

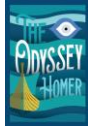











This half term you will study a range of adventure narratives. You will learn about how writers create characters and mood and atmosphere.

**Subject specific terminology**

<b>Noun</b>	A noun is a word that represents a person, thing, concept, or place, e.g., 'John', 'house', 'affinity, river'.
<b>Verb</b>	A verb is a word that indicates a physical action, e.g., 'drive', a mental action e.g., think, or a state of being ,e.g., 'exist'.
<b>Adjective</b>	A word that describes a noun or pronoun: 'big', 'boring', 'purple', and 'obvious' are all adjectives.
<b>Adverb</b>	An adverb is a word that modifies (describes) a verb, an adjective, another adverb, or even a whole sentence
<b>Simile</b>	A figure of speech comparing two unlike things that is often introduced by like or as (as in cheeks like roses).
<b>Metaphor</b>	A figure of speech that describes an object or action in a way that isn't literally true but helps explain an idea or make a comparison.
<b>Personification</b>	A type of metaphor that gives human characteristics to inanimate objects and animals, such as emotions and behaviours.
<b>Atmosphere</b>	The way an author uses setting, objects, or internal thoughts of characters to create emotion, mood, or experiences for the reader.
<b>Pathetic fallacy</b>	A literary term for the attribution of human emotion and conduct to things found in nature that are not human.
<b>Dialogue</b>	A conversation between two or more people as a feature of a book, play, or film
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Characterisation</b>	The creation or construction of a fictional character.
<b>Context</b>	Descriptions of events, people and background information in literary texts that gives the reader a clearer understanding of what is happening.
<b>Colonialisation</b>	The act of taking control of an area or a country that is not your own, especially using force, and sending people from your own country to live there.
<b>19<sup>th</sup> century</b>	The <b>19<sup>th</sup> century</b> was the century from 1801 to 1900. Most of this century is normally called the Victorian era because Queen Victoria ruled the United Kingdom.

**Narratives you will explore**

Scan the QR code to read the text in full.

	The Odyssey is an epic poem in 24 books traditionally attributed to the ancient Greek poet Homer. The poem is the story of Odysseus, king of Ithaca, who wanders for 10 years (although the action of the poem covers only the final six weeks) trying to get home after the Trojan War.	
	Treasure Island is the story of a twelve-year-old boy, Jim Hawkins, who finds a treasure map that belonged to a pirate, Captain Flint. Jim and his friends travel to a faraway island and meet ex-crew members of Captain Flint, who were also looking for the treasure and take Jim as a hostage.	
	The Hobbit is set in Middle-earth and follows home-loving Bilbo Baggins, the hobbit of the title, who joins the wizard Gandalf and the thirteen dwarves of Thorin's Company, on a quest to reclaim the dwarves' home and treasure from the dragon Smaug.	
	The book recounts the activities of the British explorer Percy Fawcett who, in 1925, disappeared with his son in the Amazon rainforest while looking for the ancient "Lost City of Z".	
	The story of Charles Marlow's job as an ivory transporter down the Congo. The story explores how he became captain of a river steamboat and his experiences exploring parts of Africa that were uncharted at the time.	
	Lord of the Flies is the 1954 debut novel of British author William Golding. The plot concerns a group of British boys who are stranded on an uninhabited island and their disastrous attempts to govern themselves. The novel's themes include morality, leadership, and the tension between civility and chaos.	

**Assessment Success Criteria**



**How does Conrad create mood and atmosphere in the extract from *Heart of Darkness*?**

1. Make a **POINT** – tell me what the writer is doing! Use a **VERB** to show me that you understand that the writer is using language in a particular way. Reference the question.
2. Next use a **QUOTATION** that supports your point. Aim to pick something that is “juicy” that will allow you comment in detail on the writer’s language.
3. Then focus on the writer’s language choices... **EXPLAIN** how they add to the mood and atmosphere of the extract. **ANALYSE** – zoom in on key words/phrases/techniques. **LINK** back to the question – mood and atmosphere.

**Vocabulary you will encounter**

<b>Audacious</b>	showing a willingness to take surprisingly bold risks	<b>Perilous</b>	Something that is dangerous or very risky
<b>Indigenous</b>	(of people) inhabiting or existing in a land from the earliest times or from before the arrival of colonists.	<b>Euphoric</b>	Feeling intense excitement and happiness.
<b>Despondent</b>	in low spirits from loss of hope or courage.	<b>Precarious</b>	dependent on chance; uncertain
<b>Marooned</b>	left in a place from which you cannot escape	<b>Fortuitous</b>	happening by a lucky chance; fortunate.
<b>Escapade</b>	an act or incident involving excitement, daring, or adventure.	<b>Treachorous</b>	Not trusted or dangerous.



## KS3 ACRES CHECKLIST: YEAR 7 ENGLISH - ADVENTURES

Within this topic of ADVENTURES, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I know most of the conventions of an adventure narrative		
I know that writers use description, dialogue, actions and interactions to create characters.		
I know that writers use techniques such as descriptive imagery, figurative imagery and structure to create characters.		
I know that writers use description, dialogue, actions and interactions to create mood and atmosphere.		
I know that writers use techniques such as descriptive imagery, figurative imagery and structure to create mood and atmosphere.		
I know the about how the social and historical contexts influenced the writers of 'The Odyssey', 'The Hobbit', 'The City of Z', 'Touching the Void' and 'The Heart of Darkness'		

KNOWING HOW	Start of Unit	End of Unit
I can read fluently, and I can answer questions to show my understanding of what I have read.		
I can select evidence from the text to support my ideas, and I can embed quotations in my response.		
I can inferences and deduce by commenting on how writers suggest and imply meaning.		
I can comment on the writer's language by zooming in on key words and techniques whilst considering the effect on the reader.		
I can make links with the context of a writer's work and comment on their intentions for the reader.		
I can edit and proofread my own work to make sure my teacher understands my points and ideas.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write creatively?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write creatively?

This half term you will learn about a range of famous characters from English Literature. Your focus will be how writer's use language to create characters.

**Subject specific terminology**

<b>Noun</b>	A noun is a word that represents a person, thing, concept, or place, e.g., 'John', 'house', 'affinity, river'.
<b>Verb</b>	A verb is a word that indicates a physical action, e.g., 'drive', a mental action e.g., think, or a state of being ,e.g., 'exist'.
<b>Adjective</b>	A word that describes a noun or pronoun: 'big', 'boring', 'purple', and 'obvious' are all adjectives.
<b>Adverb</b>	An adverb is a word that modifies (describes) a verb, an adjective, another adverb, or even a whole sentence
<b>Simile</b>	A figure of speech comparing two unlike things that is often introduced by like or as (as in cheeks like roses).
<b>Metaphor</b>	A figure of speech that describes an object or action in a way that isn't literally true but helps explain an idea or make a comparison.
<b>Personification</b>	A type of metaphor that gives human characteristics to inanimate objects and animals, such as emotions and behaviours.
<b>Atmosphere</b>	The way an author uses setting, objects, or internal thoughts of characters to create emotion, mood, or experiences for the reader.
<b>Pathetic fallacy</b>	A literary term for the attribution of human emotion and conduct to things found in nature that are not human.
<b>Dialogue</b>	A conversation between two or more people as a feature of a book, play, or film
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Soliloquy</b>	A speech in a play which the character speaks to himself or herself or to the people watching rather than to the other characters
<b>Context</b>	Descriptions of events, people and background information in literary texts that gives the reader a clearer understanding of what is happening.
<b>Epic poem</b>	A lengthy narrative poem typically about the extraordinary deeds of extraordinary characters.
<b>19<sup>th</sup> century</b>	The <b>19th century</b> was the century from 1801 to 1900. Most of this century is normally called the Victorian era because Queen Victoria ruled the United Kingdom.





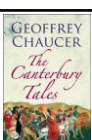

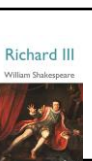



**Vocabulary you will encounter**

<b>Discontent</b>	Dissatisfaction with one's circumstances; lack of contentment.	<b>Delegation</b>	A group of delegates
<b>Mandate</b>	An official order or commission to do something.	<b>Derived</b>	(of a word) have (a specified word, usually of another language) as a root or origin.
<b>Elude</b>	To avoid or escape by speed, cleverness, trickery	<b>Guise</b>	An external form, appearance, or manner of presentation, typically concealing the true nature of something.
<b>Ravenous</b>	Extremely hungry	<b>Prophecies</b>	A prediction of what will happen in the future.
<b>Explicit</b>	Fully revealed or expressed without vagueness, implication, or ambiguity : leaving no question as to meaning or intent	<b>Prowess</b>	Bravery in battle

**Narratives you will explore**

Scan the QR code to read the text in full.



	<b>The Iliad</b> by Homer is an epic poem that recounts the ten-year Trojan War and the heroic deeds of warriors like Achilles, Hector, and Odysseus. It explores themes of pride, honour, and the human condition, and is considered one of the greatest works of ancient Greek literature.	
	<b>Beowulf</b> is an Old English epic poem. The story is set in pagan Scandinavia in the 5th and 6th centuries. Beowulf, a hero of the Geats, comes to the aid of Hrothgar, the king of the Danes, whose mead hall Heorot has been under attack by the monster Grendel for twelve years. After Beowulf slays him, Grendel's mother takes revenge and is in turn defeated.	
	<b>The Canterbury Tales</b> is a collection of twenty-four stories written in Middle English by Geoffrey Chaucer. The tales are presented as part of a story-telling contest by a group of pilgrims as they travel together from London to Canterbury to visit the shrine of Saint Thomas Becket at Canterbury Cathedral.	
	<b>Richard III</b> is a play by William Shakespeare. It was probably written c. 1592–1594. It is labelled a history but it is sometimes called a tragedy. It depicts the Machiavellian rise to power and subsequent short reign of King Richard III of England.	
	<b>Great Expectations</b> is the thirteenth novel by Charles Dickens and his penultimate completed novel. The novel is a Bildungsroman and depicts the education of an orphan nicknamed Pip.	

**How does Dickens present Magwitch in chapter 1 of Great Expectations?**



**Assessment Success Criteria**

1. Make a **POINT** – tell me what the writer is doing! Use a **VERB** to show me that you understand that the writer is using language in a particular way. Reference the question.
2. Next use a **QUOTATION** that supports your point. Aim to pick something that is “juicy” that will allow you comment in detail on the writer’s language.
3. Then focus on the writer’s language choices... **EXPLAIN** how they add to the reader’s impression of the character. **ANALYSE** – zoom in on key words/phrases/techniques. **LINK** back to the question – Magwitch’s character.
4. Make sure you refer to the social and historical **CONTEXT** of the novel throughout your response.



# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH – CHARACTERS IN THE CANON

Within this topic of CHARACTERS IN THE CANON, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English




KNOWING WHAT	Start of Unit	End of Unit
I know most of the conventions of an adventure narrative		
I know that writers use description, dialogue, actions and interactions to create characters.		
I know that writers use techniques such as descriptive imagery, figurative imagery and structure to create characters.		
I know that writers use description, dialogue, actions and interactions to create mood and atmosphere.		
I know that writers use techniques such as descriptive imagery, figurative imagery and structure to create mood and atmosphere.		
I know the about how the social and historical contexts influenced the writers of 'The Iliad', 'Beowulf', 'The Canterbury Tales', 'Richard III' and 'Great Expectations'		

KNOWING HOW	Start of Unit	End of Unit
I can read fluently, and I can answer questions to show my understanding of what I have read.		
I can select evidence from the text to support my ideas, and I can embed quotations in my response.		
I can inferences and deduce by commenting on how writers suggest and imply meaning.		
I can comment on the writer's language by zooming in on key words and techniques whilst considering the effect on the reader.		
I can make links with the context of a writer's work and comment on their intentions for the reader.		
I can edit and proofread my own work to make sure my teacher understands my points and ideas.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write about a text?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write creatively?

This half term you will learn about the Gothic genre. You will explore how writers create character, mood and atmosphere in a range of literary texts.

**Subject specific terminology**

<b>Noun</b>	A noun is a word that represents a person, thing, concept, or place, e.g., 'John', 'house', 'affinity, river'.
<b>Verb</b>	A verb is a word that indicates a physical action, e.g., 'drive', a mental action e.g., think, or a state of being ,e.g., 'exist'.
<b>Adjective</b>	A word that describes a noun or pronoun: 'big', 'boring', 'purple', and 'obvious' are all adjectives.
<b>Adverb</b>	An adverb is a word that modifies (describes) a verb, an adjective, another adverb, or even a whole sentence
<b>Simile</b>	A figure of speech comparing two unlike things that is often introduced by like or as (as in cheeks like roses).
<b>Metaphor</b>	A figure of speech that describes an object or action in a way that isn't literally true but helps explain an idea or make a comparison.
<b>Personification</b>	A type of metaphor that gives human characteristics to inanimate objects and animals, such as emotions and behaviours.
<b>Atmosphere</b>	The way an author uses setting, objects, or internal thoughts of characters to create emotion, mood, or experiences for the reader.
<b>Pathetic fallacy</b>	A literary term for the attribution of human emotion and conduct to things found in nature that are not human.
<b>Genre</b>	A category of literature defined by shared styles, forms, and content.
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Motif</b>	A dominant or recurring idea in an artistic work.
<b>Context</b>	Descriptions of events, people and background information in literary texts that gives the reader a clearer understanding of what is happening.
<b>Theme</b>	An idea that recurs in or pervades a work of art or literature.

**Narratives you will explore**

Scan the QR code to read the text in full.



	<b>Gormenghast</b> is a <i>fantasy</i> series by British author Mervyn Peake, about the inhabitants of Castle Gormenghast, a sprawling, decaying, Gothic structure.	
	<b>Dracula</b> , Gothic novel by Bram Stoker, published in 1897. <i>Dracula</i> begins with Jonathan Harker, a young English lawyer, as he travels to Transylvania. Harker plans to meet with Count Dracula, a client of his firm, in order to finalise a property transaction. When he arrives in Transylvania, the locals react with terror after he discloses his destination: Castle Dracula.	
	<b>Great Expectations</b> is the thirteenth novel by Charles Dickens and his penultimate completed novel. The novel is a Bildungsroman and depicts the education of an orphan nicknamed Pip.	
	<b>The Monkey's Paw</b> is a horror short story by English author W. W. Jacobs. In the story, three wishes are granted to the owner of The Monkey's Paw, but the wishes come with an enormous price for interfering with fate.	
	<b>Frankenstein; or, The Modern Prometheus</b> is an 1818 novel written by English author Mary Shelley. <i>Frankenstein</i> tells the story of Victor Frankenstein, a young scientist who creates a sapient creature in an unorthodox scientific experiment.	

**Assessment Success Criteria**



How does Shelley create mood and atmosphere in the extract from *Frankenstein*?

1. Make a **POINT** – tell me what the writer is doing! Use a **VERB** to show me that you understand that the writer is using language in a particular way. Reference the question.
2. Next use a **QUOTATION** that supports your point. Aim to pick something that is “juicy” that will allow you comment in detail on the writer’s language.
3. Then focus on the writer’s language choices... **EXPLAIN** how they add to the mood and atmosphere of the extract. **ANALYSE** – zoom in on key words/phrases/techniques. **LINK** back to the question – mood and atmosphere.

**Vocabulary you will encounter**

<b>Afflicted</b>	Afflicted means 'impaired' or 'stricken' and usually refers to a person who is mentally or physically unfit, or has been grievously affected by disease.	<b>Grotesque</b>	Comically or repulsively ugly or distorted
<b>Enigma</b>	a person or thing that is mysterious or difficult to understand.	<b>Claustrophobic</b>	You describe a place or situation as claustrophobic when it makes you feel uncomfortable and unhappy because you are enclosed or restricted
<b>Apprehensions</b>	anxiety or fear that something bad or unpleasant will happen.	<b>Lamentable</b>	Very unfortunate or disappointing
<b>Entrapment</b>	the state of being caught in or as in a trap	<b>Dilapidated</b>	(of a building or object) in a state of disrepair or ruin as a result of age or neglect.
<b>Beguile</b>	the state of being caught in or as in a trap	<b>Torturous</b>	Involving a lot of suffering or difficulty.



# KS3 ACRES CHECKLIST: YEAR 9 ENGLISH – THE GOTHIC

Within this topic of CHARACTERS IN THE CANON, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 9 in KS3 English




KNOWING WHAT	Start of Unit	End of Unit
I know most of the conventions of a Gothic narrative		
I know that writers use description, dialogue, actions and interactions to create characters.		
I know that writers use techniques such as descriptive imagery, figurative imagery and structure to create characters.		
I know that writers use description, dialogue, actions and interactions to create mood and atmosphere.		
I know that writers use techniques such as descriptive imagery, figurative imagery and structure to create mood and atmosphere.		
I know the about how the social and historical contexts influenced the writers of 'Dracula' and 'Frankenstein'.		

KNOWING HOW	Start of Unit	End of Unit
I can read fluently, and I can answer questions to show my understanding of what I have read.		
I can select evidence from the text to support my ideas, and I can embed quotations in my response.		
I can inferences and deduce by commenting on how writers suggest and imply meaning.		
I can comment on the writer's language by zooming in on key words and techniques whilst considering the effect on the reader.		
I can make links with the context of a writer's work and comment on their intentions for the reader.		
I can edit and proofread my own work to make sure my teacher understands my points and ideas.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write about a text?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write creatively?

This half term you will study a range of poems that explore the natural world. You will learn about how poets present themes with a focus on poetic devices.









**Subject specific terminology**

<b>Rhythm</b>	Rhythm is the pattern of sound, silence, and emphasis in a poem.
<b>Rhyme</b>	Correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry.
<b>Alliteration</b>	the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
<b>Assonance</b>	<b>Assonance</b> is the repetition of vowel sounds in words that are close to each other in a sentence or phrase.
<b>Simile</b>	The comparison of one thing with another thing of a different kind using 'like' or 'as'.
<b>Metaphor</b>	A way of describing someone or something by showing their similarity with something else
<b>Personification</b>	the attribution of a personal nature or human characteristics to something non-human.
<b>Stanza</b>	A grouped set of lines within a poem, usually separated from other stanzas by an indent or blank line.
<b>Speaker</b>	The voice of the poem, similar to a narrator in fiction. The poet might not necessarily be the speaker of the poem.
<b>Onomatopoeia</b>	A word that actually looks like the sound it makes, and we can almost hear those sounds as we read.
<b>Hyperbole</b>	Exaggerated statements or claims not meant to be taken literally
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Dramatic Monologue</b>	A poem written in the form of a speech of an individual character
<b>Romantic Poets</b>	The Romantic poets celebrated the individual imagination and the beauty of the natural world.

**Vocabulary you will encounter**

<b>Barbarity</b>	extreme cruelty.	<b>Idyllic</b>	like an idyll; extremely happy, peaceful, or picturesque.
<b>Brutality</b>	savage physical violence; great cruelty.	<b>Picturesque</b>	something with strikingly pleasing or vivid qualities
<b>Bucolic</b>	relating to the pleasant aspects of the countryside and country life.	<b>Captivating</b>	capable of attracting and holding interest; charming.
<b>Malevolent</b>	having or showing a wish to do evil to others	<b>Grandeur</b>	splendour and impressiveness, especially of appearance or style.
<b>Rejuvenating</b>	give new energy or vigour to; revitalise.	<b>Gaunt</b>	(of a person) lean and haggard, especially because of suffering, hunger, or age

**Poets you will study**

	<b>Emily Dickinson</b> was a 19th-century American poet whose name has become synonymous with classic American poetry. She remains one of the greatest writers of all time. Many of her poems have left a lasting impact on the understanding of American history and have persevered over the years. Perhaps this was even more evident because her reclusive lifestyle.
	<b>Alfred, Lord Tennyson:</b> in the last half of the 19th century Alfred Tennyson was considered England's greatest poet. People from every walk of life understood and loved his work.
	<b>William Wordsworth</b> is best known, served as Great Britain's poet laureate from 1843 until his death. His <i>Lyrical Ballads</i> (published in 1798), written with Samuel Taylor Coleridge, helped launch the Romantic movement in English literature.
	The work of British poet <b>Ted Hughes</b> grew out of the dialect of his native West Yorkshire. His early poems depict the ferocity of the predatory animals, birds, and human hunters he observed on Yorkshire's bleak moors.
	The Irish poet <b>Seamus Heaney</b> was considered one of the greatest poets writing in English in the 20th century. His Nobel-prizewinning poetry reflected the turbulence of his homeland while simultaneously celebrating the human spirit and the beauty of the natural world.
	<b>Vernon Scannell</b> was a prolific English poet, best known for his accessible, narrative style and his exploration of themes like memory, childhood, and the human condition. He rose to prominence during the post-war period in Britain, a time marked by social change.

**Assessment Success Criteria**



Compare 'Break, Break, Break' by Alfred, Lord Tennyson with 'The Sea' by James Reeves.

1. Make a **POINT** – tell me what the poet is doing! Use a **VERB** to show me that you understand that the writer is using language in a particular way. Reference the question.
2. Next use a **QUOTATION** that supports your point. Aim to pick something that is "juicy" that will allow you comment in detail on the poet's language.
3. Then focus on the poet's language choices... **EXPLAIN** how they add to the mood and atmosphere of the extract. **ANALYSE** – zoom in on key words/phrases/techniques. **LINK** back to the question – mood and atmosphere.
4. Compare the poets' methods



## KS3 ACRES CHECKLIST: YEAR 7 ENGLISH – NATURE POETRY




Within this topic of NATURE POETRY, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I know a range of poetic techniques, including: simile, metaphor, personification, alliteration, assonance, sibilance, onomatopoeia and rhyme.			I can read fluently, and I can answer questions to show my understanding of what I have read.		
I know the meaning of the following terms: stanza, tone, mood, speaker, voice and persona as it applies to poetry.			I can select evidence from the text to support my ideas, and I can embed quotations in my response.		
I know how the life and experiences of the poets Emily Dickinson, William Wordsworth and Seamus Heaney influenced their poetry.			I can inferences and deduce by commenting on how poets suggest and imply meaning.		
I know what Romanticism is and how the movement is important in the history of English Literature.			I can comment on the poet's language by zooming in on key words and techniques whilst considering the effect on the reader.		
I know what is meant by poetic metre.			I can make links with the context of a poet's work and comment on their intentions for the reader.		
I know how to perform a poem with confidence.			I can edit and proofread my own work to make sure my teacher understands my points and ideas.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write about texts?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write about texts?

This half term you will study a range of poems that explore family relationships. You will learn about how poets present themes with a focus on poetic devices.






**Subject specific terminology**

<b>Rhythm</b>	Rhythm is the pattern of sound, silence, and emphasis in a poem.
<b>Rhyme</b>	Correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry.
<b>Alliteration</b>	the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
<b>Assonance</b>	<b>Assonance</b> is the repetition of vowel sounds in words that are close to each other in a sentence or phrase.
<b>Simile</b>	The comparison of one thing with another thing of a different kind using 'like' or 'as'.
<b>Metaphor</b>	A way of describing someone or something by showing their similarity with something else
<b>Personification</b>	the attribution of a personal nature or human characteristics to something non-human.
<b>Stanza</b>	A grouped set of lines within a poem, usually separated from other <b>stanzas</b> by an indent or blank line.
<b>Speaker</b>	The voice of the poem, similar to a narrator in fiction. The poet might not necessarily be the speaker of the poem.
<b>Onomatopoeia</b>	A word that actually looks like the sound it makes, and we can almost hear those sounds as we read.
<b>Hyperbole</b>	Exaggerated statements or claims not meant to be taken literally
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Dramatic Monologue</b>	A poem written in the form of a speech of an individual character
<b>Extended Metaphor</b>	A version of metaphor that extends over the course of multiple lines, paragraphs, or stanzas of prose or poetry.

**Vocabulary you will encounter**

<b>Attachment</b>	Affection, fondness, or sympathy for someone or something	<b>Maternal</b>	of, relating to, belonging to, or characteristic of a mother : motherly. maternal love. maternal instincts
<b>Chronic</b>	Something that continues over an extended period of time.	<b>Nostalgia</b>	a longing for the past,
<b>Replenishing</b>	Fill (something) up again	<b>Headrig</b>	the strip of land at the end of a field where the plough is turned.
<b>Sentimental</b>	Prompted by feelings of tenderness, sadness, or nostalgia.	<b>Furrow</b>	long, narrow trench made in the ground by a plough, where seeds are planted.
<b>Fathoms</b>	A way to measure the depth of water.	<b>Yapping</b>	barking sharply

**Poets you will study**

	<b>Grace Nichols</b> is a poet whose work has been central to our understanding of the important cultural Caribbean-British connection for nearly 3 decades.
	A poet, novelist, fiction writer, and playwright and Civil Rights activist, <b>Langston Hughes</b> is known for his insightful, vivid portrayals of black life in the United States.
	<b>Jackie Kay</b> was born to a Scottish mother and Nigerian father in Edinburgh. She was adopted as a baby by Helen and John Kay. Kay has drawn on her unconventional upbringing in her poetry.
	Carol Ann Duffy is a Scottish poet known for her accessible yet deeply layered poetry that explores love, identity, feminism, and social commentary. As the UK's first female Poet Laureate, she often gives voice to marginalized perspectives, especially women's.
	The Irish poet <b>Seamus Heaney</b> was considered one of the greatest poets writing in English in the 20th century. His Nobel-prizewinning poetry reflected the turbulence of his homeland while simultaneously celebrating the human spirit and the beauty of the natural world.
	<b>Robert Hayden</b> was an African American poet and professor who is best known as the author of poems, including "Those Winter Sundays" and "The Middle Passage."

**Assessment Success Criteria**

Compare 'Follower' by Seamus Heaney with one other poem.



1. Make a **POINT** – tell me what the poet is doing! Use a **VERB** to show me that you understand that the writer is using language in a particular way. Reference the question.
2. Next use a **QUOTATION** that supports your point. Aim to pick something that is "juicy" that will allow you comment in detail on the poet's language.
3. Then focus on the poet's language choices... **EXPLAIN** how they add to the mood and atmosphere of the extract. **ANALYSE** – zoom in on key words/phrases/techniques. **LINK** back to the question – mood and atmosphere.
4. Compare the poets' methods



# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH – FAMILY RELATIONSHIP POETRY

Within this topic of FAMILY RELATIONSHIP POETRY, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I know a range of poetic techniques, including: simile, metaphor, personification, alliteration, assonance, sibilance, onomatopoeia and rhyme.		
I know the meaning of the following terms: stanza, tone, mood, speaker, voice and persona as it applies to poetry.		
I know about colonisation, the transatlantic slave trade and racial segregation in twentieth century America.		
I know that writers of English are not necessarily English and that Irish and Scottish cultural identity is important to explore when reading the poetry of Heaney, Duffy and Kay.		
I know what is meant by poetic metre.		
I know what is meant by lyric poetry and dramatic monologue.		

KNOWING HOW	Start of Unit	End of Unit
I can read fluently, and I can answer questions to show my understanding of what I have read.		
I can select evidence from the text to support my ideas, and I can embed quotations in my response.		
I can inferences and deduce by commenting on how writers suggest and imply meaning.		
I can comment on the poet's language by zooming in on key words and techniques whilst considering the effect on the reader.		
I can make links with the context of a poet's work and comment on their intentions for the reader.		
I can edit and proofread my own work to make sure my teacher understands my points and ideas.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write about texts?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write about texts?



This half term you will study a range of texts about World War One. You will learn about how writers present themes with a focus on literary devices.

### Subject specific terminology

<b>Rhythm</b>	Rhythm is the pattern of sound, silence, and emphasis in a poem.
<b>Rhyme</b>	Correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry.
<b>Alliteration</b>	the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
<b>Assonance</b>	the repetition of vowel sounds in words that are close to each other in a sentence or phrase.
<b>Simile</b>	The comparison of one thing with another thing of a different kind using 'like' or 'as'.
<b>Metaphor</b>	A way of describing someone or something by showing their similarity with something else
<b>Personification</b>	the attribution of a personal nature or human characteristics to something non-human.
<b>Stanza</b>	A grouped set of lines within a poem, usually separated from other <b>stanzas</b> by an indent or blank line.
<b>Speaker</b>	The voice of the poem, similar to a narrator in fiction. The poet might not necessarily be the speaker of the poem.
<b>Onomatopoeia</b>	A word that actually looks like the sound it makes, and we can almost hear those sounds as we read.
<b>Hyperbole</b>	Exaggerated statements or claims not meant to be taken literally
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Dramatic Monologue</b>	A poem written in the form of a speech of an individual character
<b>Propaganda</b>	Information, especially of a biased or misleading nature, used to promote a political cause or point of view

### Poets and writers you will study

	Jessie Pope was an English poet, writer, and journalist, who remains best known for her patriotic, motivational poems published during World War I.
	Michael Morpurgo is an English book author, poet, playwright, and librettist who is known best for children's novels such as War Horse and loved his work.
	<b>Wilfred Owen</b> was an English poet noted for his anger at the cruelty and waste of war and his pity for its victims.
	<b>Sebastian Faulks</b> is a British novelist, journalist and broadcaster. He is best known for his historical novels set in France
	<b>Pat Barker</b> is an English writer and novelist. She has won many awards for her fiction, which centres on themes of memory, trauma, survival and recovery. She is known for her Regeneration Trilogy about WWI.
	<b>John McCrae</b> was a Canadian poet, physician, author, artist and soldier during the World War I and a surgeon during the Second Battle of Ypres, in Belgium. He is best known for writing the famous war memorial poem "In Flanders Fields". McCrae died of pneumonia near the end of the war.

### Assessment Success Criteria



#### Compare the presentation of war in 'Dulce et Decorum Est' and 'Who's for the Game?'

1. Make a **POINT** – tell me what the writer is doing! Use a **VERB** to show me that you understand that the writer is using language in a particular way. Reference the question.
2. Next use a **QUOTATION** that supports your point. Aim to pick something that is "juicy" that will allow you comment in detail on the writer's language.
3. Then focus on the writer's language choices... **EXPLAIN** how they add to the mood and atmosphere of the extract. **ANALYSE** – zoom in on key words/phrases/techniques. **LINK** back to the question – mood and atmosphere.
4. Compare the poets' methods

### Vocabulary you will encounter

<b>Armistice</b>	Temporary stopping of open acts of warfare by agreement between the opponents	<b>Barrage</b>	Concentrated artillery bombardment over a wide area
<b>Combatant</b>	A person or nation engaged in fighting during a war	<b>Corruption</b>	The abuse of entrusted power for private gain
<b>Incessant</b>	(of something regarded as unpleasant) continuing without pause or interruption.	<b>Nightmarish</b>	Of the nature of a nightmare; very frightening or unpleasant.
<b>Poignant</b>	Evoking a keen sense of sadness or regret	<b>Jingoism</b>	Extreme patriotism, especially in the form of aggressive or warlike foreign policy.
<b>Sedition</b>	Conduct or speech inciting people to rebel against the authority of a state or monarch.	<b>Nationalism</b>	Identification with one's own nation and support for its interests.



# KS3 ACRES CHECKLIST: YEAR 9 ENGLISH – LITERATURE OF WWI

Within this topic of LITERATURE OF WWI, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 9 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I know a range of poetic techniques, including: simile, metaphor, personification, alliteration, assonance, sibilance, onomatopoeia and rhyme.		
I know the meaning of the following terms: stanza, tone, mood, speaker, voice and persona as it applies to poetry.		
I know about wartime propaganda, jingoism and what influenced young men to enlist during WWI.		
I know about the conditions in the trenches and the effects of war on those who fought.		
I know about the biographical influences on the poetry of Wilfred Owen.		
I know the difference between prose and poetry.		

KNOWING HOW	Start of Unit	End of Unit
I can read fluently, and I can answer questions to show my understanding of what I have read.		
I can select evidence from the text to support my ideas, and I can embed quotations in my response.		
I can inferences and deduce by commenting on how writers suggest and imply meaning.		
I can comment on the poet's language by zooming in on key words and techniques whilst considering the effect on the reader.		
I can make links with the context of a poet's work and comment on their intentions for the reader.		
I can edit and proofread my own work to make sure my teacher understands my points and ideas.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write about texts?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write about texts?









This half term you will explore a range of fiction, non-fiction and poetry that explores experiences of childhood. You will focus on how writers use persuasive language and devices to influence readers. You will also produce your own piece of persuasive writing.

**Subject specific terminology**

<b>Alliteration</b>	the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
<b>Fact</b>	information used as evidence or as part of a report or news article.
<b>Pun</b>	a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings.
<b>Rule of Three</b>	ideas presented in threes are more appealing, memorable, and effective.
<b>Fake News</b>	false stories that appear to be news spread on the internet, created to influence political views or as a joke.
<b>Emotive Language</b>	language that is used to makes the reader respond emotionally, perhaps sympathising with a character or sharing the writer's point of view.
<b>Imperatives</b>	a sentence that expresses a command or polite request.
<b>Imagery</b>	visually descriptive or figurative language.
<b>Direct Address</b>	when you talk directly to the reader, using the pronouns 'we', 'you' or 'us'.
<b>Opinion</b>	a view or judgement formed about something, not necessarily based on fact or knowledge.
<b>Hyperbole</b>	exaggerated statements or claims not meant to be taken literally.

**Optional Home Study**

	Follow this link to find out more about child labour and poverty I the Victorian period. 
	Here you will find out all about Malala Yousafzai and the impact she has had on girls' education in the Middle East and elsewhere. 
	Follow this link to research 'Save the Children' and how the charity helps children across the world. 

**Assessment Success Criteria**

**Write a letter on behalf of a children's charity to persuade the reader to donate.**

- Demonstrate a consistent understanding of the purpose and format of your writing.
- Demonstrate a sustained awareness of your reader and audience.
- Use appropriate vocabulary that is confidently adapted to your task.
- Use topic led paragraphs that develop your ideas convincingly and include relevant detail.
- Vary your sentences structures for effect.
- Use a range of punctuation accurately.
- Spell most words accurately.
- Control tense.



**Vocabulary you will encounter**

<b>Artillery (noun)</b> Big, powerful guns used in war that can shoot things very far, like cannons.
<b>Bombardment (noun)</b> When a place is attacked again and again with bombs or big guns.
<b>Clad (of clothes) (adjective)</b> Wearing clothes. <i>Example: She was clad in a warm coat.</i>
<b>Ignorance (of education) (noun)</b> Not knowing things because you have not had the chance to learn them.
<b>Inveigled (verb)</b> Tricked or persuaded someone into doing something by being sneaky or overly nice.
<b>Melancholy (noun / adjective)</b> A feeling of deep sadness that lasts for a while.
<b>Neglect (noun / verb)</b> To fail to care for someone or something properly, or the act of not caring.
<b>Repugnance (noun)</b> A very strong feeling of dislike or disgust.
<b>Russian roulette (noun)</b> A very dangerous game where someone takes a serious risk that could cause death. <i>(Often used to mean taking a foolish or deadly risk.)</i>
<b>Slumber (noun / verb)</b> Sleep, especially a gentle or peaceful sleep.



# KS3 ACRES CHECKLIST: YEAR 7 ENGLISH – EXPERIENCES OF CHILDHOOD




Within this topic of EXPERIENCES OF CHILDHOOD, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I know what the key conventions of reports, opinion articles, pamphlets, diaries and formal letters are.			I can explore and discuss examples of 19th, 20th and 21st century reports, articles, pamphlets, diaries and formal letters.		
I know what techniques writers use to position the reader and influence them through language and persuasive devices.			I can analyse how texts are structured and explain why the structure is effective.		
I know about Victorian society, the gap between the rich and the poor and the use of child labour.			I can analyse persuasive techniques and explain how they influence the reader		
I know about the experiences of children in modern day conflicts, and how this impacts wellbeing and education.			I can adapt my writing to suit different genres and their conventions, using persuasive techniques for effect.		
I know what poetic techniques poets use and how these create particular effects for the reader.			I can use punctuation and sentence structures deliberately to create specific effects.		
I know the difference between non-fiction, fiction and poetry.			I can structure and paragraph my writing clearly and effectively.		
			I can edit and proofread my work to improve accuracy, clarity and impact.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write to persuade?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write to persuade?



This half term you will read and analyse speeches from antiquity to the modern day. You will work towards writing and delivering your own speech on a topical issue.

**Subject specific terminology**

<b>Direct Address</b>	when you talk directly to the reader, using the pronouns 'we', 'you' or 'us'.
<b>Tricolon</b>	a group of three similar phrases, words, clauses, or sentences.
<b>Alliteration</b>	the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
<b>Pathos</b>	in an argument, it's meant to appeal to the audience's emotions, such as pity, grief, and sympathy.
<b>Ethos</b>	the writers attempt to persuade by appealing to the reader's moral values. The writer presents their expertise, authority, trustworthiness, and commonality to persuade the reader.
<b>Logos</b>	logos is when we use cold arguments – like data, statistics, or common sense – to convince people of something, rather than trying to appeal to an audience's emotions.
<b>Anaphora</b>	the repetition of a word or phrase at the beginning of successive clauses.
<b>Modal verb</b>	show possibility, intent, ability, or necessity. Common examples of modal verbs include can, should, and must.
<b>Emotive Language</b>	language that is used that makes the reader respond emotionally, perhaps sympathising with a character or sharing the writer's point of view.
<b>Hyperbole</b>	exaggerated statements or claims not meant to be taken literally
<b>Rhetorical Question</b>	a question asked to create a dramatic effect or to make a point rather than to get an answer.
<b>Imperative</b>	a sentence that gives the reader an instruction, makes a request, or issues a command.

**Writers you will study**

	<b>Cicero</b> was a Roman statesman, lawyer, scholar, philosopher, writer - He is considered one of Rome's greatest orators.
	<b>Elizabeth I</b> was Queen of England and Ireland from 17 November 1558 until her death in 1603. She was the last monarch of the House of Tudor.
	<b>William Shakespeare</b> was an English playwright, poet and actor. He is widely regarded as the greatest writer in the English language.
	<b>Sojourner Truth</b> was an American abolitionist and activist for African-American civil rights and women's rights. Born into slavery, she escaped with her infant daughter to freedom in 1826.
	<b>Emmeline Pankhurst</b> as a British political activist who organised the British suffragette movement and helped women to win in 1918 the right to vote in Great Britain and Ireland.
	<b>Martin Luther King</b> was one of the most prominent leaders in the civil rights movement from 1955 until his assassination in 1968.

**Assessment Success Criteria**



**Write a persuasive speech on a topic of your choice.**

- Demonstrate a consistent understanding of the purpose and format of your writing.
- Demonstrate a sustained awareness of your reader and audience.
- Use appropriate vocabulary that is confidently adapted to your task.
- Use topic led paragraphs that develop your ideas convincingly and include relevant detail.
- Vary your sentences structures for effect.
- Use a range of punctuation accurately.
- Spell most words accurately.
- Control tense.

**Vocabulary you will encounter**

<b>Audacious (adj.)</b>	showing a willingness to take surprisingly bold risks; showing an impudent lack of respect.
<b>Tyranny (n.)</b>	cruel and oppressive government or rule.
<b>Enfranchisement (n.)</b>	the giving of a right or privilege, especially the right to vote.
<b>Subjugation (n.)</b>	the action of bringing someone or something under domination or control.
<b>Tribulation (n.)</b>	a cause of great trouble or suffering.



## KS3 ACRES CHECKLIST: YEAR 8 ENGLISH – RHETORIC




Within this topic of RHETORIC, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I know and can identify the Aristotelian triad: ethos, pathos and logos.			I can explore and discuss examples of 19th, 20th and 21 <sup>st</sup> century speeches.		
I can identify and use rhetorical devices such as rhetorical questions, repetition, imagery, alliteration, contrast, emotive language, hyperbole, triadic structures, imperatives and direct address.			I can analyse how texts are structured and explain why the structure is effective.		
I know the significance of social, historical and biographical context in relation to Elizabethan society, WWII and the Civil Rights movement.			I can analyse persuasive techniques and explain how they influence the reader.		
I know that the way I use my voice and body, like how loud I speak, my tone, my facial expressions, and my gestures, helps my audience understand my speech and keeps them interested.			I can adapt my writing to suit different genres and their conventions, using persuasive techniques for effect.		
			I can use punctuation and sentence structures deliberately to create specific effects.		
			I can structure and paragraph my writing clearly and effectively.		
			I can edit and proofread my work to improve accuracy, clarity and impact.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write to persuade?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next time you write to persuade?



# KS3 ACRES CHECKLIST: YEAR 9 ENGLISH – CRIME AND PUNISHMENT




Within this topic of CRIME AND PUNISHMENT, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 9 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I know what the generic and structural features of prose fiction, journals, diaries, letters and articles are, and how to identify and explain them.			I can explore and discuss examples of 19th, 20th and 21st century speeches.		
I know what language and structural features writers use to position the reader and how to analyse their effects.			I can analyse how texts are structured and explain why the structure is effective.		
I know what the key debates and ideas surrounding crime and punishment are from the eighteenth century to the present day, including prison conditions, corporal punishment, capital punishment and prisoners' democratic rights.			I can analyse persuasive techniques and explain how they influence the reader		
I know what the key features of a persuasive speech are, including a clear line of argument, use of evidence, persuasive techniques and a logical structure.			I can adapt my writing to suit different genres and their conventions, using persuasive techniques for effect.		
			I can use punctuation and sentence structures deliberately to create specific effects.		
			I can structure and paragraph my writing clearly and effectively.		
			I can edit and proofread my work to improve accuracy, clarity and impact.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write to persuade?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next time you write to persuade?



You will explore the concepts of crime and punishment across fiction and non-fiction extracts from pre and post 20th century texts. This unit is designed to introduce you to core GCSE skills in reading and writing.

**Subject specific terminology**

<b>Direct Address</b>	when you talk directly to the reader, using the pronouns 'we', 'you' or 'us'.
<b>Tricolon</b>	a group of three similar phrases, words, clauses, or sentences.
<b>Alliteration</b>	the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
<b>Satire</b>	the use of humour, irony, exaggeration, or ridicule to expose and criticise people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.
<b>Journal</b>	a daily record of news and events of a personal nature; a diary
<b>Article</b>	a piece of writing included with others in a newspaper, magazine, or other print or online publication.
<b>Anaphora</b>	the repetition of a word or phrase at the beginning of successive clauses.
<b>Modal verb</b>	show possibility, intent, ability, or necessity. Common examples of modal verbs include can, should, and must.
<b>Emotive Language</b>	language that is used that makes the reader respond emotionally, perhaps sympathising with a character or sharing the writer's point of view.
<b>Hyperbole</b>	exaggerated statements or claims not meant to be taken literally
<b>Rhetorical Question</b>	a question asked to create a dramatic effect or to make a point rather than to get an answer.
<b>Imperative</b>	a sentence that gives the reader an instruction, makes a request, or issues a command.

**Writers you will study**

	<b>Daniel Defoe</b> was an English novelist, journalist, merchant and spy. Defoe was a prolific and versatile writer, producing more than three hundred works on diverse topics, including politics, crime, religion, and marriage.
	<b>Sarah Waters</b> is a Welsh novelist. She is best known for her novels set in Victorian society.
	<b>Elizabeth Fry</b> was an English prison reformer and a major driving force behind new legislation to improve the treatment of prisoners, especially female inmates, and as such has been called the "Angel of Prisons"
	<b>Charles Dickens</b> as an English novelist, journalist, short story writer and social critic. He created some of literature's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era.
	<b>Charlie Brooker</b> is an English writer, television presenter, producer and satirist.
	Various modern and 19 <sup>th</sup> century journalists and biographers

**Assessment Success Criteria**

Write a persuasive speech on a topic related to crime and punishment.



- Demonstrate a consistent understanding of the purpose and format of your writing.
- Demonstrate a sustained awareness of your reader and audience.
- Use appropriate vocabulary that is confidently adapted to your task.
- Use topic led paragraphs that develop your ideas convincingly and include relevant detail.
- Vary your sentences structures for effect.
- Use a range of punctuation accurately.
- Spell most words accurately.
- Control tense.



**Vocabulary you will encounter**

<b>Comrades (n.)</b>	colleague or a fellow member of an organisation.
<b>Inevitable (adj.)</b>	certain to happen; unavoidable.
<b>Melancholy (n)</b>	a feeling of pensive sadness, typically with no obvious cause.
<b>Indefatigable (adj.)</b>	(of a person or their efforts) persisting tirelessly.
<b>Deterrent (n.)</b>	a thing that discourages or is intended to discourage someone from doing something.

This half term you will read and explore a number of famous short stories. You will learn about how writers engage their reader and how to use range of narrative techniques in your own writing.


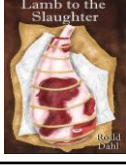

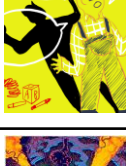

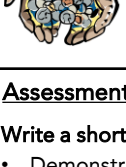
**Subject specific terminology**

<b>Noun</b>	A noun is a word that represents a person, thing, concept, or place, e.g., 'John', 'house', 'affinity', 'river'.
<b>Verb</b>	A verb is a word that indicates a physical action, e.g., 'drive', a mental action e.g., 'think', or a state of being, e.g., 'exist'.
<b>Adjective</b>	A word that describes a noun or pronoun: 'big', 'boring', 'purple', and 'obvious' are all adjectives.
<b>Adverb</b>	An adverb is a word that modifies (describes) a verb, an adjective, another adverb, or even a whole sentence.
<b>Simile</b>	A figure of speech comparing two unlike things that is often introduced by like or as (as in 'cheeks like roses').
<b>Metaphor</b>	A figure of speech that describes an object or action in a way that isn't literally true but helps explain an idea or make a comparison.
<b>Personification</b>	A type of metaphor that gives human characteristics to inanimate objects and animals, such as emotions and behaviours.
<b>Atmosphere</b>	The way an author uses setting, objects, or internal thoughts of characters to create emotion, mood, or experiences for the reader.
<b>Flashback</b>	a scene that interrupts the present action to show events from the past.
<b>Dialogue</b>	A conversation between two or more people as a feature of a book, play, or film.
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Characterisation</b>	The creation or construction of a fictional character.
<b>Tension</b>	A feeling of suspense or excitement that keeps the reader engaged.
<b>Climax</b>	The most important or intense moment in the story where the main conflict peaks.
<b>Foreshadowing</b>	Hints or clues that suggest what may happen later in the story..

**Vocabulary you will encounter**

<b>Buoyant (adj.)</b>	feeling happy, cheerful, or full of energy; able to stay positive.	<b>Prolepsis (n.)</b>	a narrative technique where the writer jumps forward in time to show a future event (a flash-forward).
<b>Perpetual (adj.)</b>	continuing for a very long time or seeming to never end.	<b>Immeasurable (adj.)</b>	so large or great that it cannot be measured.
<b>Fiendish (adj.)</b>	extremely cruel, evil, or wicked.	<b>Seldom (adv.)</b>	not often; rarely.
<b>Perturbed (adj.)</b>	feeling worried, bothered, or unsettled.	<b>Impediment (n.)</b>	something that blocks progress or makes something harder to do.
<b>Foreshadowing (n.)</b>	a hint or clue in a story that suggests what might happen later.	<b>Traverse (v.)</b>	to travel across or move from one side of something to the other.

**Stories you will study**

	<b>The Landlady by Roald Dahl:</b> A young man seeking lodging in Bath finds what seems to be the perfect, cozy bed-and-breakfast run by a sweet older woman. As small details grow increasingly unsettling, the story builds toward a chilling revelation beneath the surface of polite hospitality.
	<b>Lamb to the Slaughter by Roald Dahl:</b> When Mary Maloney's calm domestic life shatters in an instant, she responds with a shocking act of violence carried out in the most unlikely way. The story blends dark humour and irony as Mary cleverly outwits those trying to uncover the truth.
	<b>Through the Tunnel by Doris Lessing:</b> A boy on holiday with his mother becomes determined to swim through an underwater tunnel to prove his independence. His dangerous challenge becomes a powerful test of courage, growth, and the painful step from childhood toward adulthood.
	<b>Charles by Shirley Jackson</b> A mother becomes increasingly concerned about her son's classmate, Charles, whose behaviour grows more disruptive by the day. The humorous story ends with a sharp twist that exposes the gap between parental perception and reality.
	<b>Fever Dream by Ray Bradbury</b> A gravely ill boy insists that microbes are not just making him sick, but slowly taking control of his body, a claim doctors dismiss as a product of fever and imagination – who is right.
	<b>Loose Change by Andrea Levy</b> A brief encounter between strangers highlights the quiet tensions of race, class, and expectation in everyday life. Levy reveals how small moments can expose deep assumptions and unspoken social divides.

**Assessment Success Criteria**

Write a short story based on a stimulus title.

- Demonstrate a consistent understanding of the purpose and format of your writing.
- Demonstrate a sustained awareness of your reader and audience.
- Use appropriate vocabulary that is confidently adapted to your task.
- Organise writing into appropriate paragraphs for effect
- Vary your sentences structures for effect.
- Use a range of punctuation accurately.
- Spell most words accurately.
- Control tense.





# KS3 ACRES CHECKLIST: YEAR 7 ENGLISH – SHORT STORIES






Within this topic of CREATIVE WRITING AND SHORT STORIES, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I know what Freytag's Triangle is and how stories are structured using exposition, rising action, climax, falling action, and resolution.			I know how to read, reflect on, and respond to short stories by identifying narrative structure, character development, and key ideas		
I know what narrative perspective is and how first person, third person, and omniscient narrators influence what the reader knows and feel			I know how to inferences and deduce meaning from texts by using clues in the language, characters' actions, and context to make logical interpretations.		
I know how writers create characters in the named texts by using dialogue, actions, thoughts, descriptions, and relationships with other characters.			I know how to inferences and deduce meaning from texts by using clues in the language, characters' actions, and context to make logical interpretations.		
I know how writers create mood, atmosphere, and tension by using setting, descriptive language, imagery, sentence length, and pacing			I know how to use punctuation and sentence structures for effect to control pace, build tension, and emphasise important moments in my narrative writing.		
I know how writers create mood, atmosphere, and tension by using setting, descriptive language, imagery, sentence length, and pacing			I know how to structure and paragraph my writing for effect by organising ideas clearly and using paragraphs to develop scenes, shifts in action, or changes in focus		
			I know how to edit and proofread my writing by revising for clarity, improving word choices, and correcting spelling, grammar, and punctuation		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write creatively?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?


What do you need to do next you write creatively?

This half term you will read and explore a range of extracts from ghost stories. You will learn about how writers engage their readers and how to use range of narrative techniques in your own writing to create mood, atmosphere and tension.

**Subject specific terminology**

<b>Noun</b>	A noun is a word that represents a person, thing, concept, or place, e.g., 'John', 'house', 'affinity', 'river'.
<b>Verb</b>	A verb is a word that indicates a physical action, e.g., 'drive', a mental action e.g., 'think', or a state of being, e.g., 'exist'.
<b>Adjective</b>	A word that describes a noun or pronoun: 'big', 'boring', 'purple', and 'obvious' are all adjectives.
<b>Adverb</b>	An adverb is a word that modifies (describes) a verb, an adjective, another adverb, or even a whole sentence.
<b>Simile</b>	A figure of speech comparing two unlike things that is often introduced by like or as (as in 'cheeks like roses').
<b>Metaphor</b>	A figure of speech that describes an object or action in a way that isn't literally true but helps explain an idea or make a comparison.
<b>Personification</b>	A type of metaphor that gives human characteristics to inanimate objects and animals, such as emotions and behaviours.
<b>Atmosphere</b>	The way an author uses setting, objects, or internal thoughts of characters to create emotion, mood, or experiences for the reader.
<b>Flashback</b>	A scene that interrupts the present action to show events from the past.
<b>Pathetic fallacy</b>	When a writer gives human feelings or emotions to nature or the weather to match a mood in the story.
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Characterisation</b>	The creation or construction of a fictional character.
<b>Tension</b>	A feeling of suspense or excitement that keeps the reader engaged.
<b>Climax</b>	The most important or intense moment in the story where the main conflict peaks.
<b>Foreshadowing</b>	Hints or clues that suggest what may happen later in the story..

**Stories you will study**

	<b>The Signal-Man by Charles Dickens</b> A mysterious railway signalman is haunted by terrifying visions that seem to predict deadly accidents. As a visitor listens to the signalman's story, the line between warning and fate becomes increasingly unclear, building suspense and dread.
	<b>The Kit-Bag by Algernon Blackwood</b> When a traveller borrows a stranger's bag, he unknowingly invites a terrifying supernatural presence into his life. The story explores guilt, punishment, and the idea that the past can follow you in disturbing ways.
	<b>Lost Hearts by M. R. James</b> A young boy sent to live with his distant cousin begins to sense something deeply wrong about his new home. As ghostly secrets are revealed, the story uncovers dark crimes and delivers a chilling tale of revenge.
	<b>The Body Snatcher by Robert Louis Stevenson</b> Set in the shadowy world of medical science, this story follows men who supply bodies for anatomy lessons by any means necessary. As ambition and greed grow, the moral cost of their actions leads to horrifying consequences.
	<b>Wuthering Heights by Emily Brontë</b> The novel opens with Mr Lockwood staying at the eerie house of Wuthering Heights, where he experiences unsettling events and strange dreams. One night, he is terrified by the ghost of Catherine Earnshaw, who appears at the window begging to be let in...
	<b>Don't Ask Jack by Neil Gaiman</b> The story follows four children and a mysterious, possibly malevolent, Jack-in-the-box toy that seems to know their futures

**Assessment Success Criteria**

Write the opening of a ghost story.

- Demonstrate a consistent understanding of the purpose and format of your writing.
- Demonstrate a sustained awareness of your reader and audience.
- Use appropriate vocabulary that is confidently adapted to your task.
- Organise writing into appropriate paragraphs for effect
- Vary your sentences structures for effect.
- Use a range of punctuation accurately.
- Spell most words accurately.
- Control tense.



**Vocabulary you will encounter**

<b>Fetid</b>	Smelling very bad or rotten.	<b>Scourge</b>	something that causes a lot of trouble, harm, or suffering
<b>Quailing</b>	Feeling afraid or shrinking back because of fear.	<b>Malevolent</b>	having the desire to harm others; evil or cruel.
<b>Insidious</b>	spreading in a slow, harmful way that is not obvious at first.	<b>Sombre</b>	dark, serious, or sad in mood.
<b>Sepulchral</b>	dark, gloomy, or sounding like it comes from a tomb.	<b>Nefarious</b>	extremely wicked or criminal.
<b>Menacing</b>	making you feel scared because something seems threatening.	<b>Transfixed</b>	so amazed or shocked that you cannot move or look away.



# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH – GHOST STORIES



Within this topic of GHOST STORIES, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I know what happens in the plot of the named short stories.		
I know what narrative techniques are and how writers use perspective, characterisation, suspense, and tension.		
I know how writers create mood and atmosphere using structural features, language, imagery, and sentence structure.		
I know what Victorian attitudes towards ghosts and superstition were and how these ideas influenced the stories.		
I know how to analyse writers' methods in detail and explain the effect they have on the reader.		

KNOWING HOW	Start of Unit	End of Unit
I know how to read, reflect on, and respond to short stories and extracts by identifying narrative structure, character development, and key ideas		
I know how to inferences and deduce meaning from texts by using clues in the language, characters' actions, and context to make logical interpretations.		
I know how to use punctuation and sentence structures for effect to control pace, build tension, and emphasise important moments in my narrative writing.		
I know how to use description, imagery, and pathetic fallacy to appeal to the senses and create mood and tension in my own writing		
I know how to structure and paragraph my writing for effect by organising ideas clearly and using paragraphs to develop scenes, shifts in action, or changes in focus		
I know how to edit and proofread my writing by revising for clarity, improving word choices, and correcting spelling, grammar, and punctuation		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write creatively?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write creatively?



You will explore a number of extracts from Dystopian novels and short stories. You will become familiar with features of the genre and use a range of narrative and literary techniques when writing your own dystopian story.

**Subject specific terminology**

<b>Noun</b>	A noun is a word that represents a person, thing, concept, or place, e.g., 'John', 'house', 'affinity', 'river'.
<b>Verb</b>	A verb is a word that indicates a physical action, e.g., 'drive', a mental action e.g., 'think', or a state of being, e.g., 'exist'.
<b>Adjective</b>	A word that describes a noun or pronoun: 'big', 'boring', 'purple', and 'obvious' are all adjectives.
<b>Adverb</b>	An adverb is a word that modifies (describes) a verb, an adjective, another adverb, or even a whole sentence.
<b>Simile</b>	A figure of speech comparing two unlike things that is often introduced by like or as (as in 'cheeks like roses').
<b>Metaphor</b>	A figure of speech that describes an object or action in a way that isn't literally true but helps explain an idea or make a comparison.
<b>Personification</b>	A type of metaphor that gives human characteristics to inanimate objects and animals, such as emotions and behaviours.
<b>Atmosphere</b>	The way an author uses setting, objects, or internal thoughts of characters to create emotion, mood, or experiences for the reader.
<b>Pathetic fallacy</b>	A literary term for the attribution of human emotion and conduct to things found in nature that are not human.
<b>Dialogue</b>	A conversation between two or more people as a feature of a book, play, or film.
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Characterisation</b>	The creation or construction of a fictional character.
<b>Context</b>	Descriptions of events, people and background information in literary texts that gives the reader a clearer understanding of what is happening.
<b>Dystopia</b>	An imagined state or society in which there is great suffering or injustice, typically one that is totalitarian or post-apocalyptic.
<b>Utopia</b>	An imagined community or society that possesses highly desirable or near-perfect qualities for its members.

**Narratives you will explore**

	<b>The Hunger Games</b> are a series of young adult dystopian novels written by Suzanne Collins. The series follows teenage protagonist Katniss Everdeen. The story is set in Panem, a North American country consisting of the wealthy Capitol and 13 districts in varying states of poverty.
	<b>Brave New World</b> is a dystopian novel by English author Aldous Huxley, written in 1932. It is set in a futuristic World State, whose citizens are environmentally engineered into an intelligence-based social hierarchy.
	<b>Nineteen Eighty-Four</b> is a dystopian novel and cautionary tale by English writer George Orwell. It centres on the consequences of totalitarianism, mass surveillance, and repressive regimentation of people and behaviours within society.
	<b>The Road</b> is a 2006 post-apocalyptic novel by American writer Cormac McCarthy. The book details the gruelling journey of a father and his young son over several months across a landscape blasted by an unspecified cataclysm that has destroyed industrial civilisation and nearly all life.
	<b>The Handmaid's Tale</b> is a novel of speculative fiction by Canadian author Margaret Atwood set in a theonomic state known as the Republic of Gilead. Offred is the central character and narrator and one of the "Handmaids": women who are forcibly assigned to produce children for the "Commanders", who are the ruling class in Gilead.

**Assessment Success Criteria**



**Write a dystopian short story**

- Demonstrate a consistent understanding of the purpose and format of your writing.
- Demonstrate a sustained awareness of your reader and audience.
- Use narrative and literary devices for effect.
- Use appropriate vocabulary that is confidently adapted to your task.
- Use topic led paragraphs that develop your ideas convincingly and include relevant detail.
- Vary your sentences structures for effect.
- Use a range of punctuation accurately.
- Spell most words accurately.
- Control tense.

**Vocabulary you will encounter**

<b>Totalitarianism (n.)</b>	a system of government that is centralised and dictatorial and requires complete subservience to the state.	<b>Patriarchal (adj.)</b>	relating to or denoting a system of society or government controlled by men.
<b>Prohibit (v.)</b>	formally forbid (something) by law, rule, or other authority	<b>Theonomy (n.)</b>	a hypothetical Christian form of government in which divine law governs societies.
<b>Dominate (v.)</b>	have power and influence over.	<b>Apocalypse (n.)</b>	an event involving destruction or damage on a catastrophic scale.
<b>Despot (n.)</b>	a ruler or other person who holds absolute power, typically one who exercises it in a cruel or oppressive way.	<b>Liberal (adj.)</b>	relating to or denoting a political and social philosophy that promotes individual rights, civil liberties, democracy, and free enterprise
<b>Impose (v.)</b>	force (an unwelcome decision or ruling) on someone.	<b>Subjugate (v.)</b>	make someone or something subordinate to



# KS3 ACRES CHECKLIST: YEAR 9 ENGLISH - DYSTOPIA



Within this topic of DYSTOPIA, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 9 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I can identify the genre conventions of dystopian fiction.		
I understand the social and historical circumstances that influenced the writers Aldous Huxley, George Orwell and Margaret Atwood.		
I know what pathetic fallacy is and how it adds to the mood and atmosphere of a literary work.		
I know what figurative imagery is and how it adds to the mood and atmosphere of a literary work.		
I know what descriptive imagery is and how it adds to the mood and atmosphere of a literary work.		
I know the difference between a simple, compound and complex sentence and how they can be used to create tension in a literary work.		

KNOWING HOW	Start of Unit	End of Unit
I can read texts and select appropriate quotations to support my ideas.		
I can use narrative techniques such as imagery, pathetic fallacy and showing not telling to create mood and atmosphere in my writing.		
I can spell most words accurately and use a range of ambitious vocabulary for effect.		
I can use a range punctuation (capital letters, full stops, question marks, exclamation marks, commas, and speech marks) to organise and demarcate my sentences.		
I can use paragraphs that deal with one idea or topic at a time.		
I can maintain tense in my writing: I can write in either the past or the present tense and I avoid switching between them.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  Stop! There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!
-  Well done! You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you write creatively?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you write creatively?



You will read and explore the novel 'Animal Farm' by George Orwell. You will become familiar with the plot, characters, themes and context of the novella.

**Subject specific terminology and links with Animal Farm**

**Allegory**

A story where characters and events represent deeper political meanings. In 'Animal Farm', the farm represents the Soviet Union and the animals represent historical figures and social classes.

**Satire**

The use of humour, exaggeration, or irony to criticise politics or society. Orwell mocks the corruption of leaders and failure of Communism.

**Symbolism**

The use of characters or objects to represent ideas. For example, the pigs symbolise the ruling class, and the windmill represents false promises and Stalin's drive to industrialise Russia.

**Irony**

A contrast between expectation and reality. The animals expect equality but end up under a dictatorship worse than before.

**Foreshadowing**

Hints or clues about future events. Early signs of the pigs' greed suggest their eventual abuse of power.

**Narrative Voice**

The perspective or 'voice' telling the story. Orwell uses a simple, detached third-person narrator to make the message seem factual and universal.

**Characterisation**

How characters are created and developed. Boxer represents the loyal working class, while Napoleon represents a tyrant or, more specifically, Josef Stalin.

**Political Commentary**

The expression of opinions about politics. The novel critiques the abuse of power in systems like Soviet communism.

**Juxtaposition**

Placing contrasting ideas side by side. The contrast between the original commandments and their later changes highlights corruption.

**Motif**

A recurring idea or element; alcohol, for example, is associated with abuses of power. Mr Jones neglects the animals as he's drunk, triggering the uprising. Napoleon and the other pigs begin to consume alcohol as the novel progresses.

**Tone**

The writer's attitude. The tone shifts from hopeful to cynical as the animals' situation worsens.











**Structure**

How the text is organised. The cyclical structure shows how the farm returns to oppression, emphasising the failure of the revolution.

**Didacticism**

Writing intended to teach a lesson. Orwell warns readers about the dangers of unchecked power and propaganda.

**Characters you will meet**

	<b>Napoleon</b> A ruthless and power-hungry pig who becomes the dictator of the farm; he represents Joseph Stalin and uses force and fear to control others
	<b>Snowball</b> An intelligent and idealistic pig who helps lead the rebellion but is later chased away; he represents Leon Trotsky.
	<b>Squealer</b> A persuasive pig who spreads propaganda and justifies Napoleon's actions; he manipulates language to control the animals.
	<b>Boxer</b> A strong, loyal horse who represents the working class; his motto "I will work harder" shows blind loyalty and leads to his exploitation.
	<b>Old Major</b> The wise pig who inspires the rebellion with his vision of equality; he represents Karl Marx and Vladimir Lenin.
	<b>The Sheep</b> They represent the easily influenced masses; they repeat slogans without understanding them.
	<b>Mr. Jones</b> The neglectful human farmer overthrown by the animals; he represents Tsar Nicholas II.
	<b>Mr. Frederick</b> A neighbouring farmer who tricks Napoleon; he represents Adolf Hitler.
	<b>Mr Pilkington</b> Another farmer who is more easygoing but still self-interested; he represents Western powers like Britain or the USA.
	<b>Mollie</b> A vain horse who cares more about comfort and luxury than the rebellion; she represents the upper class who fled Russia.



**George Orwell (1903–1950)** was an English writer and democratic socialist who opposed oppressive governments and valued equality. His experiences, including witnessing the betrayal of ideals during the Spanish Civil War, shaped his political views. In 'Animal Farm,' Orwell uses an allegorical farm to criticise the Soviet regime under Joseph Stalin, showing how revolutions can be corrupted, propaganda can manipulate the masses, and power can lead to tyranny, reflecting his lifelong concern with political injustice.





# KS3 ACRES CHECKLIST: YEAR 9 ENGLISH ANIMAL FARM

Within this topic of ANIMAL FARM, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 9 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I know what happens in the plot of 'Animal Farm' and what the main characters represent.		
I know what the Russian Revolution was, including the roles of Vladimir Lenin, Leon Trotsky, and Joseph Stalin, and how this context links to the novel		
I know what language and structural techniques George Orwell uses and what effect they have on the reader.		
I know what a fable and an allegory are and how 'Animal Farm' uses them to represent real events.		
I know what the novel shows about power, control, corruption, class, and inequality, especially through Napoleon's character.		

KNOWING HOW	Start of Unit	End of Unit
I know how to read, reflect on, and respond to the whole of 'Animal Farm', focusing on characters and themes.		
I know how to retrieve and select relevant information from a range of texts, including 'Animal Farm'.		
I know how to inferences and deduce meanings from events, characters, and ideas in 'Animal Farm'.		
I know how to analyse and comment on George Orwell's use of language, structure, and form in 'Animal Farm', using embedded quotations		
I know how to link ideas in 'Animal Farm' to its historical and social context		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel 'The Spook's Apprentice' by Joseph Delaney. You will become familiar with the plot, characters, themes and context of the novel.

### Subject specific terminology and links with The Spook's Apprentice

#### Apprentice

A person who is learning how to do a job from someone more experienced.

#### Spook

A person whose job is to protect people from ghosts, witches, and dark creatures.

#### Seventh son

A special child believed to have magical abilities.

#### Trial

A test to see if someone is brave or skilled enough.

#### Good vs evil

The struggle between right and wrong in the story.

#### Folklore

Traditional stories about ghosts, witches, and spirits.

#### Supernatural

Things that cannot be explained by normal science, like ghosts.

#### Rural setting

The countryside where the story takes place.

#### Beliefs

Ideas people have about magic, spirits, and the unknown.

#### First-person narration

The story is told using "I" from the main character's point of view.

#### Atmosphere

The feeling created in the story, such as dark or creepy.

#### Imagery

Descriptive language that helps you picture things in your mind.

#### Suspense

When the writer builds excitement and makes you want to know what happens next.

#### Foreshadowing

Hints about what might happen later in the story.

#### Characterisation

How the writer shows what a character is like through their actions and words.

### Characters you will meet

#### **Tom Ward**

The main character. He is a seventh son of a seventh son, which means he can see supernatural creatures. He starts as a farm boy but becomes the Spook's apprentice. He is brave but still learning, and he grows in confidence and responsibility.

#### **John Gregory (The Spook)**

John Gregory, the Spook, protects people from witches, ghosts, and other dark creatures. He trains Tom and teaches him how to stay safe. He is strict, serious, and does not trust witches.

#### **Alice Deane**

Alice Deane is a young witch who becomes Tom's friend. She is not completely evil, which makes Tom question what he believes about witches..

#### **Mother Malkin**

Mother Malkin is a powerful and dangerous witch. She is the main villain in the story and represents evil and dark magic.

#### **Bony Lizzie**

Bony Lizzie is another dangerous witch and is related to Mother Malkin. She is clever, tricky, and uses bone magic.

#### **Mam (Tom's Mother)**

Mam is Tom's mother. She is wise and mysterious and knows Tom has special abilities. She chooses for him to become the Spook's apprentice.



### ABOUT THE AUTHOR

Joseph Delaney is an English author best known for his dark fantasy series for young adults. Delaney grew up in Lancashire, England, and was heavily influenced by local folklore, ghost stories, and tales of the supernatural from his community. His fascination with fear, morality, and the battle between good and evil inspired him to create the eerie, suspenseful world of the Spook series, blending traditional English myths and legends with adventure suitable for young readers.

### USEFUL LINKS:

[The Spook's apprentice : Delaney, Joseph, 1945- : Free Download, Borrow, and Streaming : Internet Archive](#)



# KS3 ACRES CHECKLIST: YEAR 7 ENGLISH ACRES CHECKLIST

## The Spook's Apprentice by Joseph Delaney



Within this topic of THE SPOOK'S APPRENTICE, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I understand the main events of the plot and the key roles of the characters. I can explore the themes the novel presents, such as power, control, corruption, class, and inequality, and how these are shown through characters and events		
I know the historical, social, or cultural context of the novel and how it influences the story and characters.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.		
I can explore the themes the novel presents, good vs. evil courage responsibility, coming of age, supernatural, trust power.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to a whole novel.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect the story to its historical, social, or cultural context.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel 'Millions' by Frank Cottrell-Boyce. You will become familiar with the plot, characters, themes and context of the novel.

### Subject specific terminology and links with Millions

#### Bereavement

Damian and Anthony coping with the death of their mother.

#### Family

The story explores sibling relationships and family bonds.

#### Catholic Saints

Recognised by the Catholic Church as having lived lives of exceptional holiness, virtue, and faith. They are believed to be in Heaven and able to intercede, or pray, on behalf of people on Earth.

#### Responsibility

Damian and Anthony must decide what to do with the money.

#### Social conscience

The boys consider helping others in need.

#### Corruption

The temptation money brings to different characters.

#### Money

Central to the plot as the boys find millions in cash.

#### Generosity

The boys' choices show acts of giving to others.

#### Ethical choices

Characters face decisions about right and wrong.

#### Humour

Comic moments lighten the story and engage readers.

#### Dialogue

Conversations reveal character and move the plot forward.

#### Characterisation

Damian, Anthony, and other characters are vividly portrayed.

#### First-person narration

The story is told from Damian's perspective.

#### Conflict

Tension arises between greed, fear, and doing what's right.

#### Self-discovery

Damian grows in understanding, maturity, and moral awareness.

### Characters you will meet

#### Damien

The younger brother and main protagonist. Deeply religious and imaginative; he often talks to saints and wants to use the money for good causes. Kind-hearted and moral, but sometimes naïve. Represents innocence and generosity.

#### Anthony

Damian's older brother. Practical, clever, and obsessed with money and business ideas. Initially wants to spend/invest the money for personal gain. Represents greed vs. responsibility, though he matures over time.

#### Dad

Their widowed father. Struggles to cope after the boys' mother dies. Distracted and trying to rebuild life (including a new relationship). Represents adult confusion and emotional distance, but ultimately cares deeply for his sons.

#### Dorothy

Dad's girlfriend. Adds tension but also stability. Represents change and adjustment in family life

#### The Saints

Appear mainly to Damian in visions. Based on real historical saints, they guide and influence his thinking. Reflect Damian's moral compass and inner world.

#### The Robbers

Criminals searching for the lost money. Provide danger and tension in the story. Represent the real-world consequences of greed.



### ABOUT THE AUTHOR

Frank Cottrell Boyce is a British author and screenwriter known for children's and young adult fiction. He grew up in Liverpool, England, and was influenced by his Catholic upbringing, a love of storytelling, and an interest in how ordinary people respond to extraordinary situations. Millions was inspired by his fascination with moral choices, generosity, and how children think about money and responsibility. He wanted to explore what would happen if a young boy suddenly found a large sum of money and how his ethical decisions could reflect innocence, imagination, and moral growth

### USEFUL LINKS:

[Millions : Cottrell Boyce, Frank : Free Download, Borrow, and Streaming : Internet Archive](#)



# KS3 ACRES CHECKLIST: YEAR 7 ENGLISH ACRES CHECKLIST

## Millions by Frank Cottrell-Boyce



Within this topic of MILLIONS, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I understand the main events of the plot and the key roles of the characters. I can explore the themes the novel presents, such as power, control, corruption, class, and inequality, and how these are shown through characters and events		
I know the historical, social, or cultural context of the novel and how it influences the story and characters.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.		
I can explore the themes the novel presents including morality, greed, family relationships, grief and childhood.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to a whole novel.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect the story to its historical, social, or cultural context.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

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-  **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel Skellig by David Almond . You will become familiar with the plot, characters, themes and context of the novel.

### Subject specific terminology and links with Skellig

#### **First-person narration**

The story is told using "I", from Michael's perspective. When Michael discovers Skellig in the garage, we only see events through his thoughts and feelings, which makes the mystery more personal and immediate.

#### **Magical realism**

When realistic settings are mixed with magical or unexplained elements.

#### **Symbolism**

When an object or character represents a deeper meaning.

#### **Motif**

A recurring element that develops meaning throughout the text. Birds appear frequently in the novel and become very meaningful for the reader.

#### **Imagery**

Descriptive language that creates vivid pictures in the reader's mind.

#### **Juxtaposition**

Placing two contrasting ideas close together for effect.

#### **Pathetic fallacy**

When the weather reflects mood or atmosphere.

#### **Ambiguity**

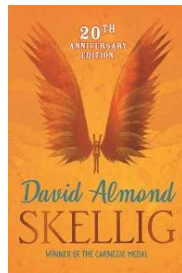
When something is left unclear or open to interpretation.

#### **Dialogue**

Conversations between characters used to reveal ideas and relationships.

### Key themes:

Life and death  
Healing  
Friendship  
Compassion  
Belief vs science  
Transformation  
Growing up  
Mystery



### Characters you will meet

#### **Michael**

A 10-year-old boy and the protagonist who feels worried and lonely after moving house and dealing with his baby sister's illness; he discovers Skellig and shows kindness and curiosity by helping him.

#### **Skellig**

A mysterious, weak creature found in the garage who is part human, part bird-like.

#### **Mina**

Michael's neighbour and friend who is imaginative, intelligent, and loves nature and poetry; she helps Michael care for Skellig and encourages him to think creatively.

#### **Mum**

Michael's mother, who is mostly at the hospital caring for the sick baby, showing the stress and worry in the family.

#### **Dad**

Michael's father, busy fixing the new house and supporting the family, though often distracted by the situation.

#### **The baby**

Michael's newborn sister, who has a serious heart condition; her illness drives much of the tension in the story and links to themes of life and death.



### ABOUT THE AUTHOR

David Almond is a British writer known for children's and young adult fiction, often blending everyday life with magical or mysterious elements. He grew up in Newcastle, and his experiences of childhood, family, and loss strongly influence his writing.

He was inspired to write 'Skellig' by memories of his own childhood, including growing up in a close-knit community and experiencing illness and death at a young age. He has said he wanted to explore big ideas like life, death, and belief through a child's perspective, as well as the idea that there may be more to the world than what we can logically explain.

**USEFUL LINKS:** [Skellig : David Almond :](#)  
[Free Download, Borrow, and Streaming :](#)  
[Internet Archive](#)



# KS3 ACRES CHECKLIST: YEAR 7 ENGLISH ACRES CHECKLIST

## Skellig by David Almond



Within this topic of SKELLIG, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I understand the main events of the plot and the key roles of the characters. I can explore the themes the novel presents, such as power, control, corruption, class, and inequality, and how these are shown through characters and events		
I know the historical, social, or cultural context of the novel and how it influences the story and characters.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.		
I can explore the themes the novel presents including life and death, friendship, growing up, transformation and imagination.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to a whole novel.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect the story to its historical, social, or cultural context.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

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-  **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel *Once* by Morris Gleitzman. You will become familiar with the plot, characters, themes and context of the novel.

### Subject specific terminology and links with *Once*

#### Holocaust

The systematic persecution and murder of six million Jews by the Nazis during World War II; forms the historical backdrop of the novel and explains why Felix is hiding.

#### The Nazis

The authoritarian rulers of Germany responsible for war and oppression; they create danger and tension for Felix and other Jewish children.

#### First-person narration

The story is told by Felix, a Jewish boy, which gives readers direct insight into his thoughts, fears, and hopes as he hides from Nazis and tries to find his parents.

#### Child's perspective

Events are filtered through Felix's understanding, making the horrors of the Holocaust more immediate but also highlighting innocence and misunderstanding.

#### Imagery

Vivid descriptions of ruined towns, hiding places, and wartime landscapes immerse the reader in Felix's environment, emphasizing danger and loss.

#### Suspense / tension

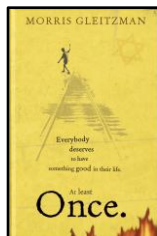
Gleitzman keeps readers on edge with cliffhangers, like when Felix is nearly caught by soldiers, reflecting the constant threat of the Holocaust.

#### Symbolism

Objects like bread or safe houses symbolize survival and hope; Felix sharing food represents compassion amidst chaos.

#### Key themes:

Innocence  
Cruelty  
Hope  
Resilience  
Friendship  
Loyalty  
Loss  
Grief  
Moral Courage  
The Power of Storytelling and Imagination



### Characters you will meet

#### Felix Salinger

The 10-year-old Jewish narrator determined to find his parents in Nazi-occupied Poland.

#### Zelda

A young girl Felix rescues; travels with him and becomes his close companion.

#### Barney

A Jewish dentist who hides children from the Nazis in a cellar and helps care for them.

#### Mother Minka

The strict nun running the Catholic orphanage where Felix has been living.

#### Jankiel

A boy at the orphanage who warns Felix about the dangers beyond, showing more awareness of the outside world.

#### Dodie (Dodek)

A fellow orphan and friend of Felix who enjoys his stories and defends others from bullies.

#### Jacob

One of the children hiding with Barney; he helps look through cracks to watch the outside world and shares his story of loss.



### ABOUT THE AUTHOR

Morris Gleitzman is an Australian writer born in 1953, known for his children's and young adult books that often tackle serious themes with humour and heart. Before becoming a full-time author, he worked as a screenwriter and teacher, experiences that shaped his storytelling style.

Gleitzman was influenced to write '*Once*' by his desire to help children understand the Holocaust in an accessible but honest way. He was motivated by a belief that young readers could handle difficult truths if presented through the eyes of a child, and he drew inspiration from historical accounts of children's experiences during World War II.

### USEFUL LINKS:

[Once : Gleitzman, Morris : Free Download, Borrow, and Streaming : Internet Archive](#)



# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH ACRES CHECKLIST ONCE by Morris Gleitzman



Within this topic of ONCE, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I understand the main events of the plot and the key roles of the characters. I can explore the themes the novel presents, such as power, control, corruption, class, and inequality, and how these are shown through characters and events		
I know the historical, social, or cultural context of the novel and how it influences the story and characters.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.		
I can explore the themes the novel presents including hope, persecution, friendship, growing up and imagination.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to a whole novel.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect the story to its historical, social, or cultural context.		

## ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

## ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel 'Witch Child' by Celia Rees. You will become familiar with the plot, characters, themes and context of the novel.

### Subject specific terminology and links with Witch Child

#### Puritanism

Strict religious and moral code emphasizing piety, discipline, and obedience, central to 17th-century England and New England.

#### Puritan England

England during the 16th–17th centuries dominated by Puritan beliefs, influencing law, society, and attitudes toward witchcraft.

#### Restoration

The period (1660) when the monarchy was restored in England under Charles II, marking social and political change.

#### Witchcraft

Practice of magic or sorcery, feared and often punished severely in Puritan communities.

#### Diary / Epistolary Form

Storytelling through personal writings or letters, giving intimate insight into a character's thoughts and feelings.

#### Colonial New England

Early American settlements governed by Puritan rules, often hostile to outsiders or perceived witches.

#### Persecution

Hostile treatment due to beliefs or identity, such as accusations of witchcraft.

#### Identity

A person's sense of self, challenged by societal pressures and accusations.

#### Superstition

Belief in supernatural influences, often leading to suspicion and hysteria.

#### Native American

Indigenous peoples of North America, whose cultures and interactions with settlers provide historical and cultural context.

#### Patriarchal

Social system dominated by men, where male authority shapes law, religion, and family life, influencing gender roles and power dynamics in the novel.

### Characters you will meet

**Mary Newbury** The protagonist and narrator, a fourteen-year-old girl with supernatural abilities who escapes persecution after her grandmother is executed for witchcraft. Through her diary she recounts her journey from England to the New World and her struggle to stay true to herself

**Eliza Nutall (Grandmother)** Mary's grandmother, executed for witchcraft early in the novel; her teachings and memory influence Mary's identity and choices throughout the story.

**Mary's Mother** A wealthy English woman who rescues Mary after her grandmother's execution and sends her to America; later revealed to be Mary's mother.

**Martha Everdale** A kind widow whom Mary befriends on the voyage to the New World; a healer with knowledge of herbs who cares for Mary and later helps protect her

**The Rivers Family** A Puritan family who welcomes Mary and supports her. Key members include John Rivers and his wife Sarah, who challenge narrow-minded attitudes in the settlement, and their daughter Rebekah, who contrasts with other girls in Beulah

**Reverend Johnson** A strict Puritan leader whose rigid beliefs contribute to the fear and suspicion surrounding Mary. His influence over the community fuels much of the tension and conflict.

**Native Americans (Jaybird and his grandfather)** Two Native American characters who befriend Mary and share knowledge of the land. Jaybird's grandfather recognises Mary's abilities and connects her to deeper spiritual and cultural understandings

**Tobias and Jonah Morse:** an apothecary and traveller, supports Mary by teaching her about herbal healing and offering guidance; Jonah, his son, a young man in the Puritan settlement whose friendship with Mary and relationship with Rebekah.

**Deborah Vane, Sarah Garner, Elizabeth Denning** Frivolous, gossiping teenagers in the settlement who flaunt prohibited fashions and contribute to spreading rumours; Deborah Vane becomes especially hostile, accusing Mary of using witchcraft out of jealousy over Tobias and Rebekah's relationship.

#### ABOUT THE AUTHOR

Celia Rees is a British writer born in 1949, known for historical fiction and young adult novels that often explore strong female protagonists and social issues. She has a background in education and creative writing, which helped her craft engaging stories for young readers while tackling complex historical themes. Rees was prompted to write 'Witch Child' by her interest in women's lives in history, particularly the experiences of girls accused of witchcraft in 17th-century England and colonial America. She wanted to highlight the challenges of patriarchal societies, explore themes of fear, superstition, and oppression, and present history through the intimate perspective of a young protagonist, making it accessible and engaging for modern readers.

#### USEFUL LINKS:

[Witch Child Audiobook - Celia Rees](#)  
- [Listening Books](#)





# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH ACRES CHECKLIST

## WITCH CHILD by Celia Rees

Within this topic of ONCE, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I understand the main events of the plot and the key roles of the characters. I can explore the themes the novel presents, such as power, control, corruption, class, and inequality, and how these are shown through characters and events		
I know the historical, social, or cultural context of the novel and how it influences the story and characters.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.		
I can explore the themes the novel presents, good vs. evil courage responsibility, coming of age, supernatural, patriarchy and persecution.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to a whole novel.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect the story to its historical, social, or cultural context.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel 'The Dead of Winter' by Chris Priestley. You will become familiar with the plot, characters, themes and context of the novel.

### Subject specific terminology and links with The Dead of Winter

#### Gothic

A genre featuring mystery, darkness, and fear; shown through the eerie manor and unsettling events.

#### Supernatural

Elements beyond natural explanation, such as ghostly sightings at Hawton Mere.

#### Isolation

Separation from society; the remote setting increases danger and tension.

#### Setting

The time and place of the story; the frozen, bleak landscape shapes the mood.

#### Pathetic fallacy

Weather reflecting emotions; the cold, harsh winter mirrors fear and unease.

#### First-person

Story told from Michael's perspective, making events feel personal and immediate.

#### Narration

The way the story is told; Michael's voice shapes our understanding of events.

#### Suspense

Building tension and uncertainty about what will happen next.

#### Foreshadowing

Hints of future events, especially through early warnings and strange occurrences.

#### Victorian

Context of 19th-century society, influencing class, behaviour, and beliefs.

#### Class system

Social hierarchy shown through differences between the family and servants.

#### Prologue

An opening section that introduces mystery and hints at danger before the main story begins.

### Characters you will meet

**Michael Vyner** The protagonist and narrator, a young boy recently orphaned who is sent to stay with his guardian at the isolated and eerie Hawton Mere; he must confront the frightening mysteries and ghostly occurrences there

**Sir Stephen Clarendon** Michael's distant and troubled guardian who lives in Hawton Mere and is emotionally unstable following personal tragedy, contributing to the mansion's unsettling atmosphere..

**Lady Charlotte** Sir Stephen's beautiful sister, whose presence adds complexity and intrigue to life at Hawton Mere.

**The Woman in White** A mysterious figure spotted in the frozen mists near the house, whose ghostly appearances hint at deeper secrets to be uncovered.

**Jerwood the solicitor** is the family's lawyer who handles the legal and financial affairs of Hawton Mere. He also serves as a formal, authoritative presence in the story, representing the outside world and societal rules.

**The household staff**, including maids and butlers, who maintain the lonely estate and contribute to the Gothic mood with their reactions to the strange happenings and uneasy atmosphere. They also act as loving and nurturing figures for Michael.

**Hawton Mere (setting)** Although not a person, the isolated manor itself acts as a central force in the novel, shaping character interactions and embodying the gothic horror and mystery at the heart of the story



### ABOUT THE AUTHOR

Chris Priestley is a British writer and illustrator, born in 1958, known for his Gothic and horror fiction for young readers. He studied illustration and worked in publishing before becoming an author, which influenced his strong sense of atmosphere and visual detail in his writing. His books often draw on classic ghost stories and Victorian traditions. Priestley was influenced to write 'The Dead of Winter' by his interest in Gothic literature and classic ghost stories, particularly writers like Charles Dickens and M. R. James. He was also inspired by Victorian settings, winter landscapes, and themes of isolation, using these elements to create suspense and a haunting atmosphere. His aim was to recreate the traditional ghost story style while making it accessible and engaging for modern readers.

**USEFUL LINKS:** [The Dead of Winter – Chris Priestley](#)



# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH ACRES CHECKLIST

## THE DEAD OF WINTER by Chris Priestley

Within this topic of ONCE, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.




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I know the historical, social, or cultural context of the novel and how it influences the story and characters.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.		
I can explore the themes the novel presents, good vs. evil, growing up, grief, isolation, the Gothic and relationships.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to a whole novel.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect the story to its historical, social, or cultural context.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

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-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel 'The Woman in Black' by Susan Hill. You will become familiar with the plot, characters, themes and context of the novel.

### Subject specific terminology and links with The Woman in Black

#### Gothic

A genre using dark settings, mystery, and fear; the novel mirrors classic Gothic traditions with Eel Marsh House and isolation.

#### Supernatural

Events beyond natural explanation, such as the ghost of the Woman in Black haunting the living.

#### Frame narrative

A story within a story; Arthur Kipps retells his past experience, adding reflection and tension.

#### Isolation

Physical and emotional separation; Eel Marsh House is cut off by the marsh, increasing fear and vulnerability.

#### Pathetic fallacy

Weather reflects emotion; fog and marshes mirror confusion, fear, and danger.

#### Atmosphere

The mood of the text; Hill creates tension through silence, darkness, and setting rather than action.

#### Foreshadowing

Hints of future events, such as early sightings of the Woman in Black predicting tragedy.

#### Symbolism

Objects representing ideas; fog symbolises confusion, darkness symbolises fear.

#### Revenge

The ghost's motivation, as Jennet punishes others for her suffering.

#### Edwardian context

Set in early 20th-century England, reflecting strict social rules and attitudes to illegitimacy.

#### Psychological horror

Fear created through the mind and anticipation rather than violence, making the story more unsettling

### Characters you will meet

#### Arthur Kipps

The narrator and main character, a young solicitor sent to deal with a client's estate; practical and rational but deeply affected by his experiences.

#### The Woman in Black (Jennet Humfrye)

A mysterious and unsettling figure whose presence is linked to fear and tragedy.

#### Mr Bentley

Arthur's employer, who sends him to the remote location, setting the story in motion.

#### Samuel Daily

A local landowner who befriends Arthur and helps him navigate the strange events

#### Mrs Daily

Samuel's wife, who has a more intuitive understanding of the supernatural elements.

#### Alice Drablow

The deceased woman whose funeral Arthur attends, connected to the secrets of Eel Marsh House.

#### Eel Marsh House (Setting as character)

The isolated house surrounded by marshland acts like a character itself, creating danger, tension, and a sense of entrapment through its remoteness and eerie atmosphere.



### ABOUT THE AUTHOR

Susan Hill is a British writer born in 1942, known for her novels, ghost stories, and Gothic fiction. She studied English at university and became famous for writing atmospheric, character-driven stories that often explore memory, fear, and the supernatural. She wrote 'The Woman in Black' because she was inspired by traditional Victorian ghost stories and wanted to recreate that classic style for modern readers. Influenced by writers like Charles Dickens, she focused on building suspense, isolation, and psychological fear, using setting and atmosphere rather than violence to create a haunting and memorable story

### USEFUL LINKS:

<https://www.penguin.co.uk/authors/174535/susan-hill>



# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH ACRES CHECKLIST

## THE WOMAN IN BLACK by Susan Hill



Within this topic of THE WOMAN IN BLACK, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I understand the main events of the plot and the key roles of the characters. I can explore the themes the novel presents, such as power, control, corruption, class, and inequality, and how these are shown through characters and events		
I know the historical, social, or cultural context of the novel and how it influences the story and characters.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.		
I can explore the themes the novel presents, good vs. evil, grief, isolation, the Gothic and fear.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to a whole novel.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect the story to its historical, social, or cultural context.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



You will read and explore the novel 'My Name is Leon' by Kit De Waal. You will become familiar with the plot, characters, themes and context of the novel.

**Subject specific terminology and links with My Name is Leon**

**Foster care**

A system where children are placed with carers when their birth family cannot look after them; central to Leon's experience.

**Racism**

Prejudice based on race; shown in how Leon is treated as a mixed-race child.

**Identity**

A person's sense of self; Leon struggles to understand his racial and personal identity.

**Belonging**

The need to feel accepted; Leon searches for family, community, and stability.

**Loss**

Emotional pain from separation; especially shown through Leon's relationship with his brother.

**Child perspective**

Events are seen through Leon's limited understanding, shaping how the reader interprets situations.

**Third-person narration**

The story follows Leon closely, revealing his thoughts and feelings.

**Realism**

A realistic portrayal of the care system and everyday life in 1980s Britain.

**Social context**

Reflects issues like poverty, inequality, and government systems affecting families.

**1980s Britain**

A time of social tension, unemployment, and inequality influencing the story.

**Race riots**

Violent protests caused by racial injustice and police discrimination; form the background to Leon's world.

**The Windrush generation**

Arrived in the UK from Caribbean countries from the late 1940s until the early 1970s.



**ABOUT THE AUTHOR**

Kit de Waal is a British writer who often explores themes of family, identity and social justice. She previously worked in law and with children in care, which strongly influenced her writing. She wrote 'My Name Is Leon' to highlight the real experiences of children in the care system, as well as issues of race and identity in 1980s Britain. Her own background and interest in mixed-race identity and Afro-Caribbean culture helped shape Leon's story, making it both personal and socially relevant.

**Characters you will meet**

**Leon**

A nine-year-old mixed-race boy and the protagonist. He is sensitive, observant, and often confused by the adult world around him. Leon struggles with identity, belonging, and loss, especially after being separated from his brother, and his child's perspective shapes how the reader understands events.



**Jake**

Leon's baby half-brother. Although very young, he represents innocence, attachment, and loss. Their separation becomes one of the most emotional parts of the novel and drives much of Leon's motivation.



**Maureen**

Leon's foster carer, who is kind but not perfect. She provides stability, routine, and care, yet also reflects the limitations of the foster system. Her character shows both compassion and the challenges faced by carers.



**Sylvia**

Sylvia is Maureen's sister. She takes care of Leon while Maureen is in hospital so that he does not have to go to another foster carer.



**Carol (Mum)**

Leon's birth mother, who struggles with mental health and the responsibilities of parenting. She is not presented as simply "bad" but as vulnerable and overwhelmed, highlighting themes of family breakdown and social issues.



**Mr Devlin**

Mr Devlin is an older Irish man who has a shed at the allotment.



**Tufty**

Tufty, also known as Linwood or Mr Burrows, is a man who Leon meets at the allotment. Tufty is part of a group of Black men who meet to play dominoes and discuss political events, including police discrimination.



**Salma**

Leon's social worker. She is professional and honest with Leon.



**Byron and Tony**

Byron is Leon's dad. He has West-Indian roots. It is implied that he has spent time in prison. He leaves Carol and Leon when he discovers she is pregnant with Tony's child. Tony is a married man. He has a casual relationship with Carol. He insults her and frightens Leon.





# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH ACRES CHECKLIST

## MY NAME IS LEON by Kit De Waal






Within this topic of My Name is Leon, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I understand the main events of the plot and the key roles of the characters. I can explore the themes the novel presents, such as power, control, corruption, class, and inequality, and how these are shown through characters and events			I can read, think about, and respond to a whole novel.		
I know the historical, social, or cultural context of the novel and how it influences the story and characters.			I can find and understand information from different texts.		
I can identify the language and structural techniques the author uses and explain their effect on the reader.			I can make inferences, deduce and work out meanings from what I read.		
I can explore the themes the novel presents such as racism, discrimination, identity, growing up, relationships, family and belonging.			I can notice and explain how the writer uses language, structure, and form.		
			I can include quotations in my writing to support my ideas.		
			I can connect the story to its historical, social, or cultural context.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE

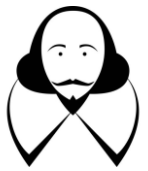


Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



This half term you will learn about Shakespeare, his life and society, and you will study extracts from several of his most famous plays. Your focus will be how a writer's work corresponds with its context.

**Subject specific terminology**

**Soliloquy:** a speech where a character reveals their thoughts and feelings to the audience alone.

**Dramatic irony:** when the audience knows something important that the characters do not.

**Tragedy:** a serious play where the main character's flaws lead to suffering or death.

**Comedy:** a play with humour, misunderstandings, and usually a happy ending.

**Disguise:** when a character hides their true identity or appearance.

**Ambition:** a strong desire for success, power, or achievement.

**Power:** control or authority over people and situations.

**Patriarchy:** a social system where men hold most power and authority.

**Kingship:** the qualities, responsibilities, and authority of being a king.

**Betrayal:** breaking someone's trust or being disloyal.

**Fate:** the idea that events are controlled by destiny and cannot be changed.

**Conflict:** a struggle or disagreement between characters, ideas, or forces.

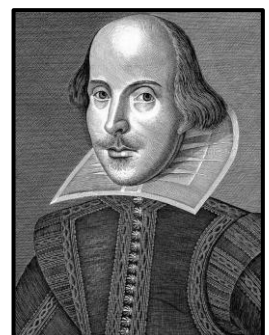
**Identity:** how a character sees themselves or is seen by others.

**Hierarchy:** a system where people are ranked according to status or power.

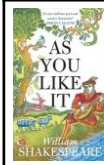
**Supernatural:** events or beings beyond normal human understanding, such as ghosts or witches.

**Context you need to know:**

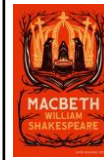
William Shakespeare wrote during the Elizabethan and Jacobean periods, when society was highly structured, men held most positions of power, and people believed that kings were chosen by God. His plays were performed in theatres such as Globe Theatre with simple sets and all-male casts, meaning boys played female characters, which made audiences think carefully about gender and identity. Shakespeare often explored how women were expected to obey men and behave quietly, while female characters such as Rosalind and Katherine challenge these ideas in different ways. His plays also examine themes of ambition, power, betrayal, class, race, and nationalism, reflecting fears about social disorder, foreign influence, and what it meant to be English during a time of political change and expanding exploration.



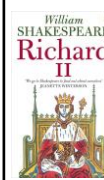
**Plays you will explore**



This comedy follows Rosalind, who disguises herself and escapes to the Forest of Arden, where characters explore love, friendship, and identity. The play is light-hearted and shows how people can grow and discover themselves when away from strict society.



Macbeth is a tragic story about a Scottish nobleman whose ambition drives him to murder and tyranny after hearing a prophecy that he will become king. The play explores themes of power, guilt, fate, and how unchecked ambition can destroy a person



This historical play tells the story of King Richard II, whose poor decisions and misuse of power lead to his downfall and replacement by Henry Bolingbroke. It focuses on leadership, political conflict, and the idea of what makes someone a rightful ruler.



This comedy centres on the strong-willed Katherine and Petruchio, who tries to "tame" her through unusual and often controversial methods. The play examines relationships, gender roles, and marriage in ways that modern audiences often debate.

**How does Shakespeare present Elizabethan attitudes towards women in the extract? (The Taming of the Shrew)**



**Assessment Success Criteria**

1. Make a **POINT** – tell me what the writer is doing! Use a **VERB** to show me that you understand that the writer is using language in a particular way. Reference the question.
2. Next use a **QUOTATION** that supports your point. Aim to pick something that is "juicy" that will allow you comment in detail on the writer's language.
3. Then focus on the writer's language choices... **EXPLAIN** how they add to the reader's impressions.  
**ANALYSE** – zoom in on key words/phrases/techniques. **LINK** back to the question.
4. Make sure you refer to the social and historical **CONTEXT** of the play throughout your response.



# KS3 ACRES CHECKLIST: YEAR 7 ENGLISH ACRES CHECKLIST

## Shakespeare in Context

Within this topic of SHAKESPEARE IN CONTEXT, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 7 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I know that Shakespeare’s life and experiences helped shape the themes and ideas in his plays.			I can read, think about, and respond to extracts from Shakespeare’s works.		
I know that Elizabethan theatre was an important part of daily life and was enjoyed by people from all social classes.			I can find and understand information from different texts.		
I know that the monarchy was seen as God-given through the idea of the Divine Right of Kings, and this influenced how people viewed authority and power.			I can make inferences, deduce and work out meanings from what I read.		
I know that patriarchy shaped Elizabethan society by giving men more power than women in family life, work, and society.			I can notice and explain how the writer uses language, structure, and form.		
I know that the idea of ‘others’ reflects how Elizabethans viewed people from different countries, cultures, or religions, and how this shaped their sense of national identity.			I can include quotations in my writing to support my ideas.		
			I can connect Shakespeare’s works to their historical, social, or cultural contexts.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

- **Stop!** There are a number of issues with your work – review your teacher’s guidance to improve and act upon it!
- **There are many good features about your work, however, some issues are holding you back; review your teacher’s guidance to improve and act upon it!**
- **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



This half term you will learn about 'Romeo and Juliet' by William Shakespeare. Your focus will be on how the playwright presents characters and themes, and how this links with the context of the play.

Subject specific terminology

**Tragedy:** a play where the protagonist suffers a downfall, often ending in death.

**Protagonist:** the main character the audience follows, such as Romeo or Juliet in Romeo and Juliet.

**Fate:** the belief that events are predetermined and unavoidable.

**Foreshadowing:** Hints or clues about events that will happen later in the play.

**Soliloquy:** a speech where a character reveals inner thoughts alone on stage.

**Dramatic irony:** when the audience knows something the characters do not.

**Conflict:** a struggle between opposing forces, such as the Montagues and Capulets.

**Theme:** the central ideas explored in the play, like love, conflict, or patriarchy.

**Patriarchy:** a system where men hold most power in society, controlling women's roles and freedoms.

**Imagery:** descriptive language that appeals to the senses.

**Metaphor:** a comparison where something is described as something else.

**Oxymoron:** figure of speech combining contradictory words, e.g. 'loving hate.'

**Pun:** a play on words with multiple meanings, often used for humour or tension.

**Aside:** short comment spoken to the audience that other characters cannot hear.

**Couplet:** two lines of verse that rhyme, often used to conclude a scene.

**Prologue:** an opening speech that introduces the play's events and themes.

Characters you will meet:

**Romeo Montague** is the main male character. He is a young Montague who falls in love quickly and impulsively. He secretly marries Juliet and is deeply emotional and passionate.



**Juliet Capulet** is the main female character. She is a young Capulet who starts off obedient to her parents but becomes independent through her love for Romeo.



**Friar Laurence** is a religious man who secretly marries Romeo and Juliet, hoping to end the feud between their families. His plans ultimately go wrong.



**Nurse** in Romeo and Juliet is Juliet's caretaker and closest confidante. She is caring, loyal, and often humorous, but later advises Juliet to marry Paris, which causes a break in trust.



**Mercutio** is Romeo's close friend and relative of the Prince. He is witty, playful, and cynical about love. His death escalates the conflict.



**Tybalt Capulet** is Juliet's cousin. He is aggressive, loyal to the Capulet name, and hates the Montagues, especially Romeo.



**Lord Capulet** and **Lady Capulet** are Juliet's parents. Lord Capulet is powerful and controlling, while Lady Capulet is more distant and formal.



**Lord Montague** and **Lady Montague** are Romeo's parents. They are concerned about their son, especially Romeo's sadness.



**Count Paris** is a nobleman chosen by Lord Capulet to marry Juliet. He represents an arranged marriage and social expectation.



**Prince Escalus** is the ruler of Verona. He tries to keep peace between the Montagues and Capulets but struggles to control their violence.



Themes you will study :

	<p><b>Love:</b> is shown as powerful and overwhelming, pushing Romeo and Juliet to make bold and risky choices.</p>		<p><b>Fate:</b> the characters believe their lives are controlled by destiny, making the tragic ending feel unavoidable.</p>
	<p><b>Conflict:</b> the violent feud between the Montagues and Capulets creates constant tension that destroys relationships and fuels tragedy.</p>		<p><b>Masculinity:</b> The play shows how pressure to act "manly" through aggression and bravado leads to reckless decisions.</p>
	<p><b>Family relationships:</b> family expectations and loyalty trap the characters in roles they don't choose, limiting their freedom.</p>		<p><b>Individual vs society:</b> Romeo and Juliet struggle to follow their own desires in a world ruled by strict social rules and expectations.</p>



# KS3 ACRES CHECKLIST: YEAR 8 ENGLISH ACRES CHECKLIST

## William Shakespeare's 'Romeo and Juliet'



Within this topic of Romeo and Juliet, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 8 in KS3 English lessons.




KNOWING WHAT	Start of Unit	End of Unit
I understand the plot because I can follow the main events and explain how characters like Romeo, Juliet, Mercutio, Tybalt, and the Friar shape what happens		
I can identify iambic pentameter because I recognise Shakespeare's heartbeat-like rhythm in the characters' speech.		
I can comment on imagery because I notice when Shakespeare uses vivid pictures in language to show emotions or themes.		
I can explain sound effects because I can spot rhyme, alliteration, and other techniques that make the dialogue more dramatic.		
I can analyse staging because I understand how actors' movements and positions help show relationships and tension.		
I can identify symbols and motifs because I notice repeated ideas like light and dark or fate.		
I understand the role of women because I know girls like Juliet had limited freedom and were expected to be obedient.		

KNOWING HOW	Start of Unit	End of Unit
I can read, think about, and respond to extracts from Shakespeare's works.		
I can find and understand information from different texts.		
I can make inferences, deduce and work out meanings from what I read.		
I can notice and explain how the writer uses language, structure, and form.		
I can include quotations in my writing to support my ideas.		
I can connect Shakespeare's works to their historical, social, or cultural contexts.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE

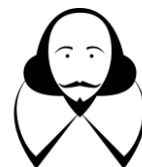


Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?



This half term you will learn about Much Ado About Nothing by William Shakespeare, and a selection of his sonnets. Your focus will be on how the playwright presents characters and themes, and how this links with the context of the play and the poems.

**Subject specific terminology**

**Comedy** is a Shakespearean play type that uses misunderstandings, wit, and conflict but ends happily, often with marriage.

**Dramatic irony** is when the audience knows more than the characters, creating humour or tension.

**Prose** is everyday speech used by characters to sound natural or humorous.

**Verse** is structured, rhythmic language used for emotional or high-status moments.

**Iambic pentameter** is a ten-syllable line with a da-DUM rhythm, used in both the play and the sonnets.

**Blank verse** is unrhymed iambic pentameter that sounds elevated but natural.

**Rhyming couplet** is a pair of rhyming lines that often signal a conclusion or key idea.

**Sonnet** is a 14-line poem with a set rhyme scheme exploring themes like love, time, and beauty.

**Volta** is the "turn" in a sonnet where the poem shifts in tone or argument.

**Metaphor** is a comparison that describes something as something else to create vivid imagery.

**Extended metaphor** is a metaphor developed across several lines, common in Shakespeare's poetry.

**Wit** is clever, sharp humour used by characters like Beatrice and Benedick to show intelligence and personality.

**Patriarchy** is the social system where men hold power and women are expected to obey, shaping relationships and expectations in the play.

**Masculine honour** is the idea that a man's reputation depends on bravery, loyalty, and control over women's behaviour, influencing characters like Claudio and Benedick.

**Reputation** is the importance placed on how others see you, driving conflict and character decisions in both the play and the sonnets

**Characters you will meet:**



**Beatrice**

Beatrice is sharp-tongued, funny, and independent, using her wit to challenge others while secretly wanting real love and respect.



**Benedick**

Benedick is clever and sarcastic, pretending he hates love until he unexpectedly falls for Beatrice and learns to be more honest and mature.



**Hero**

Hero is kind, gentle, and obedient, representing the expectations placed on women, and her innocence becomes central to the play's conflict.



**Claudio**

Claudio is a young soldier who falls in love quickly but is insecure and easily influenced, especially when his honour feels threatened.



**Don Pedro**

Don Pedro is a respected nobleman who enjoys matchmaking and helping others, but sometimes makes decisions without thinking about the consequences.



**Don John**

Don John is the bitter, resentful villain who tries to ruin other people's happiness because he feels excluded and powerless.



**Leonato**

Leonato is Hero's father, a respected leader who cares about his family but is strongly influenced by social expectations and reputation.



**Dogberry**

Dogberry is the comically incompetent constable whose silly mistakes accidentally help uncover the truth.



**Margaret**

Margaret is Hero's maid, she is lively and flirtatious, and unknowingly becomes part of Don John's plot.



**Borachio**

Borachio is Don John's follower who helps deceive Claudio and Don Pedro, later feeling guilty for the damage he caused.



**Antonio**

Antonio is Leonato's brother, loyal and protective, especially when his family's honour is attacked.



**Ursula**

Ursula is Hero's gentle and supportive maid who helps trick Beatrice into admitting her feelings for Benedick.

**Themes you will study :**

	<p><b>Love</b> is shown as messy, unpredictable, and often shaped by misunderstandings, whether it's Beatrice and Benedick's witty romance or Claudio and Hero's more traditional one.</p>		<p><b>Reputation</b> is everything, and characters (especially women) are judged harshly, with honour shaping decisions, relationships, and conflicts..</p>
	<p><b>Deception</b> drives the plot, sometimes used kindly to bring people together and sometimes used cruelly to destroy trust and reputation.</p>		<p><b>Men</b> are expected to prove their worth through bravery, loyalty, and control over women's behaviour, which leads to jealousy, rivalry, and rash decisions.</p>
	<p>Characters use <b>sharp, playful language</b> to show intelligence, hide their feelings, and gain power in social situations.</p>		<p>The play highlights strict <b>expectations for men and women</b>, showing how patriarchy limits freedom, shapes relationships, and fuels conflict.</p>



# KS3 ACRES CHECKLIST: YEAR 9 ENGLISH ACRES CHECKLIST

## William Shakespeare's 'Much Ado About Nothing' and Sonnets






Within this topic of Much Ado about Nothing, use this checklist to evaluate how well you are doing against our ACRES in English – these are expectations for you to achieve by the end of Year 9 in KS3 English lessons.

KNOWING WHAT	Start of Unit	End of Unit	KNOWING HOW	Start of Unit	End of Unit
I know the plot of the play and can explain who the main characters are and how they relate to each other.			I can read, think about, and respond to extracts from Shakespeare's works.		
I know what patriarchy means and can explain how ideas about masculinity in the Elizabethan era influence the play.			I can find and understand information from different texts.		
I know what Claudio says in his speech and can explain how his language and ideas reflect the context of the time.			I can make inferences, deduce and work out meanings from what I read.		
I know the structure of a sonnet and can describe key conventions such as rhyme scheme, meter, and typical themes.			I can notice and explain how the writer uses language, structure, and form.		
I know the main ideas in Sonnet 130 and can explain how Shakespeare presents love in a different or surprising way.			I can include quotations in my writing to support my ideas.		
I know the key ideas and themes that appear across a range of sonnets and can identify similarities and differences between them.			I can connect Shakespeare's works to their historical, social, or cultural contexts.		

### ASSESSMENT CHECKPOINT 1: DIAGNOSTIC



Highlight the colour you achieved in your diagnostic assessment:

-  **Stop!** There are a number of issues with your work – review your teacher's guidance to improve and act upon it!
-  **There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!**
-  **Well done!** You are working at your expected level – challenge yourself to improve further!

Reflection: what do you need to do next time you respond to a text?

### ASSESSMENT CHECKPOINT 2: SUMMATIVE



Write the mark you received as a percentage.

/30

What went well for you in your summative assessment and knowledge quiz?

What do you need to do next you respond to a text?