



English Curriculum

English at Maltby Academy

Introduction

The Maltby Academy curriculum is designed to deliver exceptional learning experiences that enable all young people to thrive academically, personally, and socially. Each subject curriculum is ambitious, coherently planned, and carefully sequenced to ensure that all students develop the knowledge, skills, and character required to succeed in a competitive world. Our key drivers: Teaching & Learning, Personal Development, Careers & CEIAG, Enrichment, and Behaviour & Attitudes underpin every aspect of our curriculum design.

English - intent statement

The English curriculum at Maltby Academy enables students to explore the richness of language and literature while developing the skills of articulate communication, critical reading, and creative expression. Through a carefully sequenced curriculum, students encounter diverse texts from across time, cultures, and genres, fostering empathy and broadening cultural horizons. Our teaching challenges students to think deeply, debate confidently, and write with precision and creativity. English directly supports our key drivers: high-quality Teaching & Learning, opportunities for Enrichment through theatre, reading, and creative writing, and Careers preparation by equipping students with essential literacy for every pathway. It also nurtures Personal Development by encouraging self-expression and respect for different perspectives. English at Maltby Academy empowers students to achieve excellent outcomes while also shaping their voice as informed, thoughtful, and confident young adults.

Why do we study English?

English empowers students to communicate effectively, think critically, and explore the richness of human experience through language and literature. It develops essential literacy skills and nurtures empathy, creativity, and confidence. tools for lifelong learning and participation in society.

Qualification

Our Key Stage 4 exam board for this subject is EDUCAS for English Language and EDUCAS for English Literature. Y10 and Y11 students all work towards GCSE qualifications in English Language and Literature.

Key Tier 2 Vocabulary in English

infer, analyse, evaluate, interpret, justify, synthesise, contrast, convey, perspective, tone, viewpoint, structure, implicit, explicit, coherence

Disciplinary Requirements in English

- Students must read critically and analytically across a range of 19th-, 20th-, and 21st-century texts.
- Demonstrate understanding of writers' methods through exploration of language, form, and structure.
- Write accurately, purposefully, and imaginatively for varied audiences, showing control of tone and register.
- Evaluate and compare ideas and perspectives, supporting judgements with well-selected textual evidence.

Vocabulary and Substantive Knowledge Summary

Overview

Across Key Stage 3, the English curriculum is deliberately sequenced to build a deep understanding of the technical and conceptual knowledge required for confident reading, writing, and analysis. The curriculum introduces, revisits, and deepens Tier 3 vocabulary, the subject specific academic language of English, alongside substantive knowledge that enables students to apply these terms meaningfully in context.

This progression ensures students move from mastering the foundations of grammar and narrative structure in Year 7, to exploring complex themes of identity, morality, and society in Year 8, and finally to engaging with contextual, structural, and thematic depth in Year 9 as preparation for Key Stage 4 literature and language study.

Year 7 – Foundations of Writing and Storytelling

Vocabulary focus:

Students secure a precise understanding of the technical language of writing and grammar (capital letters, full stops, commas, apostrophes, speech marks, and paragraphs) while also developing conceptual vocabulary for creative composition such as character, setting, atmosphere, narrative, and tone.

Substantive knowledge themes:

- Establishing accuracy and control in sentence construction and punctuation.
- Understanding how writers create meaning through setting, character, and structure.
- Introducing the craft of narrative writing and writing for purpose and audience.
- Exploring how first person and third person perspectives shape meaning.
- Building awareness of formal and informal registers and how to adapt writing style.

Progression goal:

By the end of Year 7, students can identify and apply the key structural and grammatical features of effective writing and begin to make deliberate linguistic choices for purpose and effect.

Year 8 – Developing Interpretation and Expression

Vocabulary focus:

Students extend their vocabulary into more abstract and analytical terms that allow deeper interpretation and creative control (pathetic fallacy, imagery, character voice, colloquial language, formal writing, tone, irony, and persuasive writing). These are embedded within the context of myths, legends, and classic literary texts.

Substantive knowledge themes:

- Exploring the relationship between writer, reader, and audience.
- Developing analytical responses through understanding tone, register, and style.
- Writing with increasing sophistication and flexibility across narrative and transactional forms.
- Exploring characterisation, voice, and viewpoint to understand empathy and perspective.
- Embedding grammar, punctuation, and spelling accuracy within extended writing.

Progression goal:

By the end of Year 8, students can interpret and construct meaning at both literal and inferential levels, write with a distinct voice, and apply linguistic and structural devices purposefully.

Year 9 – Context, Morality, and Society

Vocabulary focus:

Year 9 vocabulary becomes explicitly literary and contextual, bridging into GCSE terminology. Students encounter conceptual vocabulary tied to social, moral, and historical dimensions: pessimism, disillusionment, aspiration, inequality, justice, moral ambiguity, imperialism, colonialism, stereotype, intersectionality, psychological realism, motif, and semantic field.

Substantive knowledge themes:

- Understanding how writers use context, characterisation, and theme to comment on society.
- Analysing narrative perspective and reliability, developing critical independence.
- Exploring concepts of power, class, morality, and identity across texts such as *The Great Gatsby* and *The Sign of Four*.
- Writing analytically using subject specific language with increasing fluency.
- Refining transactional and comparative writing techniques in preparation for GCSE English Language Paper 2.

Progression goal:

By the end of Year 9, students are able to engage with literary texts critically and independently, articulating complex ideas using precise Tier 3 vocabulary. They demonstrate readiness for GCSE level study through their understanding of how writers shape meaning for purpose, audience, and effect.

Across Key Stage 3

The cumulative development of vocabulary and substantive knowledge allows students to:

- Speak and write using the precise academic and literary language of the discipline.
- Understand the craft of writing from both structural and thematic perspectives.
- Recognise how literature reflects and challenges ideas about identity, power, and morality.
- Transition seamlessly into the analytical and evaluative demands of GCSE English Literature and Language.



Key Tier 2 Vocabulary in English Literature

interpret, evaluate, infer, contrast, symbolism, context, perspective, structure, empathy, theme, tension, conflict, motive, implication, narrative

Disciplinary Requirements in English Literature

- Students must analyse how writers use language, form, and structure to shape meaning.
- Demonstrate understanding of contextual influences on literary texts across time and genre.
- Construct analytical arguments supported by precise textual evidence and relevant quotations.
- Evaluate and compare how themes, ideas, and viewpoints are presented by different authors.

Vocabulary and Substantive Knowledge Summary

Key Stage 4 – English Literature

At Key Stage 4, students deepen their understanding of the English literary and linguistic tradition through the study of three major texts: *Macbeth*, *A Christmas Carol*, and *An Inspector Calls*. Each text provides a framework for extending Tier 3 vocabulary, developing critical analysis, and strengthening substantive knowledge of context, character, theme, and authorial intention.

Students are encouraged to engage with moral, social, and philosophical ideas while refining their ability to analyse, compare, and evaluate across genres. The emphasis on precise vocabulary and contextual understanding enables students to articulate ideas confidently and prepare for the rigours of GCSE English Literature and Language.

Macbeth

Vocabulary focus:

Students study Tier 3 vocabulary linked to ambition, power, and morality, including terms such as supernatural, fate, prophecy, corruption, deception, guilt, and soliloquy. The focus is on mastering literary and contextual terminology that supports analysis of Shakespeare's language, structure, and themes.

Substantive knowledge themes:

- Understanding Jacobean beliefs, the Divine Right of Kings, and the role of fate and the supernatural in shaping audience interpretation.
- Exploring how Shakespeare presents ambition, power, guilt, and morality through characterisation and soliloquy.
- Analysing dramatic conventions such as irony, foreshadowing, and conflict to explore tension and audience response.
- Developing understanding of gender, hierarchy, and the disruption of social and natural order in the play.

Progression goal:

By the end of the *Macbeth* unit, students can analyse how Shakespeare uses language, structure, and form to present complex ideas about human ambition, morality, and fate. They can make contextual links and use Tier 3 vocabulary fluently in analytical writing.

A Christmas Carol

Vocabulary focus:

Students expand their vocabulary around social reform, morality, and transformation, including terms such as greed, guilt, empathy, redemption, morality, and social responsibility. They explore

how Dickens' language choices, symbolism, and structure convey his moral and social message.

Substantive knowledge themes:

- Understanding the Victorian context, including industrialisation, poverty, and social inequality.
- Exploring Dickens' critique of capitalism and his message about compassion, generosity, and moral duty.
- Analysing how Scrooge's transformation represents redemption and social responsibility.
- Developing awareness of narrative structure, symbolism, and characterisation to interpret moral and emotional change.

Progression goal:

By the end of this unit, students can evaluate how Dickens uses character, setting, and structure to deliver a moral and social critique. They can articulate how context shapes meaning and use evaluative language to interpret Dickens' purpose and message.

An Inspector Calls

Vocabulary focus:

Students develop conceptual and evaluative vocabulary such as social responsibility, prejudice, retribution, cyclical structure, dramatic irony, revelation, and consequence. These terms support precise analysis of Priestley's social, moral, and structural intentions.

Substantive knowledge themes:

- Understanding the Edwardian and post-war context, class divisions, and gender conventions.
- Exploring Priestley's use of structure, irony, and revelation to present his socialist message.
- Analysing how characters represent social attitudes, responsibility, and moral change.
- Evaluating dramatic methods that influence audience interpretation, including tension, conflict, and irony.

Progression goal:

By the end of this unit, students can interpret and evaluate Priestley's moral purpose and use Tier 3 vocabulary to analyse how dramatic devices convey his political and ethical ideas. They can connect context, structure, and theme to support nuanced interpretations.

Across Key Stage 4

Through the study of Macbeth, A Christmas Carol, and An Inspector Calls, students develop a sophisticated command of literary terminology and critical vocabulary. They build deep substantive knowledge of context, theme, and authorial intent while refining written expression and evaluative analysis.

This cumulative approach ensures students can:

- Analyse writers' methods with precision and insight.
- Use Tier 3 vocabulary fluently and purposefully in both written and spoken responses.
- Explore how context shapes meaning across time, genre, and form.
- Articulate independent, well-structured interpretations in preparation for GCSE examination and beyond.




Appendix


39-week plans


Tier 3 vocabulary





 English Year 7							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Culture, setting and class	Family and 1960s life	Stereotypes and character development	Narrative Writing	Falconry and the power of curiosity	Writing with purpose (description vs transactional)	Power and control. How is Mr Farthing important?	Schoolyard events and how they shape us
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Developing empathy	Being a teacher	The importance of aspirations	Building resilience	Being a responsible member of the community	What is heartbreak?	The ending of the novel	Introductions to Myths
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
The Iliad	Beauty	Restrictions	Medusa	Monsters	Displacement	Setting	Legends
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Traditional Myths	Creative writing: Producing our own traditional mythical stories	Shakespearean Context	Themes of Romeo and Juliet	Relationships	Love + Women	Romance	Parental relationships
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
Responsibility	Responses to love	Marriage and relationships	Responses to pressure	Dealing with loss	Irrational responses	The ending of the play	



 English Year 8							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Context, key themes and setting	Discontent in Disney	What is the American Dream?	How does The American Dream shape literature?	Father and son relationships	Views on family relationships	Importance of good parenting	Confidence and affairs
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Seeking approval from others	Family challenges	Hope	Debt	Childhood	Conflict	The end of the play	Mental Health
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
Who was Edgar Allen Poe?	The Tell-Tale Heart	Violence	Obsession	The Yellow Wallpaper and Feminism	Stigma and society	Transactional writing - Speeches	Mental health and supporting each other
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
A Sound of Thunder and the butterfly effect	A Sound of Thunder and time travel	Science Fiction writing	Who was Roald Dahl, really?	Relationships	Betrayal	Muder Mysteries	Lamb to the Slaughter and creating tension
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
The pressures of being a miner	Narrative Writing	Transactional writing - Newspaper article	The Miner at Home and familial tensions	What is detective fiction?	Victorian Contexts	Who is Sherlock Holmes?	

 English Year 9							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
1920's America	Viewpoints and settings	Status, reputation and relationships	Social class and inequality	Abusive relationships	Exploration of protagonists	Relationships in Literature	Reinvention and gang culture
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Obsession	Relationships and Identity	Childhood and jealousy	Tension and conflict	Scandal and death	Relationships and loyalty	Nick as a narrator	The concept of the truth
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
The ending of the novel	Creative writing - recasting the ending	Setting and Conflict: Act 1 Scene 1 and Act 1 Scene 2	Conflict and Antagonism: Act 1 Scene 2	Conflict and the Supernatural: Act 1 Scene 2	Women and Family: Act 1 Scene 3	The Role of the Parent: Act 1 Scene 4; Act 1 Scene 5 and Act 2 Scene 1.	Deception and Mental Health: Act 2 Scene 2
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Engaging Audiences: Sympathy and Interest. Act 3 Scene 1 and Act 3 Scene 2.	Obsession, Reputation and Leadership: Act 3 Scene 4 and Act 4 Scene 1	Detective fiction and Victorian Britain	Drug abuse	Muder mystery writing	Victorian Women	British Empire and Colonialism	Difference and Orientalism
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
Report writing	Police interviews	Wrongful accusations	Checkin Out Me History	The Big Chase	The resolution	The ending of the novel	

 English Literature Year 10							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Macbeth: What is the supernatural and what might cause us to be fearful of it? (A piece of contemporary reading, followed by a piece of creative writing.)	Macbeth: In what ways might Shakespeare have been influenced by King James I's fear of the supernatural? (Historical context, followed by Act 1 Scenes 1-3)	Macbeth: What is fate and what was its relevance in 15th century society? (Historical representations of fate: 15th century and Victoria era. Act 1 Scenes 4-6)	Macbeth: What is the typical relationship between power and gender? (Representations of power and gender through poetry. Act 1 Scene 7)	Macbeth: How does the theme of betrayal become so important across the play? (Act 2 Scenes 1 and 2)	Macbeth: What is the relationship between sin and betrayal? (The Divine Right of Kings. Act 2 Scenes 3-4)	Macbeth: How do betrayal and corruption alter the way in which we form relationships? (Act 3 Scenes 1-2)	Macbeth: How do betrayal and corruption alter the way in which we form relationships? (Act 3 Scenes 3-4)
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Macbeth: How do the supernatural characters embody corruption? (A piece of contemporary reading. Act 3 Scene 5)	Macbeth: Does Shakespeare successfully evoke a sense of fear, across the play, so far?	Macbeth: Can we successfully create a sense of fear, in our writing? (A piece of contemporary reading, followed by a piece of creative writing.)	Macbeth: How is fear interwoven as we reach the climax of the play? (Act 4 Scenes 1-2)	Macbeth: How has our understanding of masculinity altered over time? (Act 4 Scene 3)	Macbeth: How have representations of grief changed over time? (Piece of contemporary reading, into writing)	Macbeth: How do betrayal, corruption and power tie together at the end of the play? (Act 5)	Poetry Anthology: Why are readers drawn in by ideas of power and violence? (Ozymandias and Hawk Roosting)
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
Poetry Anthology: How is power constructed in societies? (Dulce et Decorum est)	Poetry Anthology: Is marriage an archaic concept? (Representations of marriage and gender: 1950's to present day. The Farmer's Wife, She Walks in Beauty, Sonnet 43)	Poetry Anthology: Have perceptions of marriage changed over time? (Contemporary literature, A Wife in London, Valentine, Cozy Apologia)	Poetry Anthology: How has the notion of radicalisation changes over time? (Contemporary non-fiction texts, The Soldier)	Poetry Anthology: Why does violence continue to be such an entertaining theme in literature? (The Godfather, Mametz Wood)	Poetry Anthology: What does it mean to be an outsider, within society? (Contemporary literature texts, Afternoons, As Imperceptibly as Grief)	Poetry Anthology: How can perceptions of identity change? (Death of a Naturalist, The Manhunt)	Poetry Anthology: What is the relationship between dystopia and reality? (Contemporary fiction texts, Living Space)
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Poetry Anthology: What would a world stripped of human rights look like? (The Handmaid's Tale, London)	Poetry Anthology: Is it possible to rebuild society? (Non-fiction texts, To Autumn)	A Christmas Carol: Have attitudes towards poverty truly shifted, over time? (Contemporary non-fiction texts, Stave One).	Unseen Poetry: How do writers present poverty, through poetry?	A Christmas Carol: Why are time and memory such powerful concepts? (Stave Two)	Unseen Poetry: How do writers present time, through poetry?	A Christmas Carol: Does being empathetic about someone's childhood allow us to understand them better? (Stave Two)	Unseen Poetry: How do writers present Christmas, through poetry?
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
A Christmas Carol: To what extent has the role of the family changed, over time? (Stave Three)	A Christmas Carol: Why is it important to be socially responsible? (Stave Three)	Unseen Poetry: How do writers present social responsibility, through poetry?	A Christmas Carol: To what extent is the legacy we leave behind important? (Stave Four)	Unseen Poetry: How do writers present death, through poetry?	A Christmas Carol: How does transformation come together, in the climax of the novel? (Stave Five)	A Christmas Carol: How do characters change, and alter, across the novel?	

 English Literature Year 11							
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
An Inspector Calls: To what extent are the Capitalist ideals of the 20th Century still relevant today? (Context; opening of the text)	An Inspector Calls: How are protagonists used to create meaning? (Act One)	An Inspector Calls: How does Priestly present the importance of social responsibility? (Act One)	An Inspector Calls: To what extent have gender roles changed, over time? (Act Two)	An Inspector Calls: How does Priestly utilise traditional gender roles? (Act Two)	Assessment Window: Guide, iZone, Review.	An Inspector Calls: How do age, class and gender seem to affect personal responsibility? (Act Three)	An Inspector Calls: To what extent is characterisation sustained, or altered, across the play as whole? (Consolidation)
Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16
Deliberate Practice: Walk Through Papers	Trial Exam Window	Trial Exam Window	War and Conflict: Macbeth extracts, a selection of fiction and non-fiction extracts.	War and Conflict: Act Five of Macbeth.	War and Conflict: Mamez Wood and a selection of non-fiction texts.	War and Conflict: a selection of fiction, and non-fiction, extracts.	Deliberate Practice: informed by trial exam performance.
Week 17	Week 18	Week 19	Week 20	Week 21	Week 22	Week 23	Week 24
Deliberate Practice: informed by trial exam performance.	Deliberate Practice: Walk Through Papers	Deliberate Practice: Walk Through Papers	Trial Exam Window	Trial Exam Window	Deliberate Practice: informed by trial exam performance.	Deliberate Practice: informed by trial exam performance.	Deliberate Practice: informed by trial exam performance.
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32
Deliberate Practice: informed by trial exam performance.	Deliberate Practice: informed by trial exam performance.	Deliberate Practice: informed by trial exam performance.	Deliberate Practice: informed by trial exam performance.	Deliberate Practice: informed by trial exam performance.	Summer Programme: Informed, class by class, by diagnostic data analysis.	Summer Programme: Informed, class by class, by diagnostic data analysis.	Summer Programme: Informed, class by class, by diagnostic data analysis.
Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	
Summer Programme: Informed, class by class, by diagnostic data analysis.	Summer Programme: Informed, class by class, by diagnostic data analysis.	Summer Programme: Informed, class by class, by diagnostic data analysis.	N/A	N/A	N/A	N/A	

Key Stage 3

Year 7

Capital letters: Large letters used at the beginning of sentences or for proper nouns (names of people, places, etc.).

Full stops: A punctuation mark (.) used at the end of a statement to show that a sentence is finished.

Setting: The time and place where a story or event takes place.

Apostrophes: A punctuation mark (') used to show possession (e.g., Sarah's book) or to indicate missing letters in contractions (e.g., don't).

Commas: A punctuation mark (,) used to separate items in a list, add pauses in a sentence, or separate clauses.

Atmosphere: The feeling or mood created in a story, often through descriptions of setting, events, or characters' emotions.

Speech marks: Punctuation marks (" ") used to show that someone is speaking or to indicate direct speech.

Writing tense: The form of a verb that shows when an action occurs, such as past, present, or future tense.

Character: A person or figure in a story, novel, or play. They can be real or fictional.

Pronouns: Words like 'he,' 'she,' 'it,' and 'they' that are used in place of nouns.

Paragraph: A group of sentences that share a common idea, typically starting on a new line. It helps organise writing into manageable sections.

Question marks: A punctuation mark (?) used at the end of a sentence to indicate a question.

Writing for purpose: Writing with a specific goal or reason, such as to inform, entertain, or persuade.

Conjunctions: Words like 'and,' 'but,' or 'because' that link ideas, clauses, or sentences together.

Vocabulary: The set of words that a person knows and uses.

Narrative writing: Writing that tells a story, focusing on characters, events, and plot, often with a beginning, middle, and end.

First person writing: Writing that uses 'I' or 'we,' where the narrator is directly involved in the events of the story or provides their own perspective.

Appropriate writing register: The level of formality or informality used in writing, depending on the situation and audience.

Third person writing: Writing that uses 'he,' 'she,' 'it,' or 'they,' where the narrator is not part of the story and describes the actions and thoughts of other characters.

Informal writing: Writing that is casual and conversational, often used for personal communication or friendly contexts.

Language of speech: The type of language used in spoken communication, which can be informal and conversational.

Adverbial phrases: Groups of words that act like an adverb, describing how, when, where, or why something happens (e.g., 'in the morning' or 'with enthusiasm').

Dashes: A punctuation mark (—) used to show a break in thought or to emphasize information.

Character voice: The distinct way a character speaks or expresses themselves, which reflects their personality, background, and emotions.

Hyphens: A punctuation mark (-) used to connect words or parts of words, like in compound words (e.g., well-known, twenty-three).

Formal writing: Writing that is more structured and follows specific conventions, often used in professional or academic settings.

Writing appropriately: Writing that suits the context, audience, and purpose, using the correct tone and language.

Colloquial language: Informal, everyday language that people use in casual conversations, often including slang or regional expressions.

Writing for a range of purpose: Writing that serves different goals or intentions, such as to inform, entertain, or persuade.

Persuasive writing: Writing that aims to convince the reader to agree with the writer's opinion or take a specific action.

Writing organisation: The way a piece of writing is structured, including its introduction, body, and conclusion.

Writing style: The way a writer expresses themselves, including their choice of words, tone, and sentence structure.

Writing for audience: Writing that is tailored to suit the needs and expectations of the people who will read it.

Semi-colons: A punctuation mark (;) used to join two closely related independent clauses or to separate items in a complex list.

Colons: A punctuation mark (:) used to introduce a list, explanation, or quotation.

Writing tone: The attitude or feeling conveyed in a piece of writing, which can be formal, informal, serious, humorous, etc.

Writing to advise: Writing that gives suggestions or recommendations about what someone should do in a certain situation.

Writing to argue: Writing that presents a position on an issue and uses evidence or reasoning to support it, aiming to convince others of its validity.

Irony: A contrast between what is expected and what actually happens, or when words are used to express the opposite of their literal meaning, often for humorous or emphatic effect.



Year 8

Capital letters: Large letters used at the beginning of sentences or for proper nouns (names of people, places, etc.).

Full stops: A punctuation mark (.) used at the end of a statement to show that a sentence is finished.

Setting: The time and place where a story or event takes place.

Pathetic Fallacy: The use of the weather and setting to evoke mood and atmosphere.

Apostrophes: A punctuation mark (') used to show possession (e.g., Sarah's book) or to indicate missing letters in contractions (e.g., don't).

Commas: A punctuation mark (,) used to separate items in a list, add pauses in a sentence, or separate clauses.

Atmosphere: The feeling or mood created in a story, often through descriptions of setting, events, or characters' emotions.

Speech marks: Punctuation marks (" ") used to show that someone is speaking or to indicate direct speech.

Writing tense: The form of a verb that shows when an action occurs, such as past, present, or future tense.

Character: A person or figure in a story, novel, or play. They can be real or fictional.

Pronouns: Words like 'he,' 'she,' 'it,' and 'they' that are used in place of nouns.

Paragraph: A group of sentences that share a common idea, typically starting on a new line. It helps organise writing into manageable sections.

Question marks: A punctuation mark (?) used at the end of a sentence to indicate a question.

Writing for purpose: Writing with a specific goal or reason, such as to inform, entertain, or persuade.

Conjunctions: Words like 'and,' 'but,' or 'because' that link ideas, clauses, or sentences together.

Vocabulary: The set of words that a person knows and uses.

Narrative writing: Writing that tells a story, focusing on characters, events, and plot, often with a beginning, middle, and end.

First person writing: Writing that uses 'I' or 'we,' where the narrator is directly involved in the events of the story or provides their own perspective.

Appropriate writing register: The level of formality or informality used in writing, depending on the situation and audience.

Third person writing: Writing that uses 'he,' 'she,' 'it,' or 'they,' where the narrator is not part of the story and describes the actions and thoughts of other characters.

Informal writing: Writing that is casual and conversational, often used for personal communication or friendly contexts.

Language of speech: The type of language used in spoken communication, which can be informal and conversational.

Adverbial phrases: Groups of words that act like an adverb, describing how, when, where, or why something happens (e.g., 'in the morning' or 'with enthusiasm').

Dashes: A punctuation mark (—) used to show a break in thought or to emphasize information.

Character voice: The distinct way a character speaks or expresses themselves, which reflects their personality, background, and emotions.

Hyphens: A punctuation mark (-) used to connect words or parts of words, like in compound words (e.g., well-known, twenty-three).

Formal writing: Writing that is more structured and follows specific conventions, often used in professional or academic settings.

Writing appropriately: Writing that suits the context, audience, and purpose, using the correct tone and language.

Colloquial language: Informal, everyday language that people use in casual conversations, often including slang or regional expressions.

Writing for a range of purpose: Writing that serves different goals or intentions, such as to inform, entertain, or persuade.

Persuasive writing: Writing that aims to convince the reader to agree with the writer's opinion or take a specific action.

Writing organisation: The way a piece of writing is structured, including its introduction, body, and conclusion.

Writing style: The way a writer expresses themselves, including their choice of words, tone, and sentence structure.

Writing for audience: Writing that is tailored to suit the needs and expectations of the people who will read it.

Semi-colons: A punctuation mark (;) used to join two closely related independent clauses or to separate items in a complex list.

Colons: A punctuation mark (:) used to introduce a list, explanation, or quotation.

Writing tone: The attitude or feeling conveyed in a piece of writing, which can be formal, informal, serious, humorous, etc.

Writing to advise: Writing that gives suggestions or recommendations about what someone should do in a certain situation.

Writing to argue: Writing that presents a position on an issue and uses evidence or reasoning to support it, aiming to convince others of its validity.

Irony: A contrast between what is expected and what actually happens, or when words are used to express the opposite of their literal meaning, often for humorous or emphatic effect.



Year 9

Pessimism: A tendency to see the worst in situations or expect the worst possible outcome.

Disillusionment: The feeling of disappointment or loss of belief in something, typically after realizing that something is not as good or true as expected.

Aspiration: A strong desire or ambition to achieve something great, such as personal goals or professional success.

Narrator: The person or character who tells the story, providing perspective on the events in a narrative.

Setting: The time and place in which a story or event takes place, including physical, social, and historical context.

Status: A person's social or professional standing, often based on factors like wealth, occupation, or accomplishments.

Reputation: The general opinion or perception of someone or something, typically based on past actions or character.

Privilege: A special right, advantage, or immunity granted to a particular person or group, often due to social, economic, or political factors.

Inequality: The state of being unequal, especially in terms of rights, opportunities, or treatment between individuals or groups.

Relationships: The connections or associations between individuals, whether personal or professional.

Prohibition: The act of forbidding or restricting something, especially by law.

Anonymity: The state of being anonymous, where a person's identity is unknown or concealed.

Marital: Relating to marriage or the relationship between married partners.

Gang Culture: The behaviours, values, and practices associated with groups of people, often involved in illegal activities or characterized by strong loyalty.

Obsession: An intense and often unhealthy preoccupation or fixation with something or someone.

Identity: The characteristics, qualities, or beliefs that make a person or group distinct.

Childhood: The period of life from birth to adolescence, typically associated with growth and development.

Jealousy: A feeling of envy or resentment towards someone who has something one desires or perceives as a threat.

Tension: A state of mental or emotional strain or stress, often arising from uncertainty or conflict.

Conflict: A serious disagreement or struggle between two or more parties, ideas, or forces.

Scandal: A public event or action that causes shame, outrage, or disapproval, often involving wrongdoing.

Fatality: An event or situation resulting in death, especially in accidents, disasters, or violent incidents.

Loyalty: A strong sense of faithfulness or allegiance to a person, group, cause, or institution.

Reliability: The quality of being dependable or trustworthy.

Detective fiction: A genre focused on solving a mystery, often involving a crime, featuring a detective who investigates clues.

Bias: A tendency to favour one side or viewpoint, often affecting how information or characters are presented.

Subtext: The hidden or implied meaning behind dialogue or action.

Testimony: A formal statement or account, often used as evidence.

Opium trade: The historical trade of opium, reflecting issues of addiction and empire.

Narrative reliability: How trustworthy the narrator is perceived to be.

Cognitive dissonance: The uncomfortable feeling from holding conflicting beliefs or attitudes.

Prosecution: The legal side trying to prove someone guilty in a court case.

Allegation: An accusation made before proof is established.

Deduction: A logical method of reasoning that draws conclusions from evidence and observation.

Victorian values: Beliefs typical of 19th-century Britain, such as duty, restraint, and moral superiority.

Colonialism: The control or occupation of one country by another, often for economic or political gain.

Recasting: Retelling a story or scene from a different point of view or in a new format.

Medical ethics: Moral principles that apply to the practice of medicine and healthcare decisions.

Empathy: The ability to understand and share another person's feelings.

Focalisation: The perspective through which a narrative is presented or experienced.

Racial stereotyping: Oversimplified and often offensive portrayals of racial or ethnic groups.

Patriarchy: A social system in which men hold most of the power and authority.

Gentlemanly conduct: Expected behaviour for upper-class men, involving politeness, restraint, and rationality.

Denouement: The final outcome or resolution of a story.

Ambiguity: When something has more than one possible meaning or interpretation.

Imperialism: A system where powerful nations extend their control or influence over others.

Suspense: The build-up of uncertainty or excitement about what will happen next.

Foil: A character who contrasts with another to highlight particular qualities.

Juxtaposition: Placing two contrasting ideas or images side by side for effect.

Duality: The existence of two contrasting aspects within the same person or situation.

Stereotype: A simplified and fixed idea about a group of people.

Cultural identity: A person's sense of belonging to a particular culture, shaped by language, traditions, and values.

Ethnocentrism: Believing one's own culture is superior to others.

Intersectionality: The way multiple social identities combine to create unique experiences of discrimination or privilege.

Orientalism: A Western portrayal of Eastern cultures that is stereotyped or exoticised.

Marginalisation: The exclusion or silencing of certain groups or voices in society or literature.

Antagonist: The character or force that opposes the protagonist in a story.

Cultural erasure: The removal or ignoring of a group's culture, history, or identity.

Imagery: Descriptive or figurative language that appeals to the senses to create vivid mental pictures.

Gender roles: Social expectations about how men and women should behave.

Sensory detail: Words and phrases that appeal to the senses to enhance vividness and realism.

Justice: The concept of fairness, rightness, and moral or legal accountability.

Moral ambiguity: When it is unclear what is morally right or wrong.

Psychological realism: The accurate and detailed portrayal of characters' inner thoughts and emotions.

Internal monologue: A character's inner thoughts presented directly to the reader.

Transactional writing: Writing with a specific purpose such as persuading, informing, or advising.

Forensics: The use of scientific methods to investigate and solve crimes.

Rhetorical stance: The author's attitude or position in persuasive writing.

Genre conventions: Recognisable features typical of a particular genre.

Extended metaphor: A comparison developed throughout a text or passage.

Personification: Giving human qualities to non-human things.

Onomatopoeia: Words that imitate natural sounds.

Motif: A recurring idea, symbol, or image in a text.

Semantic field: A group of words related in meaning or theme.

Comparative analysis: Examining similarities and differences between texts or ideas.

Synthesis: Combining ideas from multiple sources to form a new understanding.

Simile: A figure of speech comparing two things using 'like' or 'as'.

Crime and punishment: Themes exploring wrongdoing and its consequences.

Metacognition: Thinking about one's own thinking and learning processes.

Empire and greed: The pursuit of wealth and power driven by imperial expansion.

Scientific rationalism: The belief that reason and observation can explain phenomena.

Year 10

Macbeth Vocabulary

Supernatural: Attributed to some force beyond scientific understanding or the laws of nature.

Superstition: The belief in supernatural causes for events, such as certain actions or omens bringing good or bad luck.

War: A state of armed conflict between different countries or groups within a country.

Fate: The idea that events are predetermined and inevitable, beyond a person's control.

The Divine Right of Kings: The belief that a king's authority comes directly from God, making rebellion a sin.

Corruption: Dishonest or immoral behaviour, especially by someone in power.

Ambition: A strong desire to achieve something, often requiring determination and effort.

Leadership: The ability to guide or direct others effectively.

Gender stereotypes: Assumptions about how people should behave based on their gender.

Soliloquy: A speech in which a character speaks their thoughts aloud while alone on stage.

Deception: The act of deliberately misleading or lying to someone to hide the truth.

Manipulation: Influencing or controlling someone unfairly or dishonestly to achieve a goal.

Betrayal: The act of being disloyal or breaking trust with someone.

Guilt: The feeling of remorse or responsibility for doing something wrong.

Murder: The unlawful and intentional killing of another person.

Monarch: A king or queen — the ruler of a state or country.

Vision: Something seen that may not be real, such as a dream or hallucination.

Relationship: The way in which people are connected or interact with each other.

Ghost: The spirit of a dead person appearing to the living.

Appearance Vs Reality: The theme that things are not always what they seem.

Mythology: A collection of traditional stories that explain beliefs or natural events.

Hecate: A goddess from Greek mythology associated with magic and witchcraft.

Fear: A feeling of being afraid or anxious about something that might happen.

Death: The end of life.

Prophecy: A prediction about what will happen in the future, often linked to supernatural knowledge.

Conclusion: How a play or story is resolved, bringing events to an end.

A Christmas Carol Vocabulary

Industrial Revolution: A period of major technological and social change that began in the late 18th century.

Poverty: The condition of lacking financial resources and essentials for a basic standard of living.

Greed: An excessive desire for wealth or possessions, often at the expense of others.

Protagonist: The main character in a story.

Tension: A sense of suspense or emotional strain created through conflict or uncertainty.

Structure: The way a text is arranged and organised.

Guilt: A feeling of remorse or responsibility for wrongdoing.

Supernatural: Forces or events beyond scientific understanding or the laws of nature.

Childhood: The early stage of life, often associated with innocence and vulnerability.

Vulnerability: The state of being exposed to the possibility of harm, physically or emotionally.

Relationships: Connections between people, especially emotional or social bonds.

Nostalgia: A sentimental longing for the past.

Christmas: A time associated with generosity, family, reflection, and goodwill.

Abundance: A large quantity of something; plentifulness.

Family: A group of related individuals providing love and support.

Empathy: The ability to understand and share another person's feelings.

Social Responsibility: The belief that individuals and institutions should act for the good of society.

Moral: Relating to right and wrong behaviour.

Death: The end of life; often used as a theme to provoke reflection or change.

Legacy: Something that is handed down or continues to exist after a person or event.

Children in literature: Symbolise innocence, vulnerability, and moral truth.

Tenderness: A feeling of affection and care.

Regret: A feeling of sorrow over past mistakes or missed opportunities.

Identity: The qualities that make a person or group different from others.

Transformation: A significant change in character, perspective, or life situation.

Redemption: Being saved from sin, error, or wrongdoing.

Year 11

An Inspector Calls Vocabulary

Edwardian England: The period during the reign of King Edward VII (1901–1910), known for strict class divisions and traditional gender roles.

Societal Conventions: The norms and behaviours considered acceptable within a society at a given time.

Feminism: The belief in and advocacy for women's rights and gender equality.

Dramatic Irony: When the audience knows more about a situation than the characters do, creating tension or humour.

Narrative: The structured way a story is told, including events, characters, and perspective.

Omniscient: All-knowing; a narrator who knows the thoughts and feelings of all characters.

Authority: The power or credibility a speaker or narrator holds in a text.

Character Voice: The unique way a character speaks or thinks, revealing their personality and background.

Social Responsibility: The idea that individuals and organisations have a duty to act for the benefit of society.

Prejudice: A preconceived opinion not based on reason or experience, often leading to unfair treatment.

Gender Conventions: Socially constructed norms and expectations associated with male and female behaviour.

Transactional: Writing or speaking with the purpose of conveying information, persuading, or achieving a specific outcome.

Consequences: The results or outcomes of actions, often moral or social.

Cyclical Structure: A narrative technique where the story ends in a similar way to how it began, creating a sense of repetition or inevitability.

Revelation: A moment in a text when key information is revealed to the characters or audience.

Ignorance: A lack of knowledge, understanding, or awareness.

Presumptuous: Overconfident or arrogant, especially by assuming something without justification.

Retribution: Punishment or justice served for wrongdoing.

Repercussions: Unintended or indirect consequences of an action, often negative.

