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| **Term** | **Autumn** | **Spring** | **Summer 1** | **Summer 2** |
| **Perspective** | **The Origins of English** | | **The Development of Form** | **Into the World** |
| **Literary Heritage** | **Classics/Seminal World Literature** | **Shakespeare Play** | **Poetry** | **Modern Literature** |
| **Content** | **Ancient Origins**  ‘The Iliad’, ‘The Epic of Gilgamesh’, Greek Mythology and ‘Homer’s Odyssey’. | **The Art of Rhetoric**  ‘Julius Caesar’ by William Shakespeare, and famous speeches. | **The Sonnet Form**  Petrarch to Shakespeare, to Donne, to Wordsworth, to Duffy and Dharke.  . | **War Writing**  ‘Journey’s End’ by R.C Sherriff (play script), and a range of war poems, prose & non-fiction. |
| **Literary Studies** | **CORE READING SKILLS:** reading for meaning and inference, summarising. | **CORE READING SKILLS:** applying context and embedding textual evidence. | **CORE READING SKILLS:** analyse writer’s methods and intent, and comparison. Discussing thematic links between texts. | **CORE READING SKILLS:** evaluation, and analysis of characters and themes. |
| **Core Knowledge Concepts:** | | | | |
| **Metaphor**  **(how language is used to create meaning)** | **Tenor, vehicle & ground, Homeric epitaphs.** | **Tenor, vehicle & ground,** **flowers of rhetoric, antithesis, hyperbole, metonymy, synecdoche, transferred epithets.** | **Tenor, vehicle & ground, systemised metaphor & irony. Extended metaphors & motif.** | **Irony & symbolism.** |
| **Story**  **(the ways narratives are constructed)** | **Sense making, mythology, narrative perspectives, heroes, the epic, plot, 5 act structure.** | **Genre: tragedy, drama, façade/flaw.** | **Can sonnets tell stories, or are they arguments? Theme.** | **How writers convey characters’ thoughts, narrative perspective. Characterisation, narrative perspective, narrative structure, narratology, theme, setting. Narrative voice, characterisation: dialogue.** |
| **Argument**  **(the knowledge needed to debate and persuade)** | **Debate: is Odysseus admirable? Thesis statements; summarising.** | **Ethos, logos & pathos, thesis statements, arrangement (act 3 & scene 2), structuring arguments, composition.** | **Volta as crux of argument, analyse writer’s use of language, structure & form, comparative statements, summarising. Analytical lexis, comparative literary themes. How does the novel try to persuade us?** | **War as argument, types of argument, extended analysis. Dialectic (they say/I say) analysis of language, structure & form, evaluating intent, comparison, tentative phrasing.** |
| **Pattern**  **(the way texts are organised)** | **Beginnings, changes & endings: in media res.** | **Metrical feet: iambic pentameter, acts & scenes, anaphora, alliteration, assonance, isocolon, tricolon.** | **The sonnet form; Rhyme; Metre.** | **Noticing poetic patterns (figures & schemes), scenes & acts.** |
| **Grammar**  **(making judgements about what has and can be communicated)** | **Syntax:** **word class & subjects; fragments & phrases.** | **Changing word classes; matching suffixes to word class**  **Clauses & sentences**  **Sentences (subjects & verbs; fragments; run-ons)** | **Adverbs & adverbials, sentence combining, sentences (subjects & verbs, fragments, run ons). Grammatical construction of thesis statements, comparative statements, how to embed textual detail and introduce analysis of writer’s methods and intent, semantics & pragmatics.** | **Morphology (etymology); creative sentence types. Summarising; explaining; discussing; describing.**  **Paragraphing, serial sentences, understanding the effects/uses (disinterest/avoiding responsibility etc.).** |
| **Context**  **(literary, historical, social, theoretical knowledge to understand the ways have been produced and received)** | **Literary timeline; Aristotle’s poetics, Cuneiform, Gilgamesh, identifying relevant context, Old English, Middle English & Modern English.** | **Using context to support arguments, origins of Rhetoric, Elizabethan anxieties & attitudes.** | **Conventions of Petrarchan & Shakespearean sonnets, the history of the sonnet, Elizabethan, Romanticism.** | **20th Century Drama (the ‘well made’ play), Modernism; ‘The Great War’, Marxist theory, Aristotle’s unities.** |
| **Writing: Composition and Rhetoric** | **CORE SKILLS:** narrative/descriptive writing, and writing thesis statements.  **MAIN FOCUS OF SKILL:** using different perspectives and using a range of sentence types to create effects. Using sensory and figurative language. Develop use of conceptual metaphors to craft own detailed description. Use periodic sentences within own writing to build suspense. | **CORE SKILLS:** writing to persuade (speech).  **MAIN FOCUS OF SKILL:**  Write thesis statements using excellent epithets, use thesis statements to write topic sentences, arrange an argument into six sections. | **CORE SKILLS:** personal reflections and introducing analytical paragraphs.  **MAIN FOCUS OF SKILL:** constructing personal viewpoints, selecting and embedding evidence, using thesis statements and comparative statements. | **CORE SKILLS:** writing for purpose (script) and analytical writing.  **MAIN FOCUS OF SKILL:** using war as argument (own thoughts & perspectives), using scenes & acts, and stage directions. Demonstrate understanding of societal anxiety portrayed through war writing. Use a range of create sentence types in script writing. Use tenor, vehicle and ground to analyse language. Use excellent epithets to evaluate and analyse characters and themes. Use thesis statements to write topic sentences. Expand thesis statements by exploring the themes and ideas in a novel. Select and embed relevant textual detail. |
| **Vocabulary** | **KEY TERMINOLOGY:** Epic, characterisation, in media res, myth, metaphor, dramatic irony. | **KEY TERMINOLOGY:** rhetoric, ethos, logos, pathos, hyperbole, transferred epithets. | **KEY TERMINOLOGY:** sonnet, Iambic Pentameter, Volta, plosive, symbolism, extended metaphor. | **KEY TERMINOLOGY:** allusion, climax, dialogue, form, absurdity, direct address, juxtaposition, personification, caesura, enjambment. |
| **Spoken Language** | Sharing own ideas (independent).  **AIM:** Building confident speakers. | Debate  **AIM**: Speaking in Standard English. | Group discussion and presentation  **AIM:** having a voice. | Group drama  **AIM**: collaboration and exploring other perspectives. |