ENGLISH - KS3 Key Concept Overview

	Autumn 1 and 2 – Prose and Genre	Spring 1 – Writing Forms	Spring 2 - Poetry	Summer 1 and 2 - Drama
Year 7	Gothic Scheme – Short stories	Writing - Creative	Poetry – War	Noughts and Crosses
Key learning	• Gothic conventions • Comparison of gothic settings and the components involved • Sentence structures • Identify structural devices • Introduce language analysis – use of what how why – specific analysis of semantic field and connotations • Character analysis • Linguistic devices – foreshadowing, tension, drama. • Introduction to building an effective paragraph	• Narrative and descriptive writing • Sentence forms • Introduce Language devices • Discourse markers • Comprehension • Narrative perspectives • Introduce writing structure for description and narrative • Building Slow Writing skills • How to Build a developed paragraph • Introduction to linguistic devices • Writing for effect – logos, ethos and pathos.	• Introduce tracking themes in poetry • Introduce Poetic conventions • Identify language feature and begin to analyse them • Comprehension and language analysis • Identify structural devices • Context – WW1 • How to build an analytical paragraph • Writing for purpose – writing an informal letter • Introduction of Theme and genre tracking • Narrative perspective – different types of narrative voice	• Introduce how to build a written response effectively. • Staging – Introduction of staging conventions • Cultural capital - Contextual learning around discrimination, race, gender • Language analysis • Identify Structural devices • Dramatic conventions – including tragic conventions • How to build an analytical paragraph • Writing for purpose – monologues, diary entries, letters • Theme and genre tracking • Narrative perspective
Year 8	Bone Sparrow – Protest Writing	Writing - Journalistic	Poetry – Other Cultures	Twelfth Night
Key learning	• Protest Writing conventions • Embed Language analysis – focus on effect of devices • Comprehension • Character analysis • Explicit vocabulary teaching and students being able to transfer this vocabulary to their own work. • Creative writing. • Comparison of language and character development. • Writing to argue/inform/persuade. • Cultural capital - Contextual learning around detention centres, immigration and genocide • Analyse structural devices in a text • Narrative perspectives • Building developed paragraphs/ideas	• Writing for purpose – non-fiction journalistic writing • Adapting sentence forms for effect • Stylistic writing – focusing of form, style and audience • Explicit teaching of vocabulary – topic specific and general • Cultural capital – contextual learning around dictatorship, discrimination, media bias etc. (links to Year 9 options – Media.) • Writing for effect – logos, ethos and pathos. • Embed rhetorical language devices • Discourse markers and how to use them effectively. • Use of linguistic devices for effect – beginning to embed these into textual analysis • Building developed paragraphs/ideas • Drafting and re-drafting	• Tracking themes in poetry – embedded with language and structural devices. • Recap Poetic conventions • Embedding contextual information into analysis • Embed language analysis into responses • Building paragraphs with developed analysis • Writing for purpose – Monologue, creating your own poetry (A Praise Song.) • Oracy - Performing a poem – links to speaking and listening at KS4 • Theme and genre tracking – how this develops and changes across a poem • Narrative perspective – different types of narrative voice and why the writer is using that specific voice. • Structural and language devices – interweaved with the writer's intent	• Dramatic conventions – including comedic conventions. • Embedded Language devices • Analyse structural devices in a text • Staging – staging conventions and how the playwright is using them • Writing for purpose – persuasive (job advert) Speech – argue your viewpoint. • Oracy – delivering the speeches – link to Spring 2 and Ks4 Speaking and Listening. • Creative writing – Script writing, description of a Shakespearian Theatre • Thematic tracking of characters, themes, motifs. • Incorporating specific language / structure focus in analytical paragraphs and Writer's intent • Embedding contextual information into analysis
Year 9	Sherlock Holmes – Crime Fiction	Writing - Rhetoric	Poetry – Love and Relationships	Macbeth
Key learning	• Convention of crime writing • Evaluating language choice/analysis to suit specific task • Comprehension • Character analysis • Linguistic devices – foreshadowing, tension, drama. • Explicit vocabulary teaching and students being able to transfer this vocabulary to their own work. • Creative writing. • Contextual conventions. • Context • Writing for purpose • Media non-fiction unit – linking to year 9 option choices. • Comparison of language and character development. • Purposefully chosen structural analysis • Building developed paragraphs consistently with relevant techniques used for impact.	• Writing for purpose – persuasive and rhetorical writing • Stylistic writing – focusing of form, style and audience • Explicit teaching of vocabulary – topic specific and general • Embedding a range of sentence forms for effect • Cultural capital – contextual learning around Toxic Masculinity, Misogyny, Rhetoric in a Crisis, War, Feminism etc. • Writing for effect – logos, ethos and pathos. • Purposefully chosen analysis of Language devices • Discourse markers • Use of linguistic devices for effect, and authorial intent • Building developed paragraphs consistently with relevant techniques used for impact • Drafting and re-drafting • Oracy – delivering a speech – (Preparation for Speaking and Listening.)	• Tracking themes across poetry and comparing those themes and ideas whilst analysing language and structure. • Consider how poetic conventions are used by poets to create meaning. • Embedding contextual information into analysis and comparison. • Building paragraphs with clear analysis and clear comparison. • Writing for purpose – Monologue, creating our own poetry (Free verse.) text transformation – turning a poem into a script. • Well-chosen and purposeful language analysis to aid your response. • Theme and tracking – how to embed this into our analysis and understanding • Comparison of poetry with analysis of language, structure and authorial intent. • Narrative perspective different types of narrative voice and why the writer is using that specific voice, comparing the writer's choices of narrative perspective across texts.	• Dramatic conventions – including tragic conventions. • Purposefully chosen language analysis • Purposefully chosen structural analysis • Staging – why the playwright has used specific staging conventions at specific times. • Creative writing • Thematic tracking of characters, themes, motifs. • Incorporating specific language / structure focus in analytical paragraphs including context and authorial intent • Writer's intent • Embedding contextual information into analysis and evaluation