



United Curriculum
The best in everyone™

Key Stage 3 English

Specification

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Are you using the latest version of this document?

You will always find the most up-to-date version on the curriculum [website](#). Minor edits to the document are logged in the Version History below; subject advisers will be in touch if there are significant changes.



Introduction

The first iteration of the United Curriculum was developed over a decade ago in a small set of subjects at Key Stage 3. It began as a set of core concepts – co-created by subject advisers, teachers and other experts – that should be taught to all students in all United Learning schools. While it has developed over the years to include adaptable lesson resources and schemes of work, the heart of the United Curriculum is still the core concepts – the common curriculum intent – that all United Learning schools are expected to teach to their students.

Why Have a Common Key Stage 3 Curriculum?

Entitlement. Our most important purpose is to teach young people things they would not learn outside school, which frees them to think and act more powerfully in their lives. United Learning’s common curriculum ensures that all students – no matter what classroom or school they are in – are taught at least *this* knowledge.

Scaling impacts. Schools can share best practice more easily and the support of subject advisers can be leveraged more effectively when schools teach a common curriculum.

Collective expertise. The United Curriculum harnesses United Learning’s collective expertise and has invested more time in curriculum design than any one school could do alone.

Effective assessment. A common curriculum allows for common, standardised assessments that are taken by thousands of students. These provide teachers with information about what their students do and do not know to inform their practice and enable reliable benchmarking across schools.

Why Has the United Curriculum for English Been Updated?

No curriculum is ever complete and final; all curricula should be iterated to reflect new evidence and research. The content in the United Curriculum for Key Stage 3 English has been updated for this reason, as well as to ensure:

The sequencing of the curriculum – particularly within substantive and disciplinary themes – reflects best evidence available, including Ofsted’s research reviews.

Links between subjects are more meaningful, systematic and explicit. For example, students revisit and build knowledge across subjects of English, History and Religious Studies more explicitly and systematically.



Structuring the United Curriculum for English

The content in the United Curriculum for English is separated into six key strands, and a seventh strand that spans the others:

1 Reading, Comprehension and Inference	2 Critical and Analytical Reading	3 Academic Writing	4 Creative Writing	5 Non-Fiction Writing	6 Spoken Language
7 Grammar, Sentence Crafting and Vocabulary Instruction					

Knowledge to be taught in each year group is set out below, organised in these seven strands. However, English is not a hierarchical subject, and some schools may justifiably teach some elements in this specification at differing points. Therefore, this document sets out core knowledge that must be taught by the end of Year 7 (and is assessable in Year 7), by the end of Year 8 (and is assessable in Year 8) and by the end of Year 9 (and is assessable in Year 9). Schools should seek to plan teaching sequences to ensure that core knowledge has been covered by the point at which it becomes assessable, but can choose to deliver content earlier (for example, delivering knowledge to be taught ‘by the end of Year 8’ in Year 7).

The knowledge introduced in each year group is intended to form the foundation for learning in subsequent years. Content taught in Year 7, for example, must be revisited, reinforced, and applied with increasing levels of challenge in Year 8 and Year 9. Therefore, schools should not isolate the delivery of knowledge to the year group in which it is first taught. The knowledge set out below is cumulative; for example, knowledge first taught in Year 7 continues to be applicable in Year 8 and Year 9.

How knowledge should be used across Key Stage 3 is also exemplified below.



Using This Document

This specification sets out the knowledge that should be taught by the end of Year 7, Year 8 and Year 9. It could be considered in a similar way to an exam specification.

At a minimum, schools should review the detailed knowledge below and ensure their curriculum aligns with these expectations. Where there are gaps in their current curriculum, schools should make necessary adjustments and additions to ensure all students have the opportunity to learn the content set out.

The knowledge in the specification is deliberately organised and sequenced in strands, rather than prescriptive units. As long as the knowledge is taught in a sensible order by the end of Year 7, Year 8 or Year 9 as appropriate, schools can choose how long to spend on each area, and the order in which to teach it – as well as which texts to select.

Schools may choose to teach the knowledge at a faster pace than set out in the specification (i.e. they could choose to teach all the knowledge for Year 7 before the end of Year 7 spring term). Schools should also consider how often knowledge will be revisited, and in which contexts, in order to secure and deepen students' understanding over time.

This specification includes two supplementary appendices:

1. Thematic Content and Vocabulary
2. Glossary of Subject-Specific Vocabulary

These are provided as supporting information. Appendix 1, Thematic Content and Vocabulary, provides an overview of the themes covered in the United Curriculum for English and lists associated thematic vocabulary. Appendix 2, Glossary of Subject-Specific Vocabulary, lists the literary, linguistic and grammatical vocabulary that is applied throughout the United Curriculum for English. These appendices do not inform assessment content and are provided for guidance purposes only. Schools should choose which vocabulary to teach and when.

We expect that many schools will choose to make use of the optional, centrally-provided resources – including the schemes of work and lesson resources – to support them in meeting the requirements set out in this specification.



General Expectations at Key Stage 3

Text Types – Reading

Across Key Stage 3, students should read a range of text types (set out below). These align with the National Curriculum but also go **beyond the National Curriculum**.

Reading	Text Types	Studies Taught
	General	• Pre-1914 and contemporary literature • World literature • Wide coverage of genres, historical periods and authors
	Narrative Fiction	• Whole novels • Short stories
	Drama	• A minimum of two Shakespeare plays. One of the Shakespeare plays should be a tragedy, and students should study the conventions of a tragedy, including its Classical Greek history • At least one other play from the twentieth or twenty-first century
	Poetry	• A range of poems, including pre-1914 poems and twenty-first century poetry • Different poetic forms, to include sonnets and dramatic monologues
	Non-Fiction	A range of non-fiction texts, to include: • Diary entries • Personal and formal letters • Newspaper articles (to include information articles, as well as opinion articles) • Speeches • Autobiographical texts • Literary non-fiction



Text Types – Writing

Writing

Students should write for a range of purposes and audiences, to include:

- academic essays
- narratives, **including linear and non-linear**
- descriptions, including setting and character
- scripts
- poetry
- newspaper articles (informational and opinion articles)
- speeches
- formal and personal letters
- texts which argue or persuade

Diversity

Students should read works written by a diverse range of writers, to include a balanced representation of genders. As well as world literature, students should read work by British writers from a range of diverse cultural backgrounds. All students should encounter texts which offer both a mirror and a window to the rich and multi-layered experiences of the world we live in.

Grammar Principles

Grammar and sentence-crafting should be mapped across the curriculum, reinforcing and building upon students' knowledge from Key Stage 2. It should be taught in the context of reading and writing to support students' own writing.

Where possible, grammar terminology should be consistent with the National Curriculum Programmes of Study for English glossary, to ensure teachers are using grammatical terms students are familiar with from Key Stage 1 and 2.

Vocabulary

Vocabulary should be taught explicitly and systematically across Key Stage 3.

This should include four categories of vocabulary:

- subject-specific terminology (e.g. *personification, volta, soliloquy*)
- character/ tone vocabulary (e.g. *impetuous, hostile, sardonic*)
- thematic vocabulary (e.g. *gender, misogyny, patriarchy*)
- academic vocabulary (e.g. *consequently, establish, criticise*).



Detailed Knowledge Applicable for All Year Groups

Three strands – Academic Writing, Spoken Language and Grammar and Sentence Crafting – contain knowledge that is applicable across all year groups, across all forms of writing or spoken language.

This knowledge is listed here and should be considered alongside the detailed knowledge for each year group.

Knowledge to Be Taught

3 Academic Writing

Although placed under Academic Writing, this knowledge is also applicable to Creative Writing and Non-Fiction Writing.

3.0 **Across all** **forms of writing**

Students should be able to:

1. Use Standard English.
2. Select the appropriate form and register to suit the intended audience and purpose of the writing.
3. Choose precise and effective vocabulary to convey the intended meaning.
4. Use punctuation to enhance meaning and suit the intended purpose of the writing.
5. Use paragraphing to enhance meaning and suit the intended purpose of the writing.
6. Proofread writing to identify errors.
7. Revise and edit writing to amend errors and adapt the vocabulary, grammar or structure of writing to improve its coherence and effectiveness.
8. Redraft writing to develop its effectiveness.



6 Spoken Language

6.0 Across all forms of talk

Students should be able to:

1. Adhere to the agreed ground rules for discussion or classroom talk.
2. Listen attentively, tracking the speaker to show interest.
3. Use Standard English.
4. Use an appropriate formal or informal register to suit the purpose of the talk.
5. Reflect on their speaking and listening skills, identifying areas of strength and areas to improve.
6. Give and receive constructive feedback.

7 Grammar and Sentence Crafting

The content in this section should have been taught to students in Key Stage 1 and/ or Key Stage 2. It is required knowledge for Key Stage 3, and teachers should check that all students are proficient in the below and ensure they fill gaps as necessary.

7.0 Basic technical accuracy

Students should be able to:

1. Use capital letters accurately.
2. Use full stops accurately.
3. Use commas accurately to separate clauses.
4. Use apostrophes accurately.
5. Correctly spell common homophones.
6. Use a full range of accurate punctuation, including question marks, exclamation marks, colons, semi-colons, brackets and dashes.



Detailed Knowledge for Year 7

This knowledge should be taught by the end of Year 7.

Knowledge to Be Taught

1 Reading, Comprehension and Inference

1.1.1 Comprehension	Students should be able to: 1. Identify explicit information and ideas. 2. Identify implicit information and ideas.
1.1.2 Inferences	Students should be able to: 1. Make inferences. 2. Support inferences with reference to relevant evidence in the text.

2 Critical and Analytical Reading

2.1.1 Across all forms	Students should be able to: 1. Identify and explain figurative language, including metaphor, simile, personification and pathetic fallacy. Students should understand that figurative language is a comparison between two things.
2.1.2 Narrative fiction	Students should be able to: 1. Identify and explain the difference between explicit and implicit characterisation, including the use of implicit characterisation to convey elements of a character's personality or feelings. 2. Identify and explain the difference between first-person narrative and two types of third-person narrative (limited and omniscient). They should be able to explain why the writer has chosen a particular narrative voice, and its benefits and limitations. 3. Identify structural elements of a linear narrative, including exposition, inciting incident, rising action, climax, falling action,



dénouement. They should be able to identify and explain when and why a writer increases tension.

4. Examine the way in which a writer has developed a theme across a text, explaining how the writer builds ideas across a narrative.

3 Academic Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to academic writing. Please refer to 'Detailed Knowledge Applicable to All Year Groups'.

3.1.1 Academic writing

Students should be able to:

1. Write about a text as a construct.
2. Include appropriate terminology and vocabulary when explaining the way a writer uses methods to convey meaning and explore themes.
3. Write a clear topic sentence, explaining how the writer has portrayed a character or theme, ensuring focus is placed on the writer's construction of the text.
4. Embed evidence appropriately, using accurate punctuation and adapting a quotation, where necessary, using the conventions of academic essays.
5. Plan and write a full response to a linear narrative, leading the response with a 'big idea'.
6. Write a 'big idea' to introduce the key ideas of the essay. This will include:
 - a. reference to the relevant theme;
 - b. academic vocabulary associated with character and theme;
 - c. the writer's purpose.

4 Creative Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to all forms of creative writing. Please refer to 'Detailed Knowledge Applicable To All Year Groups'.



4.1.1 Writing narrative fiction	Students should be able to: 1. Write a description of a character which demonstrates that they understand the difference between explicit and implicit characterisation, including the use of the implicit characterisation to convey elements of a character's personality or feelings. 2. Create a setting which uses adjectives and verbs which are clearly related to a specific mood or theme. 3. Use expanded noun phrases to describe character or setting, with each adjective adding additional and distinct detail about the noun. 4. Sustain their use of a first-person and third-person omniscient narrative voice (as appropriate). 5. Write a linear narrative which contains identifiable elements of a narrative arc: exposition, inciting incident, rising action, climax, falling action. 6. Make identifiable and accurate use of foreshadowing which clearly links to an event which appears later in a linear narrative.
4.1.2 Writing poetry	Students should be able to: 1. Make identifiable and accurate use of personification in a poem to evoke a specific mood or feeling linked to the theme or purpose of the poem. 2. Make identifiable and accurate use of symbolism in a poem to evoke a specific mood or feeling linked to the theme or purpose of the poem.

5 Non-Fiction Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to all forms of non-fiction writing. Please refer to the detailed knowledge applicable to all year groups.

5.1.1 Writing non-fiction	<i>To allow for flexibility in the design and delivery of the curriculum, knowledge relating to writing non-fiction is detailed from Year 8 onwards. Schools wishing to embed writing non-fiction in Year 7</i>
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should refer to the knowledge statements listed in section 2.2.5 and 2.2.6.

6 Spoken Language

Section 6.0 'Across all forms of **talk**' applies to all forms of **spoken language**. Please refer to the '**Detailed Knowledge Applicable To All Year Groups**'.

6.1.1 Discussion and debate	Students should be able to: 1. Hold a one-to-one discussion with a partner. 2. Use subject-specific vocabulary when discussing ideas. 3. Use sources to support responses. 4. Use closed questions to check understanding. 5. Use open questions to gather more information. 6. Use sentence stems to support and build on others' ideas. 7. Use sentence stems to disagree with others in a constructive way.
6.1.2 Performance and presentation	Students should be able to: 1. Engage in performance-based activity such as hot-seating, role play or acting out a script. 2. Make deliberate, conscious choices when employing a range of skills, including facial expression, body language, tone, volume, stillness, silence and movement to have a stage presence. 3. Respond quickly and imaginatively to stimulus during role play settings, demonstrating an appropriate response according to the mood of the stimulus.

7 Grammar and Sentence Crafting

Section 7.0 'Basic technical accuracy' applies to all forms of grammar, sentence crafting and writing. Please refer to the '**Detailed Knowledge Applicable To All Year Groups**'.

7.1	Students should be able to:
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Grammar and sentence crafting

1. Choose precise nouns to:
 - a. describe character and setting;
 - b. create a formal, informational tone;
 - c. write with precision about themes and contextual factors.
2. Choose precise dynamic verbs to:
 - a. describe character and setting;
 - b. create action sequences;
 - c. create a formal, informational tone.
3. Choose precise stative verbs to:
 - a. describe character and setting;
 - b. create personification and pathetic fallacy;
 - c. describe character in a formal, academic way.
4. Choose precise adjectives to:
 - a. describe character and setting;
 - b. create personification and pathetic fallacy;
 - c. describe character in a formal, academic way.
5. Choose precise adverbs and adverbial phrases to:
 - a. describe character or setting.



How Knowledge Should Be Used: Year 7

The below examples set out the ways that students might be taught to use the knowledge, set out in the strands above, in Year 7.

Reading

Strand	Examples
1 Reading, Comprehension and Inference	List two things you learn about the protagonist in this extract. Choose evidence which suggests that character X is frustrated.
2 Critical and Analytical Reading and 3 Academic Writing	Select a phrase from the extract that shows that the writer is in favour of extending school holidays. Explain the difference between implicit and explicit characterisation.

Writing

Strand	Examples
4 Creative Writing	Write an expanded noun phrase describing an animal. Use explicit characterisation to describe the character getting ready for the party. Use implicit characterisation to describe the moment they walk into the party.
5 Non-Fiction Writing	(Not necessarily applicable for Year 7.)
6 Spoken Language	(Not assessed centrally.)
7 Grammar, Sentence Crafting and Vocabulary Instruction	The technical accuracy of students' written responses should be checked. Read through the sentences below then tick whether the clause is a main clause or a subordinate clause .



Detailed Knowledge for Year 8

This knowledge should be taught by the end of Year 8, but can be taught earlier.

Knowledge in English is cumulative; Year 7 knowledge should be reviewed and revisited regularly.

Knowledge To Be Taught

1 Reading, Comprehension and Inference

1.2.1 Comprehension	In addition to demonstrating prior knowledge, students should also be able to: 1. Identify the purpose, audience and form of a text.
1.2.2 Inferences	In addition to demonstrating prior knowledge, students should also be able to: 1. Explain the connotations of words or phrases.

2 Critical and Analytical Reading

2.2.1 Across all forms	In addition to demonstrating prior knowledge, students should also be able to: 1. Identify, explain and analyse a writer's use of figurative language, including metaphor, simile, personification and pathetic fallacy. 2. Identify, explain and analyse how imagery conveys meaning and affects the reader's understanding of character, setting, feelings and perspectives.
2.2.2 Narrative fiction	In addition to demonstrating prior knowledge, students should also be able to: 1. Identify, explain and analyse structural features, to include foreshadowing and cliffhangers, explaining how they affect tension. 2. Identify and explain features of the gothic genre, to include ominous settings, supernatural events, power struggles, antithetical elements, elements of the sublime and 'pleasing terror'.



	Identify and explain features of the dystopian genre, to include thought control, dehumanisation, restriction of freedoms, rebellion and resistance, and bleak and/ or harsh environments.
2.2.3 Drama	In addition to demonstrating prior knowledge, students should also be able to: - Demonstrate understanding of the conventions of drama, including how its form is different from prose fiction. Students should be able to identify the similarities with other forms (such as Shakespeare's use of verse). - Explain how a dramatist's written word is adapted into performance and how alternative staging allows for different interpretations of a play. - Identify, explain and analyse a writer's use of monologue and soliloquy, understanding the difference between them and the purpose of a soliloquy in a play. - Identify, explain and analyse the purpose of stage directions and asides, demonstrating understanding of the dramatic form and how it differs from other forms of literature.
2.2.4 Poetry	In addition to demonstrating prior knowledge, students should also be able to: - Identify the difference between blank verse, rhymed verse and prose, and be able to analyse why a writer has chosen a particular type of verse, explaining its impact on meaning. - Identify, explain and analyse the effect of metre, including iambic pentameter, and analyse its effect in a range of poetry. - Identify, explain and analyse poetic structural features, including stanza length and line length, enjambment, caesura, and end-stopped lines, explaining their impact on the flow and pace of a poem and how this affects meaning. - Identify, explain and analyse how figurative language and symbolism are used in poetry to evoke a specific mood or feeling linked to the theme or purpose of the poem.
2.2.5 Non-fiction	In addition to demonstrating prior knowledge, students should also be able to:



	1. Identify a writer's tone, using precise vocabulary to describe the tone and explain how word choices and formal and informal register affect the tone. 2. Identify a writer's perspective.
2.2.6 Texts which argue or persuade	In addition to demonstrating prior knowledge, students should also be able to: 1. Identify, explain and analyse the conventions and history of rhetoric to include ethos, logos, pathos and how a writer employs rhetorical devices to persuade an audience. 2. Identify, explain and analyse the conventions of persuasive texts, including the following: a. How and why a writer has structured a text in a particular order to influence the audience using ethos, logos and pathos; b. How anecdotes can be used to create ethos; c. How facts and statistics can be used to create logos; d. How emotive language can influence a reader by creating pathos. 3. Identify, explain and analyse how writers use hyperbole, repetition and rhetorical questions to persuade a reader. 4. Identify the difference between facts and opinions, including opinions which are designed to appear factual.

3 Academic Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to academic writing. Please refer to 'Detailed Knowledge Applicable to All Year Groups'.



3.2.1 Academic writing

In addition to demonstrating prior knowledge, students should also be able to:

1. Use critical verbs in topic sentences or 'big ideas' to state the writer's viewpoint or intention.
2. Support a 'big idea' with a series of relevant supporting points to form a full academic essay.
3. Sequence, develop and conclude ideas within an academic essay using appropriate conjunctions or discourse markers.
4. Plan and write full responses to a range of text types, including narrative fiction, drama, poetry and non-fiction.

4 Creative Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to all forms of creative writing. Please refer to 'Detailed Knowledge Applicable to All Year Groups'.

4.2.1 Writing narrative fiction

In addition to demonstrating prior knowledge, students should also be able to:

1. Employ genre conventions in their writing, planning and describing characters, settings and events in line with the chosen genre.
 - a. Where the chosen genre is the gothic, this could include ominous settings, supernatural events, power struggles, antithetical elements, elements of the sublime and 'pleasing terror'.
 - b. Where the chosen genre is dystopian, this could include a bleak and/ or harsh setting in which characters experience thought control or dehumanisation, a protagonist who experiences restriction of freedoms, and elements of rebellion and resistance.
2. Craft figurative language, including making comparisons using metaphor and simile, ensuring the comparison does not draw the reader away from the intended mood of the writing.

4.2.2 Writing poetry

In addition to demonstrating prior knowledge, students should also be able to:



1. Experiment with using different structural methods in their poetry, including enjambment, caesura and varying stanza and line length in order to change the pace and structure of a poem to convey meaning.

5 Non-Fiction Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to all forms of non-fiction writing. Please refer to the detailed knowledge applicable to all year groups.

5.2.1 Writing non-fiction

1. Where the form is an article, students should be able to:
 - a. Structure writing to match the conventions of a newspaper article, including a headline, standfirst and byline.
2. Where the form is a letter (or email), students should be able to:
 - a. Write a formal letter, to include a formal structure with date, address, salutation, sign off ('Yours faithfully' or 'Yours sincerely' as appropriate), formal register and formal vocabulary throughout.
 - b. Write an informal letter, including an informal salutation and sign-off and informal register throughout.
3. For texts which argue or persuade, students should be able to:
 - a. Write a persuasive speech using a range of rhetorical devices.
 - b. Structure a persuasive speech in a clear, logical order using ethos, logos and pathos.
 - c. Write anecdotes or case studies to create trust from the audience (ethos).
 - d. Use statistics and make links to relevant academic studies to form a logical argument (logos).
 - e. Employ emotive language to make a reader feel specific emotions, such as sadness, sympathy, anger and celebration (pathos).



6 Spoken Language

Section 6.0 'Across all forms of talk' applies to all forms of spoken language. Please refer to the 'Detailed Knowledge Applicable to All Year Groups'.

6.2.1 Discussion and debate	In addition to demonstrating prior knowledge, students should also be able to: 1. Engage fully in group discussions. 2. Link ideas together and use sentence stems to summarise and build. 3. Use sentence stems to challenge and reason with others' ideas and to support them to build on others' points. 4. Answer challenging questions with confidence. 5. Draw together ideas by grouping similar concepts, and dismissing ideas that the group does not uphold. 6. Reach shared agreement in discussions, even when all group members may not personally agree. 7. See when a discussion has gone off track, and bring it back politely and confidently. 8. Notice when others don't participate and sensitively invite them to participate.
6.2.2 Performance and presentation	In addition to demonstrating prior knowledge, students should also be able to: 1. Deliver a formal presentation to an audience. 2. Use tone, volume and pace to achieve a variety of effects when speaking. 3. Utilise body language to interest and engagement and to engage others. 4. Gauge others' reactions (using cues for interest, enthusiasm, dissent, disengagement and confusion) and respond accordingly. 5. Use discourse markers to signpost examples and illustrations, clarification and emphasis, and condition and concession. 6. Pause and rephrase or rearticulate if necessary. 7. Use language and rhetorical devices for deliberate effect.



7 Grammar and Sentence Crafting

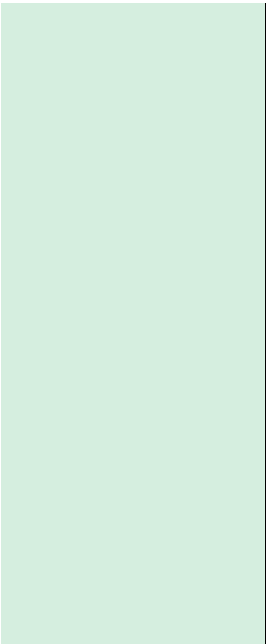
Section 7.0 'Basic technical accuracy' applies to all forms of grammar, sentence crafting and writing. Please refer to the 'Detailed Knowledge Applicable To All Year Groups'.

7.2 Grammar and Sentence Crafting

In addition to demonstrating prior knowledge, students should also be able to:

1. Choose precise dynamic verbs to:
 - a. create an emotive or motivational tone to persuade;
 - b. create anaphora.
2. Choose precise stative verbs to:
 - a. create an emotive or motivational tone to persuade.
3. Choose precise 'critical' or 'analytical' verbs to:
 - a. convey an argument;
 - b. express a writer's perspective;
 - c. structure and connect ideas in academic writing (e.g. emphasises, depicts, advocates).
4. Choose precise adjectives to:
 - a. create an emotive or motivational tone to persuade.
5. Choose precise adverbs and adverbial phrases to:
 - a. express an attitude or viewpoint.
6. Choose relevant pronouns to:
 - a. write in first or third-person;
 - b. directly address the audience;
 - c. create a sense of collaboration and collective responsibility in persuasive texts.
7. Use appositive phrases and relative clauses to:
 - a. expand descriptions;
 - b. expand explanations;
 - c. add additional information about a character, theme or writer.
8. Use inverted commas to:
 - a. accurately punctuate dialogue;
 - b. accurately punctuate direct speech;
 - c. accurately punctuate embedded quotations.
9. Use conjunctive adverbials to:



- 
- a. sequence, develop and conclude events or ideas in a linear or logical order;
 - b. form counter-arguments.

10. Use participle phrases, including fronted participle phrases, to:

- a. craft complex descriptive sentences
- b. craft complex persuasive sentences.

11. Use and maintain the correct tense to:

- a. describe character and setting;
- b. create action sequences;
- c. create a formal, informational tone;
- d. create an emotive or motivational tone to persuade;
- e. adopt an appropriate academic register.



How Knowledge Should Be Used: Year 8

The below examples set out the ways that students might be taught to use the knowledge, set out in the strands above, in Year 8.

Reading

Strand	Examples
1 Reading, Comprehension and Inference	In your own words, write down two ways the writer shows the fox is dangerous. Write down a word or phrase that shows the wind is powerful.
2 Critical and Analytical Reading and 3 Academic Writing	Read the passage. Write down two gothic features the writer uses. How does the writer create a sense of mystery?

Writing

Strand	Examples
4 Creative Writing	Write a description of a mysterious character.
5 Non-Fiction Writing	Rewrite the following sentences so that they use emotive language to persuade students to join a community litter picking group.
6 Spoken Language	(Not assessed centrally.)
7 Grammar, Sentence Crafting and Vocabulary Instruction	The technical accuracy of students' written responses should be checked. Correct the following sentences by inserting a semi-colon .



Detailed Knowledge for Year 9

This knowledge should be taught by the end of Year 9, but can be taught earlier.

Knowledge in English is cumulative; Year 7 and Year 8 knowledge should be reviewed and revisited regularly.

Knowledge To Be Taught

1 Reading, Comprehension and Inference

1.3.1 Comprehension	<i>Year 7 and 8 knowledge relating to comprehension continues to apply in Year 9.</i> <i>Refer to sections 1.1.1 and 1.2.1.</i>
1.3.2 Inferences	<i>Year 7 and 8 knowledge relating to inference continues to apply in Year 9.</i> <i>Refer to sections 1.1.2 and 1.2.2.</i>

2 Critical and Analytical Reading

2.3.1 Across all forms	In addition to demonstrating prior knowledge, students should also be able to: 1. Identify, explain and analyse a writer's use of extended metaphor, symbolism and motif. 2. Compare and contrast how one or more writers present ideas, characters, themes or perspectives within or between texts. 3. Assess the context of a text - cultural, historical, social, political or literary - and evaluate the way in which context shapes meaning. 4. Describe a writer's perspective and the message conveyed through a text, or how a text relates to societal concepts or exploration of the human condition. 5. Identify and explain the difference between Standard and non-Standard English.
2.3.2 Narrative fiction	<i>Year 7 and 8 knowledge relating to the critical and analytical reading of narrative fiction continues to apply in Year 9.</i> <i>Refer to sections 2.1.2 and 2.2.2.</i>



2.3.3 Drama	In addition to demonstrating prior knowledge, students should also be able to: 1. Identify, explain and analyse dramatic irony, explaining its purpose, the impact on the audience and how it affects tension. 2. Identify and explain the conventions of tragedy and its classical Greek origins, including a noble protagonist with a hamartia (fatal flaw) who experiences a peripeteia (twist of fate) and an anagnorisis (moment of realisation). Understand that a tragedy concludes with the death of the protagonist, bringing about a feeling of catharsis (pity and fear) for the audience.
2.3.4 Poetry	<i>Year 8 knowledge relating to the critical and analytical reading of poetry continues to apply in Year 9.</i> <i>Refer to section 2.2.4.</i>
2.3.5 Non-fiction	In addition to demonstrating prior knowledge, students should also be able to: 1. Evaluate how a writer's tone shifts across a text and its impact on meaning.
2.3.6 Texts which argue or persuade	In addition to demonstrating prior knowledge, students should also be able to: 1. Identify bias and explain and analyse how rhetorical devices are used to manipulate the audience.

3 Academic Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to academic writing. Please refer to 'Detailed Knowledge Applicable To All Year Groups'.

3.3.1 Academic writing	In addition to demonstrating prior knowledge, students should also be able to: 1. Write a concept-driven 'big idea' that includes reference to the relevant theme, academic vocabulary and writer's purpose. 2. Support a 'big idea' with a series of concept driven paragraphs that analyse the way a writer uses methods to convey ideas, purpose or perspective.
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3. Embed relevant evidence from multiple points in a text to support a concept-driven 'big idea'.
4. Integrate relevant contextual references (cultural, historical, social, political or literary) linked to a concept-driven 'big idea'.
5. Use speculative language, where appropriate, to convey conjecture or explore alternative interpretations.
6. Express comparison using appropriate comparative conjunctive adverbs and adverbials
7. Write conclusions that evaluate the significance and impact of a text.

4 Creative Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to all forms of creative writing. Please refer to 'Detailed Knowledge Applicable To All Year Groups'.

4.3.1 Writing narrative fiction	In addition to demonstrating prior knowledge, students should also be able to: 1. Use sequences of dialogue to advance the plot or to convey implicit characterisation. 2. Craft extended metaphor, employing an appropriate semantic field or range of imagery to develop the metaphor. 3. Use symbolism and motif to convey meaning. 4. Write a non-linear narrative that makes use of deliberate structural devices, such as flashback or a framing device, changing or maintaining tense as appropriate. 5. Craft openings and endings for deliberate impact.
4.3.2 Writing poetry	In addition to demonstrating prior knowledge, students should also be able to: 1. Craft a sonnet, employing Shakespearean sonnet conventions.
4.3.3 Writing drama	In addition to demonstrating prior knowledge, students should also be able to:



1. Employ all the features of script writing including layout, expository stage directions, instructional stage directions, and characterisation through dialogue.

5 Non-Fiction Writing

Sections 3.0 'Across all forms of writing' and 7.0 'Basic technical accuracy' apply to all forms of non-fiction writing. Please refer to the detailed knowledge applicable to all year groups.

5.3.1 Writing non-fiction

In addition to demonstrating prior knowledge, students should also be able to:

1. Integrate expert voices using quotations or paraphrasing (direct or indirect speech) appropriately.

6 Spoken Language

Section 6.0 'Across all forms of talk' applies to all forms of spoken language. Please refer to the 'Detailed Knowledge Applicable To All Year Groups'.

6.3.1 Discussion and debate

In addition to demonstrating prior knowledge, students should also be able to:

1. Participate in a formal structured debate.
2. Follow the established rules of a formal debate, speaking as and when appropriate.
3. Critically assess different viewpoints and present counterarguments based on experiences and evidence, as well as personal beliefs.
4. Employ aspects of others' points to support the view being presented.
5. Identify the flaws in others' arguments, and respond to these appropriately.

6.3.2 Performance and presentation

Year 7 and 8 knowledge relating to performance and presentation continues to apply in Year 9.

Refer to sections 6.1.2 and 6.2.2.



7 Grammar and Sentence Crafting

Section 7.0 'Basic technical accuracy' applies to all forms of grammar, sentence crafting and writing. Please refer to the 'Detailed Knowledge Applicable to All Year Groups'.

7.3 Grammar and Sentence Crafting

In addition to demonstrating prior knowledge, students should also be able to:

1. Choose precise adverbs and adverbial phrases to:
 - a. express degrees of possibility.
2. Use conjunctive adverbials to:
 - a. craft comparisons.
3. Use subordinating conjunctions to craft complex:
 - a. descriptive sentences;
 - b. persuasive sentences;
 - c. expository sentences.
4. Craft complex sentences with multiple subordinate clauses to:
 - a. convey detailed description;
 - b. create anaphora;
 - c. create deliberate parallel phrasing (parallelism) for effect.
5. Use commas, dashes or brackets to craft parenthetical complex sentences to:
 - a. add supplementary description;
 - b. add clarifying information.
6. Use active sentence construction to:
 - a. establish clarity and engagement in fiction writing;
 - b. establish bias in non-fiction writing.
7. Use passive sentence construction to:
 - a. establish formality in academic writing;
 - b. establish objectivity in non-fiction writing.
8. Use the subjunctive mood to:
 - a. express hypothetical ideas in academic writing;
 - b. make suggestions in persuasive writing.



How Knowledge Should Be Used: Year 9

The below examples set out the ways that students might be taught to use the knowledge, set out in the strands above, in Year 9.

Reading

Strand	Examples
1 Reading, Comprehension and Inference	• What can you infer about how Maria feels about the journey? • Identify a word or phrase from the passage which shows the dinosaur is dangerous.
2 Critical and Analytical Reading and 3 Academic Writing	• Compare how the writers show their feelings about living alone on an island. • Identify a place in the text you think the writer's tone changes. What does change reveal to the reader?

Writing

Strand	Examples
4 Creative Writing	• Write a paragraph describing a peaceful forest.
5 Non-Fiction Writing	• Write the opening of an article in which you persuade your peers to spend more time in nature and less time on screens.
6 Spoken Language	• (Not assessed centrally.)
7 Grammar, Sentence Crafting and Vocabulary Instruction	• Rewrite the sentences below by adding brackets to include the extra information provided • Correct the passage by inserting the six missing commas.



Summative Assessments

What Will Be Assessed?

This specification outlines the content that should be taught in Year 7, 8 and 9. However, not all of it can be assessed in the centralised summative assessments. Summative assessments will therefore assess a sample of the content in this specification. What is assessed may vary from year to year.

Strand 6, Spoken Language will not be assessed centrally.

Schools should assess students' spoken language formatively across the year.

What Will the End-of-Year Assessments Look Like?

Summative assessment papers will include a variety of questions intended to assess students' knowledge, and their ability to use their knowledge in the ways set out in the specification. They will usually include some multiple choice or other objective questions, some short answer questions, and some extended response questions. Students may be asked to bring together knowledge from different sections of the specification to show their holistic understanding of the content.

The end-of-year assessment for English comprises one paper for Reading and one paper for Writing. New, unseen papers will be provided annually.

Each paper is designed to last one hour or less, to enable them to be sat during normal lesson time.

The end-of-year assessments are intended to be taken in June, with question papers and mark schemes made available in May. Teachers will be able to input marks into Smartgrade to obtain cohort-benchmarked results for summative use and, where available, topic and question-level analysis for formative use. Dates and further information will be provided through Subject Advisers.



What Will the Optional Mid-Year Assessments Look Like?

An additional mid-year assessment provides formative feedback to help track students' progress through the curriculum. This will assess a sample of the content intended to be taught in the first term.

The Year 7 mid-year assessment will sample the following strands:

- 1.1.1 Comprehension
- 1.1.2 Inferences
- 2.1.1 Across All Forms
- 2.1.2 Narrative Fiction
- 3.0 Across All Forms of Writing (points 1, 2, 3, 4 and 5 only)
- 3.1.1 Academic Writing (points 1 and 2 only)
- 4.1.1 Writing Narrative Fiction (points 1, 2 3 and 4 only)
- 7.0 Basic Technical Accuracy
- 7.1 Grammar and Sentence Crafting (points 1a, 2a, 3a, 4a and 5a only)

The Year 8 mid-year assessment will sample the following strands (*strands listed in italics clarify where knowledge established in Year 7 is assessed*):

- 1.1.1 *Comprehension*
- 1.1.2 *Inferences*
- 1.2.1 Comprehension
- 1.2.2 Inferences
- 2.1.2 *Narrative Fiction*
- 2.2.1 Across All Forms
- 2.2.2 Narrative Fiction (points 1 and 2 only)
- 2.2.3 Drama (point 4 only)
- 3.0 Across All Forms of Writing (points 1, 2, 3, 4 and 5 only)
- 3.1.1 *Academic Writing (points 1, 2, 3 and 4 only)*
- 4.1.1 *Writing Narrative Fiction (points 1, 2, 3 and 4 only)*
- 4.2.1 Writing Narrative Fiction (point 1a only)
- 7.0 Basic Technical Accuracy
- 7.1 *Grammar and Sentence Crafting (points 1a, 2a, 3a, 4a and 5a only)*
- 7.2 Grammar and Sentence Crafting (points 6a, 8b, 8c and 11a only)



The Year 9 mid-year assessment will sample the following strands (*strands listed in italics clarify where knowledge established in Year 7 and 8 is assessed*):

- 1.3.1 *Comprehension*
- 1.3.2 *Inferences*
- 2.3.1 Across All Forms (points 1, 2, 4 and 5 only)
- 2.3.2 *Narrative Fiction*
- 2.2.5 *Non-Fiction*
- 2.3.5 Non-Fiction
- 2.3.6 Text Which Argue or Persuade
- 4.3.1 Writing Narrative Fiction (points 1, 2, 3 and 5 only)
- 5.2.1 *Writing Non-Fiction*
- 5.3.1 Writing Non-Fiction
- 7.0 Basic Technical Accuracy
- 7.3 Grammar and Sentence Crafting (points 1a, 2a, 3a, 3b, 5a and 5b only)

The mid-year assessment for English comprises one paper for Reading and one paper for Writing. New, unseen papers will be provided annually.

Each paper is designed to last 45 minutes or less, to enable it to be sat during normal lesson time.

The mid-year assessments are intended to be taken in January, also with analysis available through Smartgrade.



Appendix 1: Thematic Content and Vocabulary

This overview of key English literary themes and associated thematic vocabulary is provided for guidance only and does not inform assessed content. Schools should choose which concepts and vocabulary to teach and when. Thematic vocabulary should be taught through the texts and topics studied and should not be treated as standalone content.

Words have been presented in the form in which they appear in the United Learning optional, centrally-provided resources. Many of the suggested words could be applied across multiple themes.

Theme	Purpose	Suggested Concepts and Vocabulary
Power and Conflict	Power dynamics and conflict shape human relationships, societies and literature. Students should have the opportunity to explore ideas relating to the struggle for control and its consequences.	• Literary archetypes: hero, villain, foil, Machiavellian, the Vice • Authority and resistance: tyranny, treachery, usurp, triumph, coercion, manipulative, oppression, liberty • Political and personal power: empire, colonialism, subjugation, domination, submission, conformity, totalitarian, abuse of power, exploitation, free will, autonomy, rebellion, resistance, agency, empowerment, defy, subvert, privilege, hypocrisy • War and persecution: sacrifice, persecution, patriotism, remembrance, enlistment, commemorate, propaganda, communism • Moral dilemmas and justice: justice, moral, amoral, deception, corruption, dehumanisation, integrity, redemption
Inequality and Social Justice	Literature often critiques social hierarchies, advocates for fairness and provides a voice for those who are marginalised. Students should have the	• Societal division: isolation, refugee, displacement, class, hierarchy, poverty, capitalism • Discrimination and prejudice: inequality, discrimination, prejudice, sexism, racism, antisemitism, age

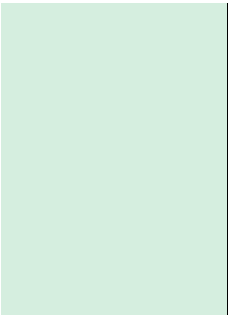


	opportunity to explore ideas relating to historical and contemporary issues of inequality such as class, race, gender, sexuality and opportunity.	discrimination, marginalised, stigma, the 'Other', xenophobia • Rights and reform movements: social justice, equality, civil rights, universal suffrage, activist/m, advocate, representation, revolution, agency
Gender	Gender roles influence identity and societal expectations. Students should have the opportunity to explore ideas relating to gender and the way in which it intersects with culture and history, interrogating stereotypes and challenging norms.	• Societal division: isolation, refugee, displacement, class, hierarchy, poverty, capitalism • Discrimination and prejudice: inequality, discrimination, prejudice, sexism, racism, antisemitism, age discrimination, marginalised, stigma, the 'Other', xenophobia • Rights and reform movements: social justice, equality, civil rights, universal suffrage, activist/m, advocate, representation, revolution, agency
Exploring the Past	Literature preserves and reinterprets history, offering insights into human experience and cultural change. Students should have the opportunity to explore ideas relating to the past to enrich their grasp of context and continuity.	• Historical periods and settings: context, classical, medieval, The Globe Theatre, Elizabethan, Victorian, 19th century, fin de siècle, 20th century, 21st century • Cultural and societal beliefs: societal norms, Divine Right, physiognomy, theocracy, witch-hunt, Puritanical, ideology, hysteria, transgression, pious, virtuous • Key historical events and figures: Aristotle, WWI, WWII, Holocaust, Hitler, Remembrance Day, the civil rights movement • Literary and artistic movements, genres and forms: Renaissance, Romantic, Gothic, satire,



		contemporary, diary, memoir, epistolary
Imagined Worlds	Fictional worlds allow writers to question reality, explore morality, and envision alternatives. Students should have the opportunity to explore ideas relating to imagined worlds to develop creativity and critical thinking.	• Fantasy and dystopian fiction: utopian, dystopian, magical realism, alternate history, speculative fiction • Gothic fiction: supernatural, macabre, grotesque
Personal Perspectives	Literature gives voice to individual experience, fostering empathy and self-reflection. Students should have the opportunity to explore ideas relating to diversity of thought and feeling and to question reliability and bias in narration.	• Narrative voice and viewpoint: biography, autobiography, viewpoint, perspective, opinion, reliable, unreliable, biased • Identity and self-expression: critical, optimistic, motivational, affable, pragmatic, impetuous, cautious, considerate, self-reliant, indomitable, callous, resourceful, charismatic, empathy, socialisation, internalise, existential, integrity, moral compass, introspective, idiosyncratic, self-love, mother tongue, bereavement, arrogant, assertive, accent, dialect, sociolect • Critical verbs: symbolises, foregrounds, amplifies, emphasises, highlights, illuminates, exposes, argues, posits the view, criticises, illustrates, depicts, advocates for
Childhood	Representations of childhood reveal cultural attitudes, innocence, and growth. Students should have the opportunity to	• Coming-of-age: adolescence, transformation, mature, immature, innocence, experience, vulnerable, resilient, aspiration, illegitimate





explore ideas relating to vulnerability, resilience, the journey to adulthood and the pressure to adhere to family and social expectations.



Appendix 2: Subject-Specific Vocabulary

The subject-specific vocabulary listed below are terms and concepts that are used across the Key Stage 3 English United Curriculum. This list does not inform assessed content, although many of the terms feature in the assessable knowledge of this specification.

The definitions provided are the student-friendly versions used within the United Curriculum optional, centrally-provided resources.

This list should not be viewed as an essential checklist, nor is it exhaustive. It is provided for guidance and information purposes only.

- **accent** - the way in which the people of a particular area, country or group pronounce the words of their language
- **active voice** - a sentence where the subject performs the action (e.g. *The dog chased the cat*)
- **adjective** - a word used to modify a noun
- **adverb** - word that describes a verb, adjective, or another adverb (often explains *how, when or where*)
- **adverbial** - a word or phrase that gives extra information about how, when or where something happens
- **allusion** - an expression that refers to another person or thing
- **ambiguity** - when something can be understood in more than one way
- **analogy** - a comparison between one thing and another, typically for the purpose of explanation or clarification
- **anaphora** - the repetition of the same words at the start of successive sentences or clauses or lines
- **anecdote** - a short, interesting story about a real incident or person
- **antagonist** - the character who opposes the protagonist (central character or leading figure) in a poem, narrative, novel or any type of story
- **anti-climax** - in narrative, a disappointing end to an exciting or impressive series of events
- **antithesis** - a rhetorical or literary method in which two opposite ideas are expressed
- **antonym** - a word which has the opposite meaning to another word
- **apostrophe** - a punctuation mark used for possession (*the girl's book*) or omitted letters (*don't*)
- **appositive phrase** - an additional phrase that adds more information to a noun or noun phrase



- **archetype** - something that is a perfect or typical example of a particular kind of person or thing, because it has all its most important characteristics
- **aside** - a remark in a play that is intended to be heard by the audience but is unheard by the other characters
- **audience** - the intended readers of a text
- **Bildungsroman** - a coming-of-age novel that concerns itself primarily with the educational, emotional and moral development of the main character, from youth into adulthood
- **blank verse** - poetry that is written in iambic pentameter, but it does not rhyme
- **bracket** - a punctuation mark () used to add extra information
- **caesura** - a pause that occurs within a line of poetry, usually marked by some form of punctuation
- **clause** - a group of words with a verb; it can be main or subordinate
- **cliffhanger** - a plot device in which the end of a chapter ends in a moment of suspense when characters are left in a difficult situation without offering any resolution
- **climax** - in narrative, a moment of peak tension or conflict
- **code-switching** - shifting between two or more styles of speech (e.g. accent, dialect, sociolect, language) to fit the social situation
- **colon** - punctuation mark (:) used to introduce a list, explanation or example
- **command** - a type of sentence that gives an order, request, instruction or piece of advice
- **complex sentence** - a sentence that contains a main (independent) clause and one or more subordinate (dependent) clauses
- **conjunction** - a joining word, like *and*, *but*, *because*
- **conjunctive adverb or adverbial** - adverbs of one or more words that act as conjunctions, linking sentences or clauses
- **connotation** - an idea or feeling created by a word that adds to its literal meaning
- **context** - when and where a text was written, including what was happening in society at that time
- **convention** - a way in which something is usually done
- **counter-argument** - an argument or set of reasons put forward to oppose another argument
- **'critical' verb** – a stative verb that describes a writer's perspective or is used to construct analysis of a literary text
- **dash** - a punctuation mark (— or –) used to add information or show a pause



- **dénouement** – the part of a narrative where the story is resolved; loose ends are tied up
- **dialect** - the way in which the people of a particular area or group use specific words and grammar
- **dialogue** - a conversation between two or more people as a feature of a book, play or film
- **direct speech** - when the exact words that are spoken are written in speech marks
- **dramatic irony** - when the audience of a play is aware of the importance of a character's words or actions, but the character is not
- **dynamic verb** – a verb that indicates an action or process
- **dystopian fiction** - a genre of fiction that describes an imaginary place or society in which there is great suffering or injustice
- **ellipsis** - three dots (...) showing a pause, hesitation or missing words
- **embedded narrative** - a 'story within a story', where one character becomes the narrator for another story within a narrative
- **emotive language** - words or phrases used to stir emotions in the audience
- **end-stopped line** - in poetry, a line that ends with a full stop, exclamation mark or question mark
- **enjambment** - the continuation of a sentence or clause across a line break in poetry
- **epistolary** - written as a series of letters
- **ethos** - in rhetoric, the appeal to credibility
- **exclamation** - a type of sentence that conveys strong feelings, normally indicated by an exclamation mark
- **explicit characterisation** - in fiction, something the author tells us directly about a character, e.g. their age, appearance, job, address, likes and dislikes
- **exposition** - the part of a narrative used to introduce background information to the reader about events, settings and characters
- **extended metaphor** - a metaphor that unfolds across multiple lines or even paragraphs of a text
- **fact** - a thing that is known or proved to be true
- **falling action** - in narrative, the aftermath of the climax; the tension decreases
- **fiction** - stories that have been invented
- **figurative language** - a collective term for descriptive language that conveys meaning in a non-literal way
- **first person** - a type of narrative voice in which the narrator appears as 'I', recollecting his or her own part in the events that occur, either as a witness to the action or as an important participant in it



- **foil** - a character who contrasts with the protagonist in order to highlight their qualities
- **foreshadowing** - when a writer gives advance hints of what is to come later in a story
- **form** - the text type
- **frame narrative** - the main story within which another story is told
- **Gothic fiction** - a genre of literature that is characterised by themes of mystery, terror, gloom and romance
- **hyperbole** - deliberate exaggeration used for effect
- **iambic pentameter** - the rhythm or metre in a line of poetry, consisting of five iambs or 'feet'
- **imagery** - a literary method used to create a particular image to convey the key ideas, messages or themes in a text
- **imperative (verb)** - a sentence that begins with a verb (a command word)
- **implicit characterisation** - in fiction, something we have to infer about a character through their actions, their dialogue and/ or what others say about them
- **inciting incident** - in a narrative, the event that starts the main conflict or reveals a problem to be solved
- **indirect speech** - when we report what someone has said without using the speaker's exact words
- **infer** - to draw a conclusion from evidence based on what is seen and what is already known
- **juxtaposition** - two things placed closely together for a contrasting effect
- **linear narrative** - a traditional narrative structure that includes an exposition, rising action, climax, falling action and dénouement
- **logos** - in rhetoric, the appeal to logic and reasoning
- **main clause** - an independent clause; a phrase that makes sense on its own as a complete sentence
- **magic realism** - a literary genre where magic elements are a natural part in an otherwise ordinary, realistic environment
- **metaphor** - a comparison in which a person, object or action is used to represent or symbolise another person, object or action
- **metre** - the rhythmical structure of a line of poetry; the pattern of syllables (or beats) in the line
- **modal verb** - a verb that indicates likelihood, ability, permission or obligation
- **monologue** - a long speech by a single character
- **motif** - a dominant or recurring idea in literature



- **narrative** - a story or an account of a series of events
- **narrative perspective** - the point of view from which a story is told
- **non-fiction** - writing that is about real events and facts, rather than stories that have been invented
- **non-standard English** - speech or writing that uses informal contractions, non-standard grammar and slang or colloquial vocabulary
- **noun** - a naming word for a person, place, thing, or idea
- **noun phrase (or expanded noun phrase)** - a group of words made up of a noun and words to describe that noun (such as adjectives and prepositional phrases)
- **object** - the part of a sentence that receives the action of the verb
- **opinion** - an attitude towards something; a point of view
- **paradox** - a statement that sounds impossible or contradictory but might still be true
- **parallelism** - two or more phrases or clauses in a sentence that have the same grammatical structure
- **parenthesis** - extra information added into a sentence using brackets, dashes or commas
- **participle phrase** - type of modifier that uses the participle form of a verb to describe a noun
- **passive voice** - a sentence where the subject has the action done to it (*The cat was chased by the dog.*)
- **past tense** - a verb form that shows something has already happened
- **pathetic fallacy** - when a writer gives human emotions and traits to nature, particularly the weather - often used to make the environment reflect the feelings of a narrator or other characters
- **pathos** - in rhetoric, the appeal to emotion
- **personification** - giving human feelings or actions to an inanimate object
- **perspective** - an attitude towards something; an opinion
- **plosive** - a hard speech sound made by the letter t, k, p, d, g, or b
- **preposition** - a word that shows relationship, often about place or time (e.g. *under, before, next to*)
- **present tense** - a verb form that shows something is happening now or happens regularly
- **pronoun** - a word that you use to refer to someone or something, in place of a noun
- **prose** - ordinary writing not organised with rhymes or fixed line lengths



- **protagonist** - the central character or leading figure in a poem, narrative, novel or any type of story
- **quest narrative** – a story in which the main character goes on a journey in search of something; the quest usually involves several hurdles and challenges, which the character must overcome
- **question** - a type of sentence that asks something, and ends with a question mark
- **Received Pronunciation** - an accent of English that is associated with people from the upper and upper-middle classes: the 'Queen's English' or 'BBC English'
- **refrain** - a word, line or phrase that is repeated within lines or stanzas of a poem
- **register** - the level of formality in language (e.g. formal vs informal)
- **relative clause** - a clause which gives information about a person or thing; it comes after a noun or pronoun and begins with a relative pronoun such as who, which, where, when, whose, or that
- **repetition** - when a single word, or a group of words, is repeated
- **rhetoric** - the art of effective persuasion, especially in speaking
- **rhetorical device** - a technique used in writing or speech to achieve a persuasive effect
- **rhetorical question** - a question that is used to make a point, rather than get an answer
- **rhyme scheme** - the pattern according to which rhyming words located at the end of lines are repeated in works of poetry
- **rhymed verse** - poetry where the words at the ends of lines have the same sound
- **rising action** - the part of a narrative where the tension builds through events and decisions involving the protagonist
- **satire** - a literary technique that uses humour to expose, ridicule and criticise human flaws and social problems
- **second person** – a type of narrative voice in which the narrator directly addresses the reader using pronouns like 'you,' 'your,' and 'yours'
- **semantic field** - a group of words or phrases that are connected by topic or meaning
- **semi-colon** - a punctuation mark (;) used to join two closely linked main clauses
- **setting** - the time and place of a story, including the physical location, weather and cultural surroundings
- **simile** - a comparison which describes a person or thing as being similar to someone or something else
- **sociolect** - the words and grammar spoken by a specific social group, defined by factors like age, occupation, ethnicity or social class, rather than geographical area



- **soliloquy** - a speech in a play in which an actor speaks to themselves, often revealing their inner feelings
- **sonnet** – a traditional 14-line poem that is written in iambic pentameter and has a particular pattern of rhyme, e.g. ABAB CDCD EFEF GG
- **speaker** - in poetry, the narrative voice or the person speaking in the poem
- **stage directions** - instructions written by a playwright for the director and actors to follow when performing the play
- **staging** - everything used to present a play on stage, including movement, props, lighting and set
- **Standard English** - the most widely understood and accepted form of English; the form of English used when writing and when speaking formally
- **stanza** - a group of lines that form a smaller unit within a poem
- **statement** - a type of sentence that states an idea or argument, and ends with a full stop
- **statistic** - a numerical fact; a piece of data obtained from a study
- **stative verb** - indicates a state of being or emotion
- **stichomythia** - in a play, dialogue that is spoken in lines that rapidly alternate between two characters
- **stress** - the emphasis placed on a particular syllable or word
- **subject** - the part of a sentence that does the action of the verb
- **subjunctive** - a verb form used mostly in formal writing to express intentions or imagined situations (e.g. *If I were taller...*)
- **subordinate clause** - a dependent clause; a clause that adds extra information but cannot stand alone
- **subordinating conjunction** - a word that joins a dependent clause to a main clause
- **subvert** - to overturn or undermine something that is established
- **syllable** - a single beat or sound in a word
- **symbolism** - when a writer takes an action, object, place, person, animal or word and gives it a much more metaphorical meaning
- **synonym** - a word which has the same or nearly the same meaning as another word
- **tense** - the form of a verb that shows when something happens (past, present, future)
- **tension** - a feeling of nervousness or uncertainty leading up to a significant or challenging moment or event
- **theme** - an idea that recurs (comes up again and again) or pervades (spreads through) a work of art or a piece of literature



- **thesis** - a statement, opinion or theory that is put forward to be proved in an essay
- **third person limited** – a type of narrative voice; when the narrator's thoughts, feelings and knowledge of situations closely follow one character's perspective
- **third person objective** – a type of narrative voice; when the narrator only reports observable actions and dialogue, like a camera, omitting characters' thoughts or feelings
- **third person omniscient** - a type of narrative voice; when a narrator who knows the thoughts and feelings of all the characters in the story
- **tone** - the attitude or feelings a writer expresses towards a subject
- **unstressed** - a syllable or word that is not emphasised when spoken
- **verb** - a word that usually has a tense – it can be an action but can also name states or feelings
- **word class** - a category that a word belongs to, based on how it behaves (e.g. noun, verb, adjective)



Version History

Academic Year	Version	Date	Description of Changes
2024/25	1.0	10 June 2024	Initial release
2025/26	2.0	21 May 2025	Amendment to 'Using this Document'. Additions to 'Detailed Knowledge for Year 7 and Year 8' sections 1, 3, 4 and 7. Clarification of Year 8 - 9 knowledge. Addition of Year 8 mid-year assessment sample strands. Addition of 'How Knowledge Should be Used: Year 8'.
	2.1	23 July 2025	Updates to assessable content.
2026/27	3.0	31 March 2026	Addition of Year 9 knowledge. Separation of Year 7, Year 8 and Year 9 knowledge into distinct sections. Addition of 'Detailed Knowledge Applicable Across All Year Groups'. Addition of Year 9 mid-year assessment sample strands. Addition of 'How Knowledge Should be Used: Year 9'. Addition of Appendix 1: Thematic Content and Vocabulary Addition of Appendix 2: Subject-Specific Vocabulary

