KS3 English scheme of work

Years 7, 8 and 9 · 18 units · 144 lessons

A lesson-by-lesson plan for Key Stage 3 English, written to the National Curriculum in England: reading a wide range of fiction, poetry, drama and non-fiction (including Shakespeare and 19th-century writing), writing for different purposes, grammar and vocabulary, and spoken English. Each year has six units, one per half-term, with eight core lessons each. Schools usually teach English three or four times a week, so the units leave room for wider reading, the literacy booklets and assessment.

Overview

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Myths, legends and storytelling	Class novel: Treasure Island	Poetry of nature and place	Non-fiction: writing to inform and explain	Shakespeare: A Midsummer Night's Dream	Speeches, presentations and a writing showcase
Year 8	Gothic fiction	Detective fiction: Sherlock Holmes	War poetry and protest	Rhetoric: persuasive speeches and writing	Shakespeare: Romeo and Juliet	Science fiction and dystopia
Year 9	19th-century prose: A Christmas Carol	Unseen fiction: reading like a writer	Poetry of power and conflict	Viewpoints: comparing non-fiction and writing to argue	Shakespeare: Macbeth	Drama: The Importance of Being Earnest

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Year 7

Stories, poems and speaking with confidence: reading for meaning, writing in clear paragraphs, and the grammar of Literacy Booklet 1.

Myths, legends and storytelling Autumn 1

Pupils read retellings of Greek and Norse myths and British legends, learn how stories are built, and write a myth of their own.

Texts: Our own retellings of Prometheus, Pandora, Theseus and the Minotaur, Thor's hammer and King Arthur and the sword in the stone.

	Lesson and aim	Main task
1	**What makes a myth?** Tell myths from legends and fables.	Sort story cards into myth, legend and fable; read Prometheus and find what it explains.
2	**Heroes and quests** Follow a hero's journey through a story.	Map the stages of Theseus and the Minotaur on a quest chart.
3	**Story structure** Use exposition, rising action, climax and resolution.	Plot Pandora's box on a story mountain and label each stage.
4	**Characters and gods** Infer character from actions and speech.	Build a character profile of Thor or Loki, backed by quotations.
5	**Settings that speak** Describe a setting with noun phrases and the senses.	Describe the labyrinth in one paragraph, using five senses.
6	**Legends of Britain** Compare a legend with a myth.	Read King Arthur and the sword; decide what makes a legend believable.
7	**Planning my myth** Plan a story with a clear structure.	Plan a myth that explains something in nature, such as why the moon changes shape.
8	**Writing and improving** Draft and redraft narrative writing.	Write the myth, then redraft it with a checklist: paragraphs, varied sentences, speech punctuation.

Key words: myth, legend, hero, quest, narrator, setting, climax, resolution, moral, archetype

Assessment: Narrative writing: the opening and climax of your own myth (40 minutes), plus a short reading quiz.

Literacy links: Booklet 1: nouns, verbs, adjectives (topics 1–3), capital letters and full stops (12), simple sentences (14).

Class novel: Treasure Island Autumn 2

Pupils read Stevenson's adventure novel through key chapters, track character and suspense, and write about Long John Silver.

Texts: Treasure Island by Robert Louis Stevenson (1883), key chapters, with a summary of the rest.

	Lesson and aim	Main task
1	**The Admiral Benbow** Explain what a first-person narrator shows and hides.	Read the opening; list what we learn about Jim and the old captain.
2	**The black spot** Explain how a writer builds suspense.	Find short sentences and foreshadowing in the black spot chapter.
3	**The treasure map** Predict events using evidence.	Track plot and motives; write three predictions with quotations.
4	**Long John Silver** Infer character from clues.	Collect evidence for Silver as friend and as villain on a two-sided chart.
5	**The apple barrel** Explain dramatic irony.	Read the overheard plot; write Jim's diary entry that night.
6	**The island** Analyse how setting creates atmosphere.	Pick precise words from the island description and explain their effect.
7	**Pirates and dialect** Explain how dialogue shows character.	Compare Silver's speech with Jim's; punctuate a pirate conversation.
8	**Who is the hero?** Write analytical paragraphs.	Write two paragraphs on Silver using point, evidence, explain.

Key words: protagonist, antagonist, first-person narrator, foreshadowing, suspense, dialect, inference, evidence

Assessment: Reading: how does Stevenson make Long John Silver both likeable and frightening? Two point–evidence–explain paragraphs.

Literacy links: Booklet 1: clauses (13). Booklet 2: speech marks (21), making inferences (28).

Poetry of nature and place Spring 1

Pupils read, perform and analyse short nature poems, learn the main poetic techniques, and write a poem about a place they know.

Texts: Wordsworth, "I Wandered Lonely as a Cloud"; Christina Rossetti, "Who Has Seen the Wind?"; Tennyson, "The Eagle"; Hopkins, "Pied Beauty"; Blake, "The Tyger".

	Lesson and aim	Main task
1	**Reading poems aloud** Hear rhythm and rhyme.	Perform "Who Has Seen the Wind?" in groups; mark the rhyme scheme.
2	**Pictures in words** Explain how imagery and similes work.	Annotate "The Eagle" and sketch the picture each line makes.
3	**Nature alive** Explain personification.	Annotate "I Wandered Lonely as a Cloud"; find every human quality given to nature.
4	**The sound of a poem** Explain alliteration and sound effects.	Read "Pied Beauty" aloud and track the sounds Hopkins repeats.
5	**Big questions** Explore tone and symbolism.	List the questions in "The Tyger" and decide what the tiger might stand for.
6	**Comparing two poems** Compare poems on a theme.	Use a Venn diagram, then write one comparison paragraph.
7	**Writing a place poem** Use three techniques on purpose.	Draft a poem about a place you know, labelling your techniques.
8	**Unseen poem** Read a new poem with confidence.	Answer guided questions on an unseen nature poem.

Key words: imagery, simile, metaphor, personification, alliteration, rhyme, rhythm, stanza, tone

Assessment: Analyse an unseen nature poem (guided questions), and write your own place poem.

Literacy links: Booklet 1: adjectives (3), adverbs (4). Booklet 2: improving vocabulary (25).

Non-fiction: writing to inform and explain Spring 2

Pupils read leaflets, news reports and guides, learn how purpose and audience shape writing, and write an information leaflet.

Texts: Short leaflets, news reports and how-to guides written for the unit.

	Lesson and aim	Main task
1	**Genre, audience, purpose** Identify who a text is for and why.	Match ten short texts to their audience and purpose.
2	**Skimming and scanning** Find information quickly.	Race to answer questions from a leisure-centre leaflet.
3	**Fact and opinion** Tell facts from opinions.	Sort statements, then rewrite an opinionated paragraph as facts.
4	**Reading a news report** Explain how a report is organised.	Label the headline, the 5 Ws and the inverted pyramid in a report.
5	**Writing a news report** Write a clear, factual report.	Report a school event in under 200 words.
6	**Explaining a process** Sequence instructions clearly.	Write a how-to guide using numbered steps, imperatives and time words.
7	**Formal and informal** Change register for an audience.	Rewrite a text message as a formal email.
8	**Leaflet for new pupils** Plan, write and check a leaflet.	Write the leaflet with headings, facts and helpful tips.

Key words: audience, purpose, form, headline, subheading, fact, opinion, formal, informal, topic sentence

Assessment: Writing: an information leaflet for pupils starting Year 7.

Literacy links: Booklet 2: commas (19), paragraphs (23), skimming and scanning (27), fact and opinion (29).

Shakespeare: A Midsummer Night's Dream Summer 1

Pupils explore Shakespeare's comedy through performance and close reading, and write about how the play makes an audience laugh.

Texts: A Midsummer Night's Dream by William Shakespeare, key scenes.

	Lesson and aim	Main task
1	**Shakespeare's world** Explain who Shakespeare wrote for.	Explore the Globe and its audience; spot words we still use.
2	**Four lovers, one problem** Explain the conflict in Act 1.	Read Act 1 Scene 1 and act out Hermia's choice.
3	**The mechanicals** Explain how characters create comedy.	Perform the casting scene with Bottom and his friends.
4	**Into the forest** Explore magic and mischief.	Compare Oberon, Titania and Puck in a role-play.
5	**Love-potion chaos** Explain dramatic irony.	Track who loves whom in Act 3 on a changing diagram.
6	**Verse and prose** Explain why characters speak differently.	Sort lines into verse and prose; trade Shakespearean insults.
7	**Puck's last word** Explain how a comedy ends.	Read the epilogue; write Puck's apology in modern English.
8	**Writing about a scene** Write an extract response.	Plan and write about the forest mix-ups.

Key words: comedy, verse, prose, soliloquy, dramatic irony, stage directions, conflict, resolution

Assessment: Reading: how does Shakespeare make the mix-ups in the forest funny? (extract-based response)

Literacy links: Booklet 2: complex sentences (18), speech marks (21).

Speeches, presentations and a writing showcase Summer 2

Pupils learn what makes a strong speaker, give a two-minute talk, and redraft their best writing of the year for a class anthology.

Texts: Short model talks and speeches written for the unit; pupils' own writing from the year.

	Lesson and aim	Main task
1	**What makes a good speaker?** Agree success criteria for a talk.	Rate model talks and build a class checklist.
2	**Voice and body** Use pace, volume, pauses and posture.	Practise one paragraph in three different ways.
3	**Structuring a talk** Plan a hook, three points and an ending.	Plan a talk on a topic you care about.
4	**Persuading listeners** Use rhetorical questions, lists of three and anecdotes.	Add three devices to your plan.
5	**Writing my talk** Write for the ear, not the page.	Draft a two-minute talk with cue cards.
6	**Rehearse and feedback** Give and use feedback.	Rehearse in pairs; improve two things.
7	**Presentations** Speak with confidence to an audience.	Deliver talks; the audience gives one star and one wish.
8	**Writing showcase** Redraft writing for publication.	Choose your best piece of the year, redraft it and add it to the class anthology.

Key words: audience, pace, emphasis, eye contact, hook, rhetorical question, anecdote, redraft

Assessment: Spoken language: a two-minute talk; a redrafted piece for the class anthology.

Literacy links: Booklet 1: compound sentences (15). Booklet 2: colons and semicolons (22).

Year 8

Genre and argument: Gothic and detective fiction, war poetry, rhetoric and tragedy, with longer analytical writing and the punctuation of Literacy Booklet 2.

Gothic fiction Autumn 1

Pupils read classic Gothic extracts, explore how writers create fear and atmosphere, and write a Gothic description.

Texts: Extracts from Bram Stoker, Dracula; Charlotte Brontë, Jane Eyre (the red room); Edgar Allan Poe, "The Tell-Tale Heart"; Mary Shelley, Frankenstein.

	Lesson and aim	Main task
1	**What is Gothic?** Name the conventions of Gothic writing.	Sort images and short extracts by Gothic conventions.
2	**Castle Dracula** Explain how setting creates fear.	Annotate Harker's arrival for pathetic fallacy and isolation.
3	**The red room** Explore fear through a child's eyes.	Track Jane's feelings through the red-room extract.
4	**Can we trust him?** Explain an unreliable narrator.	Read "The Tell-Tale Heart"; list the narrator's claims and the evidence against them.
5	**Building tension** Explain how sentence length controls pace.	Rewrite a calm paragraph to build tension.
6	**Creating a monster** Explore how a writer creates sympathy.	Read the creation scene; debate who the real monster is.
7	**Planning a description** Plan using the zoom-in technique.	Plan a Gothic setting from wide view to tiny detail.
8	**Describe and improve** Write and redraft descriptive writing.	Write the description, then improve five word choices.

Key words: Gothic, atmosphere, pathetic fallacy, tension, suspense, unreliable narrator, foreshadowing, sublime

Assessment: Descriptive writing: describe a Gothic setting (40 minutes).

Literacy links: Booklet 2: complex sentences (18), colons and semicolons (22), improving vocabulary (25).

Detective fiction: Sherlock Holmes Autumn 2

Pupils read two Sherlock Holmes stories, follow clues and deduction, learn about Victorian London, and write an essay on Holmes.

Texts: Arthur Conan Doyle, "The Adventure of the Speckled Band" and "The Red-Headed League".

	Lesson and aim	Main task
1	**Meet Holmes and Watson** Explain the role of the narrator.	Read the opening; list first impressions of Holmes through Watson's eyes.
2	**Deduction** Reason from evidence.	Solve short deduction puzzles, then explain Holmes's method.
3	**The Speckled Band: the visitor** Explain how a mystery is set up.	Read Helen Stoner's story; list the questions it raises.
4	**The Speckled Band: the clues** Tell clues from red herrings.	Track every clue in a case file and rank the suspects.
5	**The Speckled Band: the reveal** Explain how a resolution is structured.	Map how Holmes explains the crime, step by step.
6	**Victorian London** Use context to understand a text.	Explore class, crime and policing; link three facts to the story.
7	**The Red-Headed League** Compare two stories.	Compare the openings and the humour of the two cases.
8	**Writing about Holmes** Write a structured essay.	Plan and write the essay with an introduction and three paragraphs.

Key words: deduction, clue, red herring, suspect, motive, narrator, Victorian, resolution

Assessment: Essay: how does Conan Doyle present Holmes as a brilliant detective?

Literacy links: Booklet 2: subordinating conjunctions (17), making inferences (28).

War poetry and protest Spring 1

Pupils trace how poets wrote about war, from glory to protest, and write a comparison of two poems.

Texts: Tennyson, "The Charge of the Light Brigade"; Jessie Pope, "Who's for the Game?"; Rupert Brooke, "The Soldier"; Wilfred Owen, "Dulce et Decorum Est" and "Anthem for Doomed Youth"; John McCrae, "In Flanders Fields"; Blake, "London".

	Lesson and aim	Main task
1	**Glory and duty** Explain how rhythm creates meaning.	Perform "The Charge of the Light Brigade" and track its rhythm.
2	**Recruiting poems** Spot propaganda techniques.	Annotate "Who's for the Game?" for persuasion.
3	**The patriot** Explain how a sonnet shapes ideas.	Read "The Soldier"; find its idealism and its volta.
4	**The truth of war** Analyse imagery and anger.	Annotate "Dulce et Decorum Est"; compare it with Pope's poem.
5	**Mourning** Explore how poets show grief.	Compare "Anthem for Doomed Youth" and "In Flanders Fields".
6	**Protest beyond war** Link poems to power and suffering.	Read Blake's "London" and find who has power and who suffers.
7	**How to compare** Structure a comparison.	Plan a comparison with linking words such as whereas and similarly.
8	**Comparative writing** Write a comparison.	Write a comparison of two poems in 35 minutes.

Key words: patriotism, propaganda, irony, sonnet, caesura, enjambment, imagery, protest

Assessment: Comparison: how do two poets present war?

Literacy links: Booklet 2: commas (19), colons and semicolons (22).

Rhetoric: persuasive speeches and writing Spring 2

Pupils analyse famous speeches from history, learn the tools of persuasion, and write and deliver a speech of their own.

Texts: Abraham Lincoln, Gettysburg Address (1863); Sojourner Truth, "Ain't I a Woman?" (1851); Emmeline Pankhurst, "Freedom or Death" (1913); short modern articles written for the unit.

	Lesson and aim	Main task
1	**Ethos, pathos, logos** Name the three ways to persuade.	Sort persuasive lines into the triangle.
2	**The Gettysburg Address** Explain the power of short, repeated phrases.	Find the patterns of three and repetition.
3	**Ain't I a Woman?** Explain how voice builds an argument.	Track Truth's questions and evidence.
4	**Freedom or Death** Analyse structure and emotive language.	Map Pankhurst's argument paragraph by paragraph.
5	**Answering the other side** Use counter-arguments.	Write a paragraph that admits and then rebuts an objection.
6	**Speech or article?** Adapt persuasion to form.	Turn a speech paragraph into an article paragraph.
7	**Planning a speech** Plan a persuasive speech.	Choose an issue and plan five paragraphs.
8	**Write and deliver** Write and perform a speech.	Write the speech and deliver it to a group.

Key words: ethos, pathos, logos, rhetorical question, repetition, counter-argument, tone, call to action

Assessment: Writing and speaking: a persuasive speech on a school or community issue.

Literacy links: Booklet 2: fact, opinion and bias (29), paragraphs (23).

Shakespeare: Romeo and Juliet Summer 1

Pupils study the tragedy through key scenes, exploring love, conflict and fate, and write an extract-based response on conflict.

Texts: Romeo and Juliet by William Shakespeare, key scenes.

	Lesson and aim	Main task
1	**The prologue** Explain what the audience knows from the start.	Read the prologue sonnet and predict the plot.
2	**The feud** Explain how Act 1 Scene 1 mixes violence and comedy.	Stage the opening brawl and track who starts it.
3	**Love at first sight** Analyse the shared sonnet.	Find the religious images in Romeo and Juliet's first meeting.
4	**The balcony** Explore the language of love.	Annotate images of light and dark in the balcony scene.
5	**Turning point** Explain why Act 3 Scene 1 changes everything.	Map the deaths of Mercutio and Tybalt and their effects.
6	**Parents and children** Explore family conflict.	Hot-seat Capulet and Juliet after the marriage argument.
7	**The tragic ending** Weigh up fate and blame.	Rank who is most to blame, with evidence.
8	**Writing about conflict** Write an extract-based response.	Plan and write about conflict.

Key words: tragedy, prologue, fate, foreshadowing, oxymoron, soliloquy, dramatic irony, conflict

Assessment: Reading: how does Shakespeare present conflict in an extract and in the play as a whole?

Literacy links: Booklet 2: complex sentences (18), commas (19).

Science fiction and dystopia Summer 2

Pupils read H. G. Wells's early science fiction, explore utopias and dystopias, and write the opening of their own dystopian story.

Texts: H. G. Wells, The Time Machine (1895) and the opening of The War of the Worlds (1898); short dystopian extracts written for the unit.

	Lesson and aim	Main task
1	**Utopia and dystopia** Explain the two ideas.	Design a perfect society, then find its hidden flaws.
2	**The Time Traveller** Explain a frame narrative.	Read the opening of The Time Machine; who tells the story?
3	**The Eloi** Infer meaning from description.	Is the future a paradise? Collect evidence for and against.
4	**The Morlocks** Explore fear of the unknown.	Read the Morlock chapters; explain Wells's warning about class.
5	**Openings that hook** Analyse an opening.	Read the opening of The War of the Worlds and list its hooks.
6	**World-building** Show, don't tell.	Write three details that reveal a whole world.
7	**Planning a dystopia** Plan a story opening.	Plan your setting, character and first problem.
8	**Write and redraft** Write and improve narrative.	Write the opening, then redraft it with peer feedback.

Key words: utopia, dystopia, science fiction, world-building, allegory, perspective, frame narrative, foreshadowing

Assessment: Narrative writing: the opening of your own dystopian story.

Literacy links: Booklet 2: paragraphs (23), improving vocabulary (25).

Year 9

Ready for GCSE: a 19th-century novella, unseen fiction, poetry comparison, viewpoint writing and Macbeth, written to GCSE English Language and Literature question styles.

19th-century prose: A Christmas Carol Autumn 1

Pupils read the whole novella, link it to Victorian poverty and Dickens's message, and write about Scrooge's transformation.

Texts: A Christmas Carol by Charles Dickens (1843), the whole text.

	Lesson and aim	Main task
1	**Dickens's London** Use context to read the novella.	Explore poverty, workhouses and the Poor Law; predict Dickens's message.
2	**Stave 1: meet Scrooge** Analyse a character description.	Annotate Scrooge's description for language and effect.
3	**Marley's ghost** Explore Gothic elements and warnings.	Explain what Marley's chain stands for.
4	**Stave 2: the past** Track how memory begins to change Scrooge.	Compare Fezziwig's party with Belle's farewell.
5	**Stave 3: the present** Explain Dickens's social message.	Read the Cratchits' Christmas and Ignorance and Want.
6	**Stave 4: the future** Explore fear and death.	Analyse the gravestone scene and Scrooge's plea.
7	**Stave 5: transformation** Explain how language shows change.	Compare Scrooge's language in Staves 1 and 5.
8	**Writing the essay** Write a GCSE-style response.	Plan and write about Scrooge's change.

Key words: novella, stave, allegory, redemption, social responsibility, context, transformation, symbolism

Assessment: GCSE-style: how does Dickens present Scrooge's change? (extract and whole text)

Literacy links: Booklet 2: comprehension on Scrooge (31), making inferences (28).

Unseen fiction: reading like a writer Autumn 2

Pupils practise the reading skills of GCSE English Language Paper 1 on unseen fiction extracts: retrieval, language, structure and evaluation.

Texts: Extracts from Katherine Mansfield, Thomas Hardy, Edith Wharton and Joseph Conrad, and passages written for the unit.

	Lesson and aim	Main task
1	**Reading an unseen extract** Use a reading routine.	Read twice: first for the story, then with the questions.
2	**Retrieval** Find information accurately.	List four things from a set part of an extract.
3	**Language: words** Analyse word choice and connotation.	Zoom in on single words and explain their connotations.
4	**Language: images and sentences** Analyse imagery and sentence forms.	Explain the effect of a metaphor and a short sentence.
5	**Structure** Explain how a writer orders a text.	Track the focus from the opening to the end of an extract.
6	**Evaluation** Agree or disagree with a statement, with evidence.	Answer a "to what extent" question.
7	**Timed practice** Work to time.	Answer a full set of reading questions in 45 minutes.
8	**Feedback and improve** Use feedback to improve answers.	Redraft your weakest answer with a model beside you.

Key words: retrieval, connotation, imagery, sentence form, structure, shift, perspective, evaluation

Assessment: A Paper 1-style reading section on an unseen extract.

Literacy links: Booklet 2: skimming and scanning (27), making inferences (28), comprehension (31).

Poetry of power and conflict Spring 1

Pupils study poems about power, nature and conflict, as in GCSE anthology clusters, and write a timed comparison.

Texts: Shelley, "Ozymandias"; Blake, "London"; Browning, "My Last Duchess"; Wordsworth, The Prelude (the stolen boat); Owen, "Exposure"; Hardy, "The Man He Killed".

	Lesson and aim	Main task
1	**Ozymandias** Explore power and time.	Annotate the sonnet and the irony of the inscription.
2	**London** Explore power and suffering.	Track repetition and who holds power in the city.
3	**My Last Duchess** Analyse a dramatic monologue.	Decide what the Duke reveals without meaning to.
4	**The power of nature** Explore nature as a force.	Read the stolen-boat extract and chart the speaker's feelings.
5	**Exposure** Compare nature and war.	Find how the weather becomes the enemy.
6	**The Man He Killed** Explore conflict and ordinary people.	Explain the effect of the speaker's hesitations.
7	**Planning a comparison** Plan a comparison quickly.	Choose two poems and plan in ten minutes.
8	**Timed comparison** Write a comparison under time.	Write a comparison in 45 minutes.

Key words: power, conflict, dramatic monologue, irony, volta, form, structure, context

Assessment: Comparison: how is power presented in two poems? (timed)

Literacy links: Booklet 2: colons and semicolons (22), paragraphs (23).

Viewpoints: comparing non-fiction and writing to argue Spring 2

Pupils compare 19th-century and modern non-fiction, as in GCSE English Language Paper 2, and write a viewpoint article.

Texts: Charles Dickens's 1849 letter to The Times on public executions; Henry Mayhew, London Labour and the London Poor; modern articles written for the unit.

	Lesson and aim	Main task
1	**Perspectives** Identify a writer's attitude.	Read three short texts on one topic and describe each attitude.
2	**Reading older non-fiction** Read 19th-century prose with confidence.	Read Mayhew; translate tricky sentences into modern English.
3	**Synthesis** Summarise differences across two texts.	Write a synthesis paragraph on two sources.
4	**Comparing perspectives** Compare how writers convey views.	Compare Dickens's letter with a modern article.
5	**Forms of argument** Write in the right form.	Match features to articles, letters and speeches.
6	**Building an argument** Structure a line of argument.	Plan five paragraphs with a counter-argument.
7	**Crafting** Use rhetoric and precise vocabulary.	Upgrade an opening and an ending.
8	**Timed writing** Write a viewpoint article under time.	Write the article in 45 minutes.

Key words: viewpoint, perspective, synthesis, comparison, register, counter-argument, rhetoric, tone

Assessment: Paper 2-style: compare two writers' perspectives, then write a viewpoint article.

Literacy links: Booklet 2: fact, opinion and bias (29), summarising (30).

Shakespeare: Macbeth Summer 1

Pupils study Macbeth through key scenes, exploring ambition, guilt and the supernatural, and write a GCSE-style response.

Texts: Macbeth by William Shakespeare, key scenes.

	Lesson and aim	Main task
1	**Jacobean context** Use context to read the play.	Explore James I, witchcraft and the divine right of kings.
2	**The witches** Explain how prophecy starts the tragedy.	Analyse Act 1 Scenes 1 and 3.
3	**Lady Macbeth** Explore power and gender.	Annotate Lady Macbeth's call to the spirits.
4	**Is this a dagger?** Analyse a soliloquy.	Track Macbeth's thoughts in the dagger speech.
5	**Murder and guilt** Explore guilt after the murder.	Compare the Macbeths' reactions in Act 2 Scene 2.
6	**Banquo's ghost** Explore the supernatural and guilt.	Stage the banquet scene and explain who sees what.
7	**Sleepwalking and the end** Trace the Macbeths' fall.	Compare the sleepwalking scene with Act 1.
8	**Writing about ambition** Write a GCSE-style response.	Plan and write about ambition.

Key words: ambition, tragedy, regicide, supernatural, soliloquy, equivocation, guilt, hamartia

Assessment: GCSE-style: how does Shakespeare present ambition? (extract and whole play)

Literacy links: Booklet 2: complex sentences (18), comprehension (31).

Drama: The Importance of Being Earnest Summer 2

Pupils read Wilde's comedy, explore satire of Victorian society through performance, and finish KS3 ready for GCSE.

Texts: The Importance of Being Earnest by Oscar Wilde (1895).

	Lesson and aim	Main task
1	**Wilde and the Victorians** Use context to read a comedy.	Explore class, marriage and respectability.
2	**Leading double lives** Explain how the plot is set up.	Read Act 1; explain Bunburying.
3	**Lady Bracknell** Explain satire of class.	Perform the handbag interview.
4	**Epigrams and wit** Analyse Wilde's one-liners.	Collect epigrams and write two of your own.
5	**Tea-time war** Explore conflict through manners.	Stage Gwendolen and Cecily's tea scene.
6	**Farce** Explain how mix-ups build comedy.	Map the misunderstandings in Act 2.
7	**A comic ending** Explain how the play resolves.	Explain the irony of the title in Act 3.
8	**Ready for GCSE** Write an essay and reflect on KS3.	Write the essay and set your GCSE reading and writing targets.

Key words: comedy of manners, satire, epigram, farce, irony, wit, dramatic irony, Victorian society

Assessment: Performance of a scene, and an essay: how does Wilde mock Victorian society?

Literacy links: Booklet 2: commas (19), speech marks (21).