



Year 10 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

Our students, situated in a relatively geographically isolated, rural location need exposure to a range of writers, eras and cultures through our fiction and non-fiction choices. At Key Stage 4 our students will build on the skills of Key Stage 3 such as language analysis, creating a viewpoint, writing creatively, skills of comparison and the ability to confidently and competently write extended responses. This development will ensure they have the best skills set at their disposal to engage with the GCSE syllabus.

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

A wide range of fictional and non-fiction texts and extracts, diverse voices in terms of authors, a range of role models examined e.g. as public speakers, theatre visits where possible, cultural exploration of a range of contexts, thematic discussions, vocab development, cross curricular links.

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.
	Students practice extended academic writing through designated writing lessons and at KS4 they have 'Friday Writes' exam essay practice.
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	Vocabulary	COMPONENT KNOWLEDGE	LEARNING EPISODES	WHY IS THIS IMPORTANT?	LINK IT	ON-LINE LEARNING
Autumn	Language Paper 1 – Section A	How can I infer and analyse an unseen text in order to successfully answer the exam questions?	Analysis – Detailed examination of how writers create meaning through their language and structural choices. Anticipation – The feeling of expecting something that is about to happen; this may be excitement or nervousness. Apprehension – A feeling of worry, nervousness or fear about something that might happen in the future. Connotation – An idea or feeling associated with a word, in addition to its literal meaning. Descriptive – A piece of writing using strong imagery, usually focused on a moment in time. Escalate – To increase, become	Students will understand how writers create meaning through language and structural choices. They will learn to identify explicit and implicit information, make inferences and select relevant evidence from unseen fiction texts. Students will develop knowledge of how language devices, imagery, connotations and tone shape readers' interpretations. They will also explore how writers structure texts through shifts in focus, perspective, pace and revelation in order to create atmosphere, tension and meaning. Students will learn how to evaluate the effectiveness of a writer's methods and construct analytical responses using	1. What is Language Paper 1 and what am I expected to do? 2. What is the focus of question 2 and how am I expected to answer it? 3. What is the focus of question 3 and how am I expected to answer it? 4. How do I apply the analytical skills to the extract? 5. What is the focus of question 4 and how should I answer it? 6. Can we apply the planning skills to Q4? 7. Can we apply the planning and writing skills to the Black Oak Manor text? 8. Can we apply the understanding and skills for Q1-2 to a new text? 9. Can we apply the understanding and skills for Q3 to a new text? 10. Can we apply the understanding and skills for Q4 to a new text?	Section A This unit introduces students to the GCSE English Language Paper 1 reading assessment. Students develop the ability to identify explicit and implicit information, analyse language and structure, and evaluate writers' methods in unseen fiction extracts. These skills enable students to become more critical, independent readers who can interpret meaning and recognise how writers influence their audiences. Section B Students develop the ability to craft engaging descriptive and narrative writing by making deliberate choices about language, structure and organisation. They learn how to write accurately and	Builds on KS3 study of language analysis, structural analysis, inference, creative writing and narrative craft. Students draw upon prior knowledge of imagery, tone, characterisation, narrative structure and descriptive writing developed throughout Years 7 to 9. Prepares students for success in GCSE English Language Paper 1 and supports future study of English Language and Literature by developing analytical reading,	The following platforms support independent practice, retrieval, and disciplinary literacy, enabling pupils to secure and extend their understanding beyond the classroom: Fiction: read around the world KS4 Y10 English Lesson Resources Oak National Academy

		more intense, or grow in seriousness. Escalation – The process of increasing in intensity, seriousness, danger, tension or importance. Evaluate – To make a judgement about how successfully a writer has created meaning, using evidence from the text. Explicit – Ideas that are directly stated by the writer. Foreground – The part of an image, scene or text that is given the most attention and is most important at that moment. Formidable – Something that is very powerful, impressive or difficult to overcome. Imagery – Visually descriptive language, such as metaphors and similes. Implicit – Ideas that are suggested by the writer, but not directly stated. Malevolent – Having a desire to cause harm or do evil. Narrative – A written account of	appropriate subject terminology. They will also develop the skills required to produce effective descriptive and narrative writing, selecting vocabulary, structure and punctuation consciously to engage readers and achieve particular effects.		effectively for different purposes and audiences while developing the communication skills required for GCSE success and for future academic and professional contexts.	evaluation, extended writing and critical thinking skills. The ability to interpret information, evaluate ideas and communicate effectively is valuable across a wide range of academic subjects and careers.	
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			a series of events; a story. Ominous – Suggesting that something bad, dangerous or unpleasant is going to happen. Predatory – Seeking, hunting or attacking other living things for food. Revelation – An important piece of information that is suddenly revealed or discovered. Sinister – Something that seems evil, threatening, dangerous or likely to cause harm. Structure – The way in which a text is built, including the order of events, shifts in focus and changes in atmosphere. Tone – The atmosphere, mood or emotion created by a piece of writing. Trepidation – A feeling of fear, anxiety or dread about something that is about to happen. Withhold – To deliberately keep information back instead of revealing it.					
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	Language Paper 1 – Section B	How can writers craft engaging and effective descriptions and narratives through deliberate language, structural and stylistic choices?	Alliteration – The repetition of a sound at the beginning of two or more neighbouring words Allusion – An implied or indirect reference to another literary text. Analysis – Detailed examination of how writers create meaning through their word and structural choices. Analogy – A comparison between one thing and another, usually to explain or clarify something. Chronology – The series of events told in a sequence. Cliffhanger – A plot device in which a text or section ends with a shocking revelation or dramatic event. Colloquialism – Language used in ordinary or familiar conversation. Connotation – An idea or feeling associated with a word, beyond its literal meaning. Descriptive Writing – A piece of writing using strong imagery, usually focused on a moment in time; a 'freeze-frame'.	Students will explore how successful writers craft compelling and engaging narratives through deliberate language, structural and organisational choices. They will develop their understanding of narrative structure, including cyclical structure, contrast, motifs, exposition and shifts in focus, perspective and time. Students will examine a range of exemplar responses to identify how writers establish atmosphere, create character, manipulate pace and sustain reader interest. Students will learn how planning frameworks, such as DROP, ZOOM, SHIFT, END and OSCA, can be used to structure effective creative writing responses. They will develop their use of descriptive and figurative language, sentence variety, punctuation and vocabulary choices to shape meaning and influence the reader. Through drafting, evaluating and redrafting, students will refine	1. What is question 5 and how do I answer it? What is a monologue? 2. How can I plan an effective monologue? 3. How can I build contrast into my monologue? 4. How can techniques be used effectively in my writing? 5. How can I use motifs to shape my writing? 6. How can I vary my sentence types to make my writing more engaging? 7. How can I use an exemplar to upgrade my own writing?	Section A Students develop their understanding of how writers use language and structure to engage readers, establish atmosphere and communicate ideas. By analysing a range of model texts, students learn to identify the deliberate choices writers make and evaluate the effectiveness of these methods. These skills support success in GCSE English Language and provide a foundation for the critical reading and analytical thinking required across the wider curriculum. Section B Students develop the ability to craft engaging and effective descriptive and narrative writing for a specific purpose and audience. They learn how to use language, structure and vocabulary consciously to create meaning, shape reader responses and communicate ideas with clarity and precision. Through planning, drafting and redrafting, students build the technical accuracy, creativity and confidence required for GCSE	Writing: Throughout KS3, students have developed their knowledge of transactional writing and creative writing skills. During this term, students will put this knowledge and the skills into practice. The creative element of this paper will also benefit many future roles such as: film, writing, marketing, advertising and many more.	The following platforms support independent practice, retrieval, and disciplinary literacy, enabling pupils to secure and extend their understanding beyond the classroom: Structuring paragraphs effectively in creative writing AQA KS4 Y10 English Lesson Resources Oak National Academy Using semantic fields in a piece of creative writing AQA KS4 Y10 English Lesson Resources Oak National Academy
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			Evaluate – To make a judgement on how successfully a writer has created meaning using evidence from the text. Euphemism – A word or phrase used to avoid saying something that may sound offensive or rude. Explicit – Ideas which are directly stated by the writer, leaving no doubt about their meaning. Exposition – Setting the scene and providing background information about character, setting or plot. Flashback – A sudden, clear memory of a past event or time which interrupts the plot. Focus – To zoom in on a specific moment, detail or character. Foregrounding – Establishing the most prominent feature or idea. Foreshadowing – Hinting at future events in a text. Humour – Something amusing within a text. Hyperbole – An exaggerated statement or claim	their writing to meet the demands of GCSE English Language Paper 1, Section B, building accuracy, control and creativity.		English Language and for effective communication beyond the classroom.		
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			that is not meant to be taken literally. Imagery – Descriptive or figurative language that creates vivid pictures in the reader's mind. Implicit – Ideas which are suggested by the writer but not directly stated. In Medias Res – Beginning a narrative partway through the plot. Irony – Expressing a meaning by stating the opposite, often for humorous or dramatic effect. Juxtaposition – Two contrasting ideas placed close together for effect. Metaphor – A non-literal comparison between two things. Motif – A dominant or recurring image throughout a text carrying symbolic meaning. Narrative – A written account of a series of events; a story. Narrator – The speaker or voice telling the story. Onomatopoeia – Words that sound like the noises they describe. Oxymoron – Combining two				
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			contradictory words. Pace – How quickly the story or events are told. Pathetic Fallacy – Creating atmosphere through weather, colour and sound. Perspective – A particular viewpoint or attitude; the narrator's point of view. Personification – Giving human qualities to non-human things. Repetition – Deliberate reuse of words, phrases or ideas for effect. Rhetorical Question – A question that does not require an answer. Shift – A change in time, place, character, tone or perspective. Simile – Comparing two things using "like" or "as". Structure – The way a text is organised, including the order of events and changes in focus or perspective. Symbolism – The use of symbols to represent ideas. Tone – The mood, atmosphere or feeling of a piece of writing.					
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	A Christmas Carol	How does Shakespeare use the story of Macbeth to explore ambition, power, morality and the consequences of disrupting the natural order?	Abundance – A very large quantity of something. Adversity – Difficult or unpleasant conditions; hardship or misfortune. Antithesis – A person or thing that is the direct opposite of someone or something else. Attitude – A settled way of thinking or feeling about something, typically reflected in a person's behaviour. Avarice – Extreme greed for wealth or material gain. Awakening – A moment of becoming aware or conscious of something important. Belief – An acceptance that something exists or is true, especially without proof. Benevolent – Well-meaning and charitable. Conflicted – To have opposing feelings, ideas, or beliefs about	Students will understand how Dickens uses characterisation, symbolism, setting and structure to communicate ideas about redemption, poverty, social responsibility and human connection. They will explore how Dickens presents the transformation of Scrooge and how key characters, including Fred, the Cratchits, Tiny Tim, Marley and the Spirits, contribute to the novella's moral message. Students will develop knowledge of Victorian society, including attitudes towards poverty, charity, social class, education, religion and the Poor Law. They will understand how Dickens' experiences as a social reformer influenced his criticism of social inequality and his call for greater compassion and responsibility towards others. Students will learn how Dickens uses language, imagery, symbolism and	1. What can I understand about the key characters and plot of Macbeth? 2. What can I understand about the conventions of tragedy? 3. What can I understand about the differences between Greek and Shakespearean tragedy? 4. What can I understand about the relationship between Macbeth and Jacobean contexts? 5. What can I understand about the consequences of disrupting the natural order? 6. What can I continue to understand about the consequences of disrupting the natural order? 7. How far is Macbeth influenced by the supernatural? 8. How far is Macbeth influenced by the supernatural? 9. What can I understand about the consequences of engaging with the supernatural? 10. What can I understand about Macbeth as a tragic hero? 11. What can I continue to understand about Macbeth as a tragic hero?	Studying <i>A Christmas Carol</i> provides students with a meaningful opportunity to engage with enduring themes such as social inequality, personal responsibility, and moral transformation. Through the character of Scrooge and his journey from isolation to empathy, Dickens presents a powerful critique of Victorian attitudes towards poverty and wealth, many of which still resonate in contemporary society. The text enables students to develop critical reading skills by analysing characterisation, narrative structure, and Dickens' use of language and symbolism. These analytical skills are transferable and support students in becoming more discerning readers, capable of interpreting complex ideas and perspectives across a range of texts and contexts. Engaging with a 19th-century novel also deepens students' understanding of historical and cultural context. It	In Year 7, we were introduced to Victorian language and context. In Year 8, we are introduced to the genre of gothic literature. In Year 9, we furthered our understanding of GCSE style literature through a study of the dystopian fiction genre.	The following platforms support independent practice, retrieval, and disciplinary literacy, enabling pupils to secure and extend their understanding beyond the classroom: Mr Bruff Videos on You Tube for Homelearning: Charles Dickens' 'A Christmas Carol': Top Set Analysis
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			something, making it difficult to decide what to do or believe. Congenial – Pleasant and suited to one's nature; friendly and agreeable. Degradation – The process of being brought to a lower state or condition. Ephemeral – Lasting for a very short time. Epiphany – A sudden and important realisation or insight. Euphoria – Intense feeling of happiness and excitement. Foil – A character who contrasts with another character (usually the protagonist) to highlight particular qualities of the other character. Foreboding – A feeling that something bad will happen. Generous – Willing to give more of something, especially money or time, than is strictly necessary or expected; showing kindness and a readiness to help others. Idolatry – Worship of idols; excessive	contrasting characters to encourage readers to reflect on morality, generosity and redemption. They will develop the ability to construct analytical responses that explore writer's methods, contextual influences and the impact of Dickens' ideas on both Victorian and modern audiences.	12. To what extent is Macbeth presented as a Machiavellian leader? 13. What can I understand about Shakespeare's presentation of Duncan as king? 14. What can I understand about Shakespeare's presentation of Malcolm as a leader? 15. What can I understand about Shakespeare's introduction of Lady Macbeth? 16. What can I understand about the Macbeths' relationship? 17. What can I continue to understand about the Macbeths' relationship? 18. What can I understand about Lady Macbeth's downfall?	encourages them to consider how literature reflects and challenges the values of its time, while also fostering empathy and a broader awareness of social justice. Furthermore, the study of <i>A Christmas Carol</i> supports the development of written communication. Through structured analysis and evidence-based interpretation, students learn to express their ideas clearly and effectively—an essential skill for academic success and future pathways.		
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			devotion to something. Ignorance – Lack of knowledge, understanding or education. Impoverished – Extremely poor; lacking money or resources. Inclusivity – The practice of including all people. Industrial Revolution – A period of major industrialisation during the late eighteenth and nineteenth centuries that transformed economies from agriculture-based to machine-based manufacturing. Innocence – The state of being free from guilt, sin, or moral wrong; purity of mind or action. Isolation – The state of being separated from others; loneliness. Joviality – Cheerfulness and friendliness. Magnanimous – Generous or forgiving, especially towards a rival or someone less powerful. Melancholy – A deep, reflective sadness.					
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			Miser – A person who hoards wealth and spends as little money as possible. Ominous – Giving the impression that something bad is going to happen. Penance – Punishment or suffering accepted as a sign of repentance for wrongdoing. Philanthropic – Showing a desire to promote the welfare of others, especially by donating money or resources to good causes; generous and charitable. Rapacity – Aggressive greed or grasping for wealth or possessions. Redemptive – Acting to save someone from error or evil; leading to improvement or renewal. Reform – A change made to improve a system, law, or institution, especially in politics or society. Revelation – A surprising and previously unknown fact, especially one that is made known in a dramatic way; a moment of insight that leads to transformation.				
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			Social Reformer – A person who works to improve society by challenging injustice and advocating for change, especially in areas like poverty, education and workers' rights. Supernatural – Existing or occurring beyond the laws of nature; attributed to forces beyond scientific understanding or the natural world. Symbolism – The use of symbols to represent ideas or qualities. In literature, it refers to when an object, character or event stands for something beyond its literal meaning, often conveying deeper themes or emotions. Trepidation – A feeling of fear, anxiety or dread about something that is about to happen. Want – A state of extreme poverty or lack of basic necessities.					
Spring	'Macbeth'	How does Shakespeare use the tragedy genre to show the dangers of rebellion and	Allusion – An implied or indirect reference to a person, event, text or idea. Ambition – A strong desire for	Students will understand how Shakespeare uses characterisation, language, structure and dramatic methods to explore	1. What can I understand about the key characters and plot of Macbeth? 2. What can I understand about the	Students develop their understanding of Shakespeare's methods, the conventions of tragedy and the relationship between	This will help your understanding of academic essay writing with a focus on	The following platforms support independent practice, retrieval, and disciplinary

		abuse of power	achievement, power or greatness. Anagnorisis – The tragic hero's moment of recognition or realisation about the truth of their situation. Apparition – A ghost or supernatural vision. Aside – A brief remark spoken directly to the audience. Blank Verse – Unrhymed iambic pentameter commonly used by Shakespeare. Catharsis – The emotional release experienced by the audience at the end of a tragedy. Conscience – A person's moral sense of right and wrong. Divine Right – The belief that monarchs are chosen by God and answerable only to Him. Emasculation – The act of depriving a man of his masculinity or sense of male identity. Extended Metaphor – A metaphor that is developed over several lines or throughout a text. Foreshadowing – Hints or clues about	ambition, power, kingship, gender and the supernatural. They will examine how Macbeth's tragic flaw contributes to his downfall and how Shakespeare draws upon the conventions of tragedy to create a cautionary tale about the abuse of power. Students will develop knowledge of key contextual influences, including Jacobean beliefs about witchcraft, the Divine Right of Kings, the Natural Order and attitudes towards gender. They will understand how these ideas shaped audience responses and influenced Shakespeare's presentation of characters, events and themes. Students will explore how Shakespeare presents contrasting models of leadership through characters such as Duncan, Macbeth and Malcolm, and how symbolism, motifs and recurring imagery communicate ideas	conventions of tragedy? 3. What can I understand about the differences between Greek and Shakespearean tragedy? 4. What can I understand about the relationship between Macbeth and Jacobean contexts? 5. What can I understand about the consequences of disrupting the natural order? 6. What can I continue to understand about the consequences of disrupting the natural order? 7. How far is Macbeth influenced by the supernatural? 8. How far is Macbeth influenced by the supernatural? 9. What can I understand about the consequences of engaging with the supernatural? 10. What can I understand about Macbeth as a tragic hero? 11. What can I continue to understand about Macbeth as a tragic hero? 12. To what extent is Macbeth presented as a Machiavellian leader?	literature and its historical context. Through the study of <i>Macbeth</i>, students explore how writers construct character, present themes and communicate ideas about power, ambition, fate and morality. By analysing language, form and structure, students build the critical reading skills required for success in GCSE English Literature and develop a deeper appreciation of how literature reflects and challenges the values of society. Students develop the ability to communicate informed and critical interpretations of literary texts through analytical writing. They learn how to construct clear arguments, select and integrate textual evidence, and analyse Shakespeare's methods with increasing confidence and precision. Through extended responses, students refine their use of subject terminology, academic vocabulary and essay structure, preparing	key concepts and ideas which can be transferred to other Literature components. Studying Shakespeare will teach important lessons about human nature and relationships. You will learn about the fine balance between human ambition and greed as well as diving into a historical commentary about society. Understanding these concepts will prepare students for careers in Politics, History, Psychology, Law and many more. The skill of understanding and interpreting language will also benefit all careers as you are required to read and engage with others.	literacy, enabling pupils to secure and extend their understanding beyond the classroom: Macbeth: A Tragic Hero KS4 Y11 English Lesson Resources Oak National Academy Macbeth and masculinity: the struggle for power KS4 Y11 English Lesson Resources Oak National Academy
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			events that will happen later in a text. Hamartia – The tragic hero's fatal flaw that contributes to their downfall. Hubris – Excessive pride or overconfidence that leads to downfall. Hyperbole – Deliberate exaggeration used for emphasis or effect. Iambic Pentameter – A rhythmic pattern consisting of ten syllables arranged in five pairs. Imperatives – Commands or orders. Irony – A contrast between expectation and reality. Jacobean – Relating to the reign of King James I. Juxtaposition – The placement of contrasting ideas or images close together for effect. Machiavellian – Cunning, scheming and unscrupulous in the pursuit of power. Malevolent – Having a desire to	about morality, guilt, loyalty and responsibility. They will develop the ability to construct analytical responses which combine textual evidence, writer's methods and contextual understanding.	13. What can I understand about Shakespeare's presentation of Duncan as king? 14. What can I understand about Shakespeare's presentation of Malcolm as a leader? 15. What can I understand about Shakespeare's introduction of Lady Macbeth? 16. What can I understand about the Macbeths' relationship? 17. What can I continue to understand about the Macbeths' relationship? 18. What can I understand about Lady Macbeth's downfall?	them for GCSE English Literature and for further study requiring sophisticated written communication and critical thinking.	
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			do evil or cause harm. Manipulation – Influencing or controlling someone to act in a particular way. Manipulative – Exercising control or influence over others for personal gain. Misogyny – Dislike of, contempt for, or prejudice against women. Motif – A recurring image, idea or symbol that develops a theme. Natural Order – The belief that all beings have an ordained place within God's hierarchy. Oxymoron – A phrase that combines contradictory words to create meaning. Paranoia – Irrational fear, suspicion or anxiety. Pathetic Fallacy – The use of weather or nature to reflect mood or atmosphere. Patriarchy – A social system in which men hold power and authority. Peripeteia – A reversal of fortune				
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			experienced by the tragic hero. Prophecy – A prediction about future events. Regicide – The act of killing a monarch. Shakespearean Tragedy – A play in which a tragic hero's flaw leads to catastrophe and downfall. Soliloquy – A speech in which a character reveals their inner thoughts and feelings. Supernatural – Forces or events beyond human understanding or the natural world. Symbolism – The use of symbols to represent larger ideas or themes. Tyrant – An oppressive and cruel ruler. Usurp – To take power unlawfully from its rightful holder.					
Summer	Power and Conflict Poetry – War	How do poets present the nature of power and conflict, and what do these experiences reveal about individuals, societies and the human condition?	Arrogance – The quality of having an exaggerated sense of one's own importance or abilities. Autocracy – A system of government by one person with absolute power. Catharsis – The release of strong	Students will explore how poets present ideas about power, conflict, identity, nature, memory, duty and loss through a range of perspectives and contexts. Through the study of the Power and Conflict anthology, students will examine how	1. What is power and conflict poetry? 2. Remains: Understanding the Meaning of the Poem 3. Remains – Analysing the Poem. 4. Remains – Writing about the Poem. 5. War Photographer – Understanding the Poem.	Students develop their understanding of how writers use poetry to explore significant ideas about power, conflict, identity, memory, duty and the human condition. By studying a range of historical, cultural and political contexts, students learn how literature reflects the	Writing analytically about the poems draws on skills you will need in other elements of the English Literature and English Language GCSEs. You will learn how to critically	The following platforms support independent practice, retrieval, and disciplinary literacy , enabling pupils to secure and extend their understanding

			emotions, especially fear or sadness. Celestial – Belonging to or relating to heaven. Complexity – The state of being intricate or complicated. Familial – Relating to or occurring in a family or its members. Fate – The development of events outside a person's control, regarded as predetermined. Fragility – Being easily broken or damaged. Futile – Pointless; incapable of producing a useful result. Glorify – To praise or worship. Heritage – Practices or characteristics passed down through generations. Hubris – Excessive pride or self-confidence. Idealistic – Unrealistically aiming for perfection. Identity – The fact of being who or what a person or thing is. Illogical – Lacking sense or sound reasoning.	writers use language, form and structure to communicate complex ideas about human experience, political power, warfare and the natural world. Students will develop their understanding of how context influences both the creation and reception of texts, exploring themes including patriotism, trauma, morality, honour, isolation, heritage and human vulnerability. Students will learn how to construct conceptual interpretations, analyse writers' methods with precision and compare similarities and differences across poems. They will develop their ability to select and integrate relevant evidence, explore multiple interpretations and evaluate how poets convey ideas about power and conflict. Through regular analytical and comparative writing, students will build the knowledge and skills required for	6. War Photographer – Analysing the Poem. 7. War Photographer – Writing about the Poem. 8. Bayonet Charge: Understanding the Poem. 9. Bayonet Charge: Analysing the Poem 10. Bayonet Charge: Writing about the poem. 11. Exposure: Understanding the poem . 12. Exposure: Analysing the poem. 13. Exposure: Writing about the poem. 14. Charge of the Light Brigade: Understanding the poem. 15. Charge of the Light Brigade: analysing the poem. 16. Charge of the Light Brigade: writing about the poem. 17. Kamikaze: Understanding the Poem. 18. Kamikaze: Analysing the Poem. 19. Kamikaze: Writing about the poem. 20. Poppies: Understanding the Poem. 21. Poppies: Analysing the poem. 22. Poppies: Writing about the poem. 23. How do we compare two poems? 24. Mid-point assessment.	experiences of individuals and societies across time. Through detailed analysis of language, form and structure, students build the critical reading skills required to interpret complex texts, evaluate writers' intentions and make thoughtful comparisons between different perspectives. Students develop the ability to communicate sophisticated and informed interpretations through analytical and comparative writing. They learn how to construct conceptual arguments, integrate evidence effectively and analyse writers' methods with increasing precision and confidence. Through extended essay writing, students refine their use of academic vocabulary, subject terminology and critical thinking, preparing them for success in GCSE English Literature and for future study that requires independent analysis and clear written communication.	evaluate a text which is a skill you will need in other subjects and in your wider life when you read texts outside of school.	beyond the classroom: 'Power and Conflict' KS4 Y10 English Lesson Resources Page 1 of 2 Oak National Academy Power and conflict poetry continued KS4 Y11 English Lesson Resources Oak National Academy
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			Impermanence – The state of lasting only a limited period of time; temporary. Lament – A passionate expression of grief or sorrow. Masculinity – Qualities traditionally associated with men. Morality – A sense of right and wrong. Mortality – The state of being subject to death. Nostalgia – A sentimental longing for the past. Omniscient – Knowing everything. Patriarchal – Relating to patriarchy or male dominance in society. Patriotism – A feeling of love, loyalty and attachment to one's country. Predatory – Seeking to exploit or prey upon others. Subjective – Based on personal feelings, tastes or opinions. Transformative – Causing a significant change in someone or something.	success in GCSE English Literature Paper 2.	25. Ozymandias: Understanding the poem. 26. Ozymandias: analysing the poem. 27. Ozymandias: writing about the poem. 28. London: Understanding the poem. 29. London: analysing the poem. 30. London: writing about the poem. 31. My Last Duchess: Understanding the poem. 32. My Last Duchess: analysing the poem. 33. My Last Duchess: writing about the poem. 34. Checking out me History: Understanding the poem. 35. Checking out me History: analysing the poem. 36. Checking out me History: writing about the poem. 37. Storm on the Island: Understanding the poem. 38. Storm on the Island: analysing the poem. 39. Storm on the Island: writing about the poem. 40. The Prelude: Understanding the poem. 41. The Prelude: analysing the poem. 42. The Prelude: writing about the poem.			
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			Transient – Temporary; not permanent.		43. The Emigree: Understanding the poem. 44. The Emigree: analysing the poem. 45. The Emigree: writing the poem. 46. Tissue: Understanding the poem. 47. Tissue: analysing the poem. 48. Tissue: writing about the poem. 49. Final assessment.			
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