

GCSE English: Progression Map

Unbolded text relate to knowledge and skills taught in Yr7-9; bolded text include new skills and knowledge taught in Yr10-11 as the rigor increases. All knowledge and skills are cumulative and link together from Yr7-11. This is a five year progression map. NOW WITH KS5 IN ITALICS

Critical reading and comprehension	<p>Big idea: A text's main ideas are connected to the society in which it is written AO1/AO3 <i>and those themes are a product of that society</i></p>
	<p>What are the main ideas in a text? How do students comprehend what they are reading? What is a text about?</p> <p>What is the purpose of the text? How does a contemporary reader differ from a modern reader? <i>And how have other readers in other times and cultures interpreted the text differently? Do they build on one another's interpretations or diverge from them?</i></p> <p>What are the universal ideas in a text? How do different writers discuss similar themes at the same time and at different times? <i>And how did their context influence their different discussions of that theme?</i></p> <p>How are two texts similar or different? How do students identify bias?</p> <p>What is the writer's perspective? What relevant evidence exists to support identification of the main ideas?</p> <p><i>What critical reading have they done to support their own evaluations? Have they grappled with critical reading they disagree with?</i></p> <p>Reflecting critically and evaluatively? Summarising information from a single text?</p> <p>Synthesising from more than one text? How do the plot, characters, events and setting contribute to a text's meaning?</p> <p>Distinguishing between explicit and implicit information What is the social, historical and literary context and how does it contribute to meaning?</p> <p>How are two texts similar or different in meaning?</p> <p>Literal and inferential comprehension – words/ phrases/ sentences in context – what knowledge does a student need to have to be able to do this?</p>
Structural conventions	<p>Big idea: The structure of a text contributes to its meaning AO2</p>
	<p>What impact does the beginning of a text have on a reader? What impact does the end of a text have on a reader?</p> <p>How does a text's form affect its meaning? <i>And how has its genre/context influenced the choice of form? What conventions are being applied / veered from?</i></p> <p>How does a character develop throughout a novel? <i>Or differ from a source?</i></p> <p>How does a theme develop throughout a text? How does a writer use juxtaposition and foreshadowing to create meanings?</p> <p>How are two texts similar or different in structure? How does the structure contribute to the effectiveness of the text(s)?</p> <p>Can students explain a sequence of events and the relationship between actions or events?</p> <p>How can a reader explain and illustrate a writer's use of structure across one or more texts?</p> <p>How does a writer use recurring motifs, symbolism, paradox, stage directions, narrative perspectives, conventions of form, settings, paragraphing, grammatical structures etc. as well as a shift in these, to create meanings?</p>
Language analysis	<p>Big idea: The details of a text's language contribute to its meaning AO2</p>
	<p>What are the most prevalent literary conventions? How do writers use literary conventions to create meanings?</p> <p>How are literary conventions used across different texts? How can a reader identify and analyse writer's use of literary conventions?</p> <p>What are the grammatical features used? How do writers use grammatical features to create meanings?</p> <p>How are grammatical features used across different texts? What is the impact of the sentence forms? and of syntax?</p> <p>Which terminology is relevant? Is it accurately understood and used appropriately?</p>
Vocabulary	<p>Big idea: Writers use precise vocabulary to carefully construct meaning AO2</p>
	<p>Which words will help students understand key events in a text?</p> <p>What vocabulary builds students' capacity to explore a text?</p> <p>Which words will students need to know to access a text?</p> <p>Which words will contribute to students' understanding of universal themes?</p> <p>How can a reader explain and illustrate how vocabulary contribute to the effectiveness and impact of a text?</p> <p><i>What semantic fields does the writer create and why?</i></p>
Analytical composition	<p>Big idea: The academic discipline of English requires a specific mode of written expression AO5/AO6</p>
	<p>How do students structure an essay? <i>Can students effectively plan an extended essay?</i></p> <p>What makes a good topic sentence? <i>Have students developed an overarching thesis that steers their entire argument?</i></p> <p>How should textual evidence be selected and deployed? How can students develop a thesis across an entire piece of writing?</p>

	<p>How do different writers discuss the same theme in different ways? How is the structure of Lang and Lit responses similar/ different? How should a student respond to textual references and quotes? What are the most effective comparative structures? Which evaluative verbs and analytical vocabulary should students use? How can students structure their writing to fit a specific purpose & audience? i.e. describe, explain, summarise, argue, analyse, evaluate, point of view. <i>Can students accurately use academic referencing?</i></p>	<p>How do different writers use similar literary and structural devices in different ways? How can students create depth over breadth in responses? How can a student exploit textual evidence in detail? How can students create a relevant point that responds effectively to the question? Informed personal response. describe, explain, summarise, argue, analyse, evaluate, point of view.</p>
Writing	<p>Big idea: Effective written communication is accurate, clear and thoughtfully constructed AO5/AO6</p> <p>How should grammar teaching be sequenced across the key stage? How can grammar obscure or clarify meaning? What terminology will most help students to understand grammar? How can students write coherently and cohesively? How can students structure their writing to fit a specific purpose & audience? How do other writers structure their writing to heighten its effects? How can a student create emotional impact? Which linguistic devices will best support students to create impact in their own writing? How can a student use language creatively and persuasively? How should rhetorical devices be taught? i.e. rhetorical questions, antithesis, parenthesis Which tier 2 vocabulary has the highest leverage? Must maintain a consistent point of view, consistency and coherence. How should students cite evidence and quotations to support their views? How to accurately and effectively apply SPAG... Writing for a purpose: describe, narrate, explain, instruct, give and respond to information, argue What is the best way to teach students how to select, organise and emphasise key points, facts and ideas? <i>Can students maintain an academic, impersonal and tentative tone?</i></p>	
Spoken Language <i>(should this be included for all KS? This is in the NC for KS1-4!)</i>	<p>Big idea:</p> <ul style="list-style-type: none"> acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for spoken language listen to and understand spoken language and use spoken Standard English effectively. <p>How do I present my information and ideas? How should a student structure a speech, talk, debate, dialogue? How can conventions of writing and reading be used as a basis to support SL? How to plan and rehearse for a structured speech, talk, debate, dialogue. How to deliver an effective speech, talk, debate, dialogue. How can a student present their speech to fit a specific audience and purpose? Listening to and responding appropriately to questions and feedback. The use of Standard English to express ideas. <i>Can students participate in seminar-style conversations, work in pairs and groups, and present their own work confidently and compellingly?</i></p>	

GCSE English: Progression Map

	Year 10						Year 11		
Unit	<i>Reading and Writing Fiction</i>	<i>Macbeth</i>	<i>Reading and Writing Non-Fiction</i>	<i>AIC</i>	<i>Revising Language</i>	<i>The Strange Case of Dr Jekyll & Mr Hyde</i>	<i>Spoken Language</i>	<i>Revising Language</i>	<i>Poetry</i>
Assessment task	A blind assessment consisting of a past paper will be taken for each unit of study.						To deliver a speech on a topic of choice.	A blind assessment consisting of a past paper will be taken for each unit of study.	
Critical reading and comprehension	<ul style="list-style-type: none"> World War II Conflict Geographical understanding i.e. rural England, beaches of France, Southern Africa, NYC etc. 20th century contexts i.e. 1960s Britain Post-war migration Windrush generation Dystopian Education Childhood Family Gender Race Identity Food Sport Health 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> Tragedy Good vs. evil Power & its abuse Free will The natural world Women & marriage 	<ul style="list-style-type: none"> Mental health Slavery Crime and punishment Education Childhood Family Gender Race Identity Food Sport Health 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> Plight of working classes Power & its abuse Morality Family conflict Women & marriage 	<ul style="list-style-type: none"> Education Childhood Family Gender Race Identity Food Sport Health War Crime Dystopian Travel Adventure Extreme sport 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> Victorian London Victorian crime Power & its abuse Morality Good vs. evil Science and religion The natural world Duality 	<ul style="list-style-type: none"> Read/ watch speeches on a variety of topics i.e. hobbies, passion, gender, heritage etc. 	<ul style="list-style-type: none"> Education Childhood Family Gender Race Identity Food Sport Health War Crime Travel Adventure Extreme sport 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> Childhood Power & its abuse Family conflict Love Spiritual journeys Women & marriage
	<ul style="list-style-type: none"> Ambition Supernatural Gender Appearance v reality Religion Violence & blood Fate Relationships Regicide/ Divine Rights Jacobean era Guilt & remorse Heaven & hell – parallels with satanic Sleep Chaos & disorder Fatal flaw/ hubris/ tragic hero/ hamartia Ideas of Mythology i.e. Bellona's bridegroom, God of war, Hecate, Neptune, hellhound etc. Violence 		<ul style="list-style-type: none"> Gender; behaviour to women Conduct of the rich Relationships Responsibility Guilt and remorse Money/ wealth/ power and status Law Reputation Appearance Different lives of rich and poor Social and political context of Edwardian Britain and of post-war Britain i.e. Labour agitation Capitalism v socialism Younger v older generation 	<ul style="list-style-type: none"> Ethics Science Religion and blasphemy Victorian Christianity Old Testament Victorian approaches to sin, death and suffering The gothic Secrecy and mystery The beast in man Fear and confusion Reputation Violence Darwinism/ theory of evolution Playing god Rationalism Supernatural Self and society Hypocrisy Addiction portrayal of Hyde, e.g. as a 'devil' who he tries to cage Ideas related to the satanic Scientific ambition Metamorphosis Suicide and moral decay Urban terror 	<p><i>Love & Relationship</i></p> <ul style="list-style-type: none"> Family Growing up/ coming of age Childhood Loss, regret, bitterness Romantic love Obsessive love Dominance and power Infatuation Gender Cultural stereotyping Subversion Marriage Identity Innocence <p><i>Power & Conflict</i></p> <ul style="list-style-type: none"> Abusive power Power of nature Corruption War Conflict Identity Arrogance and pride Human fragility Individual Criticism of those in power Remembrance Fall from grace Impermanence of humanity Rebellion Violence Loss and absence Brutality Loss, regret, bitterness 				

Structural conventions	<ul style="list-style-type: none"> • Beginnings • Endings • Construction of character • Character development • Juxtaposition • Plot device • Plot structures i.e. linear or chronological • Flashback/ flash forward • Circular narrative • Plot shifts • Narrative perspective • Perspective shifts • Settings • Atmosphere • Time of day • Symbolism • Time • External v internal factors 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> • The form of a play • Tragedy • Recurring plot devices • Beginnings • Endings • Moral • Construction of character • Character development • Conventions of tragic heroes • Plot device • Soliloquy • Juxtaposition 	<ul style="list-style-type: none"> • Events • Perspectives • Juxtaposition • Contrast • Repetition • Structural openings and endings • Whole text structure 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> • The form of a play • Beginnings • Endings • Moral • Construction of character • Openings • Plot device • Perspective • Juxtaposition 	<i>Revision of autumn and spring</i>	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> • The form of a novel • Moral • Construction of character • Character development • Perspective • Juxtaposition 	<ul style="list-style-type: none"> • Conventions of speech writing 	<i>Revision of skills from Y10</i>	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> • Forms of poems • Sonnet structure • Foreshadowing • Conventions of tragic form • Juxtaposition
		<ul style="list-style-type: none"> • Narrative arc • Symbolism – animals, sleep and blood • Aside • Dramatic monologue • Settings • Contrasts • Paradox • Foreshadowing • Rhyming • Couplets • Motifs • Dramatic irony • Placement of events/ speeches • Turning point • Climax • Parallels • Light and dark • Pace and tension • Juxtaposition of short scenes in Act 5 • Blank verse • Iambic pentameter • Banquo as a foil • Lady Macbeth as a foil • Repetition • Stage directions • Climactic apparition • subtext 	<ul style="list-style-type: none"> • Time • Greek drama • Morality play • Well-made play • Stage directions • Use of props i.e. the photograph, the Birling’s house etc. • Domestic drama • Characterisation • The Inspector’s dramatic introduction • Entrances and exits • Sheila as a symbol of hope • Eva Smith as a symbol of the working classes • Gerald as a symbol of the Establishment • Inspector as a mouthpiece • Rising tension • Foreshadowing • Dramatic irony • Illustrative action 	<ul style="list-style-type: none"> • Gothic Literature • Gothic settings • Detective genre • Opening of the novel • Time • Motifs: doors and windows • Mysterious/ negative atmosphere • Narrative perspectives • Epistolary form • Setting – dream sequence • Characterisation • the placing of Jekyll’s statement at the end of the novel gives us his version of events and its first-person nature inclines the reader to feel sympathy 		<ul style="list-style-type: none"> • refrain • end rhyme • Half rhymes • Internal rhyme • repetition • beginning and ending • titles • perspectives • lyrical voice • iambic pentameter • blank verse • Free verse • Rhyme scheme • Rhyming couplet • Rhythm • various stanza lengths (regular/ irregular) • bucolic settings • Autobiographical • First person • Monologue • Narrative • Anaphora • Third person • Volta 			
Language analysis	<ul style="list-style-type: none"> • Negative language • Imagery • Similes and metaphors • Adjectives • Adverb 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> • Metaphor • Sibilance • Recurring imagery • Religious imagery 	<ul style="list-style-type: none"> • Emotive language • Topic sentences • Connotations • Persuasive devices • Anecdote • Imagery • Metaphor 	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> • Allegory • Religious imagery 	<i>Revision of autumn and spring</i>	<p>Also taught in Yr7-9; revisited at GCSE</p> <ul style="list-style-type: none"> • Religious imagery • Punctuation for effect 	<ul style="list-style-type: none"> • Rhetorical devices 	<i>Revision of skills from Y10</i>	<ul style="list-style-type: none"> • Tone • Enjambment • Caesura • Colloquialisms • Phonetic spelling of words in Sing Song! • Puns

	<ul style="list-style-type: none"> • Verb • Idioms • Colloquialisms • Direct address • Personification • Dialect • Accent • Standard English • Slang • Humour • Irony • Use of colour in descriptions • Symbolism • Contrast • Grammar • Sentence structures • Sentence types • Punctuation for effect • tone 	<ul style="list-style-type: none"> • Extended metaphor • Bestial/ grotesque imagery • Complex imagery • Euphemisms • Puns • Comic relief (porter scene) • Equivocation • Parallels in speeches on darkness • Language of light and dark • Speech: prose v verse • Pathos • Contrasts • Oxymoron • Pathetic fallacy • Hyperbole • Plosion • Repetition • Imperatives • Parts of speech: adjectives • Adjectival phrases • Stage directions • Antimetabole • Personification • Dramatic irony 	<ul style="list-style-type: none"> • Adjectives • Simile • Onomatopoeia • Tone • Monosyllabic words • Assonance • Verbs • Superlatives • Irony • Hyperbole 	<ul style="list-style-type: none"> • Rhetoric in Mr Birling's opening speech • Puns • Sheila as a symbol of hope • Dialogue to establish authority • Change in Sheila's language throughout the play • Contrasts • Biblical imagery • Parallels to Churchill speeches • Speech patterns • Proleptic irony • Dramatic irony • Linguistic infantilisation • Metaphors • Emotive language • Inspector's language and how this changes in the play i.e. from graphic and naturalistic language to a passionate oratory in his final speech. • polysyndeton to confirm the polemical aspect of the play 		<ul style="list-style-type: none"> • Pathetic fallacy • Alliteration • Masks • Simile • Mood • Triplets • Rhetorical questions • Imagery • Language to convey negative consequences • Metaphor • Contrasts 			<ul style="list-style-type: none"> • Metaphors • Simile • Imagery • Personification • Romantic icons • Conversational tone • Irony • Humour • Direct address • Ambiguity • Imperatives • Extended metaphor • Symbols • Cliché • Bathos • Adjectives • Connotations • Alliteration • Assonance • Emotive • Onomatopoeia • Oxymoron • Plosive • Rhetorical question • Hyperbole • Semantic field • Sibilance
Vocabulary	<p>gent, forlorn, insidious, tenacious, impediment, hydrangeas, sepulchre, dystopian, dystopia, utopia, various tier 3 vocabulary</p>	<p>Also taught in Yr7-9; revisited at GCSE</p> <p>brutal, corrupt, villain, malicious, victim, soliloquy, severe, conflict, unrequited love, to mock, chaos, to resolve, usurp, treason, callous, pathos, tyrant, rebellion, juxtaposition, tragic, hyperbole, tragic flaw, foreshadow</p> <p>peripeteia, hamartia, Jacobean, regicide, aside, paradox, motif, stages of narrative arc, iambic pentameter, foil, euphemism, equivocation, pathos, apparition, animalistic, bestial</p>	<p>to compare and contrast, synthesise, humane, surveillance, anecdote, various other tier 3 vocabulary</p>	<p>Also taught in Yr7-9; revisited at GCSE</p> <p>metonymy, juxtaposition</p> <p>Victorian, capitalism, socialism, domestic, the Establishment, illustrative action, rhetoric, infantilisation, oratory, polemical</p>	<p>stagnant, bureaucrats, stoop, barren, precocious, prudent, prejudice, countenance, expounded, congregation, factotum, siege, squalid, idleness, arithmetic, mantle, plunge, summit</p>	<p>Also taught in Yr7-9; revisited at GCSE</p> <p>ambivalent, introspective, dual nature, observation villain, victim, moral conflict, scandal, juxtaposition</p> <p>Victorian, Troglodytic, deformity, metamorphosis, aberration, abhorrent, animalistic, bestial, consciousness, debased, degenerate, depraved, duplicity, Darwinism, evolution, perversion,</p>			<p>Also taught in Yr7-9; revisited at GCSE</p> <p>extended metaphor, epic poetry</p> <p>Volta, Shakespearean, Petrarchan, futile, salient, poignant, melancholy, nonchalance, relics, traverse, beckon, disdain</p>

						primitive, savage, suppression, unorthodox			
Analytical composition	<ul style="list-style-type: none"> Using quotations accurately Writing correct points Developing detailed analysis How to structure responses to Q2-4 of Language Paper 1 i.e. analysing a language feature, structuring analysis, evaluation of writer's methods 	<ul style="list-style-type: none"> Thesis statements Introductions and conclusions Writing correct points Using quotations accurately Developing detailed analysis Analysing a language feature Structuring analysis Linking topic sentences Discussing authorial intent Links to context/ Critical evaluation context Planning an essay Writing an essay 	<ul style="list-style-type: none"> Comparing two texts in an essay Writing a comparative point Writing a comparative thesis Using quotations accurately Writing correct points Developing detailed analysis How to structure responses to Q2-4 of Language Paper 2 i.e. analysing a language feature, structuring analysis, evaluation of writer's methods 	<ul style="list-style-type: none"> Thesis statements Introductions and conclusions Writing correct points Using quotations accurately Developing detailed analysis Analysing a language feature Structuring analysis Linking topic sentences Discussing authorial intent Links to context/ Critical evaluation context Planning an essay Writing an essay 	Revision of autumn and spring	<ul style="list-style-type: none"> Thesis statements Introductions and conclusions Writing correct points Using quotations accurately Developing detailed analysis Analysing a language feature Structuring analysis Linking topic sentences Discussing authorial intent Links to context/ Critical evaluation context Planning an essay Writing an essay 	n/a	Revision of content from Y10	<ul style="list-style-type: none"> Comparing two texts in an essay Writing a comparative point/ thesis Introductions and conclusions Writing correct points Using quotations accurately Developing detailed analysis Analysing a language feature Structuring analysis Linking topic sentences Discussing authorial intent Links to context/ Critical evaluation context Planning an essay Writing an essay
Writing	<ul style="list-style-type: none"> Sentences: syntax, sentence combining, sentence expansion, minor sentences, disrupted sentences, one word questions, subordinate clauses, compound sentences, noun phrases, comma, colon, semi-colon, speech marks Structure: paragraphing, structuring narrative and descriptive writing, composition Vocabulary: prepositions, verbs, present participles and describing nouns, adverbials to create character and settings Crafting content: imagery, creating atmosphere, sensory descriptions How to plan and revise writing 	<ul style="list-style-type: none"> Sentences: revisit syntax, sentence combining, sentence expansion, introduce conjunctions, revisit comma and colon, introduce apostrophes, topic sentences, connectives Structure: revisit paragraphing – types and construction, structuring non-fiction writing, composition Vocabulary: prepositions, verbs, present participles and describing nouns, adverbials to create character and settings Crafting content: revisit imagery and sensory descriptions, introduce repetition and rhetorical questions How to plan and revise writing 			Revision of content from autumn and spring	<ul style="list-style-type: none"> Conventions of speech writing How to structure a speech How to make a speech convincing and compelling 		Revision of content from Y10	
Spoken Language	<ul style="list-style-type: none"> Class discussions Exploratory talk 	<ul style="list-style-type: none"> dramatic reading of play role-play hot seating debate on blame and guilt/ sin and crime class discussion of themes, ideas, characters etc. socratic seminar exploratory talk 	<ul style="list-style-type: none"> Class discussions Exploratory talk 	<ul style="list-style-type: none"> dramatic reading of play role-play hot seating debate on responsibility/ class/ power and the abuse thereof class discussion of themes, ideas, characters etc. socratic seminar exploratory talk 	<ul style="list-style-type: none"> Class discussions Exploratory talk 	<ul style="list-style-type: none"> hot seating debate on duality of mankind, whether man should be allowed to play god and to what extent Jekyll plays god class discussion on themes, ideas, characters etc. socratic seminar exploratory talk 	<ul style="list-style-type: none"> how to deliver an effective and engaging speech presentational talk speech on topic of choice 	<ul style="list-style-type: none"> Class discussions Exploratory talk 	<ul style="list-style-type: none"> Dramatic reading of poems role-play class discussion on themes and ideas presented in poems exploratory talk

+ add in any Year 12 additions in line at bottom of each section of breakdown - new knowledge and new skills