



Year 9 English Curriculum Plan =

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: An Exploration of Rhetoric	How has rhetoric been used across time to inform, influence and inspire, and how can this knowledge be applied to construct effective and purposeful communication?	Antithesis – The juxtaposition of contrasting ideas in balanced phrases or clauses. Aristotelian Triad – Aristotle's three modes of persuasion: ethos, pathos and logos. Benefit – An advantage or positive effect gained from something. Biodiversity – The variety of plant and animal life within a particular habitat or ecosystem. Celebrate – To acknowledge and honour something through praise or recognition. Collective Pronoun – A	The component knowledge for this unit is an understanding of rhetoric as the art of persuasion and how writers and speakers use language to influence an audience. Students learn Aristotle's Aristotelian Triad of ethos (credibility and trust), pathos (emotion) and logos (logic and reasoning), alongside a range of rhetorical devices such as collective pronouns, tricolons, rhetorical questions, antithesis and dialysis. They explore how these techniques are used in speeches, articles and campaigns by figures such as Alexander the Great and Olympe de Gouges, as well as organisations such as the WWF. Students develop their understanding of	1. What is Rhetoric? 2. What is the Aristotelian triad, and can I understand each element of it? 3. Can I further explore the components of a compelling and persuasive argument? 4. Can I develop my understanding of ethos? 5. Who is Alexander the Great and how did he build ethos? 6. Can I write a speech inspired by Alexander the Great? 7. Can I complete a feedback lesson on my speech? 8. Can I develop my understanding of pathos? 9. Can I solidify my understanding of pathos? 10. Who is Marie Olympe de Gouges and how does she utilise pathos? 11. Can I write a persuasive article	Enables students to communicate with clarity, precision, and authority across spoken and written forms. Develops critical literacy: students analyse how language constructs meaning, influences audiences, and shapes perspectives. Equips students to evaluate arguments, recognising bias, manipulation, and credibility in real-world contexts. Builds transferable knowledge for GCSE English Language, particularly non-fiction analysis and transactional writing. Deepens understanding of how language functions as a tool for power, identity, and social change	Reading: During KS3, students have explored the origins of storytelling and oral traditions in Origins of Literature (Y7), laying the foundation for understanding how language influences audiences. In Power Through the Ages (Y8), students examined how speeches and texts have been used to assert authority and challenge power. They will use this prior knowledge to analyse how rhetoric has been used across time to inform,	BBC Bitesize – Persuasive Techniques https://www.bbc.co.uk/bitesize Oak National Academy – KS3 Rhetoric & Persuasion Lessons https://www.thenational.academy Structured lessons and videos on constructing persuasive arguments,

			pronoun used to refer to a group of people or things as a single unit. Consolidation – The process of strengthening and securing knowledge or understanding. Conservation – The protection and preservation of the natural environment and wildlife. Dialysis – The repetition of a word or phrase with an altered meaning to create emphasis or develop an argument. Ethos – A rhetorical appeal based on the speaker's credibility, authority or character. Inequality – The unfair difference in status, opportunities or treatment between people or groups. Logos – A rhetorical appeal based on logic, facts, evidence and reasoning.	persuasive writing by analysing how language creates meaning, using concepts such as imagery and connotations, and by learning subject-specific vocabulary including inequality, conservation, biodiversity, benefit, consolidation and celebrate. They then apply this knowledge through planning, drafting, writing and improving speeches and articles using the ARGUE and STRESS frameworks to create effective and convincing rhetoric.	inspired by Marie Olympe de Gouges? 12. Can I complete an article feedback lesson? 13. Can I develop my understanding of logos? 14. What is the WWF and how did they utilise logos? 15. Can I draft an article? 16. Can I formally write up an article? 17. Can I complete an assessment feedback lesson? 18. Can I explore another article to consolidate my understanding of rhetoric? 19. Can I plan and draft a new article based on the one I explored? 20. Can I write up an article based on my plan and draft? 21. Can I complete a feedback lesson for my final article?	across historical and contemporary contexts. Prepares students for authentic communication beyond the classroom, including debate, advocacy, and professional contexts.	influence, and inspire. Writing: Students have developed key analytical and persuasive writing skills across KS3. In this unit, they will build on these by crafting their own rhetorical texts, applying techniques such as ethos, pathos, and logos. Students will practise constructing arguments and using language for impact and purpose.	including the effective use of rhetorical devices and analysis of speeches. [thenational.academyl] Read Write Think – Analysing Famous Speeches https://www.readwritethink.org Guided resources for analysing rhetoric in historical speeches, focusing on how writers construct arguments and influence audiences. [readwritethink.org] BBC Learning English – Rhetoric (6 Minute English) https://www.bbc.co.uk/learningenglish Short listening resources exploring the origins and modern relevance of rhetoric, reinforcing understanding of persuasion across contexts. [downloads.bbc.co.uk] Storyboard That – Ethos, Pathos,
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			Pathos – A rhetorical appeal that seeks to influence an audience through emotion. Rhetoric – The art of persuasion; the art of getting people to do or think what you want. Rhetorical Question – A question asked for effect rather than to receive an answer. Tricolon – A series of three parallel words, phrases or clauses used for emphasis and impact.				Logos https://www.storyboardthat.com/articles/e/ethos-pathos-logos Clear breakdown of Aristotle's rhetorical triangle with examples, supporting students in identifying and applying persuasive appeals. [storyboardthat.com] Quizizz / Quizalize – Rhetorical Appeals Quizzes https://quizizz.com/ https://quizalize.com Interactive quizzes to consolidate knowledge of ethos, pathos, and logos and support retrieval practice. [quizizz.com] Teachit English – Argument and Persuasive Writing Resources https://www.teachit.co.uk Scaffolds, exemplars, and model texts to support the development of structured arguments and
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								rhetorical writing. [teachit.co.uk] See individual class teachers google classroom for more resources.
	Poetry: The Romantics	How did Romantic poets use poetry to challenge social conventions and explore childhood, nature, emotion and the human condition?	Allegory – A story, poem or image that conveys a hidden moral, political or symbolic meaning. Allusion – A reference to a famous person, event, text or idea. Anaphora – The repetition of a word or phrase at the beginning of successive clauses, sentences or lines. Articulate – To express ideas clearly and effectively. Classicism – Adherence to traditional values of order, restraint and reason. Cogitate – To think deeply or carefully about something. Colloquialism – An informal word or phrase used in	Romanticism was an artistic and intellectual movement (c.1785–1832) which prioritised emotion, imagination, and individual experience over reason and order. Romanticism developed in reaction to the Enlightenment (logic, reason, science) and the Industrial Revolution (urbanisation, mechanisation, separation from nature). Romantic writers rejected classical restraint, instead valuing creativity, freedom, and emotional intensity. Nature is central to Romantic thought, presented as powerful, restorative, spiritual, and superior to industrial or urban life. Romantic poets often critique industrialisation and its impact on society, highlighting the loss of connection between humans and the natural world. Childhood is idealised as a state of purity,	1. What were the Romantic ideals? 2. How did 18th and 19th Century society influence the Romantics? 3 & 4. How did the Romantics view childhood? 5. How can I reflect in order to improve my analytical writing? 6 & 7. How did the Romantics view the natural world? 8. How do the Romantics present the relationship between humans and nature? 9. How do Romantic poets view our relationship with the natural world? 10. How did the Romantics use their poetry to present human relationships? 11, 12 & 13. How could Romantic poets use their love of nature to comment on the human condition? 14. How does Blake present his ideas about human emotions in A Poison Tree? 15 & 16. How can I reflect and improve on my assessment?	Develops students' ability to analyse how writers use language and structure to convey complex ideas and emotions. Builds critical understanding of how literature reflects and responds to historical, social, and political contexts. Deepens students' awareness of the human condition, including emotion, identity, morality, and relationships. Enables students to evaluate perspectives on key concepts such as nature, industrialisation, and human responsibility. Develops analytical writing skills required for GCSE English Literature, including constructing arguments and using textual evidence effectively. Encourages reflection on contemporary issues	Reading: Students build on their study of literary movements and ideas developed across KS3. In Origins of Literature (Y7), they explored how early texts reflect cultural values and beliefs. In Power Through the Ages (Y8), they considered how writers present power, authority, and social change. They draw on this prior knowledge to understand how Romantic poets respond to historical context and use literature to challenge society. They also begin to engage with more complex, symbolic texts, preparing them for later study	BBC Bitesize – Romantic Poetry & Context Oak National Academy – KS3 Poetry and Romanticism Poetry Foundation (author profiles and poem readings) British Library – Romanticism & The Sublime YouTube (teacher-directed clips from booklet) for contextual understanding of the Industrial Revolution and Enlightenment See individual class teachers google classroom for more resources

			everyday speech. Dogma – A principle or belief presented as unquestionably true. Enlighten – To give greater knowledge or understanding. Entanglement – A complicated or difficult relationship or situation. Pathetic Fallacy – The attribution of human emotions to aspects of nature, particularly weather. Realism – The acceptance and portrayal of life as it actually is. Romanticism – An artistic and intellectual movement that valued emotion, imagination, nature and individual experience. Sporadic – Occurring irregularly or infrequently.	innocence, and spiritual insight, which diminishes in adulthood. Romantic poetry explores the individual's inner world, including emotions such as joy, anger, love, and suffering. The human condition is explored through allegory and extended metaphor (e.g. Blake's <i>A Poison Tree</i> as a metaphor for anger). Romantic poets use language deliberately to shape meaning: imagery, connotations, tone, metaphor, symbolism, pathetic fallacy, and anaphora. Key texts and writers include: ● William Wordsworth – nature, childhood, spirituality ● John Keats – beauty, transience, nature ● William Blake – emotion, morality, human psychology ● Samuel Taylor Coleridge – nature, consequence, imagination	(e.g. environmental responsibility, mental health, relationships) through engagement with literary texts. Supports cultural literacy through engagement with significant literary figures and influential poetic traditions.	of poetry in KS4 (e.g. Power and Conflict). Writing: Students build on analytical and evaluative writing developed in earlier units such as War and Conflict (Y8) and Shakespeare study ('The Tempest'), where they began to analyse writer's methods and intentions. In this unit, they refine these skills through the WHAT–HOW–WHY structure, developing more controlled, conceptual responses and embedding evidence with precision. This prepares students for extended literary analysis required at GCSE.	
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				- Lord Byron – love, beauty, human relationships Romantic poetry often conveys a moral or philosophical message, aiming to influence how readers think about society, nature, and themselves. Analytical writing is structured through the WHAT-HOW-WHY model: - WHAT: thesis/argument - HOW: language and structural analysis - WHY: writer's intentions and message				
Spring	Fast read for writing – As told by Teachers	How do writers construct effective short stories using language and structure—and how can these methods be applied to craft purposeful, engaging narratives?	Allegory – A story with a hidden meaning, often moral, political, or spiritual. Alliteration – The repetition of the same initial sound in nearby words. Allusion – A brief, often implicit and indirect reference within a literary text to another text or piece of art.	A short story is a crafted narrative designed to engage readers within a limited word count through precise control of language, structure, and character. Writers construct meaning through deliberate choices at four levels: language, sentence, structure, and whole text. Literary devices (e.g. imagery, metaphor, symbolism, foreshadowing,	- How well can I utilise literary terms in my analysis of texts? - What do we mean by 'the shapes of stories'? 4 & 5. How well can I analyse a short piece of fiction? - How well can I analyse a piece of fictional writing? - How well can I plan for my own piece of fictional writing? - How well can I apply the literary devices I have explored in my own fictional writing?	Develops students' ability to write with control, creativity, and purpose across a range of forms. Secures understanding of how writers craft texts, supporting both analytical reading and creative writing. Builds essential GCSE English Language skills (AO5 and AO6), including crafting, structuring, and editing writing effectively.	Reading: Students build on analytical reading developed in A History of Rhetoric (Y9), where they explored how language influences audiences, and The Romantics (Y9), where they analysed how writers convey emotion and ideas through	BBC Bitesize – Creative Writing & Narrative Structure Oak National Academy – KS3 Creative Writing Pobble (Writing stimulus and model texts) Literacy Shed – Visual prompts for creative writing YouTube (teacher directed) – story structure, Freytag's Pyramid, narrative voice

			Ambiguity – When a piece of writing or art is open to several simultaneous interpretations. Antagonist – A character or a nonhuman force that opposes, or is in conflict with, the protagonist. Antihero – A protagonist who is in one way or another the very opposite of a traditional hero. Characterisation – The way a writer creates and develops characters. Climax – The third part of plot, the point at which the action stops rising and begins falling or reversing. Conflict – A struggle between opposing forces that sets the action in motion. Conflict can be either external or internal. Crisis – The moment when the conflict comes to a head, often requiring the	juxtaposition) shape meaning and reader response. Language choices create tone, mood, and atmosphere, influencing how a reader interprets events and characters. Narrative voice (first, second, third person) shapes perspective and controls how information is revealed to the reader. Characterisation is constructed through action, dialogue, description, and narrative perspective. Plot is structured using established frameworks (e.g. Freytag's Pyramid: exposition, rising action, climax, falling action, resolution). Effective narratives manipulate structure (e.g. in medias res, flashback, cyclical structures, non-linear narratives) to shape reader engagement. Writers create tension through pacing, withholding information, and structuring events strategically. Narrative arcs can be planned using frameworks such as the 8-point story arc and OSCA (One, Second, Conversation, Alone).	9, 10 & 11. How well can I analyse a short piece of fiction? 12. How well can I analyse a piece of fictional writing? 13. How well can I plan for my own piece of fictional writing? 14. How well can I apply the literary devices I have explored in my own fictional writing? 15, 16 & 17. How well can I analyse a short piece of fiction? 18. How well can I analyse a piece of fictional writing? 19. How well can I plan for my own piece of fictional writing?	Strengthens students' ability to evaluate and emulate high-quality writing models. Encourages confident expression of ideas, imagination, and personal voice in writing. Develops resilience through drafting, redrafting, and improving written work. Prepares students for real-world communication, where clarity, creativity, and precision are essential.	literary methods. They also draw on earlier KS3 units such as Origins of Literature (Y7) and Power Through the Ages (Y8) to understand how writers craft meaning across contexts. This unit deepens their ability to analyse unseen fiction in preparation for GCSE English Language. Writing: Students build on persuasive and analytical writing developed in Power Through the Ages (Y8) and Shakespeare units ('The Tempest'), where they began to explore writer's methods. In this unit, they apply these skills creatively, developing control over narrative structure, language, and style to produce	Quizizz / Quizalize – retrieval practice on literary devices and terminology See Google Classroom for more resources and copies of the curriculum booklets.
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			character to make a decision. Epiphany – A sudden moment of realisation or insight. Euphemism – A mild or indirect word used instead of one considered harsh. Flashback – A scene set earlier than the main story. Foil – A character whose behaviour or values contrast with another character in order to highlight that character's qualities. Foreshadowing – A hint or clue about what will happen later in the plot. Genre – A type or category of literary works sharing particular features and conventions. Imagery – Descriptive language that appeals to the senses. In Medias Res – Starting a story	Analytical writing is structured using the WHAT–HOW–WHY model to explain meaning, methods, and writer's intentions. Effective writing requires drafting, editing, and refining for clarity, accuracy, and impact (AO5/AO6). Writers consciously craft responses for specific purpose, audience, and form, particularly in exam conditions.			sustained, independent pieces of writing aligned to GCSE expectations.	
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		in the middle of the action. Linear Narrative – A story told in chronological order. Motif – A symbolic image, idea, action, sound or word that appears frequently in a story. Narrative – A story, whether fictional or true, related by a narrator. Narrator – The voice or person telling the story. Non-linear Narrative – A story told out of chronological order. Plot – The sequence of events in a story, including exposition, rising action, climax, falling action and resolution. Protagonist – The main character in a work of fiction. Setting – The time and place of the action in a work of fiction. Symbol – An object or image that represents a deeper meaning.					
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			Tone – The attitude a literary work takes towards its subject.					
	'Jekyll and Hyde'	How does Stevenson use the Gothic novella to explore duality, repression, reputation and the conflict between science and religion?	Allusion – An implied or indirect reference to another text, piece of literature or art. Atavism – Reverting to something primitive. Blasphemy – The action or offence of doing or saying something that is viewed as going against God. Climactic – To reach the highest point of tension. Criminology – The study of crime, including why people commit crime, how criminals behave and how society attempts to prevent crime. Darwinism – A reference to Charles Darwin's theory that species survive through natural selection. Depravity – Extreme moral corruption or	Understanding the plot of the novella and how it is structured to create mystery, secrecy and revelation. Understanding characterisation, including Jekyll, Hyde, Utterson, Lanyon and Enfield, as constructs representing ideas such as repression, rationality and duality. Understanding the theme of duality: the coexistence of good and evil within one individual. Understanding repression and how Victorian society forces individuals to conceal their desires, leading to internal conflict. Understanding the importance of reputation in Victorian England and how it shapes characters' actions (e.g. secrecy, silence, hypocrisy). Understanding the relationship between science and religion, including Victorian fears about Darwinism and 'playing God'. Understanding how contextual factors (fin de siècle anxieties, criminology,	1 & 2. What can we learn about the plot of 'Dr. Jekyll and Mr. Hyde'? 3, 2, 3, 4 & 5. What can we learn about the context of 'Dr. Jekyll and Mr. Hyde'? 6. What can we learn from Chapter 1 of 'Dr. Jekyll and Mr. Hyde'? 7. What can we learn from Chapter 2 of 'Dr. Jekyll and Mr. Hyde'? 8. What can we learn from Chapter 3 of 'Dr. Jekyll and Mr. Hyde'? 9. What can we learn from Chapter 4 of 'Dr. Jekyll and Mr. Hyde'? 10. What can we learn from Chapter 5 of 'Dr. Jekyll and Mr. Hyde'? 11. What can we learn from Chapter 6 of 'Dr. Jekyll and Mr. Hyde'? 12. What can we learn from Chapter 7 of 'Dr. Jekyll and Mr. Hyde'? 13. What can we learn from Chapter 8 of 'Dr. Jekyll and Mr. Hyde'? 14. What can we learn from Chapter 9 of 'Dr. Jekyll and Mr. Hyde'? 15. What can we learn from Chapter 10 of 'Dr. Jekyll and Mr. Hyde'? 16. How does Stevenson present the themes of mystery and secrecy in his novella?	Develops students' understanding of how writers use language, structure and form to construct meaning (AO2). Builds awareness of how literature reflects social, historical and cultural contexts (AO3). Encourages students to think critically about human nature, morality and identity, central ideas in both literature and society. Helps students understand how repression and societal pressure can shape behaviour and identity. Supports the development of analytical writing skills, including thesis statements and structured argument. Strengthens students' ability to interpret complex ideas such as duality, hypocrisy and fear of the unknown.	Reading In Year 7, students developed foundational reading skills, including identifying writer's methods and understanding how meaning is constructed through language and structure. They were also introduced to how context can shape a text. In Year 8, students studied the gothic genre, exploring conventions such as atmosphere, fear, and the supernatural. They developed their ability to analyse how writers create tension and influence reader response.	BBC Bitesize – Jekyll and Hyde https://www.bbc.co.uk/bitesize Provides accessible overviews of plot, characters, themes and context, alongside quizzes and revision activities to support independent learning. SparkNotes Study Guide https://www.sparknotes.com/lit/jekyll/ Offers clear summaries, character analysis, and thematic exploration, helping students reinforce their understanding of key ideas such as duality and scientific ambition. LitCharts – Jekyll and Hyde https://www.litcharts.com/lit/dr-jekyll-and-mr-hyde Provides detailed chapter-by-chapter analysis, theme tracking,

			wickedness; behaviour that is shockingly evil or immoral. Dignity – The state or quality of being worthy of honour or respect. Disconsolate – Very unhappy and unable to be comforted. Duality – Something or someone having two different sides, parts or natures at the same time. Duplicitous – Being two-faced, dishonest, or pretending to be something you are not in order to deceive others. Evolution – The scientific idea that living things slowly change over a long period of time. Fin de Siècle – 'End of the century'; in literature, usually referring to the end of the nineteenth century. Hypocrisy – The practice of claiming to have high moral	physiognomy, evolution) influence the presentation of characters such as Hyde. Understanding the gothic genre, including settings, atmosphere, the supernatural and fear. Analysing how Stevenson uses language, imagery, tone and structure to create meaning and shape reader response. Understanding key concepts such as liminality, particularly through settings like doors and windows as symbolic spaces. Developing the ability to construct analytical essays using the WHAT-HOW-WHY structure: • What Stevenson presents • How he presents it (methods) • Why he does this (message and context)	17 & 18. How does Stevenson present the theme of duality in his novella? 19. How does Stevenson present the themes of science and religion in his novella? 20. How does Stevenson present the themes of reputation and hypocrisy in his novella? 21. How can I prepare for an exam style question? 22. How can I respond to an exam style question?	Prepares students for GCSE study by developing confidence in responding to extract-based essay questions.	Earlier in Year 9, students built on this by studying A History of Rhetoric, where they explored how writers deliberately craft language to influence audiences, and The Romantics, where they examined how writers present ideas about human nature and emotion. This unit develops these skills further by requiring students to analyse a complete literary text, exploring how Stevenson uses language, structure and form to construct complex ideas about duality, repression and Victorian society. Writing In Year 7, students developed their ability to write in clear sentences,	and explanations of literary devices to support deeper conceptual understanding. litcharts.com Physics & Maths Tutor (PMT) Revision Resources https://www.physicsandmathstutor.com/english-revision/gcse-aqa/dr-jekyll-and-mr-hyde/ Includes concise revision notes, essay guidance, flashcards and practice materials aligned to GCSE exam requirements. physicsandmathstutor.com Save My Exams – Jekyll and Hyde Revision Notes https://www.savemyexams.com Offers structured notes on themes, characters, and context, supporting retrieval and exam preparation. savemyexams.com Oak National Academy – Jekyll and Hyde Lessons https://www.thenational.academy Provides sequenced video
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			standards whilst engaging in the same behaviour being criticised. Id – In Freud's theory, the impulsive and instinctive part of personality driven by the pleasure principle. Inhibition – The restraint, prevention or repression of a feeling, quality or action. Liminality – The state of being between identities, places or stages; existing on the edge of change. Physiognomy – The outdated practice of using a person's face or physical appearance to predict personality or behaviour. Primitive – Characteristic of an early stage in the evolutionary or historical development of something. Repression – Pushing down or holding back feelings, thoughts or			using basic analytical structures to explain ideas about texts. In Year 8, students extended this by writing more developed analytical responses, beginning to use evidence and subject terminology to support interpretations. Earlier in Year 9, students focused on transactional and persuasive writing in <i>A History of Rhetoric</i>, and developed more sophisticated expression of ideas in <i>The Romantics</i>. This unit builds on these foundations by developing students' ability to write extended, conceptual literary essays, constructing clear thesis statements and using the	lessons focusing on gothic conventions, context, and analytical writing, helping students revisit key learning independently. See individual class teachers google classroom for more resources
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			desires so they do not show. Reputation – The general opinion or belief people have about someone or something based on behaviour and actions. Revelation – A surprising and previously unknown fact that has been disclosed. Ruminated – Thought very deeply and carefully about something. Stringent – Demanding strict attention to rules and procedures. Superego – In Freud's theory, the moral and judgemental part of the personality that operates according to moral principles. Turpitude – Very immoral, shameful, depraved or wicked behaviour. Unobtrusive – Not attracting attention; inconspicuous. Zoomorphic – Describing				WHAT-HOW-WHY approach to explain how Stevenson presents ideas and why. Students move towards greater precision, control, and depth in their analytical writing.	
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			something through animal-like qualities or characteristics.					
Summer	'Romeo and Juliet'	How does Shakespeare use tragedy to explore fate, love, patriarchy and social expectations, and what can these ideas teach us about human choice and consequence?	Anagnorisis – A moment of critical revelation or recognition, usually near the end of a tragedy. Damnation – Being condemned to punishment, especially eternal punishment in the afterlife. Dramatic Irony – A technique in literature and drama where the audience knows something that the characters do not. Elizabethan – A person who was born and lived during the reign of Queen Elizabeth I; a period often regarded as a golden age of English history. Fatalism – The view that we have no power to influence the future or our own actions; there is a fixed path for us in life.	Understanding of the plot structure of a Shakespearean tragedy, including exposition, rising action, climax and catastrophe Knowledge of key characters (Romeo, Juliet, Mercutio, Tybalt, Nurse, Friar Lawrence) and their roles within the tragedy Exploration of themes: - Love (romantic, impulsive, obsessive) - Conflict (family, societal, internal) - Fate vs free will - Masculinity and honour Recognition of Shakespeare's language methods, including: - Blank verse and prose - Metaphor, simile, and imagery (light/dark, religious imagery) - Oxymoron and antithesis Understanding of dramatic methods, including: - Dramatic irony	1. What key knowledge do I already have about Shakespeare and 'Romeo and Juliet'? 2. What can I learn and understand about the Elizabethan audiences? 3 & 4. Watching the film version of 'Romeo and Juliet'? 5. What events occur in 'The Prologue'? 6. How does Shakespeare present the themes of 'fate' in the prologue of 'Romeo and Juliet'? 7. How does hierarchy affect the plot of 'Romeo and Juliet'? 8. What are the key features of Act 2, Scene 2? 9. What is Romeo's hamartia in the play? 10. How do the deaths of Mercutio and Tybalt impact the overall ending of the play? 11. How does patriarchy affect the plot of 'Romeo and Juliet'? 12. How are patriarchal expectations made towards Juliet? 13. What is a soliloquy and why is Juliet's so important? 14. How can I consider Juliet's perspective	This unit is important because it introduces students to one of the most iconic and enduring works of English literature. Romeo and Juliet not only provides a foundation in Shakespearean language and dramatic structure, but also encourages students to engage with universal themes such as love, conflict, fate, family, and identity. By exploring the conventions of tragedy and the societal expectations of Shakespeare's time, students develop a deeper understanding of how literature reflects and critiques the world around it. The play also prompts critical thinking about issues that remain relevant today—such as gender roles, power, and generational conflict—while building core analytical skills in reading, writing, and discussion. Through studying this play,	Reading: This unit builds on students' prior experience with literary texts by introducing them to Shakespearean language, dramatic conventions, and the genre of tragedy. Through the study of Romeo and Juliet, students engage with complex themes such as love, conflict, fate, gender, and power. They develop their ability to interpret character motivation, analyse the effects of language and structure, and explore how dramatic techniques create meaning and engage the audience. The unit also strengthens students'	BBC Bitesize – Romeo and Juliet https://www.bbc.co.uk/bitesize/topics/zykncwx Clear summaries, themes, characters and revision activities designed specifically for UK students. era.org.uk Royal Shakespeare Company (RSC) Learning https://www.rsc.org.uk/romeo-and-juliet/learning Expert resources, videos and interactive materials to help students understand the play in performance. rsc.org.uk SparkNotes Study Guide https://www.sparknotes.com/shakespeare/romeojuliet/ Detailed summaries, key quotes and analysis to support deeper understanding of plot and themes. sparknotes.com LitCharts – Romeo

			Hamartia – A fatal flaw in a character. Hierarchy – A system in which members of a society or organisation are ranked according to status or authority. Patriarchy – A social system in which men hold most of the power, authority and control, while women have fewer rights and less influence. Peripeteia – A turning point in the story; a sudden change in fortune. Petrarchan Lover – A man suffering from unrequited love. Prologue – A separate introductory section of a literary or dramatic work. Renaissance – A period of European civilisation marked by a revival of Classical learning, culture and education. Soliloquy – A speech	• Foreshadowing • Soliloquy and aside Knowledge of context, including: • Elizabethan society and patriarchy • Attitudes to marriage and family • The role of honour and violence Ability to analyse extracts in detail, selecting and interpreting evidence Development of extended analytical writing, including thesis statements and conceptualised arguments.	and put this into a contemporary form? 15. How is dramatic irony presented in Romeo's death speech? 16. How does the ending of the play provide a message for the Jacobean audience? 17. How can I prepare for my final written assessment on 'Romeo and Juliet'? 18. How can I improve my essay response?	students gain cultural literacy and confidence with complex texts, helping to prepare them for further study at GCSE and beyond.	contextual understanding by examining how Elizabethan society and values are reflected in the play. Writing: Students will continue to refine their writing through a variety of tasks that support both analytical and personal expression. They will practise planning and structuring written responses, using evidence to support their interpretations, and exploring how language shapes meaning. Writing activities also encourage students to reflect on key themes and character development, while building their confidence in articulating clear, reasoned	and Juliet https://www.litcharts.com/lit/romeo-and-juliet Accessible explanations of themes, characters and key quotations, with visual aids to support learning. Seneca Learning (Free Revision Course) https://senecalearning.com/en-gb/blog/free-romeo-juliet-aqa-gcse-revision/ Interactive quizzes and revision activities to practise knowledge and recall. No Fear Shakespeare (Modern Translation) https://www.sparknotes.com/plus/nofear/shakespeare/romeojuliet/ Side-by-side original text and modern English translation to support understanding of Shakespeare's language. See individual class teachers
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			delivered by a character who is alone on stage, revealing inner thoughts, feelings and motivations directly to the audience. Sonnet – A fourteen-line poem traditionally written in iambic pentameter, usually exploring themes such as love, time or mortality. Superstition – A belief not based on reason or scientific thinking that explains events through luck, fate or magic. The Great Chain of Being – The hierarchical order of life believed in by Elizabethan and Jacobean society. Tragedy – A play dealing with tragic events and the downfall of a central character. Unrequited Love – Love that is not returned or reciprocated.				arguments. Whether through essays, reflections, or contextual explorations, this unit strengthens their command of both academic and creative writing.	google classroom for more resources
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	GCSE Spoken Language	How can carefully planned content, persuasive language and confident delivery be combined to influence, engage and inspire an audience and meet the requirements of the GCSE Spoken Language Endorsement?	Amplify – To increase the strength, impact, or importance of something, especially an idea or message. Articulate – To express ideas clearly and effectively, using precise and fluent language. Audience – The group of people who are listening to or watching a speech. Body Language – The way a speaker uses their body, including posture, gestures and movement, to communicate meaning and engage an audience. Conviction – A strong belief or opinion that is firmly held. Eloquence – The ability to speak in a fluent, persuasive and powerful way. Endorsement – Official approval or support given to something, indicating that it	Planning and Structuring a Speech - Understanding audience and purpose - Organising ideas logically - Using the A.R.G.U.E structure (Address, Raise, Give, Understand, Encourage) Rhetorical Techniques - Ethos, logos, pathos - Repetition, rhetorical questions, emotive language - Tone, imagery, connotations Delivery Skills - Intonation, projection, pace - Body language, posture, gesture - Eye contact and presence Drafting and Improving - Shaping ideas into a coherent draft - Enhancing clarity, detail, precision - Strengthening rhetorical devices Responding to Questions - Listening carefully - Giving clear, thoughtful responses - Demonstrating understanding beyond the prepared speech	1. What is the Spoken Language Endorsement and how can I be successful at it? 2. What is a speech and can I explore some examples? 3. What makes an effective speech? 4. How do skilled speakers use language to influence and impact their audience? 5. What structural choices make a speech clear, engaging and effective? 6. Can I generate ideas for my speech? 7. Can I plan my speech with consideration for my audience? 8. Can I draft my speech in preparation for my spoken language endorsement? 9. Can I refine and improve my speech to maximise its impact? 10. Can I explore how to deliver my speech confidently and effectively using techniques from effective speakers? 11. Can I practice delivering my speech confidently and effectively to a small peer audience? 12. Can I evaluate and assess examples of Spoken Language	The Spoken Language unit is important because it develops the communication skills students need for success both in school and beyond. By learning how to express ideas clearly, structure arguments effectively and speak with confidence, students build the foundations for interviews, employment, public speaking and everyday interactions. It also strengthens their ability to think critically, respond thoughtfully to others, and engage meaningfully in discussions. Although the Spoken Language Endorsement does not contribute to the final GCSE grade, it is a compulsory component of the qualification and plays a vital role in preparing students to communicate with clarity, persuasion, and confidence in real-life situations.	Reading This unit builds on the reading knowledge developed across KS3. In Year 7, students encountered myths, poetry and journalistic texts which introduced them to how writers use language, imagery and structure to shape meaning. In Year 8, they explored more complex texts such as war poetry, Gothic literature and Shakespeare, strengthening their ability to interpret viewpoints and analyse persuasive techniques. Throughout Year 9, students apply this accumulated reading experience to spoken communication, using their understanding of tone, structure and audience impact to craft	Core GCSE Spoken Language Guidance BBC Bitesize – Spoken Language (GCSE English Language) https://www.bbc.co.uk/bitesize/topics/zv7faq3 Rhetorical Techniques & Persuasive Speaking TED-Ed – Ethos, Pathos, Logos Explained https://ed.ted.com/lessons TED Talks – Examples of effective oratory https://www.ted.com/talks National Speech & Debate Association – Student Resources https://www.speechanddebate.org/resources/ Delivery Skills (Voice, Intonation, Body Language) Vinh Giang – Communication Skills https://www.youtube.com/@VinhGiang University of Leeds – Public Speaking Skills
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		is recognised as valid, credible or worthy. Enhance – To improve the quality, value or effectiveness of something by adding detail or making changes. Intonation – The variation in pitch and tone of your voice when speaking. Orator – A skilled and confident public speaker, especially one who can persuade and engage an audience. Presence – The ability to command attention and engage an audience through confidence and delivery. Projection – The ability to speak clearly and loudly so that your voice can be heard by an audience. Shape – To give form to ideas by organising and expressing them clearly in the early stages of writing.		assessments before I complete my own? 13 & 14. Can I complete my Spoken Language Endorsement in front of my peers in class?		effective speeches. Writing The Spoken Language unit also extends the writing skills established earlier in KS3. Year 7 writing units teach students how to organise ideas clearly and adapt language for purpose, while Year 8 develops persuasive and analytical writing through rhetoric, Gothic tasks and Shakespearean responses. These skills directly support the planning and drafting of speeches in Year 9, helping students construct coherent arguments, select purposeful vocabulary and refine their message. Spoken Language therefore acts as a bridge between written	https://library.leeds.ac.uk/skills-public-speaking Structuring Arguments BBC Teach – Writing to Argue and Persuade https://www.bbc.co.uk/teach/skills-wise/argument/z7n6nrd Orwell Foundation – Room 101 Context https://www.orwellfoundation.com/the-orwell-foundation/orwell/1984/ See individual class teachers google classroom for more resources
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			Structure – The way ideas are organised and ordered to create a clear and effective message.				persuasion and verbal delivery, preparing students for GCSE English Language.	
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