
Aron Ralston**

- In this lesson, we will complete the reading of this climactic moment from Aron Ralston's autobiography 'Between a Rock and a Hard Place'. During the session, our focus will be on defining the writer's thoughts and feelings and tracking how the writer communicates this. We will work through the text systematically, using our reading strategies to support us in unpicking the text and drawing our final conclusions at the end.



3. Exploring the writer's perspective: Between a Rock and a Hard Place - Aron Ralston

- In this lesson, we will look at how to examine the writer's perspective. We will be continuing to work with our text, 'Between a Rock and a Hard Place' by Aron Ralston. We will look at how understanding Ralston's viewpoint helps us to make further observations about the attitudes and feelings communicated within the account. In order to help us do this, we will work with a writing frame and key quotations, building our response systematically. Once you have written your response, there will be a model answer for you to self-assess against and track your progress.
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4. Close analysis of writer's methods: Between a Rock and a Hard Place - Aron Ralston

- In this lesson, we will continue to work with our text of the week, an extract from Aron Ralston's autobiography 'Between a Rock and a Hard Place'. We will start by considering what subject terminology is useful to know when approaching non-fiction texts. We'll then be reminding ourselves of the process we have been using to select 'rich' evidence before using a slow writing method to create our analysis of a set passage. Finally, we will assess our progress against our reading skills criteria and a model response.
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5. **Evaluative response: Between a Rock and a Hard Place - Aron Ralston**

- In this final lesson, we will consider how to give an evaluative response to our set text from Aron Ralston's autobiography 'Between a Rock and a Hard Place'. We will return to our evaluative planning techniques and work through our response together; first the planning process and then the actual write up. At the end of the lesson, we will assess our progress against our success criteria.

6. **Reading process: Non-fiction texts**

- In this lesson, we will continue our reading of unseen non-fiction texts; this week exploring 'Touching the Void' written by the British climber Joe Simpson about his experiences in the Peruvian Andes. As usual with our first reading, we will be tracking the events and responding to a series of prompts to develop our understanding of the text.

7. **Examining thoughts, feelings and perspective**

- In this lesson, we will complete the reading of our extract from 'Touching the Void' by Joe Simpson whilst considering the thoughts and feelings he presents. We will find out a little bit more about Joe Simpson and his companion Simon Yates so that we can establish the very particular perspective of this incident. Then, we will write our responses to the writer's attitude in the selected passage; this will allow us to draw together our learning. A model answer will be provided to assess progress.
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8. Close analysis of language: Touching the Void - Joe Simpson

- In this lesson, we will be following our process for analysing a writer's language use by examining a passage from Joe Simpson's 'Touching the Void' in more detail. As usual, we will ensure that we have selected 'rich' and connecting evidence that allows us to build our analysis before completing a slow write. We will then be checking our progress against our criteria and examining a model response.

9. Summarising ideas across two texts: Between a Rock and a Hard Place - Aron Ralston and Touching the Void - Joe Simpson

- In this lesson, we will be considering what the skill of summary requires by working with our two non-fiction texts, 'Between a Rock and a Hard Place' and 'Touching the Void'. We will look at how we need to understand the focus of the question and select relevant supporting evidence to answer our question. Crucial in the skill of summary is the idea of synthesising information across the two texts and showing what we have understood / can infer. During the course of the lesson, we will break down the process and experiment with sentence stems to support our written responses.
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10. Comparing writers' perspectives and methods

- In this lesson, we will compare our unseen fiction texts and look at how the two writers' perspectives influence the way they write their accounts of being trapped. We will break down the task and first establish key similarities and differences in their attitudes. We will then use a planning frame to read extracts from the two texts and select our evidence. We will have an opportunity to write up our responses using a framework to support our answers and check our responses against a success criteria and model answer.

11. Reading Unseen non-fiction texts: The Hawaiian Archipelago - Isabella Bird

- In this lesson, we will continue our reading of unseen non-fiction texts. We will look at a pre-1900 extract from the pioneering Victorian explorer and naturalist, Isabella Bird. We will track the events and respond to a series of prompts to develop our understanding of the text. At the end of the lesson, we will reflect on the 'Big Picture' issues the text has presented by considering the 4 Conflicts.

12. Analysis of language

- In this lesson, we will analyse Isabella Bird's language use in the final part of our extract from The Hawaiian Archipelago. We will ensure that we have selected 'rich' and connecting evidence that allows us to build our analysis before completing a slow write. We will then check our progress against our criteria and examine a model response.
-



13. Alternative Perspectives: Hawaiian Archipelago - Isabella Bird

- In this lesson, we will begin to develop our response to Isabella Bird's perspective by defining her thoughts and feelings and placing her extract within a social and historical context of Victorian travel writing. Next, we will look at a written response to the extract using a writing frame to help organise our thoughts. At the end of the lesson, there will be an opportunity to assess our progress against a model response.
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14. Comparing texts: Form and function - Isabella Bird and Aron Ralston

- In this lesson, we will revisit Aron Ralston's 'Between a Rock and a Hard Place' and draw comparisons with Isabella Bird's 'Hawaiian Archipelago'. We will consolidate our comparison skills by using our framework for selecting evidence and structuring a written response. We will then be able to check our progress against a model response.
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15. Personal response: Who has inspired you?

- In this lesson, we will reflect on the three non-fiction texts we have read and consider who has inspired us the most: Ralston, Simpson or Bird. We will engage in an evaluative task before reviewing our candidates' stories and finally writing up our responses. The main priority today is to give a personal response, really reflecting on our feelings towards each of the individuals and the decisions they have made.
-

16. Generating ideas: Stimulus extract

- In this lesson, we will look at viewpoint or discursive writing. We will consider the statement: 'People who save lives, or help improve the lives of others, are the true role models of today.' Today, we will examine a model response to this statement and consider how it has been constructed.



17. Planning techniques: Logos, ethos and pathos

- In this lesson, we will look at planning techniques that will help us generate ideas as well as produce a balanced and thoughtful viewpoint essay plan. We will do this by looking to the Greeks and learning about 'logos', 'ethos,' 'pathos' and 'kairos'. We will then have an opportunity to start creating a plan using a framework to help sequence our ideas.

18. Writing an effective introduction

- In this lesson, we will return to our plan and look at how to develop an effective introduction to our essay. We will start by reviewing the model answer and considering how the introduction works. We will then look at the technique of a 'drop paragraph' and consider how different choices are made depending on the purpose and audience of our task and the relationship we need to establish with our reader. After examining the features of a 'drop paragraph' you will return to your own plan and write the first section of your essay.
-

19. **Creating an impact: Rhetorical devices and sequencing**

- In this lesson, we will return to our essay plan and look at how to build the main body of our response, thinking about the function of the paragraph, the desired effect on the reader and the types of rhetorical devices that might be best to choose. We will do this as a slow write to give us time to think about our options. At the end of the lesson, we will critique our writing and compare to the model answer for fluency and control.



20. **Writing an effective conclusion**

- In this lesson, we will look at how to ensure we write an effective conclusion by reviewing examples and looking at the features and function of a final paragraph in a viewpoint essay. We will have an opportunity to experiment before completing our essays. We will then complete a final review and commentary of our own work.
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Lesson number	Lesson question	About the lesson
1.	The Victorian era	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will learn about the Victorian era and explore how this fascinating period inspired Charlotte Brontë's novel, Jane Eyre.
2.	Introduction to Charlotte Brontë	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will learn about Charlotte Brontë's life. We will explore how the experiences and suffering of this author's life influenced her writing of Jane Eyre.
3.	The Novel's Setting	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will explore the novel's setting - the bleak and barren landscape of Yorkshire.
4.	The Novel's Protagonist	<p>Pupils will learn</p> <ul style="list-style-type: none">In this lesson, we will learn about the main character of our novel, 'Jane Eyre'. <p>Guidance warnings</p> <ul style="list-style-type: none">Contains content which individuals may find upsetting.



5. Introducing the Reeds

Pupils will learn

- In this lesson, we will begin reading 'Jane Eyre' and learn about Jane's miserable life with the Reed family.
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6. The argument

Pupils will learn

- In this lesson, we will read about Jane's relationship with John Reed and consider John's cruelty in more detail.
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7. The Red Room

Pupils will learn

- In this lesson, we will find out what happens to Jane when she is locked in the red room. We will also consider how Brontë creates a tense atmosphere in the red room scene.
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8. Meeting Mr Brocklehurst

Pupils will learn

- In this lesson, we will look at the difference between passion and reason. We will read about when Jane meets Mr Brocklehurst and consider how Brontë presents Jane as a passionate character.
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9. Arriving at Lowood School

Pupils will learn

- In this lesson, we will learn about Brontë's experience of school and also find out what happens to Jane when she arrives at Lowood. We will learn about discourse markers and consider how Brontë presents Lowood school as an unpleasant place.
-

10. Jane meets Helen Burns

Pupils will learn

- In this lesson, we will see how Jane meets a mysterious girl who gladly accepts unfair punishments from her teachers. We will try to discover what this girl's secret is.
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11. Jane is punished by Mr Brocklehurst

Pupils will learn

- In this lesson, we will see the fearsome Mr Brocklehurst arrive at Lowood School. We will see Jane make a mistake and get in big trouble.
-

12. Helen Burns becomes sick

Pupils will learn

- In this lesson, we will see Helen Burns struck down by a serious illness. We will see what happens when Jane visits her in the middle of the night, and we will discover whether Helen survives her illness.
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13. Jane decides to leave Lowood School

Pupils will learn

- In this lesson, we will see Jane finish her education at Lowood. We will find out what happens when Jane is filled with a longing to leave Lowood and begin a new adventure.
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14. Jane arrives at Thornfield

Pupils will learn

- In this lesson, we will see Jane arrive at Thornfield and begin her work as a governess. We will see what happens when she finds out that this country hall holds many dark secrets.
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15. Jane meets a mysterious stranger

Pupils will learn

- In this lesson, we will learn about how women were treated in Victorian England. We will then find out what happens when Jane meets a mysterious stranger in the countryside.
-

16. The mysterious Mr Rochester

Pupils will learn

- In this lesson, we will explore Mr Rochester's character. We will find out what happens when Jane goes for tea with Mr Rochester and discovers him to be a very unusual man. We will question what dark secrets Rochester might be hiding.
-

17. Fire!

Pupils will learn

- In this lesson, we will see how Jane grows closer to Rochester. We will read about a fire that breaks out in Thornfield and consider who the culprit of this evil crime could be.



18. Jane's rival

Pupils will learn

- In this lesson, we will explore what happens when a beautiful and rich lady arrives at Thornfield Hall. Jane considers this lady a rival to Rochester's heart. We will explore Blanche Ingram's character and consider how Brontë presents her in contrast to Jane.

19. A stabbing in the night

Pupils will learn

- In this lesson, we will discover what happens when a mysterious man arrives at Thornfield Hall and a terrible crime takes place. We will then analyse how Brontë creates tension in the passage.

Guidance warnings

- Contains content which individuals may find upsetting.

20. Rochester proposes

Pupils will learn

- In this lesson, we will revise Victorian views of women and explore how Brontë challenges Victorian views of relationships in Jane Eyre.
-



21. A terrifying visit in the night

Pupils will learn

- In this lesson, we will learn about foreshadowing and explore how Brontë creates a tense atmosphere before Jane's wedding.

Guidance warnings

- Contains content which individuals may find upsetting.
-

22. Rochester's secret is revealed

Pupils will learn

- In this lesson, we will read about Jane's wedding day and find out what happens with Mr Mason and Bertha. We will also consider why Rochester didn't tell Jane about Bertha.
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23. Jane decides

Pupils will learn

- In this lesson, we will learn about the word resolute, explore Victorian views of marriage and consider how Brontë presents Jane as a resolute character.
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24. The End

Pupils will learn

- In this lesson, we will find out what happens when Jane leaves Rochester. We will look at the end of the novel and consider how Jane has matured and changed during the novel.
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Lesson number	Lesson question	Pupils will learn
1.	Who was George Orwell?	<ul style="list-style-type: none">In this lesson, we will learn about George Orwell and explore his life.
2.	Orwell's writing	<ul style="list-style-type: none">In this lesson, we will look at the writing of George Orwell and how his life affected his writing.
3.	Allegory	<ul style="list-style-type: none">In this lesson, we will learn what an allegory is and explore how 'Animal Farm' is an example of an allegory. We will also learn about the Russian revolution and consider how it is connected to 'Animal Farm'.
4.	Animal Farm as an allegory	<ul style="list-style-type: none">In this lesson, we will revise allegory and look at the plot of 'Animal Farm' in detail. We will consider why Orwell decided to use an allegory when writing 'Animal Farm'.



5. Introducing Animal Farm

- In this lesson, we will be introduced to the major characters in the novel and learn the word 'omniscient'. We will read the opening of the novel and consider how and why Orwell uses an omniscient narrator in the novel.
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6. Old Major's speech

- In this lesson, we will learn about rhetoric. We will read Old Major's speech and consider how language can persuade people to act.
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7. Tyranny

- In this lesson, we will be introduced to Mr. Jones and we will explore his role as a tyrant in the story.
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8. The pigs take charge

- In this lesson, we will learn about how the pigs start to take charge on the farm. We will learn the word hierarchy, consider what important skills Squealer has and then explore how we know the animals are now in charge.
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9. The Rebellion

- In this lesson, we will read and analyse the animals' rebellion on the farm. We will learn the word 'overthrow' and consider how the animals' rebellion is similar to the Russian Revolution.
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- 10. Animalism**
- In this lesson, we will see how the clever pigs turn Old Major's teachings to their advantage and create Animalism.
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- 11. Snowball and Napoleon**
- In this lesson, we will look at Snowball and Napoleon and find out how they keep their power on the farm.
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- 12. Deceit on the farm**
- In this lesson, we will learn the word deceit and consider how Squealer manipulates the animals on the farm to make them think their life is better than it really is.
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- 13. Battle of the Cowshed**
- In this lesson, we will see what happens in the Battle of the Cowshed. We will also revise the Russian revolution and the allegory of Animal Farm.
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- 14. The power struggle**
- In this lesson, we will explore the differences between Napoleon and Snowball. We will look at how they both struggle for power and learn about Trotsky, a significant figure from the Russian revolution.
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- 15. Snowball's expulsion**
- In this lesson, we will discover how Napoleon gets rid of Snowball and how this reflects events in the Russian Revolution.
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16. Naivety and manipulation

- In this lesson, we will see how Napoleon and Squealer take advantage of the naïve animals and manipulate them to believe everything they say.
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17. Napoleon and the farmhouse

- In this lesson, we will learn about corruption and dramatic irony. We will see how Napoleon and Squealer manipulate the animals on the farm.
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18. Squealer's rhetoric

- In this lesson, we will look at examples of Squealer's rhetoric and consider how he uses rhetoric to manipulate the other animals on the farm.
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19. The executions

- In this lesson, we will learn about executions and see how Napoleon uses executions to prevent disagreement and control the other animals. We will then consider whether Napoleon is a tyrant and cruel dictator.
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20. Napoleon's leadership

- In this lesson, we will learn the word narcissist and consider how Orwell presents Napoleon as a narcissist.
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21. Betrayal

- In this lesson, we will learn the word betrayal and see what happens when Napoleon starts trading with the humans Pilkington and Frederick.
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22. Boxer

- In this lesson, we will see how Boxer is betrayed and then consider what his betrayal represents within the novel.



23. The power of propaganda

- In this lesson, we will revise propaganda and consider what happens when the 7 commandments are replaced with "all animals are equal, but some are more equal than others".

24. Animals or men?

- In this lesson, we will learn what a cyclical structure is and consider how 'Animal Farm' has a cyclical structure. We will then explore why Orwell might have chosen to use a cyclical structure in 'Animal Farm'.
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Unit 62 Paragraphing non-fiction writing, including presenting a balanced argument

7 Lessons



Lesson number	Lesson question	Pupils will learn
1.	What is non-fiction writing?	<ul style="list-style-type: none">In this lesson, we will introduce 'non-fiction'. We'll discuss some common types of non-fiction as well as learning to identify why we write these pieces and who we write them for.
2.	How do I write an effective introduction?	<ul style="list-style-type: none">In this lesson, we will consider how we start or introduce our own piece of non-fiction. We will specifically look at how personal pronouns help our audience feel included.
3.	How do I create a 'supportive' paragraph?	<ul style="list-style-type: none">In this lesson, we will look at how we can support a piece of non-fiction writing with persuasive ideas. We will look at how a list of emotive language can help argue or persuade our case.
4.	How do I write an 'against' paragraph?	<ul style="list-style-type: none">In this lesson, we will continue our non-fiction but look at how to provide counter-arguments. We will be working on 'against' paragraphs. This lesson also meets a term called 'the conditional' which helps us persuade against by showing potential consequences.



5. How do I create 'balance' in a persuasive piece?

- In this lesson, we will consider how to structure a balanced argument in non-fiction. To do this, we'll explore how subordinating conjunctions can be incorporated.
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6. How do I create an effective conclusion?

- In this lesson, we will finish our piece of non-fiction writing by bringing it to a conclusion. We are going to learn how to include minor sentences or fragments. Commonly seen as errors, we are going to learn to 'break the rules' to use minor sentences which create a final conclusion that calls our audience to action.
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7. How do I plan and write from scratch?

- In this lesson, we will look at how we can switch our register to adjust matching our written tone depending on our purpose, audience and form. We will finish by considering how we plan for our own independent piece.
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4. Learn More



Contents

Section number	Section content
1.	Coherence and flexibility
2.	Knowledge organisation
3.	Knowledge selection
4.	Inclusive and ambitious
5.	Pupil engagement
6.	Motivation through learning
7.	Additional information about unit year groups
8.	Additional information about sequence

1. Coherence and flexibility

We strive to support schools by giving them an online education offer that can be flexible to fit alongside their existing curriculum. We need to balance this together with coherence as complete flexibility would imply only standalone lessons



where none can build upon any other. This is particularly important in English where we need to expose pupils to whole texts and therefore require longer sequences of lessons to reflect the complexity of narrative structure. In striking this balance, we will lean towards giving the maximum flexibility possible (where this does not compromise coherence).

2. Knowledge organisation

The curriculum's content choices are driven by literature and storytelling. Other disciplines that form English, such as linguistics and rhetoric, are interwoven to ensure that this curriculum reflects the rich complexity of the subject. We have organised the curriculum through substantive concepts such as theme and character, but also by disciplinary knowledge: for instance, the texts can be studied chronologically with paired texts interwoven to capture the idea of dialogue between writers over time. We have chosen knowledge which exemplifies the chosen substantive concepts e.g. metaphors of love, and this can build cumulatively within a unit and ideally across units. In this curriculum, the units are designed as modules which give schools some flexibility in what can be taught and when. Although English is primarily a cumulative subject, elements of grammar and writing can be seen as hierarchical. Therefore, the flexibility offered by the modular approach to the literature units is not the same for the grammar units. These are designed to be followed in sequence but stand alone from the literature content so can be taught at any time over a year.

3. Knowledge selection

We are seeking to support schools to deliver their curriculum to children who cannot attend school. Our choice of what to teach is primarily guided by what is being taught in schools so that we can serve them well and will follow the guiding principles of the National Curriculum. We have been driven by what schools might normally teach, trying to expose pupils to a tradition of literature and choosing paired texts which celebrate a diversity of voices as well as how the literary tradition is both inherited and inverted. This is reflected in our text choice where we have paired canonical texts with contemporary and diverse texts. Disciplinary knowledge, such as dialogue with texts and interpretations of texts, and opportunities to be creative and critical, is not taught explicitly but is used to frame the way in which we handle texts, the types of questions which the pupils are asked and the tasks they do.

4. Inclusive and ambitious

We want Oak to be able to support all children. Our units will be pitched so that children with different starting points can access them. We will be guided by the principles of the National Curriculum to ensure pupils are exposed to foundational knowledge, such as phonics and rich vocabulary, which will allow them to be successful and to articulate their ideas. Our

lessons will be sequenced so that each builds on prior education. Our activities will be scaffolded so all children can succeed. However, the aim of teaching is to bring all children to achieve, regardless of their starting points.



5. Pupil engagement

We need pupils to be thinking during their lessons - both to engage with the subject and to strengthen their memory of what is being learnt. We know that a large part of a successful English curriculum is in the quality and quantity of deliberate practice of both reading and writing which pupils undertake. While we cannot control for quality, we can certainly set the conditions to ensure pupils have the opportunity for independent practice in every lesson. We seek to exercise pupils' minds throughout their lessons. This will involve questions and tasks throughout instruction, just as we would with classroom teaching.

6. Motivation through learning

As English teachers, we believe in the power of storytelling and language to motivate and inspire children, and we hope to capture this in our video resources.

7. Additional information about unit year groups

We have developed a KS3 English curriculum which aims to support schools who have a three-year KS3 and those who have a two-year KS3. To do this we have created a set of units of work for Year 7 and Year 8, and a bridging year of Year 9 content which begins to prepare pupils for content such as English Language style questions, and extract based units such as Gothic Literature to prepare pupils for the types of texts they might encounter in KS4. This content will not be labelled by year groups when online which will mean that schools have ultimate flexibility about using the content which best suits their cohort.

8. Additional information about sequence

Years 7 and 8: Writing and Literature

Each unit of the KS3 curriculum can be studied separately to ensure maximum flexibility for schools. The year 7 and year 8 curriculum has been developed so that pupils can follow a particular journey through literature and we have included the suggested sequence below. The suggested sequence follows a chronology with paired texts interwoven, to help pupils get a sense of the tradition of literature. For example, over a year, pupils might begin looking at epic poetry, *The Canterbury Tales*, through to Shakespeare and finishing with sonnets through time. However, pupils could study *The Canterbury Tales* and move straight to the sonnets unit if this fits better with a school's curriculum. Equally, the sequence has been structured to build

substantive knowledge cumulatively. For instance studying the form of a short story before pupils are asked to write their own story. However, a school might choose to separate the creative writing units from the literature studied and instead treat creative writing as an opportunity to be inspired by texts pupils have been reading in their own time.



Years 7 and 8: Grammar

The only component within the curriculum which can not be studied in a different order are the grammar units. We have developed a hierarchical programme which fits with the hierarchical structure of grammar: you need to be able to use a comma before you learn to use a semicolon. Therefore, pupils are encouraged to start at lesson 1, but teachers can choose whether these units are delivered in blocks or delivered once a week over the course of a year.

Year 9

All year 9 units are independent and without the need for the prior completion of other year 9 units, they are not designed to be taught in a specific sequence.