

The Appleton School: English



English Department

Key Stage Three Year Plan 2024-25

	<u>Autumn Term</u>		<u>Spring Term</u>		<u>Summer Term</u>	
	<u>Ancient Origins: Our Story</u>		<u>Shakespearean Comedy: Characterisation</u>		<u>Society through Dystopian Fiction</u>	
Y 7	Myths & Legends		Twelfth Night <i>Whole Play</i>		The Hunger Games <i>Whole Novel</i>	The Hunger Games <i>Whole Novel</i>
	<u>Voice and Identity</u>		<u>Shakespearean Tragedy: Love, Gender, Patriarchy</u>		<u>The Gothic</u>	
Y 8	Writing from around the world	Modern Speeches	Romeo and Juliet <i>Whole Play</i>	Romeo and Juliet <i>Whole Play</i>	The Woman in Black Whole Novel	The Woman in Black Whole Novel
	<u>Identity and Resilience</u>		<u>Marginalisation through 20th C Fiction</u>		<u>Relationships through Power and Conflict</u>	
Y 9	Poetry from other cultures	20th C Short Stories/ from other Cultures	Of Mice and Men	Of Mice and Men + Modern Speeches	Blood Brothers Whole Play	Blood Brothers Whole Play

**Y7 and Y8 - one skills lesson (SPAG)/Spelling/Reading for Pleasure lesson per fortnight.

*Y9 - one creative writing lesson/Reading for Pleasure per fortnight (Imaginative and Transactional writing).

Key Stage Four Year Plan 2024-25

Year Group	<u>Autumn Term</u>		<u>Spring Term</u>		<u>Summer 1</u>	<u>Summer 2</u>
Unit	<u>19th Century Literature</u>		<u>Shakespeare</u>		<u>Modern Prose</u>	<u>SLE and Poetry Anthology 1</u>
Y10 AQA	Term 1: A Christmas Carol Lit Paper 1 X1 Lesson in every 4 on Language Paper 1: Section A	Term 2: A Christmas Carol Lit Paper 1 X1 Lesson in every 4 on Language Paper 1 Section B	Term 1: Macbeth Lit Paper 1 X1 Lesson in every 4 on Language Paper 2 Section A	Term 2: Macbeth Lit Paper 1 X1 Lesson in every 4 on Language Paper 2 section B	Animal Farm Lit Paper 2 X1 Lesson in every 4 on Language Paper 1+2 section B	English Language Spoken Language Endorsement (First 3 weeks of term.) Summer Mocks (Lit 1) Power and Conflict Poems: War Poems. x4 weeks
Y11 AQA	Power and Conflict Poems and Unseen Poetry.	Language Paper 1 Unit. Mock: Lit Paper 1 Lang Paper 1	Language Paper 2 Unit.	Unseen Poetry and Macbeth (revision) Mock 2: Lit 2 and Lang Paper 2.	Revision: Macbeth 19th C Novel Animal Farm P+C Language Papers	Revision: Macbeth 19th C Novel Animal Farm P+C Language Papers

****If you share a Key Stage Four class, texts/papers will need to be split. Please see HOD for confirmation of what to teach.****

Key Stage Five Year Plan 24/25

Literature:

	<u>Half-term 1</u>	<u>Half-term 2</u>	<u>Half-term 3</u>	<u>Half-term 4</u>	<u>Half-term 5</u>	<u>Half-term 6</u>
Yr 12	Component 2: Dystopian Genre The Handmaid's Tale	Component 2: Dystopian Genre The Handmaid's Tale	Component 2: 1984	Comparative Critical Study: "The Handmaid's Tale" & "1984"	Component 1: Twelfth Night' Component 3: NEA: Close Analysis.	Component 1: Twelfth Night. Component 3: NEA: Close Analysis.
Yr 13	Component 1, Drama and Poetry pre 1900: Txt: "Maud" by Tennyson. Component 3, NEA: Comparative Texts.	Component 1, Drama and Poetry pre 1900: Txt: "She Stoops to Conquer" Component 3, NEA: Comparative Texts.	Component 1, Drama and Poetry pre 1900: Comparison.	Revision	Revision	Exams

Key Stage Five Year Plan 24/25

Language:

	<u>Half-term 1</u>	<u>Half-term 2</u>	<u>Half-term 3</u>	<u>Half-term 4</u>	<u>Half-term 5</u>	<u>Half-term 6</u>
Y r 1 2	Component 1, Section A: Language under the microscope	Component 1, Section C: Comparing and Contrasting texts	Component 1, Section C: Comparing and Contrasting texts	Component 1, Section B: Gender	Component 1, Section B: Power	Component 1, Section B: Technology
Y r 1 3	Component 2, Section A: Child Language Acquisition	Component 2, Section C: Language Change Component 3: Independent Language Research	Component 2, Section B: Language in the Media Component 3: Independent Language Research	Revision based on mock examinations	Revision based on mock examinations	Exams

Intent – Our Vision and Aims (linked to the National Curriculum and Specifications)

Our passion for English underpins everything we do, and as lovers of reading, writing and communication we strive to impart the same level of enthusiasm and **respect** for the subject onto the pupils under our tutelage. so that they may go on to become the **resilient** leaders, thinkers, speakers, writers and innovators of the future. We have high **aspirations** for our pupils and feel we do more than prepare students for exams; in the words of author Joe Moran: in our classrooms, we offer students a ‘replenishing pause – a space to stop, breathe and think.’ We strongly believe that to study English is quintessentially the study of what makes one ‘human’; which is why our curriculum has been designed to conceptually align the story of English with who we are and (more importantly) who we want our **community** of scholars to become.

Through our schemes of work, we develop students’ knowledge across **four** main areas: **Reading, Writing, Speaking, and listening.**

- **Reading**

The written word is powerful. Our intent is for students to develop an appreciation and passion for reading an increasingly challenging range of texts across genres and subgenres, including fiction, nonfiction, plays and poetry, and across time periods and culture. We encourage all students to develop the habit of reading widely and often, for both pleasure and information, helping them to acquire a broad vocabulary, an understanding of how authors might use conventions to create effects and achieve purposes whilst considering how contextual influences may also affect writing. Our students will also become critical readers, making inferences and deductions about texts, and using well-chosen evidence to support their ideas and give academic, mature, and insightful interpretations¹.

¹https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/840002/Secondary_national_curriculum_corrected_PDF.pdf - Page 15

- **Writing**

We aim to impart students with the knowledge they need to write accurately, fluently, effectively and at length, not just to fulfil different purposes (like writing to persuade, argue, advise, inform, or entertain), but also for pleasure. Using reading materials as well as modern day stimuli, we equip our students with the skills necessary to write for a range of audiences, drawing on their knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing. Students should always be developing their knowledge of grammar and broadening their vocabulary, enabling them to become skilful writers, though they are taught to acknowledge that writing is a craft that can always be improved through drafting and editing process (which is important to all writers, of all ages, both in and out of education)²

- **Speaking and Listening**

In English, we encourage all learners to become confident and effective speakers. Literature is designed to be emotive; as such, pupils are always encouraged to give a personal and critical response to texts, which can be explored through classroom discussion and debate as well as through writing. Both individually and as part of a group, students will learn to voice their opinions in an informed, persuasive and effective way, using a range of methods to engage, convince, inform and appeal to audiences; this may also include adopting a role. Importantly, a high standard of spoken English is modelled and expected at all times; though in different contexts a more colloquial register is appropriate, students will become effective users of Standard English, this skill being integral not just to the curriculum but also the wider world after school³.

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https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/840002/Secondary_national_curriculum_corrected_PDF.pdf - Page - 16

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- **How is the curriculum delivered?**

The English curriculum is divided into concepts which are sequenced half-termly or termly, with the fundamental reading, writing, speaking, and listening skills and knowledge consistently being developed and revisited across each unit. Our curriculum has been designed to accompany the school's *character (as well as academic)* focus; as we believe the synthesis of knowledge and identity go hand in hand in creating successful learners. Importantly, our schemes of work at Key Stage Three build on from the knowledge that students have already acquired in Key Stage Two. Our ambition is to achieve a seamless transition between Key Stages: for example, Year 7 begins with an *Ancient Origins* unit that focuses on the knowledge garnered at KS2 where pupils would have studied mythology and reaches through to KS4 and 5 when dealing with the complexities of Shakespeare's allusions from the same stories. This allows our teachers to extend and embed literary allusion and intertextuality highlighting the way texts speak to each other so that pupils can assimilate this into their own knowledge. When designing the delivery of our curriculum, we have also been led by academic research: for instance, because of the research from recent years into the significance of interweaving memory work and recall practice⁴, it is now department policy that all lessons begin with memory recall work and that teachers plan lessons with cognitive load theory in mind. Finally, in both Key Stage Three and Key Stage Four, we use academic sets so that teachers can adapt their teaching to ensure that all students can progress and succeed, no matter their starting point.

- **How is the curriculum assessed?**

Across all year groups summative assessments take place three times a year, testing students on the knowledge and skills they have developed recently and in previous units. With each unit there are prescriptive assessed pieces of work that all classes must complete, allowing for consistency across the department, enabling the effective monitoring of student progress. The assessed data then feeds into the schools' 'Steps' assessment model, where pupils are assessed against subject specific strands of knowledge and skills they will need for future success. Moderation and standardisation takes place frequently during department time to ensure consistency in terms of assessed work, in addition to supporting the CPD needs of staff. Where assessments show gaps in learning, teachers strategically plan feedback lessons and re-teach content if necessary to ensure knowledge has been acquired before moving on. Pupils are encouraged to understand that they do not act on feedback because the work is not good, rather that we can always get better, no matter what we do. In this way, we hope to build resilience and proactiveness in our learners.

- **How is the curriculum enhanced through enrichment?**

The English curriculum has been designed so that there are different opportunities for students to learn, explore and engage with the subject outside of the classroom. Students who do engage with the subject outside of lesson time are rewarded with achievement points, postcards home and whole school rewards.

Bedrock: Designed by teachers for secondary students of all abilities, Bedrock's award-winning curriculum helps schools and parents transform learning and literacy. Bedrock equips learners with the knowledge needed to improve their educational outcomes.

Creative writing club/Dungeons and Dragons. Students from a range of year groups attend to discuss their writing, share ideas and examples of work, and critique one another. At least once a year, the students work together to publish a collection of their writing which is shared with the wider school community. One new club this year is the D+D club where students can see how story-telling/creative writing can link to the games they play at home.

We are also in the process of setting up a **Poetry Slam club and Debate club for KS3-5 pupils.**

We are in the process of developing an inter-school English competition across the trust school's alliance. This will likely centre around 'Slam Poetry' where the winners can represent their school's English department.

The school has also introduced a **book 'vending machine'** where students can earn points and prizes, including tokens for the machine so they can select a book of their choice.

Trips/Visits

Students in Key Stage three and four have the opportunity to visit a theatre to see a performance of a Shakespeare play and or a touring play from their curriculum. I.e. Blood Brothers.

At A Level, Literature students attend performances by Shakespeare *and* Atwood's '*The Handmaid's Tale*' to support their learning.

At A Level, each year our language students attend a day of linguistic seminars at the Friends house, Euston, to support their learning and to give them an insight into what it might be like to study the subject at degree level.

We are also seeking to bring in academic speakers who have begun offering webinar lectures on selected texts and topics.

Speaking and Listening:

Students in Year 10 are given the opportunity to take part in the Jack Petchey Foundation *Speakout* competition; this takes the form of a one-day workshop where professional speakers work with students to increase their confidence when delivering speeches to an audience. At the end of the workshop, two students are then chosen to represent the school in the local competition; the winner of this local competition may then go on to compete against schools nationally. Where possible, we also seek to invite touring theatre companies to come to the school to perform adaptations of our set texts to students.

The Student's Journey through the English curriculum.

What knowledge do students bring with them from Key Stage Two?

A lot of thought has been put into ensuring that the transition between Key Stage Two and Key Stage Three is effective; Upon entry to the school, pupils should have secured the following in **Key Stage 2** English:

- Knowledge of root words, prefixes, suffixes, phonics.
- Positive attitudes towards reading different genres, settings, characters.
- Positive reading habits that have been encouraged at primary school.
- Familiarity with a range of books, myths, legends modern fictions, fiction from our literary heritage and books from other cultures and traditions
- Discuss and evaluate how authors use language for meaning and effect.
- Distinguish between fact and opinion.
- Understand and explain what they have read using inference and deduction skills.

- Retrieve information from texts to explain and build on their own points of view and argument.
- Write legibly, fluently and with increasing speed.
- Plan, draft, edit, proof-read, evaluate their writing.
- Use passive verbs, modal verbs, relative clauses, adverbs, commas, hyphens, semi-colons, colons, perfect form, expanded noun phrases.
- Perform own compositions, using appropriate intonation, volume, and movement so that meaning is clear.

Year 7

Term 1:

Year 7 begins in the **Autumn term** with the study of **‘Our Story through Ancient Origins’** which has been designed to coherently link to previous learning at KS2. Students can explicitly link to their prior understanding of myths, legends and biblical stories allowing them to build on and expand this tacit knowledge through the concept of **‘ancient tales’**. This concept has been broken into three key areas: **Creation, Heroes and Other Voices including a diverse range from different cultures and perspectives**. Pupils will be exposed to more challenging ideas of **allusion, symbolism, metaphor and story**. Throughout this unit, students will encounter texts such as: **‘Medusa’ by Duffy**, **‘The First Order’ from Stephen Fry’s ‘Mythos’**, **‘The Yoruba’ myth and ‘The nine worlds’ from Norse mythology**. Then moving on to heroes such as **Mulan, Odin, Circe, Perseus, Heracles and poetry from Keats (La Belle Dame Merci)**; Pupils will then explore the unheard voices such as **Breises from Pat Barker’s ‘Silence of the Girls’ to Atwood’s ‘The Penelopiad’ and ‘Siren Song’**. We continue to strive for ambition here by introducing more challenging literary concepts such as **‘The Hero’s Journey and the Heroine’s Mission’ (Joseph Conrad and Maria Tartar)** and **‘Quest Narrative structure’** to deepen the pupils' understanding of tropes that continue to create and mould our stories. During this unit, pupils will have opportunities to explore cross curricular themes, for example: **Morality and utilitarianism from religious studies to ancient civilisations through a historicist approach**. Students will leave this unit with a secure understanding of how texts speak to each other through time allowing for an appreciation of **intertextuality**. Students will also be taught the complexity of **metaphor** and its use within our subject. Students will be able to demonstrate their understanding by **composing their own stories using linguistic devices** that they will have acquired from the rich literary canon. Students will continue to build on **powerful knowledge** such as

reading for **implicit and explicit meaning** in texts while also expanding upon their ideas using ‘**because, but, so**’ sentences based on research from the writing revolution as this is a proven way to ensure that pupils are able to expand and deepen their thinking within an analytical written format later on in KS4 and 5. **We have chosen to break down the core components of analytical writing across each year group so that pupils can master each component before moving on to the next.**

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative class assessments and feedback lessons.**

Term 2:

The students journey then continues into **the Spring term** where they will explore the concept of ‘**Characterisation through comedy**’, primarily through Shakespeare’s ‘*Twelfth Night*’. Here, students develop their understanding of the **study of setting, plot, characterisation**, and the effects of these, whilst beginning to understand the way that the **work of a dramatist** is communicated through performance. Students will explore themes of **love, loss, gender, ambition, appearance, and reality**. Students will also acquire knowledge of ‘*Blank Verse*’, ‘*Metre*’, ‘*Motif*’ and ‘*Extended Metaphor*’ that will allow them to deepen their schema from the previous study of ancient texts from KS2 and bring the knowledge from the previous unit on **myths and legends** with them. This will further allow students to consolidate their substantive knowledge of literary texts, specialised vocabulary, and textual features. **Pupils will study this text through an historicist lens**, looking at Elizabethan England, gender and societal issues alongside Shakespeare’s politics that will be discussed, enabling students to use their disciplinary knowledge to interrogate what **has been** to shape **new meaning of what could be** in the modern world. Moreover, students also learn how alternative staging allows for different interpretations of a play and how this form allowed Shakespeare and his contemporaries to explore the key concerns of **Elizabethan society** and linking back to our vision of ‘what makes us human’. Students will also have opportunities for rich discussions and debates around issues of ‘what is comedy?’; ‘How does the world around us shape who we are?’ ‘What motivates us?’ alongside the key tropes cited above. Cross curricular links have been established between **Drama, Religious Studies, PSHE, Geography and History** during this unit of study. For example, in history pupils will learn about mediaeval society. **Pupils will continue developing their powerful knowledge** of implicit and explicit meanings in texts by learning **how to create topic sentences and use references within their writing** to justify what they think **building upon the ‘because, but, so’ structure from term 1**. . Again, being able to use references in an embedded way **will ensure more academic fluidity, freedom and cohesion in their writing later during KS4/5.**

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Term 3:

Year 7 concludes in the **summer** term by exploring '*our modern world through a dystopian lens*'. Pupils will primarily read '*The Hunger Games by Suzanne Collins*' through which they will explore themes of: **surveillance, discrimination, and relationships**. Pupils will learn the genre conventions of **dystopian fiction** and explore how writers present our ordinary world in extraordinary ways to either warn us or speculate on how current issues can have a futuristic impact on our world. . Pupils will recall their knowledge of *Myths and Legends* from term 1 to explore how the writer has utilised **allusion, metaphor**; use their skills of argument building on KS2 in order to debate key issues such as eco-critical issues and climate change - make explicit **links to Geography**; while also appreciating how **Science** can contribute to our understanding of literary texts. During this unit pupils **will return to creative writing** and be taught how to **create plot, character** and utilise **tone and register** in their writing, again building on from knowledge and skills from KS2. Pupils will learn capitalise on their understanding of **literary devices** from **term 1+2** and how they can create meaning for readers. In addition pupils will learn how to **begin evaluating a text** by using the critical thinking skills of: **explaining, justifying and analysing**. This will enable pupils to leave yr 7 with high levels of confidence in expression, critical thinking and the imagination to convey those ideas.

Reading and Writing:

In addition to this, each fortnight, students have a reading/writing lesson so that their knowledge of grammar and vocabulary from KS1&2 is re-visited and developed. They are explicitly taught how to draw on new vocabulary and grammatical constructions from their reading and listening, and to use these consciously in their writing and speech for effect. Pupils are explicitly taught to plan, draft, edit and proofread their writing. In addition pupils will be encouraged to read widely for pleasure. We also ensure that **Bedrock is used by all pupils outside of school to aid their grammar, vocabulary and reading comprehension.**

Year 8

Term 1A:

Year 8 begins in the first autumn half term with pupils exploring the concept of ‘**identity through voice**’, in which they are immediately introduced to a wider range of **texts from around the world**; including extracts about people from **other cultures**. Different **genres** are also included, for example: travel writers, bloggers, reporters. Throughout this unit, pupils will be exposed to the *art of rhetoric*, in particular **Aristotle’s: Logos, Ethos and Pathos**. Pupils will explore and develop their **strength of argument** through skills such as **repetition, direct address, anecdotes, modal verbs** and different **sentence structures** such as **imperatives, declaratives and declaratory sentences** to name a few. Pupils will learn how to **write in different formats**: Letters, guidebooks, blogs and speeches alongside learning how to adapt their **tone and register** to suit different audiences. Pupils will bring their prior knowledge of argumentative writing from KS2 and build upon their knowledge from term 1 in yr 7 of finding a voice and communicating with the world around them to make meaning and impact. This unit has cross curricular links to **Geography** whereby pupils will have prior knowledge from Y7 of *climate change and economy across the world*; in addition to current year 8 topics of **changing populations and wider world issues**. There are additional **links to CAPE** within this unit as pupils will be learning about ‘**identity and diversity**’ and also demands them to recall their prior knowledge from CAPE around ‘**Rights and responsibilities**’ and ‘**Democracy and Justice**’. Our hope is that pupils leave this unit with a passion for debating their ideas, feelings of a shared community and an empowerment of being able to articulate their views in a world they will be part of shaping for the future. Pupils will use what they have learnt around formulating a written response to effectively evaluate writer’s methods and viewpoints by being explicitly **taught register and style** which will allow them to form broader arguments in their writing.

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Term 1B:

Half term 2 continues with exploring the ‘*power of voice*’ through modern speeches and articles. Pupils will be exposed to powerful contemporary speakers such as Malala, Thunberg, Emma Stone and Amanda Gorman. Pupils will explore how the **power**

of voice can be enhanced through *rhetoric and argument* that they have learned in term 1. ED Hirsch Jr says ‘if children are brought [up] to speak and understand well in the early years, their reading future is bright.’ With this in mind, in this unit **oracy and communications skills** will be foregrounded to ensure that pupils have an opportunity to **find their voice** so that they can give **personal and critical responses** to issues that can be explored through classroom discussion and debate as well as through writing. Both individually and as part of a group, students will learn to **voice their opinions in an informed, persuasive and effective way**, using a **range of methods** to engage, convince, inform and **appeal to audiences** in an eloquent and powerful way. This will be complimented by cross curricular links such as **Drama** where in year 7 pupils would have had the opportunity to **explore performance through voice, movement and space**. Again, this has **explicit links to CAPE** but also will support our pupils further when they have to express themselves passionately, originally and creatively in KS4 and 5; especially when completing their **spoken language endorsement in KS4**. Lastly, Pupils will continue to **build on their written skills** by being explicitly taught to **craft their arguments through rhetorical devices** linking back to term 1A in Yr 8 and prior knowledge of different writing formats from KS2. Pupils will be explicitly taught how to proofread, edit and redraft their work.

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Term 2:

The students journey then continues into **the Spring term** where they will explore the ‘*conventions of comedy and tragedy*’ through Shakespeare’s play, ‘*Romeo and Juliet*’. Here, students develop their understanding from year 7 (Twelfth Night) of the **study of setting, plot, characterisation**, to explore how Shakespeare transitioned his genre from **comedy to tragedy**. Students will return to explore themes of **love and relationships** from year 7 but deepen these by exploring mature themes of **fate and destiny, relationships and conflict**. During their study of this play, students will also acquire knowledge to **build on what they**

have learned from yr 7 by being introduced to the history of sonnets, construction of character and importance of time. Pupils will have the opportunity to deepen their knowledge from the previous study of Twelfth Night through a historicist lens, returning to Elizabethan England and exploring gender and societal politics with a prior understanding and be able to debate how these historical issues continue to impact on contemporary society, using the skills and knowledge acquired from **‘the power of voice’ unit**. Moreover, students will explore **literacy theory: AC Bradley** and his concept of what makes a tragedy from tropes such as **catastrophe, false hope and calamities**. Pupils will extend their understanding of **allusion and metaphor** in this unit by activating their prior knowledge from Term 1 in year 7 **‘myths and legends’** that will enable them to extend their learning by **recognising how stories speak to each other across time and culture through intertextuality**. Pupils core reading skills will be developed further in this unit, moving from making implicit and explicit meanings to being able to articulate their ideas through **conceptualised thesis statements** as this will support their cohesive and critical arguments at key stage KS4. Pupils’ skills will also be enhanced through **learning how to add contextual interpretation to their writing**. Explicit links will also be made to **History**, particularly pupils prior knowledge of **‘health and medicine’** through time as this will then further their understanding of how influential the two apothecaries are in play and allow pupils to form a greater understanding of how Shakespeare used botany and imagery to extend his **metaphor** for meaning.

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Term 3:

WOMAN IN BLACK: NEW UNIT UNDER DEVELOPMENT.

Year 8 concludes in the **Summer term** with students moving on to encounter **‘The Gothic’** through Susan Hill’s ‘The Woman in Black’. Students will learn how writers employ the features of the gothic to enrich their stories and thrill their readers. Students will draw on the knowledge and skills they have developed from the previous units in KS3. This has explicit **links to History** when students have knowledge of the industrial revolution and in Geography as they encounter the subject of economy. Furthermore, Students will acquire knowledge of Gothic features such as: **wild and remote landscapes, vulnerable protagonists** ,

supernatural happenings, and uncanny events. Students will explore ideas with more abstract themes such as '*the Subconscious*'. During this unit, students will also consider conventions of the origins of gothic genre, so they can write their own gothic literature pieces through the explicit teaching of **imaginative writing**; focusing on writing accurately, fluently, effectively and at length for pleasure, students will also learn how to plan, draft, edit and proof-read their work in order to consider how their writing reflects the audiences and purpose. Students will **build on their academic writing skills in this unit by being taught how to complete 'single word' analysis of texts** which will complement their knowledge of their analytical writing skills from Yr 7 so they **can express their critical thinking in a clear and structured/methodical way.**

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Reading and Writing:

In addition to this, each fortnight, students have a reading/writing lesson so that their knowledge of grammar and vocabulary from KS1&2 is re-visited and developed. They are explicitly taught how to draw on new vocabulary and grammatical constructions from their reading and listening, and to use these consciously in their writing and speech for effect. Pupils are explicitly taught to plan, draft, edit and proofread their writing. In addition pupils will be encouraged to read widely for pleasure. **Bedrock is used by all pupils outside of school to aid their grammar, vocabulary and reading comprehension.**

Year 9

Term 1:

Year 9 begins in Autumn term 1 with the concept of *Identity and resilience*. Here pupils build on their existing knowledge of voice **and genre** from around the world by exploring ‘**poetry from other cultures**’. In this unit students will be exposed to **poems by Maya Angelou, Seamus Heaney, Thomas Hardy, Grace Nicholls, John Agard, Imtiaz Dharker** and others. Poetry is a way of organising language to express what matters most to us. Pupils will learn how this rich and varied form has become a powerful tool for expression of voice, rights and emotions. This unit explicitly recalls knowledge gained **from term 1 in yr 8 and term 2 in yr 7**. Students will be explicitly taught **poetic forms** such as: **sonnet, lyric, dramatic monologue, free verse** to name a few; they will also explore different **forms of metre** such as (not limited to) **iamb, dactyl, trochee, anapest**. Pupils will learn knowledge of how poetic devices such as: **metaphor, personification, imagery, enjambment and alliteration** can contribute to meaning and effect. **Students will recall their knowledge of Shakespeare from yr 7 and 8 spring term** and extend this tacit knowledge by linking to **explicit poetic methods and meaning**. Pupils will also be able to use their knowledge from **history (civil rights)** to support their contextual understanding of the poems and their wider themes; therefore supporting their conceptual thinking around more mature themes such as **race, gender, oppression and freedom** as well as identity. Students will continue to develop their powerful knowledge by **building on from thesis statements, ‘because, but, so, sentences’** (by now shifting to ‘because, although, fundamentally’) **and embedded references from yr 7+8** to begin **critical academic writing** through **thoughtful analysis, ‘nominalisation’ and ‘close reading’: single word analysis**. This will support pupils not only to find their voice in some of these arguments, but also empower them to add their voices to these widely debated topics. Finally, this unit will prepare students for the challenging ideas and themes of the ‘**Power and conflict**’ poetry cluster in KS4.

Term 1B

In Autumn 2, pupils **continue with the concept of ‘identity’**, but this time our attention shifts to 20th C short stories from around the world. In this unit, pupils will be exposed to many different **genres and voices from different cultures, writers and contexts**. We know that ‘cognitively’ our brains are programmed to make sense of our world by relating experiences and emotions through the relationships we create, this is in essence what storytelling is all about. Pupils will learn the rich literary history of stories and how to structure their writing through ‘**exposition, rising action, climactic moments, falling action and denouement.**’ They will study **five different types of stories: ‘Encounter Stories, Classic Stories, Self Realisation stories, The Isolated Moment and Parabolic stories.** Pupils will be explicitly taught about character development and linguistic techniques that will then form part of their own writing inspired by the stories that they read and analyse in class. **This unit explicitly links back to Myths and legends and Gothic literature in yr 7 and also the study of a 20th Century text: ‘The Hunger Games’ in Yr 8.** Furthermore, pupils will be able to **build on the linguistic knowledge of metaphor, theme and symbolism** that they encountered in term 1 of year 9 to ensure their creative writing is engaging, cohesive and creative. Through this unit, we hope to instil a love of writing and reading in this unit, which we believe is something that can often be lost during this year before entering KS4. The writing skills developed here will further support linguistic and structural development for the demands of KS4 and beyond.

Term 2:

Spring 1 begins in yr 9 with the study of the concept of ‘*The Marginalised in modern fiction*’. Here, our journey through English linked to what makes us *human* culminates with the study of how individuals and groups are marginalised in society. Pupils will primarily read the text of ‘*Of Mice and Men*’ by *John Steinbeck*. Empathy is arguably becoming an obsolete skill, hence our ambition is to explicitly teach this to our students as they progress through our curriculum; how to recognise, understand and be a voice for positive change within the world they are living in. During this unit, pupils will explore key themes such as: **Isolation, Loneliness, Racism, Segregation and Gender.** Students will explicitly **recall tacit knowledge from the historicist study** of Shakespeare in Yr 7 and 8 while continuing to develop their own views and insights from what they encountered in yr 8 during term 1 of unit on ‘*Voice and Identity*’. This also has been purposely linked to the **American Civil rights movement** which pupils

would have studied in **History** during the previous term; again allowing for **depth within our curriculum** as they can synthesise their ideas through comparing and contrasting these key themes with the learning they have **brought with them from Y8 term 3**. Pupils will encounter literary concepts of **symbolism, allusion, foreshadowing, and narrative voice** to name a few. We are aware that 'Of Mice and Men', a novel that deals with issues such as race and gender was ultimately written by a white male, therefore pupils will be explicitly taught to compare the theme of race and gender with the previous unit of learning in term 1 of yr 9 and wider reading from authors such as **Langston Hughes, Ta-Nehisi Coates, Martin Luther King, Harvey Milk, Maya Angelou, and Alice Walker**. Furthermore, During this unit, **students will build on their writing skills by formulating arguments, evaluating evidence which will enhance the analytical skills they have acquired from Yr 7-9**. This will ensure that our pupils are confident and precise analytical readers, thinkers and writers as they transition from KS3 to 4.

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Term 2B:

The study 'Of Mice and Men' three weeks before the end of summer term in year 9. **'If you can say it, you can write it'**. With this in mind, we recognise that **oracy is a vital skill** not just in English but across the curriculum and therefore we have purposely chosen to provide more time for Yr 9 to **explore their own voices** continuing with the theme of **'marginalisation'** within our society. Here, students will return to the specifics of **Logos, Ethos and Pathos**, deepening their substantive knowledge encountered in year 8 term 1. Pupils will also recall their knowledge of **rhetorical devices such as: anaphora, hyperbole, rhetorical questions, pronouns, direct address etc.** Pupils will have the opportunity to explore **register through tone and voice**. This unit **explicitly links to CAPE** across the curriculum, specifically **'setting goals' and 'identity and diversity'**. This unit has also been designed to support our pupils further when they have to **express themselves passionately, originally and creatively in KS4 and 5**; especially when completing their **spoken language endorsement**. Lastly, Pupils will continue to build on their written skills by being explicitly taught to proof read, edit and redraft their work.

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Term 3: Blood Brothers

Term 3 moves on to the study of modern drama through the play ‘**Blood Brothers**’ by **Willy Russell**. Our intention here is to expose students to **modern drama** and away from the assumption that all plays are written by Shakespeare. This allows us to broaden our students' **cultural capital** and exposure to more **diverse texts**. During this unit pupils will learn the **dramatic conventions** of theatre and the **genre of tragedy**. Pupils will develop their knowledge of metaphor from year 7 onwards and **symbolism** from Term 2 to understand how they are used in a different textual form. **Cross curricular** links have been carefully considered for this unit; especially to **Drama**, where students simultaneously study selected extracts for dramatic purposes. This then adds to enhance pupils' understanding of **intonation, stage directions, characterisation and movement on the stage**. Alongside this, pupils read a verse novel (brought in this year) ‘**Crossing The Line**’ by **Tia Fisher**. This is a text which deals with issues considered in Blood Brothers such as: **crime, social class, stereotypes, identity and relationships** that students can make direct links and parallels to so they can see how literature is always evolving and moving as we do in society. Pupils are also encouraged to bring forward their **knowledge of ‘The great depression’** and ‘**attitudes towards women**’ from their study of Of Mice and Men in term 2B so that they can further develop their voice and critical thinking skills within the subject.

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**

Key Stage Four

Students from KS3 should also now be able to:

- Spell an increasingly difficult range of vocabulary (see spelling lists for each year group);
- Understand some of the conventions of 19th Century Gothic Literature;
- Read and understand a wider range of challenging, classic literature
- Demonstrate an understanding of form, using more complex subject terminology and embedding quotations to support arguments;
- Demonstrate a knowledge of more complex literary devices and how they are used within Literature to create meanings.
- Demonstrate a developed understanding of the conventions of a Shakespearean comedy and tragedy;
- Have an awareness of the contextual influences affecting writers, for example societal norms, attitudes and politics.
- Analyse how writers use language and structural methods to present characters, setting and atmosphere in specific way; while showing a developed understanding of form, using more complex subject terminology and embedding quotations to support arguments.
- Confidently read and interpret an increasingly challenging range of poetry.
- Use an increasing range of poetic terminology.
- Embed contextual commentaries into poetry essays, using relevant ideas to illuminate arguments

Year 10

AQA Exam Syllabus

Term 1:

Year 10 begins with a study of ‘A Christmas Carol’ by Charles Dickens (Prose). Here pupils develop their knowledge of challenging, classical literature from the 19th Century, following on from the study of *The Gothic* at KS3. Students' understanding will be further deepened here by their prior knowledge from KS3. We build upon students' knowledge from **Year 8 (the Gothic unit) and History, where they studied the Industrial Revolution**. This allows them to view the relationship between text and context. E.G. characters such as Tiny Tim (who represents the many maimed and injured children of the Industrial Revolution) in order to further explore Dickens' purpose through this didactic text. Students explicitly look at **critical works by writers such as William and Charles Booth**, regarding those living in poverty in this period, and recall the KS3 idea of **allusion** by revisiting **some key texts from KS3**. Teachers continue to **stretch and challenge** our students in order for them to develop critical comparisons, referring to the **contexts, themes, characterisation, style and literary quality of texts**, [while] drawing on knowledge and skills from [their] wider reading. Teachers are then able to check and facilitate pupils' understanding in order to maximise their ability to make an informed personal response, recognising that other responses to a text are possible and evaluating these.

Autumn 1: Every Week, students complete a lesson on **AQA Language Paper 1: Explorations in Creative writing**. Lessons are tailored to engage pupils in a wide range of **short contemporary extracts**, in order to explore aspects of plot, characterisation, events and settings, the relationships between them and their effects. Pupils also **build upon their knowledge of fictional prose from KS3** in order to identify and interpret themes, ideas and information. Again, pupils build on their learning from KS3 and are taught how to **seek evidence** in the text to support their arguments, including **justifying inferences, explaining, evaluating and analysing through writing and discussion**. Pupils are taught to **closely analyse language and structure** in order to make **critical explorations**, referring to the contexts, themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading.

Autumn Term 2: Each week, students complete a lesson on **AQA Language Paper 1: Descriptive and Narrative Writing**. Pupils are taught how to **write accurately, fluently, effectively and at length for pleasure and information**. They are explicitly taught how to adapt their **writing for a wide range of purposes and audiences**: to describe, narrate, explain, instruct, give and respond to information, and argue and how to use **judicious vocabulary, grammar, form, and structural and organisational** features, including **rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate**. This builds, develops and refines skills and schemas acquired through KS3. In addition, pupils are further supported to develop their skills in making notes, drafting and writing, including using

information provided by others [e.g. writing a letter from key points provided; drawing on and using information from a presentation]. Ample time is also spent on preparing pupils, so they can reflect on whether their draft achieves the intended impact. Pupils become efficient in paying attention to the accuracy and effectiveness of grammar, punctuation and spelling.

Term 2:

Here, students begin studying **‘Macbeth’ by William Shakespeare**. Students are able to build upon the skills learned in KS3 in order for them to explore writers’ **purpose, audience and context of the writing, including its social, historical and cultural context** and the **literary tradition** to which it belongs, to inform analysis and evaluation of Shakespeare’s play. Students are taught to analyse a writer’s choice of vocabulary, form, grammatical and structural features, and evaluate their effectiveness and impact. Students **become proficient in exploring aspects of plot, characterisation, events and settings, the relationships between them**. Building on this, pupils secure how to seek evidence in the text to support a point of view, including justifying inferences with evidence. Pupils then utilise their conceptual knowledge from KS3 to assist them in forming more coherent analytical pieces of writing. Students are taught how to draw on contextual links from KS3 as they encounter topics like: **the Divine Order of Being, Shakespeare’s social-economical and political issues and are introduced to critical theories, such as Beauvoir’s ‘The Second Sex’ feminist theory, Freudian theory, Jung’s Shadow Archetypes, as well as concepts from Aristotle, Plato and Socrates**. Students are able to explore ‘Macbeth’ through performing play scripts and poetry in order to generate discussion around meaning, using role, intonation, tone for. During this unit, Students **draw on the knowledge gained in KS3: Ancient Origins, Twelfth Night, Romeo and Juliet and Blood Brothers** to enhance their understanding of Shakespeare.

Spring 1: Each week, students complete a lesson on **AQA GCSE Language Paper 2: Writer’s viewpoints and perspectives**. Pupils read a wide range of **non-fiction from the 19th and 20th C in order to explore different purposes, summarising and synthesising ideas and information, and evaluating** their usefulness for particular purposes. Pupils use their **previous knowledge from KS3 and are taught how to draw on knowledge of purpose, audience for and context of the writing**, including its **social, historical and cultural context and the literary tradition** to which it belongs, to inform evaluation. Pupils are taught how to analyse a writer’s choice of vocabulary, form, grammatical and structural features, and how to evaluate their effectiveness and impact. This enables pupils to be able to make critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and **drawing on knowledge and skills from wider reading across KS3 and KS4**.

Spring term 2: Every week, students complete a lesson on **AQA GCSE Language Paper 2 section B: Transactional Writing**. Pupils focus on **adapting their writing for a wide range of purposes and audiences:** to **describe, narrate, explain, instruct**, give and respond to information, and argue. Pupils are given time to refine their writing building on knowledge acquired in KS3. This includes: selecting and organising ideas, facts and key points, and citing evidence, details and quotation effectively and pertinently for support and emphasis, selecting, and using judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate. Students are also taught how to draw on new vocabulary and grammatical constructions, to achieve their purpose. Students are further reminded of the importance of making notes, drafting and writing, including using information provided by others [e.g. writing a letter from key points provided; drawing on and using information from a presentation]. Ample time is also spent on teaching students to reflect on whether their draft achieves the intended impact.

Term 3A:

Summer term sees year 10 move on to *'Modern Prose'* with the study of **George Orwell's 'Animal Farm'**. Students explore ideas around **social responsibility** in Orwell's allegory of the Russian Revolution. Students will explicitly recall aspects from units in KS3 such as 'Dystopian Societies' in their study of the Hunger Games to 20th C issues encountered in term 1 of Year 8 and Term 3 of Year 9. Pupils also explore thematic links such as: tyranny, conflict, social justice and individual responsibility. In addition, their prior learning at KS3, the study of 'Of Mice and Men' prepares them in **identifying capitalism, socialism, alienation, oppression, marginalisation** within Orwell's text. In this period and the dehumanising nature of inequality. Pupils are then taught to **draw on knowledge of the purpose, audience and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs, to inform evaluation**. In addition, pupils will also be able to recall and use their knowledge from *'Power and Voice'* in KS3 where they studied modern speeches. *These will be* opportunities to enhance pupils' vocabulary, which comes naturally from their reading and writing about the novel. Teachers ensure pupils are shown how to understand the relationships between words, how to understand nuances in meaning, and how to develop their understanding of, and ability to use, figurative language. Teachers carefully plan and deliver meaningful lessons which allow pupils to understand and use age-appropriate vocabulary, including linguistic and literary terminology, for discussing their reading, writing and spoken language. Pupils are again, explicitly taught to plan, draft, edit and proofread their writing. **Cross curricular links are made here with History**, whereby **pupils studied the 'Cold War' in year 9**. Students will be able to bring this knowledge forward when interpreting **Orwell's allegorical characters of Napoleon and Snowball as Stalin and Trotsky**. Pupils will be able to use this knowledge to further their understanding of meaning created in **Orwell's political satire**. Furthermore, students will explore key **vocabulary of 'Tyrant' and 'Totalitarian'** and be able to **link this back to their study of Macbeth** at the start of year 10. Teachers will explicitly teach abstract concepts such as 'Hobbes' and 'Rousseau' in order to engage pupils' critical thinking around notions of **free will and society**.

Summer 1: Every week, students complete a lesson on AQA Language Paper 1 and 2.

Term 3B:

Summer half term 2 begins with pupils spending three weeks completing their Speaking and Listening exam endorsement. This includes learning to speak confidently, audibly and effectively, including through:

- **using Standard English when the context and audience require it**
- **working effectively in groups of different sizes and taking on required roles, including leading and managing discussions, involving others productively, reviewing and summarising, and contributing to meeting goals/deadlines**
- **listening to and building on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary**
- **planning for different purposes and audiences, including selecting and organising information and ideas effectively and persuasively for formal spoken presentations and debates**
- **listening and responding in a variety of different contexts, both formal and informal, and evaluating content, viewpoints, evidence and aspects of presentation**

Summer 2 then continues with pupils studying the **AQA Power and Conflict poetry anthology**. Pupils study **15 poems in total**. These poems are from a wide range of poets, cultures, and time periods and expose pupils to themes of conflict, identity, war, anger, relationships, gender, race and regret. Pupils explore the literary periods and the relationship between the societal conflict through WW1, Vietnam, The Crimean Wars to more modern day issues such as familial relationships and race in society. **Prior learning at KS3 of poetry from other cultures, speeches from around the world, Hunger games, Of Mice and Men and Blood Brothers** have all supported pupils ability to understand, **explore and critique** these poems more effectively through **inferences, examining how writers' consciously craft and structure their language**, as well as present themes to their wider audiences. Pupils consolidate their writing skills in **making critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts**, and drawing on knowledge and skills from wider reading and prior learning. Building on from skills learnt in previous years, pupils are further equipped to read critically, identifying how **figurative language, vocabulary choice, text structure make meaning from texts**.

- **Students are assessed termly. This comprises x1 summative assessment and teacher formative assessments.**
- **At the end of Summer 2, Pupils sit a practice mock examination in the hall on Literature Paper 1: Macbeth and A Christmas Carol.**

Year 11

(First AQA Examination Cohort)

Term 1A:

Autumn term begins with pupils returning to texts from **Literature Paper 2: Conflict Poetry and Unseen Poetry**. Here students complete the second half of the conflict anthology and learn how to compare poems through language, form and structure. Teachers support students to **recall prior knowledge from KS3 and KS4 in regard to analytical writing skills**. Skills such as **thesis statements, evaluative comparisons, interpretation, nominalisation, embedding quotations and close analysis** are carefully re-taught to students. During this time, students have more **deliberate writing time with precise feedback from teachers in class through live marking and whole class discussion** to ensure that pupils are now producing **conceptualised responses** on the chosen texts as they head toward their **GCSE examinations**.

Term 1B:

Autumn Term 2 Students return to AQA Language Paper 1: Explorations in Creative writing. Lessons expose students to a wide range of **short contemporary extracts**, in order to explore aspects of plot, characterisation, events and settings, the relationships between them and their effects. Pupils also **build upon their knowledge of fictional prose from KS3** in order to identify and interpret themes, ideas and information. Again, pupils build on their learning from KS3 and Yr 10 and are taught how to **seek evidence** in the text to support their arguments, including **justifying inferences, explaining, evaluating and analysing through writing and discussion**. Pupils are taught to **closely analyse language and structure** in order to make **critical explorations**, referring to themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading. During this term, students also revisit **AQA Language Paper 1: Descriptive and Narrative Writing**. Students recall how to **write accurately, fluently, effectively and at length for purpose and information**. They are explicitly taught how to adapt their **writing for a wide range of purposes and audiences**: to describe, narrate, explain, instruct, give and respond to information, and argue and how to use **judicious vocabulary, grammar, form, and structural and organisational features**, including **rhetorical devices, to reflect audience, purpose and context, and using Standard English where appropriate** as they head toward their **GCSE examinations**.

- **During the Autumn term, pupils will sit their first round of Mock GCSE examinations for AQA Literature Paper 1 and Language Paper 1. Students have dedicated feedback lessons on the outcomes of these mock examinations.**

Term 2A:

Students will sit a second round of mock examinations on AQA Literature Paper 2 and Language Paper 2. Students have dedicated feedback lessons on the outcomes of these mock examinations.

Spring Term sees students return to **AQA GCSE Language Paper 2: Writer's viewpoints and perspectives**. Pupils read a wide range of **non-fiction from the 19th and 20th C in order to explore different purposes, summarising and synthesising ideas and information, and evaluating** their usefulness for particular purposes. In addition, students also revisit **AQA GCSE Language Paper 2 section B: Transactional Writing**. Pupils focus on **adapting their writing for a wide range of purposes and audiences: to describe, narrate, explain, instruct, give and respond to information, and argue** as they head toward their **GCSE examinations**.

Term 2B:

Following on from the mocks, students will return to revising A Christmas Carol and Macbeth (Lit Paper 1) This will be a crucial time for students to consolidate, recall and practise their knowledge and skills as they head toward their final GCSE examinations.

Term 3:

In term 3, lessons are centred around pupil needs as determined by the class teacher and mock examination outcomes. The term will begin with pupils revisiting **Animal Farm, Conflict and unseen poetry**. There is an expectation that all content will be covered again during this time to aid pupils with their revision as they enter the final phase before their public examinations.

Lessons are carefully re-taught to students so that they have more time for **deliberate writing practice, precise feedback from teachers in class through live marking and whole class discussion**. This ensures that pupils are now producing **conceptualised responses** on the chosen texts as they head toward their **GCSE examinations**.

During this time, pupils will have the opportunity to sit **'walking and talking'** mocks in the hall or in class as preparation for exams.

Revision clubs and initiatives are also put in place by the English department, such as: **a revision folder online** that all pupils can access, revision books are bought so the pupils can purchase them if they wish. Finally, we subscribe to **MASSOLIT and GCSEPod** which are excellent online learning resources that pupils can learn from.

The remainder of Summer term is given to revision until GCSE examinations begin.

Key Stage Five

What skills and knowledge do students bring with them from KS4?

- Subject specific terminology used with precision;
- Close analysis from a range of texts from across different genres;
- Comparative skills, considering how texts are similar and different;
- Perceptive consideration of the influence of specific contextual factors, such as audience, genre, purpose and time;
- The ability to explore subtle patterns across texts in addition to language and structural features;
- The ability to write in a formal, academic register at all times;
- Perceptive use of evidence from texts to support arguments and ideas;
- The ability to provide mature and insightful responses to texts, whilst also being able to consider alternative interpretations or how differing audiences may respond to texts.



YEAR 12

Critical Appreciation of Dystopian Lit



The Handmaid's Tale



'1984'

NEA



KS5 English Literature

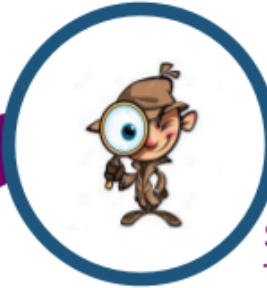
Curriculum Map

Skills

Learnt:

- Read widely and independently
- Engage critically and creatively
- Literary analysis and evaluative writing.
- Contextual appreciation and understanding

YEAR 13



Shakespeare: Twelfth Night



Drama pre 1900: 'She Stoops to Conquer'



Poetry Pre 1900
Maud



English Literature:

Year 12 Half Term 1 and 2:

Term 1 begins with yr 12 with ‘**comparative and contextual study**’ of **Dystopian Literature**. Students learn to **read widely and independently** in their chosen topic of study. They are taught how to **analyse literature through close reading** skills and analysing unseen prose from **Dystopian literature**. Students **build from their learning in KS4** and learn how to **identify and consider how attitudes and values are expressed** through a dystopian lens. Students acquire skills that enable them to **communicate fluently, accurately and effectively** through their knowledge, understanding and judgement of unseen extracts. At the end of this unit, students are able to **analyse ways in which writers shape meanings**, demonstrate understanding of the significance and influence of **contexts in which literary texts are written and received**. Students will also be able to develop their **analytical skills from KS4** to further **articulate an informed, personal and creative response** using associated concepts and terminology through coherent, accurate written expression.

During this term, students learn **one of their two set texts for their comparative essay**. They begin with Margaret Atwood’s ‘**The Handmaid’s Tale**’. Students **explore connections and comparisons** between different literary texts within the dystopian genre. Students explore ways in which **texts relate to one another and to literary traditions, movements, and genres**. Students explore ways in which texts are **interpreted by different readers**, including over time. Students are **required to use literary critical concepts such as literary theory: Feminist, Psychoanalytical, Marxist and Postmodern theories** and use correct **academic terminology** with understanding and discrimination. This knowledge will form the ‘backbone for the academic rigour required later on this course.

Year 12 Term 3 and 4:

Students begin studying the second set text for their comparative essay: ‘**1984**’ by **George Orwell**. Students **consolidate their understanding over their knowledge and understanding from half term 1 and 2** while beginning to compare and contrast these two literary texts. Students begin to **hone their academic writing skills** during this term; in particular: **how to establish lines of argument, nominalisation making their writing more concise and academic, how to engage with literary theory and critics** while **considering contextual factors** that have influenced texts and reader appreciation. Students will draw on their knowledge of comparative textual analysis from KS4 as a foundation from which to build upon during this unit. During half term 1 and 2, pupils begin their first NEA study :**Literature post-1900** in which students complete a **Close reading OR Re-creative writing with commentary**. Both of these tasks must be based on one literary text.

Year 12 Term 5 and 6:

Students move on during this term to the study of component one: **Drama and poetry pre-1900 Section : Shakespeare** through the whole play study of **Shakespeare's 'Twelfth Night'**. Students **build on their knowledge of Shakespeare from KS3+4 to analyse 'Twelfth Night' in close detail**, exploring Shakespeare's use of language, form and structure for dramatic effects. Students build on their understanding from KS4 and begin to **apply literary theory and criticism introduced in term 1+2**. Students are also taught to consider issues raised in a specific extract in relation to their understanding of the play as a whole. Students are required to explore ways in which Shakespeare's play has been **interpreted by different audiences, including over time**. By the end of this unit, students will be able to analyse ways in which Shakespeare shapes meanings in the play including the function and effects of structure, form and language, **articulate informed, personal and creative responses** to the play, using associated **concepts and terminology, and coherent, accurate written expression**. Throughout term 5 and 6 students will complete their **NEA study: Literature post-1900** in which students complete a **Close reading OR Re-creative writing with commentary**. Both of these tasks must be based on one literary text.

Year 13 Half Term 1 and 2:

Year 13 begins with Component 1: **Drama and poetry pre-1900 section two: set texts, Drama and Poetry pre-1900** through the study of **Alfred Lord Tennyson's poem 'Maud'**. Students are required to explore contrasts, connections and **comparisons between Maud and 'She Stoops to Conquer' by Oliver Goldsmith**. We have deliberately chosen to sequence this unit with the **explicit study of 'Maud'** first due to the length of and complexity of the text. Students are required to explore ways in which **texts relate to each other and to literary traditions, movements and genres**. Students are also required to understand the **significance of cultural and contextual influences** on readers and writers. Students will learn to **identify and consider how attitudes and values** are expressed in these two texts.

Year 13 Half Term 3 and 4:

Year 13 move on with Component 1: **Drama and poetry pre-1900 section two: set texts, Drama and Poetry pre-1900** through the study of **'She Stoops to Conquer'** by Oliver Goldsmith. Here, students will build on their knowledge of **dramatic conventions and analysis of language, form and structure** while also being **taught to explicitly compare and contrast this text to 'Maud' by Tennyson**. Throughout term 3 and 4 students will complete their **NEA study: Close Reading**: Students complete a **close, critical analysis of a section of their chosen text or an individual poem selected from an anthology or collection**. Students are recommended to select a manageable section of

text. Approximately three to four continuous pages of prose or drama or **up to 45 lines of poetry are recommended**. Any selection made from poetry should be either a single poem or one extract from a longer poem. The recommended **word length is 1000 words**, excluding quotations.

Yr 13 Half Term 5+6:

Students complete mock exams which allows for precise question by question analysis; this informs teacher planning and dictates the order in which core knowledge and skills are revisited. Timed exam practice is common as students prepare for their summer examinations.

Current Yr 13: This year group the final year following the last scheme of work, so are studying 'Hamlet' by William Shakespeare and began this at the start of yr 13.



YEAR 12

Language Under The Microscope



Spoken Language and Comparing Texts



Gender



Power



KS5 English Language

Curriculum Map

Skills Learnt:

- Analysing Texts
- Evaluating the impact of contextual factors
- Using subject terminology
- Applying linguistic theories
- Comparing texts
- Exploring spoken transcripts
- Nonfiction writing
- Gathering and analysing your own data



YEAR 13



Language Change

Media

Child Language Acquisition

Technology

NEA - Language Investigation



English Language

Year 12, Half Term 1:

In term 1 of Year 12, students are introduced to the concept of **close analysis** at A Level. Students begin to learn the **key terminology** associated with **lexical and grammatical analysis** on a microscopic level, developing on knowledge learned in Key Stage Four. For example, students will be familiar with the analysis of modal verbs, but in week three of the course will develop on this by learning about **epistemic and deontic modality**. Alongside this, students develop their consideration of how a range of **contextual factors** may influence the construction of texts, for example the genre, the audience, the implied writer and the primary and secondary purpose. Students will then be supported in the application of this knowledge when analysing texts in the written mode, for example recipes, articles, letters and leaflets. Through their written analysis, students will also be supported in improving their **academic writing**.

Year 12, Half Terms 2 and 3:

In this half term, students are introduced to an alternative mode of texts: the **spoken mode**. An introduction to spoken language allows students to consider the differences between the spoken word and the written word, for example the **non-fluency features** that may occur as a result of unplanned or often spontaneous speech, such as **fillers, pauses, hedging, use of tag questions, interruptions or false starts and repairs**. They are able to consolidate this understanding by applying **terminology** to analysis of spoken texts, where transcripts from popular television shows are frequently used and enjoyed by students. In addition to the features of spoken language, students also deepen their analysis of texts by considering a range of other language levels, such as **phonology, graphology and discourse structure** (building on what they have learned about lexis and grammar in half term 1). Comparative skills learned in Key Stage Four are revisited and expanded as students learn to **compare** written and spoken texts, considering the influence of context, to examine how they vary. Moreover, a range of **linguistic theories and concepts** are introduced so that students' own analysis is supported **critically**.

Year 12, Half Term 4:

As we progress into the second half of the year, students begin to consider wider **linguistic issues** and their relationship with society, beginning with the relationship between language and **gender**. Moving away from analysis for a short while, students develop their ability to write creatively and thoughtfully for a non-specialist audience, engaging critically with **linguistic topical issues**, for example the question of gender bias within our language. Students learn about fundamental **linguistic approaches and theories** in relation to gender, for example **Deborah Tannen's Difference Model, Lakoff's Deficit Model, and the concept of Linguistic Dominance**. To challenge students, they are taught to **critically evaluate** the extent to which these theories are still relevant or applicable to modern day language use, an important skill given that much of this linguistic research was conducted around the 1960s and 1970s. Once students have an assured and confident knowledge of theories

and are able to critically evaluate, they develop their application of this knowledge through **topical writing**, building on the creative and transactional writing skills first taught in Key Stages Three and Four, though developing a more mature, critical and academic voice.

Year 12, Half Term 5:

Students continue to improve their ability to respond to topical language questions and engage **critically** with **key theories and concepts** related to language use in our modern society, though this time with a focus on the relationship between language and **power**. Cornerstone theories such as the work of **French and Raven, Norman Fairclough, Alan Bell and Vygotsky** are introduced, as well as fundamental ideas such as **instrumental, influential, personal and political power**. They continue to engage critically with these theories and apply their knowledge in topical writing questions, expanding on the skills taught in the previous half term and honing their writing expertise under timed conditions.

Year 12, Half Term 6:

Still focusing on the topical language issue question in Component 1, students consider how our language has **evolved** over recent decades as a result of **technological advancements**, learning about technology such as the invention of the internet and emails, the arrival of mobile phones and texting, as well as an increase in the use of social media to communicate with a **global audience**, for example through Apps such as Instagram and Facebook. Theories relating to technology are introduced, such as **Herring's** research into features of CMC, **Zhao's** work around language online and identity, **Cho's** research into the conventions of emails, as well as much of **David Crystal's** research into features of language on platforms such as Twitter in addition to his theory of Linguistic Economy; his book "**Txting: The Gr8 Db8**" is also used as wider **reading material** to challenge students. Moreover, key linguistic stances, like the difference between **prescriptivist and descriptivist** ideas, are introduced – this benefits students in Year 13, Half Term 2, when this concept is revisited along with the topic of Language Change. Like in Half Terms 4 and 5, this knowledge is applied to the concept of **topical writing**, where students must engage critically with the **theories and concepts** they have learned and apply this knowledge in engaging writing tailored specifically for a non-specialist audience.

Year 13, Half Term 1:

Child Language Acquisition is a unit that our students thoroughly enjoy. Though it is vastly different to what is learned in Year 12, much of the terminology that students learn in the first year of the course benefits them and their ability to **analyse the spoken language of infants aged 0-7**. For example, in Year 12, students need to be able to use **terminology** precisely in their Language Under The Microscope unit – they will therefore already be familiar with terms such as **determiners, definite and indefinite articles, nouns, pronouns, prepositional phrases and auxiliary verbs**, all of which they will be able to recognise and comment upon in the developing language of children. To begin the unit, students examine key approaches to language acquisition, evaluating the strengths and gaps in theories such as **Behaviourism, Innateness, Cognition and Interactionism**. Links are drawn here with the Psychology curriculum where the work of **BF Skinner** is also explored. Working from ages 0 to 7 chronologically, students encounter the research of linguists and apply this knowledge to transcripts of spoken language, considering how the language used by children relates to their age and stage of development.

Year 13, Half Term 2:

The Language Change question asks students to consider how the English Language has **evolved over time**, and demands that they **analyse and compare texts written between the year 1600 and the present day**. This 36-mark question demands much **Historical knowledge** from students, who therefore complete work around historical context prior to analysis. The development of the English Language is explored over time, considering the features of **Old English**, how this morphed into **Middle English** following the **Norman Invasion of 1066**, how this became **Early Modern English** and changed due to societal developments (like the introduction of the Education system) as well as technological advancements like the printing press, and from here into **Modern and Late Modern English** (where the knowledge students gained in Year 12, Half Term 6 through the study of Technology is built upon). Again, we revisit the idea of **Linguistic Prescriptivism** and explore the development of this stance over time, for example by considering its relation to key events such as **Dr Johnson's first dictionary of 1755** and the promotion of **Latin Grammar** rules in the 17th century. Armed with historical knowledge as well as theoretical knowledge, students then apply this when comparing older and more modern texts, using them as a way of exploring how language **changes over time**. During this time, students are also working on Component 3: the **Independent Language Investigation**. As part of this investigation, students are required to choose an area of focus and explore in depth how language is used to achieve particular effects or purposes. Time is made once a fortnight during lessons to support students with this investigation, for example by examining **past examples** or by completing sessions focused on **academic referencing**. The investigation is also an excellent opportunity to revise Year 12 content, for example spoken language and the art of comparison.

Year 13, Half Term 3:

In this Half Term, we turn our focus to the final question in component 2, which analyses how language is used in **Media** texts such as online **articles, websites, blogs and forums**, building on the knowledge of **Late Modern English** that students gained the previous term, as well as through the Technology unit in Year 12. Students will already be familiar with many of the **theories** they are encouraged to apply in this unit, for example the concepts of **Synthetic Personalisation and Influential Power** which are explored in Year 12. Paying close attention to the importance of **contextual factors** such as audience, purpose and genre, students develop their ability to analyse modern texts on a microscopic level, using precise subject terminology (much of which will be familiar from Year 12).

Year 13, Half Terms 4, 5 and 6:

Students complete mock exams which allows for precise question by question analysis; this informs teacher planning and dictates the order in which core knowledge and skills are revisited. Timed exam practice is common as students prepare for their summer examinations.