

English Department: Curriculum Overview 2023-24

Curriculum Intent:

The English curriculum is rich and ambitious. We have designed and sequenced it to expose students to a wide range of ideas, voices, and thoughts, from fiction and non-fiction, across space, genre, and time. Through academic rigour and a range of challenging texts, we seek to inspire and develop students' intellectual curiosity and exploration of the world by becoming fluent readers, effective writers, and critical thinkers. Creativity is at the heart of what we do, so giving students the skills, vocabulary, and construction to be confident, articulate communicators is intricately interwoven across the curriculum. In addition, students will also expand and enhance their skills in analysing, evaluating, and comparing the development of implicit meanings within language. This is in tandem with an exploration of the impact that contextual factors can have on meaning, ensuring a greater understanding and appreciation of the wider world. Pupils are encouraged and enabled to challenge and critique the world they are experiencing, using and manipulating language for a range of purposes beyond the classroom. In this way, our robust and systematic exposure of pupils to effectively challenge what they experience builds and refines long-lasting skills for the future. Our goal is to prepare students for the ever-changing global position we find ourselves in, whilst inspiring within them an enthusiasm for literary and linguistic study as exemplified by our passionate teachers.

Year 7	Term 1		Term 2		Term 3		End Points
	Half Term 1 [14 lessons]	Half Term 2 [14 lessons]	Half Term 3 [12 lessons]	Half Term 4 [12 lessons]	Half Term 5 [12 lessons]	Half Term 6 [14 lessons]	
Topic	Myths and Legends	War Poetry	Place	The Tempest	The Breadwinner	Magic in Writing	
Skill	Fiction creative writing	Analytical reading	Non-Fiction creative writing	Analytical reading – play conventions	Analytical reading	Fiction creative writing based about theme of fantasy	
Content	Reading a variety of myths and legends, considering narrative construction and conventions of myths and legends	Reading a variety of war poems, analysing poetic construction and meaning	Reading non-fiction extracts by a diverse range of writers. Analysing the different voices created by each writer and recreating them.	Reading the play 'The Tempest' considering the plot development and characterisation	Reading the novel 'The Breadwinner' considering character development	Using a variety of fantasy prompts and techniques to create descriptive and narrative writing	Students will be able to: Understand and be able to implement the structure of fiction writing Begin to understand how to analyse language and structure in a variety of texts including narrative, descriptions, poetry and non-fiction texts
Prior Knowledge Required	Knowledge of what a myth and legends are	Understanding poetic conventions	Understanding of non-fiction conventions	Familiarity with Shakespeare and the format of a play.	Understanding of narrator and plot development. Some context on Afghanistan.	Understanding linguistic devices and structural features	
Feedback Points	Entry test	Analysing a seen war poem	Writing a letter	Speaking and listening presentations about the storm	Comprehension on the text	Description or narrative based on a choice of prompts	
Key Questions	What is the purpose of a myth or legend? What is the effect of figurative language? What is the effect of different sentence types? How can we use linguistic and structural devices in our own writing?	What message is the poet trying to convey about war? What was life like in the trenches? How the poet use ___ for effect? How does the structure of the poem reflect the key emotions?	What voice is each writer creating? How is each writer influenced by their place? How can you use a sense of voice to present tone?	What does Caliban's treatment suggest about attitudes towards natives in the Jacobean era? Why does Prospero choose to forgive?	How might the protagonist's life differ if she was raised in England? Define 'breadwinner'. What was life like for women and girls when the novel is set? Why is that?	What is the difference between a description and a narrative? How do you effectively create atmosphere? How do you create an engaging perspective?	Understand the format of a Shakespearean comedy play Begin to understand how writer's develop characters in fiction texts and the impact this has on the reader Understand what a genre is and how to use this to craft their own creative writing
Direct Vocab Instruction	Archetypes Promethean Epic Myth Legend Sisyphian	Propaganda Caesura Enjambment Anaphora Anguish Futility	Voice Irony Satire Travel Summarise Review Recommend	Exile Colonisation Manipulate Stage Directions Monologue Slavery	Breadwinner Protagonist Taliban Heroine Protagonist	Perspective Atmosphere Description Narrative	
Standardised Homework	Vocabulary Research chosen myth or legend Myth or legend planning	Vocabulary Research on chosen war Analyse 1 war poem	Vocabulary Research chosen place/ destination Diary writing	Vocabulary Character profiles Speaking and listening presentation preparation	Vocabulary Character profiles Plot quiz	Vocabulary Perspective writing Improving description	

Year 8	Term 1		Term 2		Term 3		End Points
	Half Term 1 [14 lessons]	Half Term 2 [14 lessons]	Half Term 3 [12 lessons]	Half Term 4 [12 lessons]	Half Term 5 [12 lessons]	Half Term 6 [14 lessons]	
Topic	Gothic	Trash	Twelfth Night	Poetry from Other Cultures	Dystopia	Charities	
Skill	Gothic fiction creative writing	Reading skills and creating non-fiction	Understanding Shakespearean language and plot	Poetry analysis and reading	Dystopian fiction creative writing	Non-fiction creative writing	
Content	Reading extracts from gothic texts to consider how to use genre conventions in their own creative writing	Students will read the novel Trash, analysing its content. Alongside, they will be developing their non-fiction creative skills based on the themes and issues addressed in the novel such as corruption and morality.	Students will read and analyse key sections of Shakespeare's Twelfth Night. Students will begin to be introduced to dramatic terminology and conventions.	Students will read and analyse a selection of poems based on different cultures around the world.	Considering how to use dystopian genre conventions in their own creative writing	Creating a charity to use as a focus for a variety of non-fiction writing	Students will be able to: Understand elements of a variety of writing genres and how to use this to craft their own creative writing
Prior Knowledge Required	Creative writing skills	Language terminology such as metaphor, simile, narrator	Familiarity with Shakespeare and format of a play	Poetic devices – language and structure	Conventions and creative writing skills	Non-fiction forms	Analyse a writer's use of language and structure to consider how this develops our understanding of plot and characters
Feedback Points	Description or narrative based on a choice of Gothic prompts	Comprehension questions on plot	Speaking and listening – trial	Analysing a seen poem	Description or narrative based on a choice of dystopian prompts	Speaking and listening presentation – speech to persuade	
Key Questions	What are gothic conventions? What effect does the Gothic have on Victorian readers? Why was there such an interest in the supernatural during this period? How can you recreate gothic conventions in your own creative writing?	What moral dilemma do the boys face? Why does the writer use multiple narrators? Who is the most reliable narrator and why? What is the moral message of the novel?	What is the role of gender in the play? How does dramatic irony influence our understanding? What is the significance of the different types of love in the play?	How does each culture explored, impact the meaning of the poem? What message is the poet trying to convey about their culture? How does the poet influence our understanding of different cultures?	What are examples of dystopian conventions? What does a dystopian society symbolise? How can we use dystopian conventions in our writing for effect?	What is the purpose of a charity? How can we use structural features in our own writing of different forms? How do we write for a specific purpose? How can we create an effective voice?	Understand the conventions of a Shakespearean play as a dramatic construct Understand how to develop analysis of language and structure of poetry
Direct Vocab Instruction	Gothic Supernatural Convention Horror Terror Harrowing Dirge Melancholy Ominous	Corruption Oxymoron Morality Multiple narrator Perspective Distrust Poverty Torture Politics / political Interrogation	Deception Misdirection Unrequited love Disguise Trickery	Identity Exploration Compassion Contemporary Culture	Dystopia Political Unrest Totalitarian Dictator Dystopia Utopia Authoritarian Oppression	Philanthropy Empathy Emotive Charity Management Manifesto Pledge	Understand how to write for different purposes in non-fiction Understand how to create an effective voice and tone for fiction and non-fiction writing
Standardised Homework	Vocabulary Gothic text research Conventions writing	Vocabulary Character profiles Plot quiz	Vocabulary Character profiles Plot quiz	Vocabulary Analysing poem Research on chosen culture	Vocabulary Propaganda posters Conventions writing	Vocabulary Charities research Presentation prep	

Year 9	Term 1		Term 2		Term 3		End Points
	Half Term 1 [14 lessons]	Half Term 2 [14 lessons]	Half Term 3 [12 lessons]	Half Term 4 [12 lessons]	Half Term 5 [12 lessons]	Half Term 6 [14 lessons]	
Topic	Short Stories	Creating Tension	Identity and Relationships	Inequality and Prejudice	Hear My Voice	Tragedy – Dr Faustus	
Skill	Analytical reading	Fiction creative writing	Analytical reading	Non-fiction analytical reading	Non-Fiction creative writing	Analytical reading	
Content	Reading chosen text to analyse language and structure and how this influences our understanding of characters and events	Using a variety of prompts students will consider how to use both language and structural features to create effect in their fictional writing, specifically tension	Reading and analysing a variety of poems focusing on different relationships and the presentation of identity to analyse and compare	Reading a variety of non-fiction pieces focusing on inequality and prejudice to consider how to analyse / compare them and the effect they create	Using knowledge of non-fiction form and understanding of injustice to create a variety of non-fiction creative writing	Reading the play to understand ideas about plot and character development	Students will be able to: Understand how to analyse non-fiction texts and the different techniques used by writers for different purposes
Prior Knowledge Required	Fiction linguistic and structural features and how to analyse them	How to use linguistic and structural features for effect	Poetic language and structural features and how to analyse them	Non-fiction linguistic and structural features and how to analyse them	Non-fiction linguistic and structural features and how to use them	Familiarity with Elizabethan language and format of a play	Understanding how to use language and structure to create different impacts for readers in creative fiction writing e.g. tension
Feedback Points	Comprehension on plot	Description or narrative based on a choice of prompts	Analysing seen poem	Analytical comparison of two non-fiction texts	Speaking and listening – speech to argue	Comprehension on tragic features and forms	Understand how to develop analysis of language and structure through poetic comparison
Key Questions	How has language been used to create a particular effect? Why have the events of the text been ordered in this way? How does the narrative voice change our understanding of the events / characters?	What is tension? How can we effectively create tension in our writing? How can structural features be used to create tension?	What does the poem suggest about identity? What does the poet suggest about relationships? How can we compare two poems based on ideas about identity / ideas about the relationships presented?	How does the perspective of the writer change our understanding of the prejudice presented? How does the writer use language to present their attitudes towards the given topic?	How can we use voice to present our perspective on the given topic? How can we use language to present our ideas to our readers? What are we trying to make our readers think / feel?	What are the key features of a Greek tragedy? How are these features used in Elizabethan dramas? What are allegorical characters and why are they used?	Develop their analysis of non-fiction texts through language and structure
Direct Vocab Instruction	Narrative voice Prejudice Minority Refugee	Tone Atmosphere Drop-shift-zoom Show don't tell Extended metaphor Tension Suspense Cyclical structure	Identity Relationships Cognizant Reflection Suppression	Intersectionality Ableism Racism Homophobia Semantic field Derogatory Empathy	Prejudice Inequality Liberty Responsibility Oppression	Hubris Hamartia Soliloquy Tragedy Allegory Tragic waste Comedic interlude Equivocation	Develop the understanding of how to use form to create effective non-fiction writing
Standardised Homework	Vocabulary Character profiles Extract analysis	Vocabulary Creative writing practise Creative writing improvement	Vocabulary Poetic analysis Poetic comparison	Vocabulary Research history of prejudice for chosen focus Analysis of seen non-fiction piece	Vocabulary Research of fights for equality Article writing	Vocabulary Character profiles Plot timeline	Understand the conventions of tragedy plays and how context influences plot and impact on the audience

	Term 1	Term 2	Term 3	
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Year 10	Half Term 1 [17 lessons]	Half Term 2 [19 lessons]	Half Term 3 [13 lessons]	Half Term 4 [15 lessons]	Half Term 5 [15 lessons]	Half Term 6 [17 lessons]	
Topic	Gothic Literature	Language Skills	Modern Literature	Language Skills	Poetic Development		End Points
Skill	Reading and analysing a gothic text.	Analysing fiction	Reading and analysing a modern text	Analysing non-fiction	Analysing and comparing power and conflict poetry		
Content	Sets 1-2 Jekyll and Hyde Sets 3-5 A Christmas Carol	Language Paper 1 – Fiction	Set 1 – My Name is Leon Set 2 – Lord of the Flies Set 3-5 – An Inspector Calls	Language Paper 2 – Non-fiction	Power and Conflict Poetry – 15 poem Anthology.		Students will be able to: Analyse a gothic text Analyse the structure of a text and its language intentions Consider the different perspectives of a writer and how it impacts the purpose Write creatively for different purposes and impact Understand the different requirements of each GCSE module
Prior Knowledge Required	Understanding of gothic convention	Writing what, where, how why paragraphs.	Post war context	Non-fiction conventions and voice	Poetic terminology and analysis		
Feedback Points	19th century extract analysis	Language paper 1 - full	Modern Text choice of questions	Language Paper 2 - full	Poetic comparison		
Key Questions	What are gothic conventions? What is the writer's intention? How does the writer use the gothic to influence the reader? How does a modern reader read the text differently?	What is the difference between language analysis and structural analysis?	What are the key themes? What is symbolism?	What is perspective? What is non-fiction voice? What is comparison?	How does the poem link to power and conflict? How is theme portrayed in the poem? What connections can you make between each poem? Why is the poetic terminology used?		
Direct Vocab Instruction	Gothic Repression Novella Supernatural Physiognomy Allegorical	Structure Narrative Description Evaluate Positioning	Capitalism Socialism Imperialism Colonialism Dramatic Irony	Comparison Persuade Perspective	Romanticism Materialism Identity Memory		
Standardised Homework	Research on Victorian context Character profiles Practice analytical essay	Practice individual questions per cycle	Research on context for chosen text Character profiles Practice analytical essay	Students will work on a group presentation to prepare for year 11 Spoken Language assessment.	Research on context for key poems Key quotations and analysis bank Practice poetic comparison		

Year 11	Term 1		Term 2		Term 3		End Points
	Half Term 1 [17 lessons]	Half Term 2 [19 lessons]	Half Term 3 [13 lessons]	Half Term 4 [15 lessons]	Half Term 5 [15 lessons]	Half Term 6 [17 lessons]	
Topic	Jacobean Tragedy	Reading and Writing	Depth of Understanding		Revision and Review		
Skill	Play analysis	All Language Skills	All literature skills		All English skills – essay focus		

Content	Macbeth	Revision of Language Papers 1 and 2	Revision of all Literature Topics. Full cycle on each topic (5x100 minutes). Developing essay writing skills. Language skills interleaved.	Revision of all Literature and Language Topics. 1 week on each.		<p>Students will be able to:</p> <p>Write essays that are considered thematically</p> <p>Structure their ideas in an insightful and cohesive way</p> <p>Make Comparisons between both literature and language sources</p> <p>Analyse context of a text and use it to deepen their understanding of the text's meaning</p>
Prior Knowledge Required	Shakespearean context and dramatic terminology	Complete knowledge of both papers	Complete knowledge of all literature texts	Complete knowledge of all content and skill		
Feedback Points	Formative Assessment in October	Mock Window – Complete Language Papers (December)	Mock Window (Full Literature papers)	Frequent assessment and practice papers during this window		
Key Questions	How is ambition different to a contemporary and modern audience? How was Shakespeare influenced by his context? How is each theme prevalent to the play?	What is the difference between each question? What is the difference between P2Q2 and P2Q4? Can you identify irony and satire?	How can you deepen critical analysis? Why did each writer write each text?	How can you deepen your essay writing skills? How do you write an effective introduction and conclusion?		
Direct Vocab Instruction	Equivocation Nihilism Machiavellian	Anaphora Epistrophe Anecdote	Bildungsroman Fin-de-siecle	All GCSE terminology reviewed		
Standardised Homework	Practice questions	Practice papers	Practice papers Key quotation flash cards	Practice papers		

Year 12	Term 1		Term 2		Term 3		End Points
	Half Term 1 [? lessons]	Half Term 2 [? lessons]	Half Term 3 [? lessons]	Half Term 4 [? lessons]	Half Term 5 [? lessons]	Half Term 6 [? lessons]	
Topic	Teacher 1: Component 2 - The Handmaid's Tale Teacher 2: Component 3 - Poems of the Decade			Teacher 2: Component 2 – Frankenstein Teacher 2: Component 1 - Hamlet			
Skill	Examining and analysing texts for features of dystopian writing Exploration of writer's craft including use of language, structure, and form Using relevant context to help explore the meanings created behind text, influenced by context. Application of critical readings to texts, especially feminist and Marxist ideologies Exploration of poetic form and the way this manipulates meaning			Examination and analysis of text for features of Gothic/Romantic ideals Comparisons between Frankenstein and the Handmaid's Tale, focusing specifically on how they portray their society/scientific developments Application of critical readings to text – feminist, Marxist, psychoanalytical Exploration of dramatic devices and dramatic form			

	Context relevant to time period Comparison between named poem and unseen poetry			Analysis of more complex language in historic text Application of relevant context Reading and application of named critical readings to Shakespearean text.				
Content	Section 1-7 Poems 1-7	Section 8-12 Poems 8-14	Section 13 – end Poems 15-20	Part 1 Act 1 +2	Part 2 Act 3+4	Part 3 Act 5		
Prior Knowledge Required	Poetic forms such as blank verse, free verse, pentameter, volta How to annotate a text or poem Literary terminology (poetic and prose based)			Romantic movement basics Gothic tropes and features Shakespeare and elements of Shakespearean tragedy				
Feedback Points	How does Atwood use epistolary form to develop Offred's isolation? How does Agbabi present relationships in Eat Me?	How does Atwood use fear? Compare the significance of memories in 9 year old self and unseen	Assessment 1 How does Atwood present the impact of gender on society? Compare the exploration of growing old.	How does Shelley use setting in the novel? How does Shakespeare present Hamlet (no critical commentary)?	Compare the presentation of inequality. How does Shakespeare develop the theme of madness? (Ref to critical commentary)	Assessment 2: Paper 2: Compare how authors criticise human behaviour Paper 1A: Examine how Shakespeare presents death. Paper 3A: How do authors examine (theme)	AO1 – constructing an essay using appropriate, academic register AO2 – using a wide range of evidence from across texts, moving away from single word analysis unless particularly nuanced and high level	
Key Questions	What features of Dystopian are evident in the text? How does Atwood create a sense of isolation and injustice? How are devices such as epistolary form used to create meaning in HMT? How has Atwood been inspired by context and why is this relevant? What and how are features of poetic form used to shape meanings? How do the two poems compare in their portrayal of (theme)? Why is this poem significant to the modern period? How do unseen poems compare to the seen anthology? How do you approach an unseen question?			How does Shelley use Romanticism in the text? What commentary is she trying to make on the use of science in society? What inspired Shelley to write Frankenstein and how is this relevant? What are the similarities and differences between HMT and Frankenstein? Why are these relevant? How does Shakespeare portray characters and their development across the performance? How does Shakespeare use and manipulate the tragic form including the developing of Revenge tragedy and the morphing of the tragic hero? What impact did the context of the time period have on production and reception? How is fate portrayed? How are key themes including madness and religion developed?				AO3 – knowing and explicitly using specific, relevant context. No overgeneralisations or sweeping statements AO4 – interweaving comparisons and use of comparative vocabulary more academically
Direct Vocab Instruction	Epistolary, postmodern, Marxism, dystopian, paratopian, Science fiction, liminal, Villanelle, archaic, conceit, didactic, dysphemism, heteroglossia, litotes, mock-heroic, bildungsroman			Apostrophe, Frama narrative, Tabula Rasa, Sublime, Gothic, Romanticism, doppelganger, abject, uncanny, Enlightenment eponymous, Renaissance, Revenge tragedy, Oedipus, Freudian, tragic arc, denouement, metadrama, anagnorisis, physiognomy, psyche, Carnavalesque, double entendre, Deus ex Machina				AO5 – some use of critical voice and commentary
Standardised Homework	Annotations Practise Questions Wider reading and critical sources Research							

Year 13 Literature	Term 1		Term 2		Term 3		End Points
	Half Term 1 [? lessons]	Half Term 2 [? lessons]	Half Term 3 [? lessons]	Half Term 4 [? lessons]	Half Term 5 [? lessons]	Half Term 6 [? lessons]	
Topic	Teacher 1: Coursework Teacher 2: Hamlet	Teacher 1: Modernism poetry Teacher 2: Faustus		Revision			
Skill	How to conduct wider research into a topic of their own choosing Creating drafts and responding to updates	Analysing relevant context in line with modernism movement Applying features of movement to analysis Examining impact of writer's craft on developing meaning		Dependant on class teacher and sections required		Exams	AO1 – construct coherent, extended responses and theses

	Writing a bibliography, correct referencing, and avoiding plagiarism	Reading and analysing a pre-Shakespearean text Applying relevant context Comparing textual forms Examining the use of dramatic forms and features Applying critical reception to text				statements reflecting on a range of interpretations and ideas, using a highly academic register. AO2 – using a wide range of evidence from across texts, identifying and exploring wider range of more nuanced points and patterns. Bringing in commentary on structure and form as well as language to enhance commentary AO3 – Using specific, relevant context to deepen analysis, incorporating genre, sociopolitical, historical, and psychoanalytical contexts effectively and accurately AO4 – interweaving comparisons and use of academic, comparative vocabulary throughout responses, reflecting on purpose of comparisons AO5 – extensive use of critical voice and commentary to develop own interpretations
Content	What the coursework entails and how to construct it. Writing bibliographies, carrying out research Application of critical readings to Hamlet Developing a critical voice and engaging with critical ideas	Section 1 – 4 Faustus – context + part one Humanism and Renaissance tragedy manipulation	Section 5 – 8 Faustus – Part 2 + epilogue Disruption of tragic form and impact of late Elizabethan religious complexities	Essay writing skills		
Prior Knowledge Required	Knowledge of texts for coursework Tragedy and tragic forms	Poetic features and techniques Dramatic forms				
Feedback Points	Coursework – 1 st draft How does Shakespeare present the relationship between Hamlet and Gertrude?	Assessment 1 Paper 1- A Paper 2 – full Paper 3 - A	How does Frost present mortality in 'Out, out'? How does Marlowe present the relationship between Faustus and Mephistopheles?	Assessment 2 Full papers 1-3		
Key Questions	How do you structure coursework? What are the key comparative points between your coursework texts? What is the opinion of the critic regarding the text? How would you use this critic to develop your own critical ideas? Does the critic reflect contextual or societal views and has their response changed over time?	What are the key features of modernism poetry? Why did modernism develop, what historical factors influenced it? How do the features of the poem develop the authorial intent/wider meaning? What features of context impact the poem and its reception? How has the complexity of Elizabethan England and religious reform impacted the portrayal of Faustus? How do elements of Renaissance and humanism develop across the play? What impact does the use of (technique) or structure have on the portrayal of characters? Why does Marlowe portray Faustus as he does, a man who is base of stock?				
Direct Vocab Instruction	Hobbesian, Cartesian, Hume, Todorov	Modernism, elegy, Palimpsest, Carnavalesque, humanism, stichomythia, ekphrasis, metonymy, bathos				
Standardised Homework	Annotations Practise Questions Wider reading and critical sources Research					

Year 12 Lit/Lang	Term 1		Term 2		Term 3		End Points
	Half Term 1 [? lessons]	Half Term 2 [? lessons]	Half Term 3 [? lessons]	Half Term 4 [? lessons]	Half Term 5 [? lessons]	Half Term 6 [? lessons]	
Topic	Teacher 1: Component 2 – The Great Gatsby Teacher 2: Component 3 – Non-fiction Anthology			Teacher 2: Component 2 - Othello Teacher 2: Component 1 – A Streetcar Named Desire			
Skill	Examining and analysing texts, commenting on meanings and effects created Exploration of writer's craft including use of language, structure, and form Using relevant linguistic terminology to support analysis and exploration			Examination and analysis of text Dramatic techniques and conventions, and how these are used to shape and develop meaning.			AO1 – constructing an essay using

	Using relevant context to help explore the meanings created behind text, influenced by context. Evaluating the effectiveness of texts for different audiences and purposes Analyse language on different levels including: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse Use and engage with sources			Comparisons between Othello and the Great Gatsby, focusing specifically on how they portray and develop voice Exploration of dramatic devices and dramatic form Analysis of more complex language in historic text Application of relevant context Dramatic techniques and conventions, and how these are used to shape and develop meaning.			appropriate, academic register AO2 – using a wide range of evidence from across texts, focusing on both literary and linguistic points of analysis. Equally effective with fiction and non-fiction AO3 – knowing and explicitly using specific, relevant context. No overgeneralisations or sweeping statements AO4 – interweaving comparisons and use of comparative vocabulary more academically
Content	Reading The Great Gatsby Reading Anthology texts Understanding different generic conventions associated with non-fiction forms			Reading Othello Reading A Streetcar Names Desire			
Prior Knowledge Required	How to annotate a text Literary terminology Conventions of non-fiction texts			Shakespeare and elements of Shakespearean tragedy Dramatic techniques and features of play form			
Feedback Points	One paragraph examining: Evaluate the effectiveness of the methods used by Fitzgerald to present individuals as outsiders from society. One paragraph answering: How does the writer create a sense of voice in source	Evaluate the effectiveness of the methods used by Fitzgerald to present the ways in which social constraints affect the behaviour of individuals Compare how the writers create a sense of voice in two sources	Assessment 1 Paper 1 Section A Modified Paper 2 Section B	One paragraph examining: Evaluate the effectiveness of the methods used by the authors of your two texts to present individuals as outsiders from society. One paragraph based on an extract, answering the following: Discuss how Williams uses exchanges between Blanche and Stella to reveal Blanche's prejudice in this extract	Evaluate the effectiveness of the methods used by the writers of your two studied texts to present characters or personae who feel intimidated by people or circumstances Discuss Williams' use of the relationship between Blanche and Mitch to explore how Blanche responds to her changed circumstances	Assessment 2 Full paper 1 (Section A +B) Paper 2 Section B	
Key Questions	What contextual factors affect the production of TGG and the voice it contains? How does Fitzgerald develop meaning through his linguistic choices? How are the characters' distinctive voices portrayed and maintained? How are the central themes established and displayed? Themes include: violence, family, relationships, crime/criminality, purpose of names What is the significance of locations and place names? What and how are literary, linguistic, and graphological conventions used to shape meanings and create effects? How do the texts compare in their portrayal of (ideas)? How do the texts develop for specific audiences and purposes, meeting or defying their needs/expectations? How do writers manipulate or conform to genre conventions? How do writers use structure to manipulate or meet the conventions of genre?			What are the similarities and differences between Othello and TGG? Why are these relevant? How do the texts use linguistic, structural, and literary features? How do both texts develop a sense of character through voice? How do authors' backgrounds contribute to this development? How does Williams portray characters and their development across the performance? How does Williams use and manipulate elements of structure and staging to manipulate meaning? What impact does the context have on production and reception? How are key themes developed? How does Williams create a sense of authentic speech through written monologue/dialogue?			
Direct Vocab Instruction	Phonetics, phonology, prosody, lexis, semantics, graphology, morphology, pragmatics, discourse, cohesion, adjacency pairs, convergence/accommodation, maxims, genre, resonance, register, deixis, phatic talk, hedges, filler, idiolect, phatic talk, monitoring talk, false start, accent, dialect, back tracking, back channel/cooperative signals, agenda, repair, simultaneous speech, vocative, vague language			Renaissance, tragedy, synecdoche, polka, suprasegmental features, epigram, epithet, elevated lexis, euphemism, vernacular, non-naturalistic dramatic techniques, melodrama, trope, anadiplosis			
Standardised Homework							

Year 13 Lit/lang	Term 1		Term 2		Term 3		End Points
	Half Term 1 [? lessons]	Half Term 2 [? lessons]	Half Term 3 [? lessons]	Half Term 4 [? lessons]	Half Term 5 [? lessons]	Half Term 6 [? lessons]	
Topic	Teacher 1: Non-Fiction Unseen		Revision			Exams	

		Teacher 2: Coursework							
Skill	<p>Exploration of writer's craft including use of language, structure, and form Using relevant linguistic terminology to support analysis and exploration Evaluating the effectiveness of texts for different audiences and purposes Analyse language on different levels including: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse Use and engage with sources</p> <p>Crafting and writing own fiction and non-fiction Using sources/stimulus materials to develop own writing Analysing and evaluating techniques and constructions used, justifying decisions and changes. Writing bibliographies</p>		Dependant on class teacher and sections required						<p>Students can analyse the different voices within a text and its impact</p> <p>Students can make comparisons between literature texts</p> <p>Students can write thematic and coherently structured essays</p> <p>Students can analyse the intention and meaning of an unseen text</p> <p>Students can analyse different forms of non-fiction and understand the different conventions and purposes.</p> <p>Students can analyse the different features of spoken and written language and analyse their different intents and purposes.</p>
Content	<p>Reading and engaging with a wide range of non-fiction extracts to familiarise students with doing this in anticipation of exam. Extracts are reflective of chosen theme: Society and the Individual</p> <p>Researching own stimulus materials Engaging with how to conduct academic research Writing bibliographies Format, structure, layout etc of writing</p>								
Prior Knowledge Required	Non-fiction forms, generic conventions, development of voice (Yr12 content)								
Feedback Points	<p>Coursework draft 1</p> <p>Critically evaluate how the writer conveys his response to this event.</p>	<p>Assessment 1</p> <p>Paper 1 A+B Paper 2 A+B</p>	Coursework final piece	Assessment 2	Paper 1 A+B	Paper 2 A+B			
Key Questions	<p>How do you approach and engage with an unseen extract? What and how are literary, linguistic, and graphological conventions used to shape meanings and create effects? How do the texts compare in their portrayal of (ideas)? How do the texts develop for specific audiences and purposes, meeting or defying their needs/expectations? How do writers manipulate or conform to genre conventions? How do writers use structure to manipulate or meet the conventions of genre?</p> <p>What features and forms will you use in your own writing? How does the stimulus material inspire your writing? What decisions have you made, and how have you adapted to audience and purpose, meeting or defying your planned expectations and ideas?</p>								
Direct Vocab Instruction									
Standardised Homework	<p>Coursework</p> <p>Practice Papers</p>								