



# Medium Term Planning – AC1: The play and poetry

## Curriculum: English

**Excellence.  
No Excuses.**

Year	Topic Detail and Sequence	Pre-requisite Knowledge	Key Vocabulary		Demonstrable Skills
7	<p><u>Our Day Out by William Russell:</u></p> <ol style="list-style-type: none"> <li>Context and authorial intent: Understanding the class system in 1970s Liverpool</li> <li>Character analysis: Carol and Mrs Kay character focus in the opening of the play.</li> <li>Character comparisons: comparing characters' attitudes towards the children (Mrs Kay, Mrs Roberts, Mr Briggs).</li> <li>Synthesising information: understanding the point of view of the students.</li> <li>Analysing character actions: behaviour displayed at the zoo during the school trip by the students.</li> <li>Exploring similarities and differences between characters: Mrs Kay, Mr Briggs, schoolchildren</li> <li>Understand and analyse how characters change throughout a text structure: Mr Briggs and Mrs Kay</li> </ol>	<p>Knowledge acquired from Year 5 and 6 NC:</p> <ul style="list-style-type: none"> <li>What is a play and how can we discuss it as a class?</li> <li>How do we make comparisons within texts?</li> <li>How do we perform spoken pieces aloud?</li> <li>How do writers use language devices?</li> <li>How can we use vocabulary to draw inferences about characters?</li> </ul>	Historical context	Theatre stagecraft	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>Read and respond to 'Our Day Out'</li> <li>Form a personal response to the play</li> <li>Analyse the use of language to develop understanding of character</li> <li>Use analytical vocabulary to develop critical analysis</li> <li>Start to form links between text and context</li> </ul>
			Class system Working class Middle class Upper class Social divide Social hierarchy Industry Race Riots Economy Social exclusion Poverty	Monologue Projection Intonation Tone Mood Soliloquy Imagery Hyperbole Metaphor Simile Colloquialism Accent Dialect	
8	<p><u>Poetry of British Warfare: WW1, WW2, Irish conflict, War on Terror</u></p> <ol style="list-style-type: none"> <li>Why do poets write about war? – Does poetry glamorize war? How can something so brutal be depicted in words?</li> <li>Poetry of WW1 and how poets respond to each others work – Pope, Owen, Duffy – how poetry becomes propaganda</li> <li>Poetry of what's left behind – The Land Girl's Army and life after the war – Dorothy Allen, Thomas McGrath</li> <li>The Refugee's Story in poetry – a discovery of displacement due to war- Warsan Shire, Brian Bilston, Senait Hagose</li> <li>Poems linked to the War on Terror – Agard and Bilston – modern day warfare and contemporary conflicts</li> </ol>	<p>Knowledge of British life and British literary heritage established in Year 7 AC1 and AC4</p> <ol style="list-style-type: none"> <li>What motivates writers and poets to produce texts?</li> <li>Where do texts fit into British history?</li> <li>How do writers and poets use language devices?</li> <li>How do writers and poets use structural devices?</li> <li>Critiquing and challenging texts and writers in relation to their political or social agenda</li> </ol> <p>Cross curricular link to history:</p> <ol style="list-style-type: none"> <li>Year 8 will be learning WW1 in History during AC1 so lots of the themes and vocabulary should align</li> </ol>	Poetic terminology	Vocabulary from poems	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>Read and respond to a range of poetry</li> <li>Form a personal response to poetry</li> <li>Understand how poems are products of historical, political and social contexts</li> <li>Analyse language, form and structure of poetry</li> <li>Use analytical vocabulary to develop critical explorations of poetry</li> <li>Start to form links and comparisons across a range of different poetry</li> </ul>
			Stanza Rhyme Rhyming couplet Rhythm Free verse Caesura Enjambment Simile Metaphor Repetition Refrain Symbol Semantic field Alliteration Sibilance	Propaganda Fatigue Ecstasy Wagon Writhing Corrupted Obscene Incurable Zest Ardent Shrapnel Scythed Bayonet Furrow Harrow Plough Swine	



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9	<p><u>Blood Brothers: Social class and inequality</u></p> <ol style="list-style-type: none"> <li>Context and authorial aims: understanding inequality in Liverpool throughout the 1950s-1970s</li> <li>Theatrical stagecraft: openings and settings</li> <li>Contrasting characters: Mrs Johnstone and Mrs Lyons</li> <li>Universal themes: exploring how nature vs. nurture is presented through Mickey and Edward</li> <li>Mickey, Edward and Linda and social class: how cultural capital can indicate social class at the end of Act 1</li> <li>Theatrical craft: motifs and authorial intentions</li> <li>Mickey, Edward and Linda and growing up: exploring how characters change throughout a text</li> <li>Mickey and Edward and friendship: critique Mickey and Edward's changing relationship</li> <li>Mickey and Edward and context: making critical comparisons between the text, historical context and authorial intent</li> </ol>	<p>Knowledge of social class and social hierarchy in England throughout the 1970s established in Year 7 AC1.</p> <ol style="list-style-type: none"> <li>What do we mean by authorial intent and how can we use this to analyse meanings?</li> <li>How can we use writer's language, form and structure to infer meanings about characters?</li> <li>Willy Russell's social agenda</li> <li>Social class throughout England over time</li> <li>Connecting and critiquing the text with Willy Russell's social agenda</li> <li>The text as a play intended for the stage and how this is conveyed throughout the text (as well as how it differs to novels)</li> </ol>	Historical context	Theatre stagecraft	<p>Students will be able to:</p> <ol style="list-style-type: none"> <li>Read, understand and respond to 'Blood Brothers'</li> <li>Use a range of judicious textual references</li> <li>Analyse the language, form and structure used by Russell to create meanings</li> <li>Use accurate subject terminology appropriately</li> <li>Develop links between the play and historical context, exploring analysis through authorial intent</li> <li>Apply a developed vocabulary to create a personal response</li> </ol>
			<ul style="list-style-type: none"> <li>River silting</li> <li>Social hierarchy</li> <li>Social class</li> <li>Social exclusion</li> <li>Financial depression</li> <li>Unemployment</li> <li>Strikes</li> <li>Social divide</li> <li>Secondary modern school</li> <li>Comprehensive school</li> <li>Grammar school</li> <li>Welfare</li> </ul>	<ul style="list-style-type: none"> <li>Regional accent</li> <li>Regional dialect</li> <li>Colloquialisms</li> <li>Contractions</li> <li>Standard English</li> <li>Slang</li> <li>Abbreviation</li> <li>Monologue</li> <li>Duologue</li> <li>Omniscient narration</li> <li>Dramatic irony</li> <li>Foreshadowing</li> </ul>	



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10	<p style="text-align: center;"><u>An Inspector Calls</u></p> <ol style="list-style-type: none"> <li>1. Context and authorial aims: re-cap from Y9 AC4</li> <li>2. Theatrical stagecraft: setting and symbolism</li> <li>3. Reading as a critic: opening stage directions and characters as constructs of Priestley’s political agenda</li> <li>4. Mr Birling and class division: (Act 1) Speech rhetoric steeped in capitalist greed – analysis of historical metaphors and dramatic irony</li> <li>5. Sheila and responsibility: (Act 1) Structural counterpart and binary opposition in character constructs</li> <li>6. Gerald and gender expectations: end of Act 1 exchange and a critique of gender role interplay between Gerald and Sheila</li> <li>7. Mrs Birling and prejudice: (Act 2) charitable Christian Values as a façade for moral superiority and judgement</li> <li>8. Eric and exploitation: (Act 2) hypocrisy and exploitation of women. A gender focus on the subversion of archetypal masculine roles</li> <li>9. The Inspector and conscience: (Act 3) critique who and what the Inspector represents and final speech language analysis</li> <li>10. The generation divide: (Act 3) the denouement and irreconcilable ideological differences</li> </ol>	<p>Knowledge established in (Y9) AC1 and AC4:</p> <ol style="list-style-type: none"> <li>1. What is authorial intent?</li> <li>2. Priestley’s social and political agenda</li> <li>3. The rise of socialism and the changing landscape of pre and post-war Britain</li> <li>4. Social hierarchy and class division (across two timescales of 1912 versus 1945)</li> <li>5. The text as a play intended for the stage</li> <li>6. Awareness of dramatic techniques and stagecraft to create meaning</li> <li>7. Exploration of setting, plot and characterisation in a play</li> </ol>	<p>Historical context</p>	<p>Character</p>	<p>Read, understand and respond to An Inspector Calls.</p> <ul style="list-style-type: none"> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations</li> </ul> <p>Analyse the language, form and structure used by Priestley to create meanings and effects, using relevant subject terminology where appropriate</p> <p>Show understanding of the relationship between the play and British context in 1912 and 1945. Root ideas about setting, plot and character in the author’s aims and agenda</p> <p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</p>
			<p>Capitalism Socialism Ideology Industrial revolution Patriarchy Nepotism Suffragette Welfare state Hierarchy Social etiquette Edwardian Poverty</p>	<p>Blind certitude Callous Compassion Conscience Divide Exploitation Façade Generation Gender Hypocrisy Inferior Omniscient Prejudice Responsibility Superior Social mobility</p>	



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11	<p align="center"><u>Macbeth and ACC</u></p> <ol style="list-style-type: none"> <li>How to dissect the exam question focus</li> <li>How to read an extract for an exam focus</li> <li>How to creatively link context to the exam question focus</li> <li>How to generate powerful personal response to an exam question through debate and imaginative links</li> <li>How to form a powerful thesis statement as a springboard to the wider essay</li> <li>How to sequence ideas coherently in extended writing</li> <li>Thinking, reading and writing to time</li> </ol>	<ol style="list-style-type: none"> <li>Authorial intentions for Dickens and Shakespeare</li> <li>Texts as products of their own epochs</li> <li>Recall of setting, plot and character</li> <li>Awareness of key theme</li> <li>Key vocabulary pertaining to the above</li> <li>Language, structure and form terminology of both stagecraft and Shakespeare's words</li> </ol>	Historical context	Character	<p>Read, understand and respond to Macbeth and ACC</p> <ul style="list-style-type: none"> <li>maintain a critical style and develop an informed personal response</li> </ul> <p>Show understanding of the relationship between the play and British context in 1912 and 1945. Root ideas about setting, plot and character in the author's aims and agenda</p> <p>Identify and interpret explicit and implicit information</p> <p>Analyse language and structure using relevant subject terminology</p>
	<p align="center"><u>Reading skills focus</u></p> <ol style="list-style-type: none"> <li>How to apply a range of reading strategies in an exam extracts</li> <li>Vocabulary and inference training</li> <li>Addressing misconceptions and re-reading the challenging parts of a text</li> <li>Skim and scan skills – reading to time and comprehending</li> <li>Identify and retrieval skills</li> <li>Language analysis skills</li> <li>Deconstructing structural features of an extract</li> <li>Evaluating the latter stage of the narrative</li> </ol> <p>*Once a week – extended writing workshop in Lakeside</p>	<ol style="list-style-type: none"> <li>Reading strategies: skim &amp; scan to time</li> <li>Identify and retrieve information</li> <li>Quotation selection</li> <li>Language analysis terminology</li> <li>Structural features terminology</li> <li>What it means to evaluate the writer's craft</li> <li>Reading, thinking and writing to time</li> <li>Writing skills: organise ideas effectively according to audience and purpose</li> <li>Writing skills: technical accuracy</li> </ol>	Exam key words	AO specific terminology	<p>Evaluate texts critically and support this with appropriate textual references</p> <p>Communicate clearly, adapting tone, style and register for different forms, purposes and audiences.</p> <p>Organise information and ideas, using structural and grammatical features</p> <p>Use vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>