

## Curriculum Policy 2025/26

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### Supporting Documents

- Safeguarding Policy (especially contextual safeguarding and curriculum contribution)
- RSHE Policy (statutory coverage and delivery expectations)
- Alternative Provision Policy (curriculum oversight and QA for off-site learning)
- SEND Policy (curriculum access and EHCP alignment)
- Equality & Diversity Policy (representation and inclusion in curriculum content)
- Independent School Standards (parts 1 and 2 – Quality of Education and SMSC development of pupils)
- SEND Code of Practice
- Education Inspection Framework (EIF)

### 1. Introduction and Aims

This policy outlines the principles, structure, and expectations for delivering a broad, balanced, and ambitious curriculum across our independent special schools. It ensures full compliance with the Education (Independent School Standards) Regulations 2014 (as amended 2019) and aligns with the National Curriculum in England, while being tailored to meet the complex and diverse needs of pupils with Social, Emotional and Mental Health (SEMH) needs.

Our curriculum is designed to:-

- Ensure every pupil has access to the knowledge, skills, and cultural capital needed to thrive in modern Britain.
- Place emotional development, wellbeing, and resilience at the heart of learning.
- Support academic progress while nurturing personal growth and independence.
- Provide flexibility and differentiation to meet the wide-ranging needs of our learners, including those with EHCPs and additional vulnerabilities.

This policy also reflects the expectations of the Non-Association Independent School Inspection Handbook, particularly in relation to how curriculum intent, implementation, and impact are evaluated. It evidences our commitment to meeting the educational needs of pupils with Special Educational Needs and Disabilities (SEND), and supports inspection readiness across all judgement areas of the Education Inspection Framework (EIF).

We recognise that many of our pupils arrive having faced significant barriers to learning, including disrupted education, placement breakdowns, and adverse life experiences. As a result, they often present with gaps in learning and are working below age-related expectations. Our curriculum is therefore designed to be responsive, relational, and aspirational, ensuring that every pupil is supported to make meaningful progress from their individual starting point.

At our school, the curriculum encompasses every planned learning experience, both formal and informal, throughout the school day. This includes lessons, enrichment activities, therapeutic interventions, and social learning opportunities. All staff are responsible for planning and structuring these experiences to maximise their impact on attainment, progress, and personal development.

Our E.P.I.C. values—Excellence, Passion, Integrity, and Care—are embedded throughout the curriculum. We set aspirational end points for each pupil, informed by their baseline assessments, EHCP outcomes, and individual needs. Each subject is planned with explicit, sequential building blocks of knowledge, ensuring that pupils can build towards meaningful qualifications, independence, and successful transitions into adulthood.

## 2. Curriculum Content

Our curriculum is designed to be broad, balanced, and ambitious, fully compliant with the Independent School Standards and aligned with statutory expectations, including the National Curriculum in England. It is carefully adapted to meet the diverse needs of pupils with Social, Emotional and Mental Health (SEMH) needs and those with Special Educational Needs and Disabilities (SEND).

### Curriculum Content

We ensure structured and meaningful learning across the following domains:-

- **Linguistic** – English, communication, literacy, and where appropriate, modern foreign languages.
- **Mathematical** – Mathematics, numeracy, and problem-solving.
- **Scientific** – Science and technology.
- **Technological** – Computing and/or design and technology.
- **Human and Social** – History, geography, religious education and/or social studies.
- **Physical** – Physical education, movement, health, and fitness.
- **Aesthetic and Creative** – Art, music, drama, and/or design.

In addition, our curriculum:-

- Delivers core knowledge and skills aligned with the National Curriculum, with appropriate adaptation for pupils with SEND.
- Provides Personal, Social, Health and Economic Education (PSHE), including Relationships and Sex Education (RSE) where statutory.
- Promotes Spiritual, Moral, Social and Cultural (SMSC) development and British Values—democracy, rule of law, individual liberty, mutual respect, and tolerance.

- Embeds a strong focus on independence, life skills, and personal development, placing emotional wellbeing and SEMH growth at the centre.
- Prepares pupils for further education, training, employment, and confident participation in adult and community life.

Where appropriate, and with the approval of the Director of Education/ Regional Director, the school may adopt nationally recognised curriculum designs and frameworks to support consistency, quality, and statutory alignment. Examples include the use of White Rose Maths for mathematics, Jigsaw for PSHE and RSHE, and other accredited schemes that support progression, adaptation, and inspection readiness. These resources are selected to ensure accessibility for pupils with SEND and SEMH needs, and to support staff in delivering sequenced, ambitious learning across settings.

### Curriculum Implementation

Our curriculum is delivered through:-

- Small class sizes, or in some cases on a 1:1 basis, with appropriately qualified and trained staff.
- Balanced weekly timetables that ensure depth in core subjects while allowing time for SEMH enrichment and therapeutic input.
- Trauma-informed and relational pedagogy, tailored to SEMH needs.
- Individualised pathways based on EHCP outcomes, baseline assessments, and ongoing review.
- Access to external accreditation at appropriate levels, including GCSEs, Entry Level, Functional Skills, ASDAN, AQA awards, and vocational qualifications.
- A consistent emphasis on inclusion, safeguarding, and wellbeing across all subjects and settings.

### Measuring Curriculum Impact

We evaluate the effectiveness of our curriculum through:-

- Academic progress tracked against personalised and nationally recognised benchmarks, reviewed by school and organisational leadership, including governors.
- Social, emotional, and behavioural development, using validated tools and frameworks.
- Achievement of external qualifications, evidencing readiness for next steps.
- Preparation for adulthood, including employment, further study, and independent living, tracked against EHCP targets and aspirations.
- Attendance, engagement, and participation data, analysed to inform interventions and support.
- Feedback from pupils, parents, carers, and professionals, ensuring the curriculum remains responsive and relevant.
- External quality assurance, including Ofsted inspections, local authority reviews, and commissioner feedback.

## Ultimate Measure of Success

Pupils leave our schools with:-

- Improved life chances through successful progression to the next stage of their education and/or chosen vocation.
- Greater self-confidence, independence, and resilience.
- The skills, knowledge, and qualifications to progress successfully into adulthood.

### **3. Roles and Responsibilities**

Delivering a high-quality curriculum is a collective responsibility. Every member of staff plays a role in ensuring that pupils access learning that is ambitious, broad, balanced, and responsive to their SEMH needs. Responsibilities are defined at each level of leadership and practice:

**The Director of Education and Regional Directors** will hold strategic oversight for curriculum quality across schools. They will:-

- Ensure that the curriculum policy aligns with the Independent School Standards and wider statutory requirements.
- Provide strategic direction for curriculum design, ensuring breadth, balance, and SEMH relevance across all phases.
- Monitor curriculum intent, implementation, and impact across schools through reports, data reviews, audits, and visits.
- Support schools in preparing for external scrutiny (Ofsted, commissioning reviews).

**Headteachers** are responsible for implementing this policy within their school and ensuring the curriculum meets the needs of all pupils. They will:-

- Lead on curriculum vision, ensuring alignment with the school's ethos, SEMH principles, and company policy.
- Ensure that the timetable provides statutory coverage, as well as appropriate time spent on subjects and therapeutic provision which reflects the needs of the cohort.
- Oversee and quality-assure teaching, learning, and curriculum planning and delivery through regular learning walks, observations, and reviews which are planned throughout the year through a monitoring timeline.
- Ensure assessment systems track both academic progress and social/emotional development, linked to EHCP outcomes.

- Deploy resources (staffing, environment, budgets) to enable effective curriculum delivery.
- Ensure staff receive induction, training, and supervision to deliver the curriculum effectively, with SEMH needs in mind.
- Report termly to governing board on curriculum standards and pupil progress.

**Curriculum and subject leaders** are responsible for the quality and consistency of curriculum provision in their areas. They will:-

- Develop and maintain schemes of work and progression maps that reflect both National Curriculum expectations and SEMH adaptations.
- Ensure subject content is accessible, engaging, and relevant to pupils' needs and aspirations.
- Provide colleagues with subject expertise, advice, and resources to support teaching.
- Monitor teaching quality, pupil work, and outcomes within their subject through moderation and data analysis which feeds into the school's monitoring timeline and school development plan.
- Ensure that subject delivery contributes to pupils' SMSC development, British Values, and equality objectives.
- Liaise with SENCOs, specialist advisors, clinical team, and pastoral staff to ensure subject content is personalised for pupils with EHCPs. This may include liaising with other agencies.

**Teaching Staff** are central to curriculum delivery. They will:-

- Plan and deliver lessons that are ambitious, engaging, and tailored to pupils' SEMH and learning needs.
- Use trauma-informed, relational, and adaptive pedagogy to ensure pupils feel safe, valued, and motivated.
- Set clear learning objectives linked to EHCP outcomes, National Curriculum content, and wider SEMH development.
- Adapt resources and approaches to ensure accessibility for all pupils, including those with additional needs.

- Monitor and record pupil progress in both academic and personal development areas using company platforms to ensure effective oversight.
- Foster positive relationships and role-model respectful behaviour, embedding British Values and SMSC through everyday practice.
- Work collaboratively with therapists, pastoral teams, and parents to ensure consistent approaches to SEMH support.

**Support Staff** play a vital role in enabling access to the curriculum and providing targeted SEMH interventions. They will:-

- Support individual and small-group learning, using strategies which are appropriately research-led and agreed with teachers and the wider team around the child.
- Provide emotional and behavioural support, helping pupils regulate and re-engage in learning.
- Reinforce and model positive learning behaviours and social interaction.
- Record observations of pupil progress and SEMH development, feeding back to teachers and leaders.
- Deliver specific interventions as needed in line with pupil need, and provide evidence to allow for the quality assurance and impact of these interventions.
- Act as trusted adults, ensuring pupils feel safe, understood, and supported in accessing the curriculum.

**The Governance Board and Proprietor Body** holds schools accountable for the quality and impact of the curriculum. They will:-

- Ensure that the curriculum complies with the Independent School Standards , the Education Inspection Framework, and other regulatory statutory requirements.
- Monitor the implementation and impact of the curriculum through reports, visits, and scrutiny of evidence.
- Provide challenge and support to school leaders to ensure continuous improvement.
- Review progress against strategic objectives, including pupil outcomes, curriculum breadth, and equality of opportunity.
- Ensure that the curriculum reflects the ethos of the organisation and serves the best interests of pupils.

#### 4. Equality and inclusion

We are committed to ensuring that all pupils, regardless of background, need or ability, have equal access to a broad, balanced and ambitious curriculum. Our approach to inclusion and equality is underpinned by the principles of the **Independent School Standards**, the **Equality Act 2010**, and the **SEND Code of Practice (2015)**.

Our curriculum ensures that:-

- **Access for all:** Every pupil is entitled to a curriculum that meets their individual needs, abilities, and aspirations, including those with Education, Health and Care Plans (EHCPs).
- **Differentiation and adaptation:** Teachers adapt planning, resources, and teaching strategies to enable access for pupils with a wide range of SEMH, cognitive, sensory, or physical needs.
- **High expectations:** We maintain ambitious expectations for all pupils, regardless of background or prior attainment, ensuring they can make progress from their individual starting points.
- **Equality of opportunity:** No pupil is denied access to any area of learning on the grounds of gender, ethnicity, disability, religion, sexual orientation, or socio-economic status.
- **Closing gaps:** The curriculum is regularly reviewed to address barriers to learning and to close achievement gaps between disadvantaged pupils and their peers.
- **Representation:** Curriculum content reflects diversity in culture, race, gender, family structures, ability and belief, promoting respect and inclusion.
- **Reasonable adjustments:** Physical environment, teaching approaches, and assessment methods are adapted to remove barriers and enable full participation.
- **Language development:** Specific provision is made for pupils with communication difficulties, including input from specialist clinical staff where appropriate.
- **Trauma-informed practice:** Staff use trauma-aware approaches to create psychologically safe learning environments where pupils feel valued and understood.
- **Pupil voice:** Pupils are encouraged to contribute to the development of their curriculum pathways and are supported to make informed choices about options and careers.

- **Preparation for adulthood:** The curriculum supports all pupils, particularly those with additional needs, to develop independence, resilience, and the skills required for life beyond school.
- **Monitoring and accountability:** Leaders monitor curriculum access and outcomes for different groups of pupils, reporting regularly to governors and acting swiftly to address inequities



## **5. Assessment**

Staff will assess pupils' subject knowledge and skills as soon as is practical following entry to the school in order to inform planning and teaching, using a range of well-researched and strategies to meet individual needs. Information should always be requested from other former education providers in order to create the clearest overview possible.

In every lesson, teachers assess how well pupils are learning and how well they have retained previous learning and adapt approaches and activities appropriately. Each lesson should then be formulated around this information to inform same day interventions. Same day interventions take different forms. On occasion, allocation of time is given to support pupils whilst in others pre-teaching takes place and in others immediate support is given in the lesson. Each pupil receives the intervention dependent on their individual needs.

## **6. Teaching staff expertise and development**

Headteachers, alongside curriculum leads, are responsible for ensuring that all teaching and support staff receive a comprehensive and continuous programme of professional development to ensure they remain experts in their field and have the knowledge and skills to support pupils in making good and better progress.

For teaching staff teaching outside their first area of expertise, a structured programme of support and professional development exists to ensure an appropriate level of knowledge and understanding.

Governors are expected to appropriately quality assure the curriculum, including staff expertise and teaching at regular intervals (including on-site visits) and to examine data linked to progress. This will contribute to the development of school and staff specific CPD focus and school development.

## **7. Monitoring, Evaluation and Review**

The effectiveness of the curriculum will be monitored systematically to ensure that it remains broad, balanced, ambitious, and appropriate for pupils with SEMH needs. Monitoring and evaluation will provide evidence of both academic progress and personal development, demonstrating compliance with the Independent School Standards and alignment with Education Inspection Framework and our school ethos. Monitoring and review is robust, cyclical, and evidence-rich to ensure meaningful school development and improvement.

To ensure consistency and rigour, the following evidence sources will be used in evaluation:-

- Pupil progress data (academic and social emotional, alongside EHCP outcomes).
- Attendance and behaviour records.
- Individual pupil case studies (including EHCP outcomes).
- Lesson observation records and feedback.
- Work scrutiny reports.
- Pupil and parent/carer surveys.
- Staff professional development logs.
- Careers and destinations data (post-16/19 pathways).
- Accreditation results.

### Review Cycle

- **Ongoing** – continuous monitoring through lesson observations, pastoral tracking, and data collection via Arbor.
- **Termly** – formal review of curriculum outcomes at senior leadership and governor level.
- **Annually** – comprehensive curriculum audit, including stakeholder feedback, leading to updates in curriculum planning and provision.
- **Annually** – formal policy review by the Director of Education, or sooner if statutory guidance or ISS requirements change.

### Reporting and Improvement

Findings from monitoring are shared with staff through briefings, CPD, and performance management discussions. Identified areas for development feed into the School Development Plan and Staff Development Plan.

Best practice is shared across schools across the company to ensure consistency and continuous improvement.

## Appendix 1: Curriculum Evidence Portfolio – Checklist

Each school should maintain an up-to-date evidence portfolio. This must be saved and updated electronically on the Tutor Share One Drive.

This should be readily available for inspection, governor monitoring, and internal reviews.

### A. Policy and Strategic Documents

- Whole-school **Curriculum Policy** (this document).
- Subject-specific and/or phase-specific curriculum statements.
- School Development Plan (with curriculum priorities identified).
- Equality and Inclusion Policy (showing curriculum adaptation).
- SEND Policy and Accessibility Plan.
- Safeguarding and RSE/PSHE Policies (linked to curriculum).

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### B. Curriculum Design and Planning

- Whole-school **curriculum map / long-term plan** clearly showing each phase and pathway.
- Timetables showing statutory coverage (ISS requirement for broad and balanced curriculum).
- Medium-term schemes of work for all subjects, showing progression.
- Examples of lesson planning that evidence SEND adaptation and SEMH focus.
- Vocational curriculum pathways (KS4/KS5) including accreditation routes.

- Evidence of cross-curricular links (e.g., SMSC, British Values).
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### **C. Assessment and Progress**

- Baseline assessment data (academic and SEMH).
  - Rationale for assessment framework used (e.g., National Curriculum benchmarks, Equals Progression Steps, GCSE/Functional Skills criteria).
  - EHCP outcome tracking documents.
  - Progress data reports (termly and annual) showing pupil achievement.
  - Examples of moderated work across key subjects and pathways.
  - Accreditation
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### **D. Inclusion, Equality and Personal Development**

- Evidence of curriculum differentiation/adaptation for SEND.
- Pupil case studies (to show personalised learning journeys).
- PSHE/RSE curriculum overviews.
- Careers programme evidence, including Gatsby Benchmark audit.
- SMSC mapping document (where SMSC is delivered across the curriculum).
- Records of enrichment opportunities (cultural, sporting, community-based).

- Evidence of British Values teaching (schemes of work, displays, pupil voice).
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## **E. Monitoring and Quality Assurance**

- Lesson observation/learning walk reports.
  - Work scrutiny/portfolio samples with feedback.
  - Pupil voice evidence (surveys, focus groups, school council minutes).
  - Parent/carers feedback surveys and responses.
  - Curriculum audits (annual review against ISS).
  - Staff CPD logs relating to curriculum and SEMH training.
  - External review reports (peer reviews, consultant audits, Ofsted reports).
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## **F. Outcomes and Impact**

- Attendance and behaviour data analysis.
- Destinations data (post-16 / post-19).
- Case studies showing progress in SEMH development and independence skills.
- Celebrations of achievement (awards, exhibitions, performances, showcases).
- Governor reports/minutes relating to curriculum oversight.

- Evidence of curriculum enrichment and cultural capital (visits, visitors, projects).
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### **Organisation of Portfolio**

- The portfolio must be held digitally via OneDrive.
- Each section should be clearly labelled and updated termly.
- A nominated senior leader (e.g., Deputy Headteacher for Curriculum or Assistant Headteacher for Quality of Education) should oversee its upkeep.

## **Appendix 2**

### **School Level Curriculum Information – Tees Valley College Middlesbrough**

On entry to the service all pupils will undertake a programme of induction and assessment. The process will enable Tees Valley College

#### 4.1 The Linguistic Curriculum.

Teaching pupils to be able to communicate in a meaningful way is central to our curriculum. Tees Valley College Middlesbrough adapts the curriculum and the pedagogy of the curriculum to suit the needs of pupils. Through the support of therapeutic professionals we ensure that the strategy for each pupil focuses on their individual needs. In Tees Valley College Middlesbrough, oracy is a key skill which permeates all subjects. We will continuously encourage pupils to widen their vocabulary and learn to express themselves with confidence and knowledge.

The reading component of the English Language Policy aims to foster a love for reading while ensuring that students develop strong literacy skills. The curriculum will provide a range of diverse and age-appropriate texts, including fiction, non-fiction, poetry, and informational texts, to engage students and support their language development. Teachers will utilise various instructional methods, including shared reading, guided reading, and independent reading activities, to cater for the diverse needs of learners. A key focus will be on developing reading comprehension strategies, such as predicting, summarising, questioning, and evaluating, which help students engage with texts at a deeper level.

In addition, we will implement formative and summative assessments to monitor students' progress and identify areas for improvement. Regular reading activities, such as reading aloud, book discussions, and reflective writing, will further enhance comprehension skills and foster critical thinking. Adaption of the curriculum will play a central role, ensuring that both struggling readers and advanced learners receive tailored support through the Lexonix intervention. By promoting a culture of reading through classroom libraries and reading areas, the policy will help cultivate a lifelong passion for reading and support students' academic success.

Every pupil at Tees Valley College Middlesbrough receives a diet of three English lessons and one reading lesson per week as an integral part of their timetabled curriculum. A carefully and sequentially planned curriculum leads pupils to aspirational end points and goals dependent on need. It is expected that all pupils gain a qualification in English by the time they leave Tees Valley College Middlesbrough. Accredited qualifications range from Entry Level Certification to Leel 1&2 Functional Skills and GCSE. The skills and knowledge pupils gain in English lessons is seamlessly promoted in other subjects, for example, health and safety qualifications in motor mechanics and widening vocabulary and reading skills in food technology.



#### 4.2 The Mathematical Curriculum.

Mathematics is taught explicitly in four timetabled lessons. Mathematics is also integral to other lessons such as food technology, motor mechanics and construction, where pupils use their growing knowledge to, for example, measure in proportion, use the correct ratio of materials or make calculations. Other subjects such as PSHE, Geography or History may make use of statistics including data represented in different ways such as line graphs and pie charts. Pupils build on prior knowledge in carefully planned sequential steps. Teaching constantly uses and reinforces prior knowledge so that pupils' understanding becomes embedded. Strategies during lessons should encourage pupils to become flexible and independent mathematicians, solving problems using their knowledge drawn across different topics. They are encouraged to recall knowledge and use it in gradually more complex concepts and procedures. Pupils growing knowledge gives them the confidence to use their mathematical knowledge in other subjects and real-life situations. Functional Skills provide children with qualifications based on solving real life problems. Alongside this, students may be driven towards GCSE qualifications by adding extra learning such as algebra, additional angle facts and number facts such as factors, prime factors and highest common factors. Tees Valley College uses a range of mathematical programmes such as White Rose in addition to resources from Go Teach Maths and Maths Genie. All pupils are expected to gain a mathematical qualification before they leave Tees Valley College Middlesbrough.

#### 4.3 The Scientific curriculum.

Science is a discrete subject on the timetable whilst others may embed science within other topics. In line with the aims of the national curriculum we teach pupils to develop scientific knowledge and conceptual understanding through the specific disciplines of biology and nutrition. However, we teach scientific understanding and knowledge through a range of other subjects such as food technology, physical education and personal, social and health education. Tees Valley College Middlesbrough supports pupils in gaining outcomes in the OCR Levels 1 & 2 Sport Science qualification.

#### 4.4 The Technological curriculum.

A deeply embedded cross-curricular approach as well as in discrete lessons ensures a deep and thorough understanding in the technological curriculum. The TVCM Baccalaureate focusses on vocational and technological learning. Pupils in Key Stage 3 gain a taster in all technological subject areas, moving into option pathways in Key Stage 4. Computing skills and knowledge are developed through a well-planned sequential curriculum to all pupils in school. Computing skills learned are then used to support learning in other subjects. Through subjects such as joinery and food technology pupils use their growing knowledge to create and solve problems in a variety of different contexts. They use their growing expertise, for example in food technology to create and discover different technological processes.

#### 4.5 The Human and Social curriculum.

This is a core aspect of the curriculum taught at Tees Valley College Middlesbrough. It is essential that pupils are given every opportunity to learn how to have strong British Values. Tees Valley College Middlesbrough has a strong personal, social, health and economic (PSHE) curriculum which will measurably enhance pupils' growing knowledge and personal development. Tees Valley College Middlesbrough is a member of the PSHE Association and adhere to the Gatsby criteria for careers, this is reflected in the breadth and depth of the PSHE and RSE curricula. At the very core of Tees Valley College Middlesbrough's paradigm is that all the young people in our care should have all of the work they do recognised. Consequently, both the PSHE and careers curricula work towards the SWEET GCSE awards, allowing pupils to achieve either full GCSE qualifications for both subjects or unit awards, so that no completed unit goes unrecognised. The taught curriculum it is strong and pupils growing knowledge is demonstrated through. Tees Valley College Middlesbrough embeds this curriculum within other planned subjects such as citizenship, religious education and humanities. It is essential that pupil's cultural capital is expanded through the teaching of these subjects. We enhance this area of the curriculum through a wide range of well-planned activities for example, cultural theme days, careers programmes, assemblies and enrichment opportunities. Once more all work that is completed is recognised and celebrated, examples being recorded in department SMSC folders.

Tees Valley College Middlesbrough ensures that pupils' emotional needs are met through the delivery of this curriculum area and that links are made to their individual behavioural plans and education, health and care plans. We work closely with other professionals to adapt this curriculum as and when required. For example, we work closely with the National Health Service smoking cessation team as and when needed. In order to help develop and sustain a positive learning environment Tees Valley College have adopted 'The Thrive Approach' and employ PACE in all dealings with our pupils.

#### 4.6 The Physical curriculum.

Tees Valley College Middlesbrough covers the physical curriculum through discrete physical education (PE) lessons and through a diverse range of enrichment activities. PE lessons should be planned to give pupils a growing knowledge and confidence in games, gymnastics and sports. This growing confidence in their own physical abilities and knowledge supports them in, not only their personal development but it allows them to see the opportunities that are now open to them. Physical activities also are a core feature of Tees Valley College Middlesbrough enrichment curriculum.

#### 4.7 Aesthetic and Creative curriculum.

Tees Valley College Middlesbrough will address this curriculum through discrete art lessons and through a range of other subjects such as English, I-media, design and technology and food technology. We also have an extensive range of cross- curricular and enrichment activities that support pupils growing knowledge and confidence in this curriculum. In other curriculum subjects such as music, English and food technology pupils are taught to use their growing knowledge creatively with aesthetically pleasing results. As with other elements of the curriculum by giving pupils more knowledge and experiences they build a growing confidence in what they can achieve and become in the future.

## 2. **Assessment**

Pupil's prior knowledge and understanding is assessed on entry to the service in order to plan a range of strategies to meet individual needs. Information should always be sought from the predecessor school. We adopt a range of assessment programmes dependent on the needs of pupils in the school. Students are asked to complete the PASS test (Pupil attitudes to self and school) to determine their experience of school prior to transitioning to TVC. Pastoral staff will carry out a Readiness scale a specific, quantitative assessment tool to help analyse behaviour; measure readiness to integrate; and highlight specific areas that need further development.

The profile considers five main areas:

- Self-control and management of behaviour
- Social skills
- Self-awareness and confidence
- Skills for learning
- Approach to learning.

This will allow us to consider any specific interventions that may need to be sought from external agencies to support the students all round well-being.

A series of GL assessments will determine students cognitive base line levels in English, Maths and Science. The Exact screener indicates the need for further access arrangement testing. Cat testing (cognitive ability test) will consider the main types of reasoning ability, providing a rounded profile of the whole young person. In all lesson teachers assess how well pupils are learning and how well they have retained previous learning. Lessons are planned around each student's ability, with clear scaffolding to support their needs.

Reading assessments are carried out using WRAT 5 and the use of Lexonik flex a literacy-based intervention will support improvements in reading ages and the ability to access third tier words. Some students may require increased 1;1 time depending on their need. Students will be assessed half termly using subject specific assessments which are recorded on a whole school tracker. Gaps in knowledge will be added to learning in the following term, this may take the form of bell tasks, quizzes, questioning or written tasks.

### 3. **Teaching**

Our teachers receive a comprehensive and continuous programme of professional development to ensure they have the knowledge and skills to support pupils in making good and better progress. Pupils are taught in small groups so that teachers can quickly assess and meet needs. Lessons generally start with a pre-learning check to assess how well prior learning is retained in pupils' long-term memory. New knowledge, which links to the prior learning is then taught using the resources and pedagogy best suited to the pupil's needs. Dependent on the subject being taught pupils are then given the opportunity to use what they have learned in independent work, for example through problem solving, debate, creating and creative writing. Senior leaders are involved in the regular quality assurance of teaching in Tees Valley College (Middlesbrough) to ensure that it is always quality first teaching and that the pedagogical approach suits pupils need.

## Appendix 2.1

### **Curriculum Offer Tees Valley College Middlesbrough TVCM BACCALAUREATE CURRICULUM OFFER DECEMBER 2024**

The intention of this curriculum offer is to solely meet the needs of the individual student, enabling them to transition smoothly into either a relevant college placement, an apprenticeship or a work placement when they leave Year 11. To facilitate this, we hope to help the individual achieve a good selection of meaningful and accredited qualifications appropriate to their ability. This is supported by relevant life and interpersonal skills.

We would hope that all students leaving in Y11 would have achieved an accredited Qualification in Maths, English, Science, PSHE and at least 2 qualifications from our TVCM Baccalaureate List.

#### **(TVCM-B) CORE CURRICULUM**

The Core curriculum is based on subjects that all students at TVCM will study throughout their time in school (Y9-Y11). These subjects will be traditional core subjects achieving Academically Accredited Qualification at the appropriate level for the individual learner (GCSE, Functional Skills or Entry Level: these will be backed up by the constant acquisition of AQA unit awards where possible.

These subjects will include:

Maths

English

Science

PSHE/Citizenship

Careers

Art (Arts Award -Bronze, Silver & Gold running from Y9-Y11)

Humanities

Computer Science/IT

## **TVCM BACCALAUREATE CURRICULUM**

The TVC Baccalaureate curriculum is designed to provide a bespoke learning package for each learner. The subjects will be based on vocationally accredited courses that will allow the young person to transition into either a vocational college course, apprenticeship or a work-placement. Qualification will be BTEC foundation LEVEL 1 or where accessible GCSE. Some use of City and Guilds, and Skills & Education Group Levels 1-2 for Motor Vehicle Mechanics. As with all other parts of the curriculum as the course moves on where possible relevant AQA awards will be collected.

These subjects include:

Peak- Agored Cymru - "Learning in the Outdoors" potential 2 GCSE – 90% of the curriculum is practical based.

Beyond Boundaries - Levels 1& 2 course in agricultural studies

RighTrax– Levels 1-2 motor bike mechanic qualification – need to check.

BTEC Foundation Level certificate, merit and distinction. Subjects include:

- Hair and Beauty
- Hospitality and Catering
- Health and Social Care
- PE
- Construction
- Motor vehicle Mechanics
- Art

## **TVCM Enrichment Curriculum**

The Enrichment Curriculum's aim is to enable the young people to learn and develop by stealth. Designed to support students into becoming useful and engaged member of society, to be able to be confident in most situation normal life presents, projecting an appropriate and well-mannered persona: knowing what the appropriate behaviour is in everyday society

Although the subjects are based in enrichment activities and do not aim to get accredited certification, where possible participants will achieve activity centred qualifications to demonstrate progress (and will be useful if wanting to follow a career in that area, as well as building up an evidence-based portfolio of life experiences). For example: The BCU star and coaching awards for paddles sports. Where possible these again will be backed up by AQA unit awards and possible provide evidence for a higher qualification such as sport science/PE BTEC

There subjects include:

Friday afternoon reward activities - Going out for a meal etc

MMA

Boxing

Gymnastics

Horse Riding

Trampolining

Golf



Archery

TVCM BACCALAUREATE CURRICULUM OFFER		
CORE CURRICULUM	BACALAUREATE CURRICULUM	ENRICHMENT CURRICULUM
<p>Maths</p> <p>English</p> <p>Science</p> <p>PSHE/Citizenship</p> <p>Careers</p> <p>Art (Arts Award - bronze, silver &amp; gold running from Y9-Y11)</p> <p>Humanities</p>	<p>Peak- Agored Cymru - "Learning in the Outdoors" potential 2 GCSE – 90% of the curriculum is practical based.</p> <p>Beyond Boundaries -Levels 1&amp;2 course in agricultural studies</p> <p>RighTrax– Levels 1-2 motor bike mechanic qualification – need to check.</p> <p>BTEC Foundation Level certificate, merit and distinction</p> <ul style="list-style-type: none"> <li>• Hair and Beauty</li> <li>• Hospitality and Catering</li> <li>• Health and Social Care</li> <li>• PE</li> <li>• Construction</li> <li>• Motor vehicle Mechanics</li> <li>• Art</li> </ul>	<p>Friday afternoon reward activities-going out for a meal etc.</p> <p>MMA</p> <p>Boxing</p> <p>Gymnastics</p> <p>Horse Riding</p> <p>Trampolining</p> <p>Golf</p> <p>Archery</p>



## Appendix 3

Example planning document:

					
	Subject	English	Topic	Horror- Gothic Q- How do authors use language to create setting/character/mood and how can I use those techniques in my writing?	
	Year Group	Year 10	Term	Autumn 1	
Prior Learning		Current Learning		Next Learning	
Throughout Year 9, pupils progressed from <b>List → Summarise → Employ → Dissect → Critique → Devise</b> by working on Sinister Stories, War Poetry, Macbeth and Stone Cold. They honed their analytical reading—identifying archaic lexis, summarising stanzas and employing metre—while also developing creative responses, drafting PEA paragraphs and devising new scenes in graphic-novel style. This blend of close analysis and inventive writing established the critical foundations and narrative agility they need to		In Autumn 1’s <b>Horror &amp; Suspense</b> unit, we now shift to <b>Retrieve → Interpret → Implement → Probe → Appraise → Construct</b> by immersing pupils in Gothic conventions and suspense techniques. They’ll retrieve key genre features (setting, character, mood), interpret how authors build tension, and implement those devices in their own character introductions and multi-paragraph openings. Through modelling (“think-aloud” live writing),		In Autumn 2’s <b>Media &amp; Viewpoints</b> unit, pupils will transfer these creative and analytical proficiencies into the non-fiction realm. Building on their ability to retrieve and apply stylistic techniques, they’ll interpret contrasting perspectives in news extracts, probe for bias and reliability, then construct balanced viewpoint articles for specific audiences. This seamless progression ensures that the vivid descriptive and suspense-	

tackle more genre-specific, imaginative tasks in Year 10.	scaffolded practice (colour-coded extracts, sentence-type drills) and deliberate application tasks (timed narratives, peer-feedback), they construct original horror scenes and appraise their effectiveness against criteria—solidifying both their creative flair	building strategies mastered here enrich their persuasive writing, structured debates and critical media analyses in the next term.
Key Learning & Skills	Why This, Why Now?	Career and Life Skills
<p>This half-term strategically develops and consolidates essential GCSE English Language skills, explicitly mapped to AQA Paper 1 (Explorations in Creative Reading and Writing) assessment criteria (AO1–AO6). Students immerse themselves in Gothic and Horror fiction, explicitly refining their ability to:</p> <ul style="list-style-type: none"> <li>• <b>Retrieve and interpret explicit and implicit information (AO1)</b> within genre-specific texts, effectively consolidating core reading comprehension skills.</li> <li>• <b>Analyse and evaluate language and structure (AO2, AO4)</b>, identifying precisely how Gothic authors build suspense, mood, and atmosphere through deliberate language and structural choices.</li> <li>• <b>Craft imaginative and compelling narrative and descriptive writing (AO5)</b>,</li> </ul>	<p>Placing the Horror &amp; Suspense unit at the beginning of Year 10 capitalises effectively on students' prior KS3 knowledge of Gothic conventions and establishes essential GCSE-level analytical and creative writing skills early in the course. This deliberate sequencing allows pupils to consolidate previous understanding through purposeful retrieval, rapidly moving towards explicit skill development in suspense-building, atmospheric description, and structured evaluative analysis. Through carefully scaffolded "think-aloud" modelling and structured practice activities, pupils explicitly develop metacognitive strategies and exam resilience early, reinforcing independence and confidence. This approach significantly benefits learners with SEND, ensuring equitable progress through clear structures, targeted differentiation, and frequent opportunities for supported practice and reflection. Front-loading these critical skills now provides a solid foundation for ongoing GCSE</p>	<p><b>Gatsby Benchmark 2</b> – Pupils explicitly explore and understand how core communication, analytical reading, and narrative writing skills apply to real-world contexts (e.g. media, journalism, education, publishing).</p> <ul style="list-style-type: none"> <li>• <b>Benchmark 3 &amp; 4</b> – Pupils systematically practise and explicitly reflect upon transferable real-world communication and critical-thinking skills through structured narrative tasks, evaluations, and feedback, fostering essential competencies for future study and employment.</li> <li>• <b>Benchmark 7</b> – Pupils explicitly engage with skills relevant to further study pathways (English, humanities, creative arts), building</li> </ul>

<p>explicitly using advanced literary techniques (e.g. sensory imagery, varied sentence structures, synecdoche, personification, and symbolic weather), demonstrating confident command of narrative and descriptive skills.</p> <ul style="list-style-type: none"> <li>• <b>Demonstrate accurate and effective technical control (AO6)</b>, explicitly focusing on grammar, punctuation, spelling, and vocabulary under timed and independent conditions to enhance clarity, coherence, and dramatic impact.</li> <li>• <b>Reflect critically on writing effectiveness and progress (S5)</b>, explicitly applying structured peer and self-assessment, metacognitive reflection, and redrafting strategies to independently improve narrative quality.</li> </ul>	<p>success, explicitly building towards greater analytical and evaluative depth in later terms.</p>	<p>explicit awareness and readiness for post-16 progression.</p> <p>Students explicitly apply these core competencies in:</p> <ul style="list-style-type: none"> <li>• Effective written and oral communication contexts (e.g. interviews, presentations, creative industry scenarios).</li> <li>• Critical reading and evaluation of complex texts and persuasive media, fostering informed decision-making and active citizenship.</li> <li>• Creative thinking, narrative agility, and resilience, preparing them explicitly for lifelong learning and adaptability in diverse career paths.</li> </ul>
<p style="text-align: center;"><b>Reading for Pleasure</b></p>		
<p>While explicitly prioritising rigorous GCSE preparation, this unit actively fosters students' independent reading enjoyment and cultural capital by:</p> <ul style="list-style-type: none"> <li>• Offering structured, regular exposure to diverse high-interest Gothic and horror texts, explicitly fostering enthusiasm, reading stamina, and genre-specific appreciation.</li> <li>• Providing explicit opportunities for independent and shared reading through structured "Flash Fiction Fridays," student recommendations, audio and graphic texts, and extended ERIC sessions.</li> </ul>		

- Embedding explicit reflection tasks around reader experiences and admired narrative techniques, encouraging autonomy and intrinsic reading motivation.

Week	Sequence of Learning & Intended Outcomes	Student Progress & Targets Space for personalised planning/differentiation /ILP
1	<p><b>Week 1 – Writing Imaginatively: Introducing Characters</b>  <b>Focus:</b> <i>Paper 1, Section B – Crafting effective character introductions using descriptive and structural techniques (AO5/AO6)</i>  <b>Students will</b> explore and apply three methods of character introduction (Description, Slow Reveal, and Synecdoche) to write vivid, engaging openings in the gothic fiction style.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To understand the effect of different character introduction techniques.</li> <li>• To practise using descriptive language, including synecdoche, for character creation.</li> <li>• To evaluate and refine imaginative writing for tone and reader engagement.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can identify and use three character introduction techniques.</li> <li>• I can write a descriptive opening sentence using synecdoche.</li> </ul>	<p>Students show secure knowledge of Gothic tropes and can retrieve key details from model texts. Some are beginning to identify descriptive techniques with guided support.</p> <p>🎯 Use at least two descriptive features from the model extract (e.g. alliteration, sensory detail) in your own Gothic opening paragraph.</p>

<ul style="list-style-type: none"> <li>I can revise my writing to maintain atmosphere and tone.</li> </ul> <p><b>Word Focus:</b>  <b>synecdoche</b> (<i>noun</i>) – a literary device in which a part represents the whole or vice versa.  <i>Model Sentence:</i> “A claw tapped at the window” (part = claw, whole = person or creature).  <b>Activity:</b> Students create three “part-for-whole” character examples, then swap and decode their partner’s.</p> <p><b>Starter – Retrieval Practice:</b>  <b>Adjective Recall :</b></p> <ul style="list-style-type: none"> <li>In books, list 5 vivid adjectives to describe gothic characters (e.g. “gaunt,” “piercing,” “wretched”).</li> </ul> <p><b>Quick Write :</b></p> <ul style="list-style-type: none"> <li>Use two adjectives in a 3-sentence character description of Count Dracula, focusing on strong nouns and verbs.</li> </ul> <p><b>Main Sequence of Learning</b>  <b>1. Technique Recall (Mini-whiteboards – :</b></p> <ul style="list-style-type: none"> <li>List the 3 techniques: Description, Slow Reveal, Synecdoche.</li> <li>Share examples verbally: “I would use a Slow Reveal to...”</li> </ul> <p><b>2. Teacher Model &amp; Think-Aloud :</b></p>	
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	<ul style="list-style-type: none"> <li>• Project “Dracula Enters” slide.</li> <li>• Model a sentence for each technique with labels and colour coding.</li> </ul> <p><b>3. Guided Annotation :</b></p> <ul style="list-style-type: none"> <li>• Distribute Stoker extract; highlight one of each technique in pairs.</li> <li>• Share findings with the class using colour match.</li> </ul> <p><b>4. Paired Writing :</b></p> <ul style="list-style-type: none"> <li>• Choose three prompts (e.g. “A woman dressed oddly in black”).</li> <li>• Write one sentence per technique per prompt.</li> </ul> <p><b>5. Independent Extension :</b></p> <ul style="list-style-type: none"> <li>• Choose one sentence and expand it into a descriptive paragraph, maintaining original technique.</li> </ul> <p><b>Challenge Task:</b></p> <ul style="list-style-type: none"> <li>• Invent your own character introduction technique (e.g. “Misdirection through sensory imagery”) and write a one-sentence example.</li> </ul> <p><b>Differentiation:</b></p> <p><b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Sentence starter strip (e.g. “At first I saw...” / “Only later did I notice...”).</li> <li>• Pre-highlighted model with annotations.</li> <li>• Graphic organiser: Technique → Effect → Example.</li> </ul> <p><b>Secure:</b></p>	
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- Colour-coded writing frame.
- Peer modelling during annotation task.
- Vocabulary bank with gothic word suggestions.


#### Deepening/ Stretch:


- Add fourth character of choice and apply all three techniques in one coherent paragraph.
- Layer symbolism or tone into their “slow reveal.”

#### Plenary – Assessment Check (Exit Ticket):

Students answer on post-it:

1. Which technique was most effective for you today?
  2. One way you’ll strengthen your use of that technique next time.
- Stick onto the “Technique Targets” board when exiting.

 **Real-World Application:** Explore how horror and suspense themes appear in modern films, games, and graphic novels. Discuss audience expectations in different media.

 **Pupil Voice:** What do you already know about horror stories? What kinds of suspense techniques do you enjoy or find most powerful?

#### Misconception Focus 1:

Some students confuse “*narrative structure*” with “*plot summary*.”

**Address by** modelling how to comment on structure using phrases like




	<p>“the shift in focus” or “the cyclical ending” instead of retelling the story.</p> <p>Activity: Give students a jumbled summary and a real structure map—ask them to compare.</p> <p><b>Misconception Focus 2:</b></p> <p>Some learners write ‘<i>descriptively</i>’ but lose <i>focus or structure</i>.</p> <p><b>Address by</b> teaching a 5-part structure (e.g. setting → build-up → contrast → climax → final image).</p> <p>Activity: Students colour-code each part in a model paragraph, then plan their own using sentence stems.</p>	
2	<p><b>Week 2 – Building Suspense through Structure and Detail</b></p> <p><b>Focus:</b> <i>Paper 1, Section B – Developing narrative tension through deliberate structure and micro-description (AO5/AO6)</i></p> <p><b>Students will</b> explore and apply four key suspense techniques—cliff-hanger, cross-cutting, reveal, and tiny detail—to construct a tense narrative scene that hooks and unsettles the reader.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To identify and explain structural techniques used to create suspense.</li> <li>• To apply those techniques to craft a short suspenseful narrative.</li> <li>• To evaluate the effectiveness of suspense in their own and others’ writing.</li> </ul> <p><b>Learning Outcomes – I can:</b></p>	<p><b>Week 2 – Descriptive Setting</b></p> <p>Most students can create a vivid setting with sensory language. Developing learners need support sequencing images or using varied punctuation.</p> <p>🎯 Edit your draft to add one image per sense (sight, sound, touch, etc.) and check for accurate sentence punctuation.</p>



	<ul style="list-style-type: none"> <li>• I can apply imaginative detail and hook techniques to open a suspense scene.</li> <li>• I can use structure (cross-cut, reveal, and cliff-hanger) to manipulate the reader's expectations.</li> <li>• I can reflect on feedback and refine my writing to maximise suspense and mood.</li> </ul> <p><b>Word Focus:</b>  <b>cliff-hanger</b> (<i>noun</i>) – an ending that leaves the reader in suspense or uncertainty.  <i>Model Sentence:</i> "She turned the handle—and the door creaked open into darkness."  <b>Activity:</b> In groups, rewrite the ending to a fairy tale as a cliff-hanger (e.g. "Cinderella glanced back—but the glass slipper was gone..."). Share best ideas aloud.</p> <p><b>Starter – Retrieval Task:</b>  <b>Tension Without Reveal:</b></p> <ul style="list-style-type: none"> <li>• Write 2–3 sentences describing the moment before opening a gift. Build suspense without revealing what's inside.</li> </ul> <p><b>Main Sequence of Learning</b>  <b>1. Recall Check:</b></p> <ul style="list-style-type: none"> <li>• On mini-whiteboards, list the four suspense techniques: <i>cliff-hanger, cross-cut, reveal, tiny detail.</i></li> </ul>	
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	<ul style="list-style-type: none"> <li>• Add a one-word effect for each (e.g. <i>pause, zoom, switch, tease</i>).</li> </ul> <p><b>2. Teacher Model – Live Write:</b></p> <ul style="list-style-type: none"> <li>• On “Midnight Delivery” slide, model a 4-sentence suspense paragraph using each technique once.</li> <li>• Colour-code and label each sentence.</li> </ul> <p><b>3. Guided Annotation – Jane Eyre Extract:</b></p> <ul style="list-style-type: none"> <li>• In pairs, highlight and annotate examples of each technique.</li> <li>• Use same colours as model to strengthen visual recognition.</li> </ul> <p><b>4. Collaborative Build:</b></p> <ul style="list-style-type: none"> <li>• Co-create a 6-sentence passage as a class. Volunteers contribute one sentence at a time, using at least 3 techniques.</li> </ul> <p><b>5. Independent Drafting:</b></p> <ul style="list-style-type: none"> <li>• Write your own 6-sentence suspense scene: <i>A character arrives at an abandoned mansion to collect a mysterious package.</i></li> <li>• Use at least 3 of the 4 suspense techniques.</li> </ul> <p><b>6. Peer Feedback:</b></p> <ul style="list-style-type: none"> <li>• Swap and use a checklist to identify techniques used. Suggest one improvement (e.g. delay a reveal, add tension through setting).</li> </ul> <p><b>7. Self-Assessment:</b></p> <ul style="list-style-type: none"> <li>• Tick off the techniques you used. Write one bullet target for your next suspense draft.</li> </ul>	
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<p><b>Challenge Task:</b> Rework your scene into a two-part cross-cut, alternating between two characters to heighten parallel suspense.</p> <p><b>Differentiation Strategies</b></p> <p><b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Use boxed sentence starters for each technique.</li> <li>• Provide a sentence bank for each effect.</li> <li>• Visual example of a suspense scene with techniques labelled.</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Use a planning scaffold (Who, Where, When, Mood, 3 techniques).</li> <li>• Highlight success criteria on their draft before writing.</li> </ul> <p><b>Deepening / Stretch:</b></p> <ul style="list-style-type: none"> <li>• Incorporate all four techniques + a literary device (e.g. metaphor or simile).</li> <li>• Layer an unreliable narrator or flashback to deepen suspense.</li> </ul> <p><b>Plenary – Assessment &amp; Reflection</b></p> <p><b>Exit Ticket:</b></p> <ul style="list-style-type: none"> <li>• On a sticky note: Name the most effective suspense technique <i>you</i> used today and why it worked.</li> <li>• Post it on the “Suspense Wall.”</li> </ul> <p><b>Partner Assessment:</b></p>	
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	<ul style="list-style-type: none"> <li>Grade a partner's draft against Levels 5–7 success descriptors. Give one specific target to increase suspense.</li> </ul> <p> <b>Real-World Application:</b> Apply descriptive setting skills to create mood in real scenarios, such as writing a tourism leaflet for a haunted destination or eerie museum.</p> <p> <b>Pupil Voice:</b> Which setting description worked best for you this week—and why? How did it make you feel as a reader?</p>	
3	<p><b>Week 3 – Writing Imaginatively: Starting a Story</b></p> <p><b>Focus:</b> Paper 1, Section B – Crafting compelling story openings using hook techniques, sensory detail, and character clues (AO5/AO6)</p> <p>Students will explore how to engage the reader from the very first paragraph through three key hook strategies: vivid imagery, rhetorical questions, and dramatic action. They will practise layering atmosphere and voice while hinting at character.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>To analyse effective story openings and their impact on reader engagement.</li> <li>To use hook techniques and sensory detail to establish tone and setting.</li> <li>To write and refine the opening of a narrative that hints at character and builds intrigue.</li> </ul> <p><b>Learning Outcomes – I can:</b></p>	<p><b>Week 3 – Narrative Openings</b></p> <p>Pupils are improving control of narrative structure. Some are confident using varied openings (action/dialogue), while others rely heavily on exposition.</p> <p> Redraft your first paragraph to start in media res or with direct speech. Use sentence stems to vary structure.</p>

- I can identify and use three hook strategies to start a story.
- I can write a vivid, suspenseful opening paragraph with character clues.
- I can evaluate and improve my writing for atmosphere and tone.

**Word Focus:**

**ominous** (*adjective*) – suggesting something bad is going to happen.

*Model Sentence:* “An ominous silence hung over the deserted carnival.”

**Activity:** Write three sentences using *ominous* to describe different gothic settings (e.g. abandoned carnival, empty corridor, stormy sky). Share with a partner and discuss effect.

**Starter – Retrieval Practice:**

**Open Write (5 min):**

Choose one of the provided sentence starters (e.g. “*The night was darker than usual when...*”).

Write freely for 3–5 minutes or until you run out of ideas.

**Main Sequence of Learning:**



**1. Hook Analysis (5 min):**

Display three short story openings using:

- Vivid imagery
- A rhetorical question
- Dramatic action

<p>In pairs, annotate each for:</p> <ul style="list-style-type: none"> <li>• Hook technique used</li> <li>• How it establishes atmosphere (setting, tone)</li> <li>• How voice/persona is introduced</li> </ul> <p><b>2. Teacher Model &amp; Think-Aloud (10 min):</b>  Live-write a new opening for <i>“The Dark House”</i> using a chosen hook.  Think aloud as you:</p> <ul style="list-style-type: none"> <li>• Choose a hook technique</li> <li>• Add sensory detail (sound, sight, touch)</li> <li>• Introduce a character in the first sentence</li> </ul> <p>Use coloured pens to label choices (e.g. hook = blue, sensory = green, character clue = red).</p> <p><b>3. Guided Annotation (5 min):</b>  Distribute printed model of teacher’s paragraph.  Students highlight:</p> <ul style="list-style-type: none"> <li>• Hook technique</li> <li>• Sensory detail</li> <li>• Character clue</li> </ul> <p>Class discussion: <i>“Who found the phrase ‘the scratch of metal beneath the door?’”</i></p> <p><b>4. Structured Writing – Paragraph 1 (10 min):</b>  Sentence starter: <i>“The Dark House stood...”</i>  Using a scaffold grid, students draft their first paragraph, ensuring:</p> <ul style="list-style-type: none"> <li>• A clear hook</li> <li>• At least one sensory descriptor</li> <li>• A hint at who or what is inside</li> </ul>	
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<p><b>5. Partner Feedback (5 min):</b>  Swap drafts. Use a mini-checklist to peer assess:</p> <ul style="list-style-type: none"> <li>✓ Clear hook?</li> <li>✓ Vivid setting?</li> <li>✓ Character clue included?</li> </ul> <p>Offer one improvement tip (e.g. “Try a short sentence to create tension.”)</p> <p><b>6. Independent Writing – Paragraphs 2 &amp; 3 (15 min):</b>  Students continue their story opening, adding:</p> <ul style="list-style-type: none"> <li>• A delayed reveal in Paragraph 2</li> <li>• A rhetorical question or twist in Paragraph 3</li> </ul> <p>Encourage variation in sentence length and punctuation for dramatic effect.</p> <p><b>Challenge Task:</b>  Add a flashback or foreshadowing detail within your opening to deepen suspense.  Optional: Introduce a second character or red herring.</p> <p><b>Differentiation:</b>  <b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Scaffolded paragraph planner</li> <li>• Sentence-starter strips</li> <li>• Highlighted annotated exemplars</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Colour-coded writing frame</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Peer-modelled annotation examples</li> <li>• Vocabulary bank with sensory and gothic terms</li> </ul> <p><b>Deepening/ Stretch:</b></p> <ul style="list-style-type: none"> <li>• Write a full three-paragraph opener using all three hook techniques</li> <li>• Add a twist ending or use symbolism to deepen tone</li> </ul> <p><b>Mini-Plenary (5 min):</b>  Volunteers read their openings aloud.  Class signals with thumbs-up/down: “Did the hook work?”  Call out the hook technique you noticed.</p> <p><b>Plenary – Assessment Check (Exit Ticket):</b>  <b>Self-Assessment:</b>  Tick the three techniques you used from the list.  Write one improvement target (e.g. “<i>Next time I’ll build more atmosphere using sound imagery.</i>”)  Stick your target to the “Writer’s Wall” before exiting.</p> <p> <b>Real-World Application:</b> Understand how characterisation in horror relates to marketing personas in media—mysterious strangers, villains, heroes, etc.</p> <p> <b>Pupil Voice:</b> Which character types do you enjoy writing or reading about? How could we make our characters more believable or memorable?</p>	
4	<b>Week 4 – Writing Imaginatively: Effective Organisation</b>	<b>Week 4 – Suspense Techniques</b>




<p><b>Focus:</b> Paper 1, Section B – Structuring narrative writing using transitions and varied sequencing (AO5/AO6) Students will explore the TI-P-TO-P strategy to break up narrative paragraphs effectively and experiment with linear and non-linear structures to impact suspense, pacing, and clarity.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To understand how paragraphing and transitions enhance narrative organisation.</li> <li>• To apply TI-P-TO-P cues to guide paragraph structure.</li> <li>• To experiment with linear and non-linear narrative sequencing for effect.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can use transition words and phrases to link ideas and paragraphs.</li> <li>• I can apply the TI-PO-TO-P cues to organise my narrative into clear sections.</li> <li>• I can manipulate narrative order to increase suspense or create impact.</li> </ul> <p><b>Word Focus:</b> <b>transition</b> (<i>noun</i>) – a word or phrase that links ideas or paragraphs (e.g. “<i>meanwhile</i>,” “<i>however</i>,” “<i>subsequently</i>”) <i>Model Sentence:</i> “Meanwhile, the figure in the hallway crept closer, unnoticed.”</p> <p><b>Activity:</b></p>	<p>Secure use of cliff-hangers and short sentences observed in most work. Deepening learners experiment with subtext or foreshadowing.</p> <p>🎯 Choose one suspense technique (e.g. delay, repetition) and apply it in a 100-word micro-scene. Highlight and</p>
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<p>Highlight three transition words in the example extracts. Then write three short paragraphs, each beginning with a different transition word. Share with a partner and discuss the effect on flow and clarity.</p> <p><b>Starter – Retrieval Practice:</b>  <b>Daily Sequence Recall:</b>          In your books, list all the things you’ve done so far today – from waking up to arriving in class.          This helps activate understanding of natural sequencing in narratives.</p> <p><b>Main Sequence of Learning:</b>  <b>1. Introduce TI-P-TO-P (Time, Place, Topic, Person):</b>          Present the acronym and explain how each cue signals a logical paragraph break.          Write one example for each cue on the board to illustrate.  <b>2. Guided Practice – Paragraph Identification:</b>          Hand out three example narrative extracts.          In pairs, underline where paragraph breaks should occur and label them with the relevant TI-PO-TO-P cue.          Class discussion: compare and justify decisions.  <b>3. Model – Linear vs Distorted Structure:</b>          Use the poem <i>The Raven</i> (or a simplified summary) to show how rearranging content from linear to non-linear changes the effect.          Discuss: Does suspense increase? Does clarity decrease?  <b>4. Development Task – “The Worst Day Ever” Writing:</b></p>	
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<p><i>Phase 1 – Linear:</i> Using a scaffold grid, students write a three-paragraph horror story structured as Beginning → Middle → End. Each paragraph must be triggered by a different TI-PO-TO-P cue.</p> <p><i>Phase 2 – Distorted:</i> Students reorder their story (e.g. End → Middle → Beginning). They annotate how the change affects tone, suspense, or clarity.</p> <p><b>Challenge Task:</b> Rewrite your three-paragraph story using a non-linear structure. Include at least one transition word at the start of a paragraph (e.g. “meanwhile,” “however,” “eventually”). Optional: add a flashback or hint of foreshadowing.</p> <p><b>Differentiation:</b> <b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Paragraph scaffold sheet with TI-PO-TO-P prompts built in</li> <li>• Colour-coded sentence starters</li> <li>• Highlighted examples with labelled paragraph cues</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Colour-coded texts showing paragraph shifts</li> <li>• Writing frames with sentence openers</li> <li>• Paired discussion of structure effects</li> </ul> <p><b>Deepening/ Stretch:</b></p> <ul style="list-style-type: none"> <li>• Add a fourth paragraph and include a flashback or flashforward</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Layer foreshadowing into distorted structure</li> <li>• Explain how structure builds suspense in a short reflective paragraph</li> </ul> <p><b>Mini-Plenary:</b> Class discussion:</p> <ul style="list-style-type: none"> <li>• Which TI-P-TO-P cue was easiest or hardest to use?</li> <li>• What did you notice about how structure changes the reader's experience?</li> </ul> <p><b>Plenary – Assessment Check (Exit Ticket):</b> <b>Self-Assessment:</b> Tick which TI-P-TO-P cues you used in each paragraph. Write one target for your next draft (e.g. <i>"Next time I will vary paragraph length for pacing."</i>) Add your target to the "Structure Strategy" board on exit.</p> <p> <b>Real-World Application:</b> Learn how pacing and suspense techniques are used in journalism, advertising, and film trailers to hook audiences.</p> <p> <b>Pupil Voice:</b> Which suspense strategy helped you the most in your writing? What still feels challenging?</p>	
	<p><b>Week 5 – Writing Imaginatively: Varying My Sentences</b> <b>Focus:</b> Paper 1, Section B – Developing sentence variety for clarity, tone, and effect (AO5/AO6) Students will explore and apply four key sentence types—simple,</p>	<p><b>Week 5 – Character Development</b> Most can use figurative language and dialogue to reveal personality. Developing learners benefit from modelled internal monologue or prompts.</p>

<p>compound, complex, and minor—to add rhythm, emphasis, and dramatic impact to their writing. They will analyse author choices and revise their own work for control and flair.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To identify and understand the function of different sentence types.</li> <li>• To apply sentence variety to shape reader engagement and narrative tone.</li> <li>• To revise writing for sentence-level effect and dramatic control.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can identify and use simple, compound, complex, and minor sentences.</li> <li>• I can revise sentences for clarity, rhythm, or emphasis.</li> <li>• I can deliberately vary sentence structure to create a specific effect in my writing.</li> </ul> <p><b>Word Focus:</b>  <b>compound</b> (<i>adjective</i>) – a sentence made of two main clauses joined by a conjunction.  <i>Model Sentence:</i> “I waited by the window, and the trees trembled outside.”  <b>Activity:</b>          In small groups, write three compound sentences about your school day.</p>	<p> Add one internal thought and one speech line to show contrast in your character’s public/private self.</p>
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Then swap with another group and convert each into a complex sentence using subordinating conjunctions (e.g. *because, although, when*).

### **Starter – Retrieval Practice:**

#### **Quick Write:**

Transform the following simple sentence for greater effect:

*"The wind blew."*

Share and compare different transformations using varied clauses, conjunctions, and punctuation.

### **Main Sequence of Learning:**

#### **1. Introduce the Four Sentence Types:**

- *Simple*: one subject + verb (e.g. *"He ran."*)
- *Compound*: two main clauses joined by a conjunction (e.g. *"He ran, and he laughed."*)
- *Complex*: a main clause plus subordinate clause (e.g. *"He ran because he heard footsteps."*)
- *Minor*: a fragment used for effect (e.g. *"Gasping for air."*)


Use slides to show labelled examples.

#### **2. Purposeful Use of Sentence Types:**



Match each type to its purpose (e.g. suspense, excitement, detail, drama).

Call-and-response activity: *"Simple for suspense... Compound for excitement..."*

<p><b>3. Activity – Identify &amp; Classify:</b>  Read a short extract from <i>The Picture of Dorian Gray</i>.  In pairs, create a colour key and annotate five sentences, labelling their type.  Discuss findings as a class.</p> <p><b>4. Development – Improve the Extract:</b>  <i>Task A:</i> Rewrite two simple sentences from a Level 5 passage into either compound or complex for greater sophistication.  <i>Task B:</i> Add one minor sentence to increase tension or drama.  Use a side-by-side structure: original vs. revised sentence.</p> <p><b>Challenge Task:</b>  Write a short horror scene (one paragraph) where each sentence is deliberately varied in length and type.  End your paragraph with a minor sentence to create dramatic impact.  Optional: Use sentence starters from the vocabulary bank to help shape tone.</p> <p><b>Differentiation:</b>  <b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Colour-coded sentence-type prompt sheet</li> <li>• Sentence-starter support bank</li> <li>• Guided rewrite example with step-by-step modelling</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Two-column “before and after” sentence structure template</li> <li>• Peer annotation support during Dorian Gray task</li> </ul>	
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<p><b>Deepening/ Stretch:</b></p> <ul style="list-style-type: none"> <li>• Write a six-sentence micro-story using all four sentence types in a set order</li> <li>• Explain in writing how their sentence choices create mood or pace</li> </ul> <p><b>Mini-Plenary:</b> Class discussion:</p> <ul style="list-style-type: none"> <li>• Which sentence type do you find easiest to use?</li> <li>• Which type made the biggest difference in your rewrite?</li> </ul> <p><b>Plenary – Assessment Check (Exit Ticket):</b> <b>Self-Assessment:</b> Tick which sentence types you used in your revised extract. Write one sentence you would like to improve further and how you would change it (e.g. <i>“I’ll shorten this for tension.”</i>) Highlight one effective sentence from your partner’s writing and explain why it works (e.g. <i>“This minor sentence slows the pace perfectly.”</i>)</p> <p> <b>Real-World Application:</b> Hooks and rhetorical techniques are vital in job applications, personal statements, and storytelling across careers.</p>	
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	 <b>Pupil Voice:</b> Which technique did you enjoy using most in your story intro? What feedback did you find most useful?	
6	<p><b>Week 6 – Writing Imaginatively: Spelling &amp; Punctuation Workshop</b></p> <p><b>Focus:</b> Paper 1, Section B – Embedding punctuation for structural control, clarity, and dramatic effect (AO5/AO6)</p> <p>Students will consolidate knowledge of advanced punctuation marks and practise embedding subordinate clauses to enhance sentence structure. They will analyse punctuation in gothic extracts and apply their learning in crafted narrative writing.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To identify and understand a wide range of punctuation marks and their effects.</li> <li>• To apply punctuation to construct varied and controlled sentence structures.</li> <li>• To embed subordinate clauses for clarity, precision, and dramatic impact.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can use a full range of basic and advanced punctuation marks accurately.</li> <li>• I can embed subordinate clauses to vary sentence structure and tone.</li> <li>• I can evaluate and improve sentence construction for effect using punctuation.</li> </ul>	<p><b>Week 6 – Writing for Impact</b></p> <p>Many students are refining tone and reader effect. Some still need guidance with paragraph pacing and varied punctuation.</p> <p> In your next scene, use three different sentence lengths and at least one colon or semicolon. Underline and label.</p>

<p><b>Word Focus:</b>  <b>semicolon ( ; )</b> – used to link closely related independent clauses without a conjunction.  <i>Model Sentence:</i> “The corridor was silent; something was watching.”</p> <p><b>Activity:</b>          Write three spooky setting sentences using semicolons to join two independent clauses.          Swap with a partner to check punctuation accuracy and sentence clarity.</p> <p><b>Starter – Retrieval Practice:</b>  <b>Punctuation Thought-Shower:</b>          Write down as many punctuation marks as you can recall by name in 2 minutes.          Compare with a partner, then share lesser-known marks with the class (e.g. dash, hyphen, ellipsis).</p> <p><b>Main Sequence of Learning:</b>  <b>1. Introduction to Punctuation Marks:</b>          Review key punctuation marks using slides:</p> <ul style="list-style-type: none"> <li>• Apostrophe</li> <li>• Comma</li> <li>• Semicolon</li> <li>• Dash</li> <li>• Ellipsis</li> <li>• Brackets</li> <li>• Hyphen</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Colon</li> <li>• Question mark</li> <li>• Exclamation mark</li> <li>• Quotation marks</li> <li>• Slash</li> </ul> <p>Discuss the purpose of each briefly and ask students to match symbols with names on mini-whiteboards.</p> <p><b>2. Embedding a Clause – Teacher Model:</b></p> <p>Display sentence: <i>“As I ran for my life, the building exploded.”</i></p> <p>Model how to move and embed the subordinate clause using commas for different effects:</p> <ul style="list-style-type: none"> <li>• Beginning: <i>“As I ran for my life, the building exploded.”</i></li> <li>• Middle: <i>“The building, as I ran for my life, exploded.”</i></li> <li>• End: <i>“The building exploded as I ran for my life.”</i></li> </ul> <p><b>3. Guided Analysis – Literary Extract:</b></p> <p>Read a short extract from <i>Jekyll and Hyde</i>.</p> <p>In pairs, highlight all punctuation marks.</p> <p>Annotate the effect of at least three, e.g.:</p> <ul style="list-style-type: none"> <li>• Dash → sudden interruption</li> <li>• Question mark → creates suspense</li> <li>• Ellipsis → signals uncertainty or trailing thought</li> </ul> <p><b>4. Development Writing Task:</b></p> <p>Using prompts like <i>“A monster lurked...”</i> and <i>“A storm raged...”</i>, students write a horror-themed paragraph that:</p> <ul style="list-style-type: none"> <li>• Uses at least <b>six</b> different punctuation marks</li> <li>• Embeds <b>at least one</b> subordinate clause</li> </ul> <p>Underline embedded clauses; circle any semicolons used.</p>	
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<p><b>Challenge Task:</b> Write a 50-word micro-story using at least <b>eight</b> punctuation marks and <b>two</b> embedded subordinate clauses. Optional: Use a colon and semicolon accurately in one sentence for narrative control.</p> <p><b>Differentiation:</b></p> <p><b>Developing:</b></p> <ul style="list-style-type: none"> <li>• “Punctuation Cheat Sheet” with symbols, definitions, and examples</li> <li>• Sentence starters that include embedded clause prompts</li> <li>• Peer model before independent writing</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Two-column scaffold: <i>Original Sentence   Revised with Clause/Punctuation</i></li> <li>• Supported guided analysis with paired discussion</li> </ul> <p><b>Deepening/ Stretch:</b></p> <ul style="list-style-type: none"> <li>• Include rare punctuation like guillemets (« ») for dialogue</li> <li>• Evaluate punctuation placement in a peer’s paragraph</li> <li>• Use punctuation to control rhythm and tension explicitly</li> </ul> <p><b>Mini-Plenary:</b> Class discussion:</p>	
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	<ul style="list-style-type: none"> <li>• Which punctuation mark did you find most powerful in your paragraph?</li> <li>• Which punctuation mark do you tend to overuse or underuse?</li> </ul> <p><b>Plenary – Assessment Check (Exit Ticket):</b></p> <p><b>Peer-Review:</b>          Swap paragraphs with a partner.          Highlight one clever or effective use of punctuation.          Give one suggestion for how to vary punctuation to create stronger narrative control.          Add one punctuation tip you learned today to the “Grammar Gallery” board on exit.</p> <p> <b>Real-World Application:</b> Planning and drafting are essential life skills—used in project proposals, event planning, and problem-solving.</p> <p> <b>Pupil Voice:</b> How confident do you feel about your story plan? What would help you strengthen it?</p>	
7	<p><b>Week 7 – Writing Imaginatively: Crafting a Gothic Setting</b></p> <p><b>Focus:</b> Paper 1, Section B – Descriptive writing using Gothic conventions, personification, and weather as character (AO5/AO6)</p> <p>Students will explore Gothic setting conventions and learn to craft vivid, mood-driven descriptions using personification, atmosphere, and symbolic weather. They will plan, write, and refine a three-paragraph setting description, treating setting as a living presence.</p>	<p><b>Week 7 – Polishing and Redrafting</b></p> <p>Most are engaging in self-assessment with success criteria. Some still struggle to edit beyond surface-level SPaG corrections.</p> <p> Choose two success criteria from the feedback sheet and write a 75-word revision using them intentionally.</p>

<p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To analyse key features of Gothic settings and their effect on tone.</li> <li>• To apply personification and weather imagery to build mood.</li> <li>• To construct and evaluate a descriptive piece where setting acts as a character.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can apply at least three Gothic conventions in my description.</li> <li>• I can use personification and weather imagery to create mood.</li> <li>• I can evaluate the emotional impact of my setting and refine for greater effect.</li> </ul> <p><b>Word Focus:</b>  <b>personification</b> (<i>noun</i>) – giving human qualities to non-human things.  <i>Model Sentence:</i> “The candlelight trembled in fear.”</p> <p><b>Activity:</b>  Identify two examples of personification in the model paragraph.  Then write three new sentences personifying something from a Gothic image (e.g. “<i>The walls wept with rot.</i>”).  Share your strongest with a partner and explain the effect.</p> <p><b>Starter – Retrieval Practice:</b></p>	
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<p><b>Describe:</b> In one sentence, answer: <i>What makes a house feel haunted?</i> This activates prior learning on character and atmosphere and builds links to setting.</p> <p><b>Main Sequence of Learning:</b> <b>1. Gather Gothic Conventions:</b> In pairs, observe three projected Gothic images. Use a grid to list five conventions under these headings:</p> <ul style="list-style-type: none"> <li>• Architecture (e.g. turrets, archways)</li> <li>• Atmosphere (e.g. shadows, silence)</li> <li>• Emotion (e.g. dread, awe)</li> <li>• Weather (e.g. storms, fog)</li> </ul> <p><b>2. Model Paragraph – Teacher Read-Aloud:</b> Share a rich, three-paragraph Gothic description. Highlight:</p> <ul style="list-style-type: none"> <li>• Setting conventions</li> <li>• Personification (e.g. <i>“the wind whispered warnings”</i>)</li> <li>• Weather as character (e.g. <i>“the storm loomed like a beast”</i>)</li> </ul> <p>Ask: <i>“What effect does this image have on the mood?”</i></p> <p><b>3. Annotate &amp; Discuss:</b> Individually highlight examples of:</p> <ul style="list-style-type: none"> <li>• Personification</li> <li>• Gothic architecture</li> <li>• Weather and emotional tone</li> </ul> <p>Quick share: <i>“Which convention or image surprised or intrigued you most?”</i></p>	
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<p><b>4. Image Brainstorm:</b> Choose one Gothic image from the board. On a mini-mind map, jot:</p> <ul style="list-style-type: none"> <li>• 3 conventions you observe</li> <li>• 2 emotions it evokes</li> <li>• 1 weather detail you could use</li> </ul> <p><b>5. Guided Drafting – Three Paragraphs:</b> Use a scaffold grid to write:</p> <ul style="list-style-type: none"> <li>• <b>Paragraph 1:</b> Architecture &amp; Atmosphere</li> <li>• <b>Paragraph 2:</b> Weather &amp; Emotion</li> <li>• <b>Paragraph 3:</b> Personification &amp; Mood</li> </ul> <p>Focus on sensory detail and voice to bring the setting alive.</p> <p><b>Challenge Task:</b> <b>“I Am the Setting”</b> Write a fourth paragraph in first person, bringing the setting to life with a Gothic tone: <i>“I creak when they enter. I shiver when they speak.”</i> Use personification throughout to create eerie intimacy.</p> <p><b>Differentiation:</b> <b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Word bank of Gothic conventions</li> <li>• Sentence starter strips and a partially completed paragraph frame</li> <li>• Visual support using labelled exemplar images</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Colour-coded exemplar model with annotations</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Scaffolded planning grid for each paragraph focus</li> <li>• Partner discussion during planning phase</li> </ul> <p><b>Deepening / Stretch:</b></p> <ul style="list-style-type: none"> <li>• Add similes and metaphors to enhance imagery</li> <li>• Weave in subtle foreshadowing or dual meaning</li> <li>• Justify stylistic choices in a short reflective note</li> </ul> <p><b>Mini-Plenary:</b> Read out selected paragraph 2s. Class listens for two conventions and one literary device (e.g. personification, weather as character). Quick-fire shout-out: <i>“What mood did that paragraph create?”</i></p> <p><b>Plenary – Assessment Check (Exit Ticket):</b> <b>Self-Assessment:</b> Tick five Gothic conventions you used in your writing. Write one improvement target: <i>“Next time I will deepen emotional impact by...”</i>   Stick your target to the “Setting Secrets” display board on exit.</p>	
8	<p><b>Week 8 – Writing Imaginatively: Using Vocabulary Effectively</b> <b>Focus:</b> Paper 1, Section B – Selecting and refining vocabulary to build tone, genre, and control pace (AO5/AO6) Students will deepen their lexical choices by analysing, upgrading, and applying genre-specific vocabulary. Using collaborative vocabulary banks and live story prompts, they will construct atmospheric writing with a deliberate focus on precision and impact.</p>	<p><b>Week 8 – Assessment &amp; Reflection</b> Students demonstrate clear progress in AO5 and AO6. Reading responses are more precise, though some over-rely on generalised language analysis.   Use one quote in your reading answer and follow it with a precise effect explanation using “This implies...” or “This creates...”</p>

**Learning Objectives:**

- To analyse how vocabulary choices affect tone and meaning.
- To apply upgraded vocabulary to reinforce genre conventions.
- To evaluate and refine lexis to control narrative mood and audience response.

**Learning Outcomes – I can:**

- I can select and use genre-appropriate vocabulary to shape tone.
- I can create precise, vivid descriptions using ambitious language.
- I can evaluate and improve my vocabulary for greater impact.

**Word Focus:**

**veiled** (*adjective*) – partially hidden or disguised.

■ *Model Sentence:* “A veiled figure loomed in the doorway, its shape unclear.”


**Activity:**

Write three sentences using *veiled* to describe different settings (e.g. a lab, an attic, a forest).

Swap with a partner and underline how your partner’s word choice shifts tone or meaning in each sentence.

<p><b>Starter – Retrieval Practice:</b></p> <p><b>Quick Fire:</b> List as many single words as you can that evoke <i>Horror</i> in 3 minutes. Purpose: Recalls genre-specific lexis, supports upcoming vocabulary work.</p> <p><b>Main Sequence of Learning:</b></p> <p><b>1. Thought-Shower – Horror Lexicon:</b> Individually write down horror-related words on mini-whiteboards. Volunteers share and contribute to a whole-class vocabulary bank of 10–15 key terms. Display words for reference throughout the lesson.</p> <p><b>2. Upgrading Vocabulary:</b> Using dictionaries or thesauruses, students pick 5 words from the class bank. Transform each into a more ambitious synonym (e.g. <i>dark</i> → <i>bleak</i> → <i>veiled</i>). Use colour coding to distinguish original and upgraded versions.</p> <p><b>3. Linking to Gothic Audience – Phrase Building:</b> In pairs, group upgraded vocabulary into descriptive noun phrases (e.g. “<i>veiled corridors</i>,” “<i>shrouded silhouettes</i>,” “<i>echoing dread</i>”). Discuss how these would appeal to a Gothic fiction reader.</p> <p><b>4. Slide-Story Development Task:</b> As a haunted orphanage sequence plays via presentation slides, write a 6–8 sentence narrative to match the scene. Use at least six upgraded vocabulary items from the class bank. Focus on:</p>	
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	<ul style="list-style-type: none"> <li>• Maintaining a controlled narrative pace (vary sentence length)</li> <li>• Reinforcing horror and Gothic conventions (tone, imagery, dread)</li> </ul> <p><b>Challenge Task:</b></p> <p><b>Level 7 Stretch:</b></p> <p>Re-draft your story as a <b>mini-monologue</b> spoken by a terrified character.</p> <p>Use <b>direct speech</b> and include at least <b>eight elevated vocabulary items</b>.</p> <p>Aim for emotional realism and vivid description through word choice.</p> <p><b>Differentiation:</b></p> <p><b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Laminated mini-thesaurus sheet of horror adjectives</li> <li>• Word bank and visual prompts</li> <li>• Sentence frames for paragraph scaffolding</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Colour-coded word upgrade guide</li> <li>• Phrase-building scaffold with genre-specific categories</li> <li>• Peer model examples before story writing</li> </ul> <p><b>Deepening / Stretch:</b></p> <ul style="list-style-type: none"> <li>• Add two Tier 7 vocabulary items</li> <li>• Craft complex noun phrases for setting (e.g. “<i>a labyrinthine network of decaying corridors</i>”)</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Re-draft with embedded metaphor or extended personification</li> </ul> <p><b>Mini-Plenary:</b> Quick share of best sentence. Class identifies:</p> <ul style="list-style-type: none"> <li>• One upgraded vocabulary item</li> <li>• Its tier level (5 = expected, 6 = ambitious, 7 = advanced)</li> </ul> <p>Shout out: <i>“What tone does that word create?”</i></p> <p><b>Plenary – Assessment Check (Exit Ticket):</b> <b>Self-Assessment:</b> Tick which tiers of vocabulary you used:</p> <ul style="list-style-type: none"> <li>• <input checked="" type="checkbox"/> Tier 2 (core)</li> <li>• <input checked="" type="checkbox"/> Tier 3 (enhanced)</li> <li>• <input checked="" type="checkbox"/> Complex/figurative phrases</li> </ul> <p>Write a bullet-point target (e.g. <i>“Next time I’ll replace more simple adjectives with vivid nouns.”</i>) Add your best upgraded phrase to the “Vocab Vault” board on exit.</p>	
9	<p><b>Week 9 – Writing Imaginatively: Finishing the Gothic Tale</b> <b>Focus:</b> Paper 1, Section B – Crafting an effective Gothic narrative ending using varied sentence structures and genre conventions (AO5/AO6) Students will plan and write the final paragraphs of their Gothic tale,</p>	<p><b>Week 9 – Language Techniques Mastery</b>  <b>Student Progress &amp; Targets:</b> Most students can now identify a wider range of language devices and are beginning to comment on their effects. However, analysis remains surface-level for some, and terminology usage needs refining.</p>




<p>applying sentence variety, horror conventions, and structural control to create a suspenseful, satisfying ending.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To apply sentence variety and genre techniques in a Gothic narrative ending.</li> <li>• To create a structured, atmospheric conclusion using vivid description and plot resolution.</li> <li>• To evaluate narrative impact through sentence construction and imagery.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can write two paragraphs that continue my story using at least three sentence types.</li> <li>• I can use sentence variation and Gothic conventions to control pacing and suspense.</li> <li>• I can evaluate and refine my ending for greater dramatic impact.</li> </ul> <p><b>Word Focus:</b>  <b>cadaverous</b> (<i>adjective</i>) – looking very pale, thin, or bony, like a corpse.  <i>Model Sentence:</i> “He emerged from the shadows, a cadaverous grin stretching across his hollow face.”</p> <p><b>Activity:</b>  Rewrite one of your previous paragraphs, replacing a basic adjective with <i>cadaverous</i>.</p>	<p><b>Target:</b> Deepen your analysis by linking at least two language techniques to tone or character mood. Use sentence stems like “This evokes...” or “This reflects...”</p>
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<p>Then explain to a partner how the change alters the tone or mood of the sentence.</p> <p><b>Starter – Retrieval Practice:</b>  <b>Recall:</b>          In your books, copy one sentence from your last draft that best demonstrates varied sentence structure.  <b>Quick Share:</b>          Turn to a partner and name which sentence type(s) are present (simple, compound, complex, minor).</p> <p><b>Main Sequence of Learning:</b>  <b>1. Explore Storylines:</b>          In small groups, read four Gothic plot prompts from <i>Development Aspect 1</i> (e.g. “<i>Bradders has trapped George in the old house...</i>”). Rank them in order of which you think leads to the most chilling climax.          Share with class: “<i>Why does this scenario work best for suspense?</i>”  <b>2. Teacher Model – Finishing the Tale:</b>          Project the opening of a previous class-written or teacher-generated Gothic story.          Model how to finish with two final paragraphs, focusing on:</p> <ul style="list-style-type: none"> <li>• Sentence variation (short punchy vs. long descriptive)</li> <li>• Gothic conventions (twist, pacing, horror imagery)</li> <li>• Emotional payoff or ambiguity</li> </ul> <p><b>3. Plan Your Ending:</b>          Using the <i>Storyboard Sheet</i>, sketch out your:</p>	
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	<ul style="list-style-type: none"> <li>• 3 key plot beats for the ending</li> <li>• 2 sentence structures you'll use in each beat</li> </ul> <p>Think: <i>Where will I slow the pace? Where will I shock the reader?</i></p> <p><b>4. Write the Finale – Two Paragraphs:</b> Using the provided prompt (e.g. <i>"Bradders... hunting them one by one..."</i>), write the final two paragraphs of your Gothic tale.</p> <p>Requirements:</p> <ul style="list-style-type: none"> <li>• Include at least <b>five</b> different sentence types</li> <li>• Use one of the provided <b>Gothic images</b> for sensory or symbolic inspiration</li> </ul> <p>Focus on impact: twist, suspense, and final imagery.</p> <p><b>Challenge Task:</b> <b>Peer Review Extension:</b> Swap endings with a partner. Rewrite their final paragraph using a sentence type they didn't use (e.g. add a <b>minor</b> sentence if they used only compound/complex). Return it with a suggestion: <i>"Try building tension by shortening this sentence..."</i></p> <p><b>Differentiation</b> <b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Sentence Palette with clear examples of each sentence type</li> <li>• Scaffolded plot beat → paragraph template</li> <li>• Visual cues and highlighted prompts for Gothic features</li> </ul>	
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<p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Plot beat planning grid</li> <li>• Teacher-modeled “ending” paragraph to refer to</li> <li>• Peer feedback during storyboarding phase</li> </ul> <p><b>Deepening / Stretch:</b></p> <ul style="list-style-type: none"> <li>• Add a third paragraph with a <b>twist</b> or use of <b>direct speech</b></li> <li>• Evaluate the ending in a brief written reflection</li> <li>• Apply multiple sentence types per paragraph and justify choices</li> </ul> <p><b>Mini-Plenary:</b></p> <p><b>Quick Discussion:</b></p> <p>What sentence type helped you most with suspense? Which one do you tend to avoid—and why?</p> <p><b>Plenary – Assessment Check (Exit Ticket):</b></p> <p><b>Gallery Read:</b></p> <p>Three volunteers read their final paragraph aloud. Class responds with coloured cards:</p> <ul style="list-style-type: none"> <li>•  Green = Strong sentence variation</li> <li>•  Yellow = Some variation, but pacing could improve</li> <li>•  Red = Repetitive sentence structures</li> </ul> <p><b>Self-Assessment:</b></p> <p>Tick the sentence types you used on the <b>WAF5 rubric</b>. Write one target: “<i>Next time I will...</i>” Post targets on the “Twisted Endings” display board before exit.</p>	
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	<p> <b>Real-World Application:</b> Learn how authors structure cliff-hangers and twists—skills used in film, marketing copy, journalism, and speechwriting to keep audiences hooked.</p> <p> <b>Pupil Voice:</b> “What type of ending do you prefer—open or closed? Why?” Debate followed by vote and reflection wall.</p>	
10	<p><b>Week 10 – Writing Imaginatively: Spelling Accuracy &amp; Creative Endings</b></p> <p><b>Focus:</b> Paper 1, Section B – Refining spelling for clarity and precision; exploring spelling through creative manipulation (AO6)</p> <p>Students will consolidate key spelling rules, practise correcting common homophones and misspellings, and apply orthographic strategies. They will also engage creatively with spelling to reinforce pattern recognition and word memory.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To identify and correct common spelling errors and homophones.</li> <li>• To apply strategies (grids, repetition, word roots) to improve accuracy.</li> <li>• To create a deliberately misspelled text to deepen understanding of orthographic structure.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can spell common and commonly confused words accurately.</li> </ul>	<p><b>Week 10 – Spelling Accuracy &amp; Creative Endings</b></p> <p> <b>Student Progress &amp; Targets:</b></p> <p>Spelling awareness is improving; common errors persist with homophones and advanced vocabulary. Most are engaging with creative manipulation tasks.</p> <p><b>Target:</b> Correct three misspellings in your past work. Use one spelling strategy (grid, repetition, root word) and apply it in your draft.</p>

- I can use strategies to correct and prevent spelling errors.
- I can apply knowledge of spelling patterns creatively and evaluatively.

**Word Focus:**

**macabre** (*adjective*) – causing horror or fear.

*Model Sentence:* “The room was filled with macabre portraits of wide-eyed, long-dead children.”

**Activity:**

Search for all uses of *macabre* in the provided extract.

Then write three original sentences using *macabre* in:

- A setting description
- A character’s thought
- A line of dialogue

Swap with a partner and discuss how the word shifts tone in each context.

**Starter – Retrieval Practice:**

**Spot the Error (5 min):**



On your printed slide, work in pairs to correct the deliberate spelling errors (e.g. *spelng*, *objectivs*, *virtully*).


Highlight the rules broken and share the most surprising mistake you spotted.

**Main Sequence of Learning:**

<p><b>1. Top Ten Misspellings:</b> In small groups, compare your top 10 tricky words with the class bank:</p> <ul style="list-style-type: none"> <li>• Believe</li> <li>• Lose / Loose</li> <li>• Weird</li> <li>• Their / There / They're</li> <li>• Your / You're</li> <li>• Its / It's</li> <li>• Definitely</li> <li>• Affect / Effect</li> <li>• Weather / Whether</li> <li>• A lot</li> </ul> <p>Discuss: <i>Why are these tricky? What do they have in common?</i></p> <p><b>2. Spelling Grid Practice:</b> Using a five-column spelling grid:</p> <ul style="list-style-type: none"> <li>• Practise spelling <i>eerie</i> and <i>macabre</i></li> <li>• Fold back each previous attempt before rewriting</li> <li>• Aim to reduce errors and improve speed and retention</li> </ul> <p><b>3. Definition Matching:</b> Match words to their definitions:</p> <ul style="list-style-type: none"> <li>• Strange and frightening</li> <li>• Causing great horror or fear</li> <li>• Of or like a ghost</li> <li>• Disturbing and death-related</li> </ul> <p>Then write your own sentence using each word in context.</p>	
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<p><b>4. Personal Challenge Scan:</b>          Look back at your own creative writing.          Highlight three words you've misspelled or struggled with.          Write a note for each: <i>Why is this word tricky?</i> (e.g. silent letters, double consonants, unfamiliar roots)</p> <p><b>5. Homonym Relay (Team Game):</b>          Teams race to:</p> <ul style="list-style-type: none"> <li>• Match homonym pairs correctly</li> <li>• Use each in a correct sentence (e.g. <i>They left their coats over there because they're forgetful.</i>)</li> </ul> <p>Winning team finishes with 100% accuracy first.</p> <p><b>Challenge Task:</b>  <b>Creative Misspelling:</b>          Write a one-paragraph Gothic opening where every word is deliberately misspelled—but still phonetically readable.          Swap with a partner to decode their text.          Reflect: <i>What patterns helped you decode unfamiliar spellings?</i></p> <p><b>Differentiation:</b>  <b>Developig:</b></p> <ul style="list-style-type: none"> <li>• Laminated "Top 10" tricky word card</li> <li>• Spelling rule reminders (e.g., <i>i before e except after c</i>)</li> <li>• Colour-coded examples and visual cues</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Spelling practice grids with modelled examples</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Scaffolded matching and sentence prompts for new vocabulary</li> </ul> <p><b>Deepening / Stretch:</b></p> <ul style="list-style-type: none"> <li>• Add five words from C1/C2 tier vocabulary</li> <li>• Create their own spelling quiz or grid</li> <li>• Explain spelling rules they used in reflection</li> </ul> <p><b>Mini-Plenary:</b></p> <p><b>Quick Check-In:</b></p> <p>What word did you improve most on today?</p> <p>What strategy helped (grid, repetition, rule)?</p> <p><b>Plenary – Assessment Check (Exit Ticket):</b></p> <p><b>Quick Quiz:</b></p> <p>On mini-whiteboards, write one sentence using a homonym correctly. Hold it up for peer check. Correct = green tick. Incorrect = partner explains why and helps correct it.</p> <p> <b>Real-World Application:</b> Practice peer editing, a key communication and quality-check skill used in careers like publishing, journalism, media, and business.</p> <p> <b>Pupil Voice:</b> “What kind of feedback helps you the most—and why?” Learner-led feedback rules created and displayed.</p>	
11	<b>Controlled Assessment Preparation: Planning a Gothic Short Story</b>	<b>Week 11 – End-of-Term Reflection &amp; Reading Focus</b>

<p><b>Focus:</b> Paper 1, Section B – Constructing a detailed plan for a Gothic short story using conventions, vocabulary, and structural techniques (AO5/AO6)</p> <p>Students will consolidate their understanding of genre expectations and narrative techniques by creating a structured and detailed plan for a Gothic short story. This will include vocabulary selection, characterisation, and sentence-level planning to support controlled writing.</p> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• To analyse the key components of a successful Gothic narrative.</li> <li>• To create a structured and detailed story plan using appropriate vocabulary and techniques.</li> <li>• To evaluate and refine narrative plans based on peer feedback.</li> </ul> <p><b>Learning Outcomes – I can:</b></p> <ul style="list-style-type: none"> <li>• I can complete all six sections of the planning template using scaffolding and models.</li> <li>• I can develop a coherent outline that uses Gothic conventions and ambitious vocabulary.</li> <li>• I can give and apply peer feedback to improve story planning and narrative structure.</li> </ul> <p><b>Word Focus:</b></p>	<p> <b>Student Progress &amp; Targets:</b></p> <p>Students show improved resilience and confidence in timed tasks. Most can now respond to Q2–Q3 with structure and use key terms. Some require further scaffolding for high-level inference and varied vocabulary.</p> <p><b>Target:</b> Annotate your Q2–Q3 responses and highlight at least two improvements for each. Use feedback to set one writing and one reading goal for next term.</p>
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<p><b>juxtaposition</b> (<i>noun</i>) – placing two contrasting ideas or images together to create effects.</p> <p>■ <i>Model Sentence:</i> “The cadaverous knight’s laughter rang out beside the blooming rose.”</p> <p><b>Activity:</b>  Pair-share: Choose two contrasting images or ideas from your plan.  Write one sentence that juxtaposes them for dramatic effect.  Discuss: “<i>What tone does your juxtaposition create?</i>”</p> <p><b>Starter – Retrieval Practice:</b>  <b>Peer Idea Borrowing:</b>  Retrieve your homework or research materials.  Spend 3 minutes browsing three classmates’ notes or visual plans.  Write down: “<i>One idea or technique I’d borrow for my own story is...</i>”  Purpose: Activates memory and expands planning range through collaboration.</p> <p><b>Main Sequence of Learning:</b>  <b>1. Planning Components Overview:</b>  On the board, review the six elements of the A3 planning sheet:</p> <ul style="list-style-type: none"> <li>• Story Outline</li> <li>• Vocabulary Choices</li> <li>• Spelling Pitfalls</li> <li>• Gothic Conventions</li> <li>• Character Profiles</li> <li>• Sentence Techniques</li> </ul>	
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## **2. Teacher Model – Annotated Plan:**



Project an A3 example story plan.

Talk through:

- How you selected your opening hook
- How you grouped and tiered vocabulary
- Where you noted spelling pitfalls (e.g. *cadaverous*, *macabre*)
- How your plot beats lead to a satisfying or sinister twist
- Example: “*Here I’ll use a minor sentence for tension.*”

## **3. Independent Planning –**

	<ul style="list-style-type: none"> <li>• What sentence technique (e.g. foreshadowing, rhetorical question, sentence fragment) you'll use to embed it subtly</li> </ul> <p><b>Differentiation:</b></p> <p><b>Developing:</b></p> <ul style="list-style-type: none"> <li>• Completed exemplar plan to refer to</li> <li>• A labelled A3 template with sentence-starter prompts and visual icons</li> <li>• Teacher conference/check-in during planning</li> </ul> <p><b>Secure:</b></p> <ul style="list-style-type: none"> <li>• Highlighted focus sections (e.g. Vocabulary, Sentence Techniques)</li> <li>• Vocabulary ladder with tiered examples for selection</li> </ul> <p><b>Deepening / Stretch:</b></p> <ul style="list-style-type: none"> <li>• Begin drafting first paragraph in books using the completed plan</li> <li>• Apply sentence variation and juxtaposition within the opening</li> <li>• Reflect in one sentence: <i>"Why does my plan build tension?"</i></li> </ul> <p><b>Mini-Plenary – Peer Review:</b></p> <p><b>Plan Swap:</b></p> <p>Trade planning sheets with a partner.</p> <p>Use a mini-checklist to tick off:</p> <ul style="list-style-type: none"> <li>• All six sections complete?</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Genre conventions used?</li> <li>• Sentence variety clear?</li> </ul> <p>Leave one suggestion for improvement: <i>“Add more sensory detail in paragraph 2.”</i></p> <p><b>Plenary – Assessment Check (Exit Ticket):</b>  <b>Gallery Walk:</b>          Display all completed plans on tables or around the room.          Each pupil visits <b>two other plans</b>, circling one standout idea (e.g. “twist,” “vocabulary cluster,” “character concept”).          Write a <b>+1 comment</b> on a sticky note (e.g. “+1 for a chilling cliffhanger twist”).</p> <p> <b>Real-World Application:</b> Apply redrafting strategies used in real writing jobs—screenwriting, blogging, and UX design often go through multiple iterations before publication.</p> <p> <b>Pupil Voice:</b> “What part of your story changed most through redrafting?” Pupils share insights in a self-review carousel.</p>	
<b>Assessment Opportunities</b>		<b>Retrieval Practice</b>
<ul style="list-style-type: none"> <li>• <b>Baseline (Week 1):</b>  <i>Gothic Snapshot:</i> 150-word horror character description to assess baseline use of language devices (AO5)  <i>Quick Quiz:</i> Identify and define five key gothic techniques (AO2)</li> <li>• <b>Formative Checks (Weeks 3–4):</b>  <i>Mid-Unit Write:</i> Timed descriptive scene using at least two suspense</li> </ul>		<ul style="list-style-type: none"> <li>• <b>Weekly Warm-Ups:</b> “What happened last lesson?” 3-sentence recall.</li> <li>• <b>Spot-the-Technique Quizlets:</b> Match Gothic terms with effects (AO2)</li> </ul>

<p>techniques, peer- and self-assessed (AO5/AO6)</p> <p><i>Language Analysis Micro-Mock</i>: Paper 1 Q2/Q3 style task on a horror extract (AO2)</p> <p><i>Speaking Micro-Performance</i>: 1-minute monologue (e.g., “I am the house...”), with live feedback (S5)</p> <ul style="list-style-type: none"> <li>• <b>Summative Assessment (Week 8):</b></li> </ul> <p><i>Writing Task</i>: Full narrative mock under timed conditions – 45 mins (AO5/AO6)</p> <p><i>Reading Task</i>: AQA Paper 1 style extract with Q2/Q3 focus (AO1/AO2)</p> <p><i>Speaking Endorsement Opportunity</i>: 2–3 minute dramatic reading or performance of student-written piece (S5)</p> <ul style="list-style-type: none"> <li>• <b>Marking Approach:</b></li> </ul> <p>Whole-class feedback with coded targets</p> <p>Model answers and improvement tasks</p> <p>Pupil self-assessment checklists with AO success criteria</p>	<ul style="list-style-type: none"> <li>• <b>Flashback Starters</b>: Apply last week’s skill to a new extract.</li> <li>• <b>Quickfire AO Challenge</b>: “List 3 ways this writer builds fear.”</li> <li>• <b>Gothic Grammar Races</b>: Reuse previous descriptive techniques in new sentences.</li> <li>• <b>End-of-Week Recap</b>: “What technique did we spotlight—and why?”</li> </ul> <p>Spotlight retrieval tasks reinforce knowledge in low-stakes, engaging ways.</p>
Reading Approaches	Vocabulary and Concepts
<p>Reading skills are modelled explicitly and rehearsed through structured routines aligned to Q1–Q4.</p> <ul style="list-style-type: none"> <li>• <b>Skimming &amp; Scanning</b>: Used in Q1 and Q2 lessons to support retrieval and summary.</li> <li>• <b>Chunking &amp; Colour Coding</b>: Fiction texts broken into parts; students highlight structure, language, and tone (Q2–Q3).</li> <li>• <b>Think-Aloud Modelling</b>: Teachers demonstrate inference and structure tracking in first-read lessons.</li> <li>• <b>Inference Grids &amp; PETE Scaffolds</b>: Used before writing to build analysis and reader effect responses (Q2–Q4).</li> </ul>	<p>This unit introduces and consolidates precise analytical and descriptive terminology to support close reading and effective creative writing. Key terms are revisited in retrieval starters, modelled in exemplar texts, and reinforced through vocabulary-focused tasks.</p> <p><i>Key Literary &amp; Language Devices</i></p> <ul style="list-style-type: none"> <li>• <b>Pathetic fallacy</b> – using weather or setting to reflect emotion or mood</li> <li>• <b>Juxtaposition</b> – placing contrasting elements side-by-side for effect</li> <li>• <b>Personification</b> – attributing human characteristics to non-human things</li> </ul>

<ul style="list-style-type: none"> <li>• <b>Knowledge Organiser Starters:</b> Weekly Do Nows recall vocabulary and narrative techniques. Supports NC: Encourages critical reading, structural analysis, vocabulary development, and extended responses.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Sibilance / Alliteration</b> – repeated sounds to create mood or emphasis</li> <li>• <b>Zoom-in</b> – focusing in detail on an image or moment</li> <li>• <b>Sensory language</b> – appealing to the five senses to immerse the reader</li> </ul> <p><i>Structural Techniques</i></p> <ul style="list-style-type: none"> <li>• <b>Foreshadowing</b> – hinting at events to come</li> <li>• <b>Shift in focus</b> – a deliberate change in setting, time, or subject</li> <li>• <b>Circular structure</b> – ending a story or passage where it began</li> <li>• <b>Cliff-hanger</b> – a suspenseful or unresolved ending to a section</li> </ul> <p><i>Genre-Specific Vocabulary</i></p> <ul style="list-style-type: none"> <li>• <b>Macabre, ominous, decay, foreboding, apparition, claustrophobic, isolation</b> (Used in Word of the Week, peer discussion, and stretch tasks)</li> </ul> <p><i>Conceptual Language (for AO2)</i></p> <ul style="list-style-type: none"> <li>• <b>Tone, mood, atmosphere, reader impact, writer’s intention, tension, suspense</b></li> </ul> <p><i>Vocabulary is taught using ‘Spotlight Words’ activities, dual-coding charts, sentence stems (e.g. “This creates a sense of…”), and precision word swaps to elevate responses.</i></p>
Cross-Curricular Connections	Adaptive Teaching and Inclusion
<p><b>Cross-Curricular Links:</b></p> <ul style="list-style-type: none"> <li>• <b>History:</b> Contextual study of the Victorian and Gothic era supports understanding of 19th-century anxieties, societal change, and moral conflict. Links to Year 9–11 History on Industrialisation and class systems.</li> </ul>	<p>This unit supports all learners through responsive teaching and structured scaffolds tailored to the creative reading sequence, ensuring accessibility from retrieval to analysis.</p> <ul style="list-style-type: none"> <li>• <b>Scaffolding Analytical Writing (Q2–Q4):</b> Students use PETE/PETER writing frames to analyse language and structure from Week 2 onward. Sentence starters and colour-coded</li> </ul>

- **Art & Design:** Students explore Gothic visuals (architecture, tone, surrealism) and create visual representations of settings or story covers, supporting descriptive writing.
- **Drama:** Pupils develop atmosphere and tension through voice work, dramatic readings, and monologue writing/performance.
- **Science:** Connections to biology and weather—e.g., using storms or anatomy in descriptive writing (Frankenstein, fear of the unknown).
- **PSHE/Citizenship:** Discussion of fear, mental health, isolation and perception through literature, fostering emotional literacy and empathy.
- **Media/Computing:** Opportunities to design Gothic trailers, presentations, or use digital platforms for storytelling and peer review.

#### SMSC Links:

- **Spiritual:** Pupils explore fear, morality, the supernatural, and human nature through character studies and creative writing.
- **Moral:** Debates around right/wrong, justice, and societal prejudice in Gothic literature.
- **Social:** Collaboration during writing workshops, performance tasks, and peer feedback fosters communication and teamwork.
- **Cultural:** Pupils examine how cultural beliefs and historical fears shaped Gothic fiction, encouraging appreciation of other perspectives.

#### British Values:

- **Democracy:** Group decision-making in creative writing choices, peer assessments, and feedback.
- **Rule of Law:** Characters often face consequences for transgressions; links to ethical decisions and justice.

models are introduced early, with support gradually withdrawn to promote independence by Week 5.

- **Pre-Teaching Vocabulary (Weekly):**

Tier 2/3 words (e.g. “foreshadowing”, “evocative”, “suspense”) are explicitly taught using word maps, visuals, and mini-quizzes. Vocabulary is revisited through retrieval starters linked to extract analysis tasks in Weeks 1–4.

- **Chunking Fiction Texts (All Weeks):**

Extracts are divided into manageable narrative segments (e.g. opening, midpoint, ending) to support Q2 and Q3 tasks. Paired reading and summarising checkpoints reduce overload and support retention.

- **Visual & Multisensory Aids (Weeks 1–3):**

Use of images, short clips, and setting illustrations supports student engagement with unseen texts. Visual timelines and structure maps are embedded into Q3 lessons.

- **Flexible Grouping (All Weeks):**

Paired and small-group tasks are used for reciprocal reading, annotation, and oral rehearsal. Structured roles (e.g. reader, explainer) are assigned in Q3–Q4 lessons to support collaborative discussion and build confidence.

- **SEN & EAL Support (Ongoing):**

Simplified texts, symbol-supported glossaries, sentence scaffolds, and assistive tools (e.g. overlays, reading pens, typed responses) are available across all lessons. Visual SPAG checklists and cloze activities help build confidence in Q5 writing.

- **Challenge Through Choice (Weeks 2–5):**

Extension prompts are embedded (e.g. “How would a change in narrative perspective affect the mood?”). Higher-attaining students

- **Individual Liberty:** Pupils express individual voice and creativity in writing tasks.
- **Mutual Respect & Tolerance:** Pupils engage respectfully with diverse interpretations and character experiences, promoting empathy and open-mindedness.

### Spotlight Task – Interdisciplinary Challenge

Design a **gothic book cover** or **mini-trailer** that visually conveys key themes (e.g. isolation, fear, corruption). Use Art and Media techniques: tone, contrast, typography, and layout. Write a blurb or voiceover script explaining your creative choices.

are encouraged to compare language and structure in one answer or justify interpretations with embedded evidence.

- **Retrieval for Retention (All Weeks):**

Daily Do Now quizzes revisit Paper 1 terms, question formats, and techniques. Retrieval routines (e.g. mini whiteboards, “What am I?” technique games) prepare students for deeper analysis in Q2–Q4.

- **Live Feedback & DIRT (Weeks 3–6):**

Live marking and verbal coaching are used during Q2–Q5 responses. Whole-class feedback leads into DIRT improvement sessions, with redrafting based on personalised targets.

- **Oracy Before Writing (Q4, Q5):**

Students rehearse evaluative points or sensory details aloud before writing. Talk frames are used to support Q4 discussion and Q5 creative planning (e.g. describing a setting through first impressions).