



Year 8 Curriculum Plan - English

INTENT

At Holsworthy Community College, the English curriculum is designed to develop students' confidence and ability in both spoken and written communication. We aim to develop students' love of reading through exposure to a wide range of literature, increasing their cultural capital and fostering an appreciation of our rich literary heritage. Our non-negotiable core values include kindness, empathy and tolerance. Through reading diverse texts and exploring different perspectives, students are encouraged to understand and respect the experiences of others. These values are embedded in classroom discussions, writing tasks and the study of literature, helping students to become thoughtful, compassionate individuals.

With high levels of literacy being the gateway to success in all subjects, we aim to support students in becoming empowered, lifelong learners who can read fluently, think critically and understand the deeper meanings within the texts they are exposed to in order to better navigate the often-complicated world in which they live. The curriculum is also designed to enable students to apply a robust understanding of grammar and linguistic conventions, so that they grow into competent communicators who can articulate themselves convincingly, in both the spoken and written form, in their personal and future professional lives.

RATIONALE

The Key Stage 3 curriculum builds upon the literacy foundations laid in primary school, providing students with a rich, broad, and balanced introduction to a variety of literary genres, periods, and voices. It is designed to deepen students' understanding of texts while systematically developing reading, writing, and oracy skills. Texts are chosen for their cultural and literary value as well as their relevance to students' lives and experiences. Key Stage 4 builds upon this foundation, focusing more closely on the knowledge and skills required for success in GCSE English Language and Literature. The curriculum is carefully sequenced to ensure that students revisit key skills and concepts in increasingly complex ways, allowing for cumulative learning. Prior knowledge, such as grammar, comprehension, and narrative techniques from primary education, is continually reinforced and expanded. In addition to preparing students for their GCSEs, the curriculum is designed to build the academic literacy, critical thinking, and communication skills necessary for success in post-16 education, including A-levels, vocational courses, and further study.

VOCABULARY

We recognise that improving vocabulary improves reading comprehension, is important for language development, develops communication skills and allows students to express themselves in writing. In English lessons students are taught explicit vocabulary with planned lists of words for each unit to reduce the vocabulary deficit. This can be found on the core knowledge maps. During each scheme, all students are taught the same range of ambitious vocabulary. This vocabulary is revised / revisited in retrieval questions and other topics to ensure that it is embedded in their long-term memory.

CULTURAL CAPITAL

Through exposure to global literature and diverse perspectives, students expand their cultural awareness, empathy, and critical thinking. There are also strong links to careers such as journalism, publishing, law, media, advertising, teaching

PERSONAL DEVELOPMENT OPPORTUNITIES

The English curriculum makes a significant contribution to personal development and the promotion of British Values by providing students with opportunities to explore moral and ethical dilemmas through a wide range of texts. Literature from diverse cultures fosters tolerance and an appreciation of different perspectives, while character studies encourage empathy and the development of emotional intelligence. Through discussion and reflection on societal issues presented in texts, students are supported in forming their own values and understanding the importance of respect, equality, and social responsibility.

Topics covered throughout the curriculum allow for students to discuss and explore wider relevant PSHE subjects e.g. toxic masculinity, relationships, social class, social justice, tolerance, empathy, healthy relationships, ethics and prejudice. We also cover various emotions both in others and in themselves e.g. ambition, guilt, psychological breakdown, anxiety, trauma, social pressures etc.

BROADENING HORIZONS

English introduces students to a wide range of career opportunities throughout the year. These include roles in writing and editing, speech writing, advertising, public relations, media, law, and education. Lessons and enrichment activities often make explicit links between the skills learned in English and their applications in professional contexts.

Exposure to different cultures and global perspectives via the study of different texts, engagement with social issues and real-world application, building confidence and a personal voice, aspiration and academic capital (e.g. literary theory, authorial intent).

ASSESSMENT	Assessment in English includes both formative and summative approaches. Formative assessment is integrated into daily classroom practice through live marking, whole-class feedback, self- and peer-assessment, and targeted questioning. Summative assessments are scheduled at key points throughout the year and assess a range of skills including analytical and creative writing and spoken language. These assessments provide valuable data to track progress and inform planning. Assessment strategies such as the use of mark schemes, rubrics, and modelling support students in understanding how to improve their work. Regular retrieval tasks help reinforce prior learning and support long-term knowledge retention.
CURRICULUM ORGANISATION	The curriculum is organised on a captivating spiral and interleaving curriculum where each topic builds on previous learning aiming towards their GCSE qualifications. All lessons have an associated core knowledge map that support students when learning, using and revising each topic. All staff follow the same lesson structures where every lesson follows a retrieval activity, guided practice, independent practice and a feedback structure. Teaching Assistants are deployed strategically to support students with additional learning needs, providing in-class scaffolding or small group interventions. Targeted interventions are delivered through literacy support at KS3.

TERM	TOPIC	COMPOSITE IDEA / BIG IDEA	KEY VOCAB	COMPONENT KNOWLEDGE	LEARNING EPISODES	WHY IS THIS IMPORTANT?	LINK IT	ON-LINE LEARNING
Autumn	Origins of Literature: Power through the ages	Power shapes people and societies, and can be gained in different ways (force, leadership, persuasion, manipulation). Writers present power differently depending on purpose – celebrating, questioning, or criticising it. Language and rhetoric are key tools for gaining and maintaining power. Power is not always stable – it can be challenged, lost, or abused.	Allusion – An indirect reference to a person, place, event, or text. Anecdote – A short, interesting or revealing story about a real person or event. Betray – To be disloyal or reveal someone to an enemy. Bigamous – Being married to two people at the same time illegally. Collective pronoun – A pronoun referring to a group as a single entity (e.g., we, us). Convergence – The process of coming together or moving toward union. Divergence – The process of moving apart or developing differently. Endear – To cause someone to be loved or liked; to inspire affection. Ethos – An appeal to credibility or authority in persuasion.	1. Understanding power (how it is gained, used, and perceived) 2. Knowledge of key texts (The Iliad, Henry V, Richard III) and how power is presented in them 3. Identifying and analysing language and methods (imagery, tone, juxtaposition, etc.) 4. Understanding and applying rhetorical techniques (ethos, pathos, logos, tricolon, etc.) 5. Developing analytical and persuasive writing skills (What–How–Why, ARGUE/STRESS)	1. What is power and how do we perceive it? 2. What is an epic poem? 3 - 5. How is power presented in <i>The Iliad</i>? 6. How can I reflect and improve on my analysis of power in <i>The Iliad</i>? 7. Who was Machiavelli and how do his ideas present themselves in Shakespeare's plays? 8. How does Shakespeare use rhetoric successfully in <i>Henry V</i>? 9. How does Shakespeare's Henry V persuade his soldiers to fight alongside him in <i>Henry V</i>? 10. How can I reflect and improve on my analysis of <i>Henry V</i>? 11. How can power be won? 12. How can the Aristotelian Triad support my rhetorical writing? 13. How is Richard presented as a villain in <i>Richard III</i>? 14. How can I use the	Reading: This unit is important because it develops students' ability to interpret how writers present power and influence meaning through language, enabling them to access complex texts across the curriculum. This aligns with the White Paper's emphasis that strong literacy underpins success in all subjects and allows students to understand and engage	This unit builds on students' foundational literacy skills developed in the EYFS and primary curriculum, including reading fluently, understanding texts, and communicating ideas clearly in writing. It also draws on Year 7 learning, where students begin to analyse texts and structure their writing, further developing these skills through more complex texts and	The following platforms support independent practice, retrieval, and disciplinary literacy, enabling pupils to secure and extend their understanding beyond the classroom: How to write a speech for KS3 English students - BBC Bitesize Writing to persuade guide for KS3 English students - BBC Bitesize See Google Classroom for

		Effective leaders (real or fictional) rely on communication and influence as much as strength.	Henriad – A term describing related groups of Shakespeare's English history plays. History plays – A dramatic genre portraying historical events and rulers. Hubris – Excessive pride or arrogance, often leading to downfall. Invasion – An instance of invading a place, especially with force; or an unwelcome intrusion into another's space, rights or situation. Juxtaposition – The placement of two or more things side by side to highlight contrast or connections. Logos – An appeal to reason or logic using evidence and facts. Machiavellian – Cunning, scheming, and unscrupulous, especially in gaining power. Narrative – A spoken or written account of connected events; a story. Pathos – An appeal to emotion in persuasion. Perceive – To interpret or regard something in a particular way. Poetry – Literary expression that uses rhythm, meter, and often rhyme or heightened language to evoke emotions, create imagery, or convey ideas. Prose – Language written or spoken in its ordinary, straightforward form, without structured meter, rhythm, or rhyme.		Aristotelian Triad and other famous speeches to improve my own persuasive writing? 15. How can I apply the rhetorical techniques from other speeches to my own speech? 16. How can I reflect and improve upon my ideas to create a successful rhetorical speech? 17. How can I apply everything I have learned about successful rhetorical speeches to my own speech?	critically with information Writing: This unit is important because it teaches students to craft analytical and persuasive responses, using rhetoric and structured argument to communicate ideas clearly. This reflects the White Paper's priority that effective writing and communication are essential for expressing ideas, achieving academically, and thriving beyond school.	sophisticated rhetorical techniques.	more resources and copies of the curriculum booklets.
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			Protagonist – The main character in a story or narrative. Rhetoric – The art of effective or persuasive speaking or writing. Tetralogy – A set of four related works presented as a single sequence. Traitor – A person who betrays a trust or allegiance. Treachery – Deceptive action or betrayal of trust. Tricolon – A rhetorical device using three parallel words, phrases, or clauses. Turbulent – Characterised by disorder, conflict or confusion.					
	Poetry: War Poetry	Students understand that war poets use language, structure, and form to present experiences of conflict, exploring themes such as suffering, memory, and the reality of war, and that these choices shape the reader's understanding and emotional response.	Decay – The process of rotting, breaking down, or deteriorating over time. Grief – Deep sorrow, especially caused by death or loss. Infamous – Well known for a bad quality or deed; having a negative reputation. Loss – The state of no longer having someone or something; often linked to death or separation. Munitions – Weapons, ammunition, and military supplies used in war. Mustering – To gather or assemble (often troops), or to summon strength or courage. Patriarchy – A social system in which men hold primary power and authority. Patriotism – Love for and loyalty to one's country; a sense of national pride.	1. Contextual knowledge – Understanding WW1 (trenches, propaganda, roles of soldiers, women, and families) and key ideas like duty, sacrifice, and patriotism. 2. Textual knowledge – Secure knowledge of each poem (The Soldier, The Son, The Song of the Mud, Dulce et Decorum Est), including what happens, key quotes, and writer viewpoints. 3. Thematic knowledge – Big ideas across the unit such as patriotism vs reality, suffering, grief and	1. Can I understand and explore the impact of WW1? 2. What is poetry, and why is it significant in expressing experiences of war? 3. Can I explore and understand Brooke's poem 'The Soldier'? 4. How does Brooke present his views on war in the poem 'The Soldier'? 5. Can I write an academic response to a question on 'The Soldier'? 6. How can I reflect and improve on my analysis of 'The Soldier'? 7. What was World War One like for families? 8. Can I explore and understand Clifford Dyment's poem 'The Son'? 9. How does Clifford Dyment present his views on war in the poem 'The Son'? 10. Can I write an academic response to a	Reading It helps students understand the real experiences of war, moving beyond simplified or patriotic ideas. It develops their ability to infer meaning and interpret writers' viewpoints, a key GCSE skill. It builds analytical thinking, as students must explain how language creates meaning rather than just describe it.	It builds on foundational primary knowledge by extending skills such as identifying characters' feelings, describing events, and recognising simple language choices (e.g. adjectives or imagery). At primary level, pupils learn to say what is happening and how it makes a character feel; this task develops that further by requiring	The following platforms support independent practice, retrieval, and disciplinary literacy, enabling pupils to secure and extend their understanding beyond the classroom: Poetry By Heart Reading poetry - KS3 English - BBC Bitesize Writing poetry - KS3 English - BBC Bitesize

			Poetry – A form of literary expression that uses rhythm, structure, and figurative language to convey ideas and emotions. Propaganda – Information (often biased or misleading) used to promote a political cause or viewpoint, especially to influence people's opinions or actions.	loss, masculinity, and disillusionment. 4. Language and structure knowledge – Understanding how writers use methods (imagery, metaphor, tone, structure, shifts) to present ideas about war. 5. Analytical and essay skills – Knowing how to write a developed response using evidence, analyse methods, link to context, and express ideas clearly in academic language	question on 'The Son'? 11. How can I reflect and improve following feedback on my analysis of 'The Son'? 12. What was World War One like for women? 13. Can I explore and Understand Mary Borden's poem 'The Song of the Mud'? 14. How does Mary Borden portray the harsh realities of war in her poem 'The Song of the Mud'? 15. Can I plan and write an academic response to a question on 'The Song of the Mud'? 16. How does Borden use language and structure in 'The Song of the Mud' to show the harsh realities of war? 17. How can I reflect and improve following feedback on my analysis of 'The Song of the Mud'? 18. What is propaganda and how did it influence people to enlist? 19. Can I explore and understand Wilfred Owen's poem 'Dulce et Decorum Est'? 20. How does Owen use language and imagery to present his views on war in 'Dulce et Decorum Est'? 21. Can I plan a strong analytical response to a question on 'Dulce et Decorum Est'? 22. Can I complete an assessment response on 'Dulce et Decorum Est'?	Writing It strengthens academic writing, including using evidence, embedding quotations, and analysing word choices. It prepares students for exam questions, where they must read unseen texts and write clear, developed responses under timed conditions	students to explain how and why a writer presents those feelings. In doing so, pupils move from basic comprehension to analytical thinking, strengthening their ability to interpret meaning, make inferences, and justify ideas with evidence. This progression deepens their understanding of texts, supports more sophisticated vocabulary use, and lays the groundwork for GCSE-level reading and writing, where they must analyse language, explore effects, and construct developed written responses independently.	World War One - KS3 History - BBC Bitesize See Google Classroom for more resources and copies of the curriculum booklets.
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Spring	Introduction to Gothic Literature	Students understand that Gothic literature uses distinctive conventions (such as setting, atmosphere, and the supernatural) to explore fear, mystery, and human experience, and that these features shape how meaning is created for the reader.	Alienation – Feeling isolated, estranged, or cut off from others or society. Antihero – A central character who lacks traditional heroic qualities but remains compelling. Arcane – Secret, mysterious, and understood by only a few. Archetype – A typical example or recurring character type (e.g. hero, villain). Characterisation – The way a writer creates and develops characters through description, action, and dialogue. Dramatic irony – When the audience knows something that the characters do not, creating tension or humour. Gothic fiction – A style of literature that combines horror, mystery, and romance, often set in dark, eerie places like castles or ruins. Grotesque – Strange, distorted, or unnatural in a way that can be both frightening and fascinating. Guilty conscience – The feeling of regret or remorse after doing something wrong. Macabre – Disturbing and horrifying, often connected with death or the grotesque. Monsterisation – The process of portraying something or someone as monstrous or inhuman.	1. Understanding Gothic conventions – recognising key features such as setting, atmosphere, the supernatural, and stock elements of the genre. 2. Analysis of writer's methods – identifying and explaining how language, structure, and literary techniques (e.g. symbolism, pathetic fallacy, narration) create effects. 3. Character and theme exploration – understanding concepts like archetypes, otherness, madness, and transgression in Gothic texts. 4. Interpretation and evaluation – developing explanations about meaning, tone, and reader response using appropriate analytical vocabulary. 5. Creative application – applying Gothic conventions and writing techniques to produce effective descriptive and narrative writing.	1 & 2. What is gothic fiction? 3. How does Bram Stoker create a gothic setting in his novel 'Dracula'? 4 & 5. How does Edgar Allen Poe use the Unreliable Narrator to create a menacing opening to 'The Tell-Tale Heart'? 6. How can I write an effective description using gothic conventions? 7. How well can I understand and recognise gothic archetypes? 8. How does a writer monsterise a character by the way they are introduced in a narrative? 9. How can different sentence structures be used to create specific effects? 10. How well can I understand the poem 'The Raven'? 11 How can we explore the gothic concept of 'madness' in 'The Raven'? 12. How are characters presented in modern gothic texts? 13. How can I apply gothic conventions to a modern text? 14 . Can I compare two gothic settings? 15. Can I explore the importance of dreams in gothic literature? 16. Can I complete an assessment response about 'Wuthering Heights'? 17. How well can I demonstrate how writers can create suspense in their writing? 18. How well can I use a range of methods in order	Reading: This unit builds students' ability to understand how writers create meaning and atmosphere, helping them interpret complex texts and respond thoughtfully to language, structure, and genre conventions. Writing: This unit develops students' control of language and technique, enabling them to craft their own effective descriptions and narratives using deliberate stylistic choices inspired by Gothic conventions.	It builds on prior knowledge of basic literary techniques (e.g. simile, metaphor, imagery) by extending students' ability to analyse more complex methods such as symbolism, narration, and structural choices. It develops earlier understanding of character and theme by introducing more abstract concepts such as archetypes, otherness, and transgression within a specific genre. It builds on foundational reading skills (retrieval and inference) by requiring students to interpret tone, atmosphere, and writer's intent in greater depth. It strengthens	The following platforms support independent practice, retrieval, and disciplinary literacy, enabling pupils to secure and extend their understanding beyond the classroom: Gothic literature guide for KS3 English students - BBC Bitesize BBC Two - Key Stage Three Bitesize Revision, BBC Bitesize - KS3 English - Gothic literature See Google Classroom for more resources and copies of the curriculum booklets.
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			Otherness – The quality of being different or alien, often used to describe outsiders. Pathetic fallacy – When the weather is used to create a specific mood or atmosphere. Satanic – Beliefs or practices associated with Satan, often used to suggest evil in Gothic texts. Symbolism – Using objects, images, or actions to represent deeper meanings or ideas. Tension – A sense of suspense, anxiety, or excitement in a story. Transgression – Breaking a rule, law, or moral boundary. Tridecalogy – A series of thirteen works (e.g. novels). Unreliable narrator – A storyteller whose account cannot be fully trusted, often due to bias, limited knowledge, or deception.		to create suspense in my writing?		writing foundations (sentence structure and vocabulary) by encouraging deliberate, controlled use of style to create specific effects. It connects to prior learning about genre and context by helping students recognise patterns across texts and apply conventions independently in their own writing.	
	Shakespeare: The Tempest	Shakespeare presents power, control, and freedom through complex characters, showing that people can be both victims and villains, and encouraging audiences to question how authority is	Authority – The right or power to give orders, make decisions, and expect obedience. Betrayal – When someone you trust hurts you or turns against you. Coercion – Forcing someone to obey by using threats, fear, or pressure. Colonialism – Colonialism is when one country establishes itself in another country. When someone colonises a new country, they are called a coloniser. The original	Students know the meanings of key vocabulary (e.g. power, betrayal, authority), key contextual ideas (e.g. colonialism, Shakespeare's context), and key narrative knowledge (e.g. plot events, characters, and scenes) that underpin their understanding of The Tempest.	1. Who was William Shakespeare? 2. Can I explore and understand the context surrounding 'The Tempest'? 3. Can I delve deeper into cultural context and colonisation? 4. Can I explore the significance of the title? 5. Can I explore Act 1, Scene 1 of 'The Tempest' and understand the main ideas? 6. Can I explore Act 1, Scene 2 of 'The Tempest'?	Reading: Knowing key vocabulary, context, and plot details allows students to understand the text more accurately and confidently. It helps them interpret characters, themes, and ideas more deeply, rather	This builds on students' prior knowledge from KS2 and earlier KS3, where they developed understanding of basic vocabulary, plot, and character, and begins to extend this into more precise academic	The following platforms support independent practice, retrieval, and disciplinary literacy , enabling pupils to secure and extend their understanding beyond the classroom:

		gained, used, and judged.	inhabitants of the land are called indigenous people. Context – The circumstances, background, and setting in which something happens; the information that helps us understand an event, text or idea. Freedom – Being able to live without being controlled or owned by someone else. Playwright – A person who writes plays for the theatre. Power – The ability to control people, events, or make important decisions. Servant – A person who works for someone else and must follow their orders. Tempest – A violent storm. Tempestuous – Something full of strong emotions. Victim – A person who is harmed or treated unfairly by others. Villain – A character who behaves cruelly, violently, or unfairly.	and understand the main ideas? 7. Can I explore Act 2, Scene 1 (Royal Party) and Act 2, Scene 2 (Caliban, Stephano and Trinculo) of 'The Tempest' and understand the main ideas? 8. Can I explore Act 3, Scene 1 (Ferdinand and Miranda) Act 3, Scene 2 (Plotting against Prospero) and Act 3, Scene 3 (Harpy scene) of 'The Tempest' and understand the main ideas? 9. Can I explore Act 4, Scene 1 (The Masque) of 'The Tempest'? 10. Can I explore Act 5, Scene 1 (Resolution and epilogue) of 'The Tempest'? 11. Can we explore the opening storm scene? 12. How does Shakespeare create chaos and tension in the opening storm? 13. Can we write an opening storm scene in the style of Shakespeare? 14. Can I craft an academic response about the opening storm scene? 15. How can I reflect and improve following feedback on my analysis of chaos and disorder in the opening storm scene of The Tempest? 16. Can I explore Act 1, Scene 2- Prospero's betrayal and loss of power? 17. How does Shakespeare present Prospero's betrayal and loss of power in Act 1, Scene 2? 18. Can I craft an academic response about	than just following the surface meaning, supporting stronger inference and analysis. Writing: Having secure knowledge of the text, context, and terminology enables students to write clearly, use precise vocabulary, and construct analytical responses. It also allows them to reference the play effectively and develop well-structured arguments, which is essential for GCSE-style writing.	vocabulary, contextual awareness, and secure knowledge of the text. This progression is essential as it prepares students for future GCSE study, where they must confidently use subject terminology, refer to texts accurately, and produce more detailed, analytical responses in both reading and writing.	The Tempest - KS3 English - BBC Bitesize The Tempest Royal Shakespeare Company The Tempest Shakespeare Learning Zone See Google Classroom for more resources and copies of the curriculum booklets.
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					Prospero's betrayal and loss of power? 19. How can I reflect and improve following feedback on my analysis of Prospero's betrayal and loss of power in 'The Tempest'? 20. Can I explore the relationship between Prospero and Ariel and what it reveals about power and freedom? 21. What does the relationship between Prospero and Ariel reveal about power and freedom? 22. Can I write a scene, with a focus on authority, in the style of Shakespeare? 23. Can I explore the character of Caliban? Victim or Villain? 24. How does Shakespeare present Caliban throughout the play? Is he a Victim or a Villain? 25. Can I plan my assessment response? 26. Can I draft my assessment response? 27. Can I produce a polished, final version of my assessment? 28. Can I complete a feedback lesson based on my assessment? 29. Can I complete a review of 'The Tempest'?			
Summer	Roald Dahl- Short stories	Stories are carefully crafted by writers using language, structure, and narrative choices to create tension,	Connotation - The immediate associations we have when we see particular words Dramatic irony - Dramatic irony in a short story occurs when the reader knows crucial information that the characters do not,	Students know that short stories are deliberately crafted through plot, characterisation, and structure to create tension and meaning, and that writers use methods	1. Can we explore the plot of the story 'Lamb to the Slaughter'? 2. Can we explore the characters, themes and symbolism in the story 'Lamb to the Slaughter'?	Reading: Understanding how writers construct short stories allows students to interpret meaning more deeply,	This unit builds on early storytelling from EYFS and primary, where students learned simple plot	The following platforms support independent practice, retrieval, and disciplinary literacy , enabling

		shape meaning, and influence how readers think and feel.	creating suspense, tension, or humour. Exposition - The start of the story, often providing description of the major characters, the setting and tone. Inciting incident The moment that starts the conflict. Falling action - Events that show how the conflict is resolved. The problem-solving portion. Tension begins to dissolve and the drama of the plot winds down. Imagery - The images created in our minds by particular language choices, words, phrases etc Implicit Ideas which are suggested by the reader but not openly stated. Resolution - The ending where loose ends are tied up and the problem is solved. The final plot point concludes the story, completing the character arc and answering unresolved questions. Rising action - Moments of conflict or tension that add suspense to help build up to a climax. Climax or crisis The turning point of the plot. The most exciting and suspenseful moment of the plot. Summarise - To give a brief statement of the main points of something.	such as dramatic irony, symbolism, and narrative shifts to shape the reader's response, which can be analysed, summarised, and applied in their own writing.	3. How can a writer create tension through the structure of their story? 4. Can we explore the narrative of a short story? 5. Can we explore the second half of a short story? 6 & 7. Can we summarise key moments in a short story? 8. Can I write an effective ending to a short story?	recognising how techniques such as structure, symbolism, and dramatic irony shape the reader's response. This develops their ability to move from basic comprehension to analytical thinking, which is essential for GCSE reading tasks. Writing: Understanding how these methods work enables students to apply the same techniques in their own writing, crafting narratives that deliberately build tension, develop characters, and create impactful endings. This supports students in writing with control, purpose, and awareness of the audience.	and characters, and on KS2/Year 7, where they identified basic language and structure. It develops this further through analysing tension, symbolism, and writer's methods, preparing students for GCSE, where they must interpret, evaluate, and craft effective narratives independently.	pupils to secure and extend their understanding beyond the classroom: Home Roald Dahl Analysis: what it is and how to do it guide for KS3 English students - BBC Bitesize How to use evidence from a text - BBC Bitesize How to write an essay for KS3 English students - BBC Bitesize How to write an introduction to an essay - KS3 English - BBC Bitesize Spelling - KS3 English - BBC Bitesize Punctuation - KS3 English - BBC Bitesize Grammar - KS3 English - BBC Bitesize
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								See Google Classroom for more resources and copies of the curriculum booklets.
	Fast Read: Gothic Writing	Students understand that writers craft Gothic narratives by deliberately shaping language, structure, and genre conventions to create atmosphere, tension, and meaning, and that these choices can be analysed and applied in their own writing.	Action – Any event or series of events in a literary work; actions may be physical or verbal. Ambiguity – When a piece of writing or art is open to several simultaneous interpretations. Antagonist – The character who opposes the protagonist. Crisis – A turning point or moment of great tension in a story. Dialogue – The representation of a verbal exchange involving two or more characters. Exposition – The opening of a story where background information is given. Imagery – Descriptive language that appeals to the senses. Motif – A repeating symbol or idea in a story. Setting – The time and place of the action in a work of fiction. Personification – Giving human qualities to non-human things. Plot – The structure of events in a story. Protagonist – The main character in a story.	1. Gothic genre knowledge – understanding key conventions of Gothic fiction (e.g. setting, atmosphere, supernatural elements, fear, isolation) and how these shape meaning. 2. Narrative structure – knowing how stories are organised (exposition, rising action, climax, resolution) and how structure creates tension and interest. 3. Writer's methods – recognising and explaining how language and techniques (e.g. imagery, personification, symbolism, tone) are used to create effects. 4. Character and theme concepts – understanding ideas such as protagonist vs antagonist, archetypes, conflict, and how	1. What is the premise of this unit? 2. How well can I utilise literary terms in my analysis of texts? 3. What do we mean by 'the shapes of stories'? 4. How well can I analyse a short piece of fiction? 5. How well can I apply the literary devices I have explored in my own fictional writing? 6. How well can I analyse a short piece of fiction? 7. How well can I analyse a short piece of fiction? 8. How well can I apply the literary devices I have explored in my own fictional writing? 9. How well can I analyse a short piece of fiction? 10. How well can I plan for my own piece of fictional writing? 11. How well can I plan for my own piece of fictional writing? 12. How well can I apply the literary devices I have explored in my own fictional writing? 13. How well can I apply the literary devices I have explored in my own fictional writing?	Reading: This unit is important because it develops students' ability to interpret how writers create meaning, atmosphere, and tension, enabling them to understand complex texts and analyse the choices writers make with increasing independence. Writing: This unit is important because it gives students the knowledge and control of language, structure, and genre conventions needed to craft their own effective narratives, making purposeful choices to	This unit builds on students' prior learning of basic literary devices, narrative structure, and descriptive writing in Year 7, and prepares them for future study by developing the analytical and creative skills needed for GCSE, including interpreting writer's methods and crafting purposeful, structured responses.	The following platforms support independent practice, retrieval, and disciplinary literacy, enabling pupils to secure and extend their understanding beyond the classroom: Understanding a how writers use setting guide for KS3 English students - BBC Bitesize Spine-chillers and suspense: A timeline of Gothic fiction - BBC Teach See Google Classroom for more resources and copies of the curriculum booklets.

			Symbol – A person, place, thing, or event that represents something else. Tone – The writer's attitude or feeling toward the subject.	themes are developed through narrative. 5. Analytical framework – knowing how to structure responses using What–How–Why to explain meaning, methods, and writer's intention. 6. Creative writing craft – knowing how to apply vocabulary, sentence structures, and narrative techniques to produce effective Gothic descriptions and stories		shape meaning and engage the reader.		
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