

## English Department: Curriculum Overview 2025-26

### **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]	
<b>Topic</b>	<b>Myths and Legends</b>	<b>Creating voice</b>	<b>War Poetry</b>	<b>The Tempest</b>	<b>The Breadwinner</b>	<b>Magic in Writing</b>	
<b>Skill</b>	Fiction creative writing	Non-Fiction creative writing	Analytical reading	Analytical reading – play conventions	Analytical reading	Fiction creative writing based about theme of fantasy	
<b>Content</b>	Reading a variety of myths and legends, considering narrative construction and conventions of myths and legends. Revising sentence structure and crafting brilliant sentences. Understanding exposition and effective openings.	Reading non-fiction extracts by a diverse range of writers. Identifying how voice and perspective shape the purpose. Using the topic of nature and environment to hinge the understanding of voice. Looking at how text type reinforces purpose Teach DAFORESTI	Reading a variety of war poems, analysing poetic construction and meaning Developing an understanding of what, where, how, why analytical writing Inference of meaning and understanding poets' intention. Developing the building blocks of analysis.	Reading the play 'The Tempest' considering the plot development and characterisation. Identifying how Shakespeare uses character development to convey meaning. Revising non-fiction conventions and persuasive writing. Understanding the atmosphere of the play through mixed media study.	Reading the novel 'The Breadwinner' considering character development. Reviewing what, where, how, why paragraphs in analytical writing. Inference and contextual knowledge. Identifying how writers use characters and setting to explore wider societal struggles.	Using a variety of fantasy prompts and techniques to create descriptive and narrative writing. Understanding how genre impacts a text. Reviewing creative writing skills from T1.1. Developing skills in creative fiction writing to create effect. Identifying how genre conventions can improve the consistency of writing.	Students will be able to:  Understand and be able to implement the structure of fiction writing.  Understand and be able to implement the structure of non-fiction writing.  Understand what a genre is and how to use this to craft their own creative writing.
<b>Prior Knowledge Required</b>	Knowledge of what myths and legends are. Ability to craft sentences for effect.	Understanding of non-fiction conventions.	Understanding poetic conventions.	Knowledge of Shakespeare. Knowledge of non-fiction techniques.	Understanding of narrator and plot development. Some context on Afghanistan.	Understanding linguistic devices and structural features.	Begin to understand how to analyse language and structure in a variety of texts including narrative, descriptions, poetry and non-fiction texts.
<b>Feedback Points</b>	<b>Entry test:</b> creative writing (opening of a story) and comprehension tasks.	<b>Formative:</b> Writing a letter / article to create a specific voice.	<b>Summative:</b> Multiple choice on key terminology and analysing a seen war poem	<b>Speaking and listening:</b> Persuasive speech to Prospero as Ariel or Caliban.	<b>Formative:</b> Analytical writing on character (Parvana)	<b>Summative:</b> Analytical writing on theme in The Breadwinner (gender/violence)	
<b>Key Questions</b>	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? How can sentence structure benefit plot progression? What makes an effective opening of a story?	What voice is each writer creating? How can you use a sense of voice to present tone? How can the form of your writing change your voice? How can someone's voice change, based on their experience? How might writers use their voice to create change?	What message is the poet trying to convey about war? What was life like in the trenches? How the poet uses ___ for effect? How does the structure of the poem reflect the key emotions? How can we interpret the poet's main message?	What does Caliban's treatment suggest about attitudes towards natives in the Jacobean era? How might the audience feel about Prospero's power? If someone is in a position of power, can you influence them to change?	How does the protagonist reflect conflict in Afghanistan? What was life like for women and girls when the novel is set? How does inequality continue throughout society? How does a writer use character to create a message?	What is the difference between a description and a narrative? How do you effectively create atmosphere? How do you create an engaging perspective? How does adding genre change a piece of writing?	Begin to understand how writer's develop characters in fiction texts and the impact this has on the reader.  Begin to understand how fiction texts are shaped by their contexts.  Develop skills in speaking and listening through a spoken assignment.
<b>Direct Vocab Instruction</b>	Archetypes Promethean Epic Myth Legend Sisyphian Ruthless	Voice Tone Irony Summarise Perspective Nostalgia Awe	Propaganda Caesura Enjambment Anaphora Anguish Futility	Exile Colonisation Manipulate Stage Directions Monologue Slavery Patriarchy	Breadwinner Protagonist Taliban Heroine Protagonist	Atmosphere Description Narrative Genre Eerie Mystical	
<b>Standardised Homework</b>	Vocabulary Research chosen myth or legend Myth or legend planning	Vocabulary Research chosen place/ destination Diary writing	Vocabulary Research on chosen war Analyse 1 war poem	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]	
<b>Topic</b>	<b>Crafting with Genre</b>	<b>Trash</b>	<b>Twelfth Night</b>	<b>Creating credibility</b>	<b>Poetry from Other Cultures</b>	<b>Charities</b>	
<b>Skill</b>	Gothic, dystopian and mystery fiction creative writing	Analytical reading	Analytical reading – dramatic devices	Nonfiction creative writing	Poetry analysis and reading	Non-fiction creative writing	
<b>Content</b>	Reading extracts from gothic, dystopian and mystery texts to consider how to use genre conventions in their own creative writing. Comparing how gothic and dystopian conventions alter the story. Crafting their own piece of writing using the chosen genre and conventions	Students will read the novel Trash, analysing its content. Students will understand how character and plot create a message. Students will understand the impact of narrative voice. Reviewing what, where, how, why paragraphs in extract analysis.	Students will read and analyse key sections of Shakespeare’s Twelfth Night. Students will begin to be introduced to dramatic terminology and conventions. Reviewing of what, where, how, why paragraphs in the context of a play.	Students will read nonfiction extracts to understand how voice creates credibility. Students will use the stimulus to craft their own voices and build rhetoric. Review of ethos, logos and pathos – clear focus on ethos. Students will identify how rhetoric can improve the effectiveness of their own writing.	Students will read and analyse a selection of poems based on different cultures around the world. Review of what, where, how, why paragraphs. Students will understand how culture and context can influence meaning. Developing understanding of poets’ intentions.	Creating a charity to use as a focus for a variety of non-fiction writing. Understanding how charities persuade through information and logos. Review of nonfiction rhetoric and how to implement into spoken language.	Students will be able to:  Understand elements of a variety of writing genres and how to use this to craft their own creative writing.  Analyse a writer’s use of language and structure to consider how this develops our understanding of plot and characters.  Understand the conventions of a Shakespearean play as a dramatic construct.  Understand how to develop analysis of language and structure of poetry.
<b>Prior Knowledge Required</b>	Creative writing skills. Understanding of the importance of genre.	Language terminology and fiction structure.	Familiarity with Shakespeare and format of a play.	Ethos, logos, pathos PAF Voice	Poetic devices – language and structure. What, where, how, why.	Non-fiction forms Rhetoric Spoken language	
<b>Feedback Points</b>	<b>Formative:</b> Description or narrative based on a choice of Gothic and dystopian prompts.	<b>Formative:</b> Analytical writing on theme (morality)	<b>Summative:</b> Multiple choice questions and analytical writing on a character	<b>Formative:</b> Nonfiction creative writing – writing a letter / article / essay	<b>Formative:</b> Analytical writing of poetry	Speaking and listening presentation – speech to advise <b>Summative:</b> Multiple choice questions and analytical writing of poetry	
<b>Key Questions</b>	What are gothic and dystopian conventions? What effect does genre have on the differing readers? How can you recreate gothic conventions in your own creative writing? How could dystopian conventions create effect?	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 Shakespeare reflect social norms in the play?	How can your voice change depending on your perspective? How can you use your voice to create credibility? Why might certain voice be more credible than others? How can formality change depending on the audience?	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 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 how to write for different purposes in non-fiction.  Understand how to create an effective voice and tone for fiction and non-fiction writing.
<b>Direct Vocab Instruction</b>	Supernatural Convention Horror Terror Harrowing Melancholy Ominous Authoritarian	Corruption Morality Multiple narrator Perspective Distrust Poverty Torture Politics / political	Deception Misdirection Unrequited love Disguise Trickery Patriarchy	Rhetoric Ethos Logos Pathos Bias Objective Perserverance	Identity Exploration Compassion Contemporary Culture	Philanthropy Empathy Emotive Charity Management Manifesto Pledge	
<b>Standardised Homework</b>	Vocabulary Gothic text research Conventions writing	Vocabulary Character profiles Plot quiz	Vocabulary Character profiles Plot quiz	Vocabulary Logical research Evaluating writing	Vocabulary Analysing poem Research on chosen culture	Vocabulary Charities research Presentation prep	

	Term 1		Term 2		Term 3		
	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	Creating Tension	Short Stories	Hear My Voice	Identity and Relationships	Inequality and Prejudice	Tragedy – Dr Faustus	
Skill	Fiction creative writing	Analytical reading	Non-Fiction creative writing	Analytical reading	Non-fiction analytical reading	Analytical reading	
Content	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 chosen text to analyse language and structure and how this influences our understanding of characters and events	Using knowledge of non-fiction form and understanding of injustice to create a variety of non-fiction creative writing	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	Reading the play to understand ideas about plot and character development	<p>Students will be able to:</p> <p>Understand how to analyse non-fiction texts and the different techniques used by writers for different purposes</p> <p>Understanding how to use language and structure to create different impacts for readers in creative fiction writing e.g. tension</p> <p>Understand how to develop analysis of language and structure through poetic comparison</p> <p>Develop their analysis of non-fiction texts through language and structure</p> <p>Develop the understanding of how to use form to create effective non-fiction writing</p> <p>Understand the conventions of tragedy plays and how context influences plot and impact on the audience</p>
Prior Knowledge Required	How to use linguistic and structural features for effect	Fiction linguistic and structural features and how to analyse them	Non-fiction linguistic and structural features and how to use them	Poetic language and structural features and how to analyse them	Non-fiction linguistic and structural features and how to analyse them	Familiarity with Elizabethan language and format of a play	
Feedback Points	Description or narrative based on a choice of prompts	Comprehension on plot	Speaking and listening – speech to argue	Analysing seen poem	Analytical comparison of two non-fiction texts	Comprehension on tragic features and forms	
Key Questions	What is tension? How can we effectively create tension in our writing? How can structural features be used to create tension?	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?	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 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?	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? How can these tragic conventions be applied to Macbeth?	
Direct Vocab Instruction	Tone Atmosphere Drop-shift-zoom Show don't tell Extended metaphor Tension Suspense Cyclical structure	Narrative voice Prejudice Minority Refugee	Prejudice Inequality Liberty Responsibility Oppression	Identity Relationships Cognizant Reflection Suppression	Intersectionality Ableism Racism Homophobia Semantic field Derogatory Empathy	Hubris Hamartia Soliloquy Tragedy Allegory Tragic waste Comedic interlude Equivocation	
Standardised Homework	Vocabulary Creative writing practise Creative writing improvement	Vocabulary Character profiles Extract analysis	Vocabulary Research of fights for equality Article writing	Vocabulary Poetic analysis Poetic comparison	Vocabulary Research history of prejudice for chosen focus Analysis of seen non-fiction piece	Vocabulary Character profiles Plot timeline	

Year 10	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]	
<b>Topic</b>	<b>Gothic Literature</b>	<b>Language Skills</b>	<b>Language Skills</b>	<b>Modern Literature</b>	<b>Poetic Development</b>		
<b>Skill</b>	Reading and analysing a gothic text.	Analysing fiction	Analysing non-fiction	Reading and analysing a modern text	Analysing and comparing power and conflict poetry		
<b>Content</b>	A Christmas Carol	Language Paper 1 – Fiction	Language Paper 2 – Non-fiction	Set 1-2 – My Name is Leon Set 3-5 – An Inspector Calls	Power and Conflict Poetry – 15 poem Anthology.		
<b>Prior Knowledge Required</b>	Understanding of gothic convention	Writing what, where, how why paragraphs.	Non fiction conventions and voice	Post war context	Poetic terminology and analysis		Students will be able to:
<b>Feedback Points</b>	19th century extract analysis	Language paper 1 - full	Language Paper 2	Modern Text choice of questions	Poetic comparison		Analyse a gothic text
<b>Key Questions</b>	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? How to effectively evaluate a text? How does a writer position a reader to feel and think?	What is perspective? What is non-fiction voice? What is comparison?	What are the key themes of the given text? What is symbolism? What does the given text criticise and celebrate about its contemporary society?	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? How is the poem structured to support meaning? What does the poet criticise or celebrate about its contemporary society?		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
<b>Direct Vocab Instruction</b>	Gothic Repression Novella Supernatural Physiognomy Allegorical	Structure Narrative Description Evaluate Positioning	Comparison Persuade Perspective	Capitalism Socialism Imperialism Colonialism Dramatic Irony	Romanticism Materialism Identity Memory Industrialisation		Understand the different requirements of each GCSE module
<b>Standardised Homework</b>	Research on Victorian context Character profiles Practice analytical essay	Practice individual questions per cycle	Practice questions per cycle	Research on context for chosen text Character profiles Practice analytical essay	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]	
<b>Topic</b>	<b>Jacobean Tragedy</b>	<b>Reading and Writing</b>	<b>Depth of Understanding</b>		<b>Revision and Review</b>		

<b>Skill</b>	Play analysis	All Language Skills	All literature skills	All English skills – essay focus		
<b>Content</b>	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.		Students will be able to:  Write essays that are considered thematically
<b>Prior Knowledge Required</b>	Shakespearean context and dramatic terminology	Complete knowledge of both papers	Complete knowledge of all literature texts	Complete knowledge of all content and skill		Structure their ideas in an insightful and cohesive way
<b>Feedback Points</b>	Formative Assessment in October	Mock Window – Complete Literature Papers (December)	Mock Window (Full Language papers)	Frequent assessment and practice papers during this window		
<b>Key Questions</b>	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?		Make Comparisons between both literature and language sources  Analyse context of a text and use it to deepen their understanding of the text's meaning
<b>Direct Vocab Instruction</b>	Equivocation Nihilism Machiavellian	Anaphora Epistrophe Anecdote	Bildungsroman Fin-de-siecle	All GCSE terminology reviewed		
<b>Standardised Homework</b>	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]	
<b>Topic</b>	Teacher 1: Component 2 - <b>The Handmaid's Tale</b> Teacher 2: Component 2 – <b>Frankenstein</b>			Teacher 1: Component 2 – <b>Faustus</b> Teacher 2: Component 1 – <b>Poems of the Decade</b>			
<b>Skill</b>	<p>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</p> <p>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</p>			<p>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</p> <p>Exploration of poetic form and the way this manipulates meaning Context relevant to time period Comparison between named poem and unseen poetry</p>			
<b>Content</b>	Section 1-7  Part 1	Section 8-12  Part 2	Section 13 – end  Part 3	Context + part one Humanism and Renaissance tragedy manipulation  Poems 1-7	Part 2 + epilogue Disruption of tragic form and impact of late Elizabethan religious complexities  Poems 8-14	Comparatives  Poems 15-20	
<b>Prior Knowledge Required</b>	How to annotate a text Literary terminology Gothic and Romantic movements, dystopian fiction			Poetic features and forms Tragedy and form, aspects of tragedy			
<b>Feedback Points</b>	How does Atwood use epistolary form to develop Offred's isolation?  How does Shelley use setting in the novel?	How does Shelley use fear?  Compare the presentation of inequality.	Assessment 1 How do the authors your texts present the impact of gender on society?	How does Marlowe present the relationship between Faustus and Mephistopheles?  How does Agbabi present relationships in Eat Me	To what extent could Faustus be considered a morality play?  Compare the significance of memories in 9 year old self and unseen	Assessment 2:  Paper 1A: Paper 2 Paper 3A:	
<b>Key Questions</b>	<p>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?</p> <p>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?</p>			<p>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?</p> <p>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?</p>			
<b>Direct Vocab Instruction</b>	Epistolary, postmodern, Marxism, dystopian, paratopian, Science fiction, liminal, Villanelle, archaic, conceit, didactic, dysphemism, heteroglossia, litotes, mock-heroic, bildungsroman			Apostrophe, Frame narrative, Tabula Rasa, Sublime, Gothic, Romanticism, doppelganger, abject, uncanny, Enlightenment, eponymous, Renaissance, tragic arc, denouement, metadrama, anagnorisis, physiognomy, psyche, Carnavalesque, double entendre, Deus ex Machina,			
<b>Standardised Homework</b>	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: <b>Coursework + Modernism poetry</b> Teacher 2: <b>Othello + critical commentary</b>			Revision		Exams	<p>AO1 – construct coherent, extended responses and theses statements reflecting on a range of interpretations and ideas, using a highly academic register.</p> <p>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</p> <p>AO3 – Using specific, relevant context to deepen analysis, incorporating genre, sociopolitical, historical, and psychoanalytical contexts effectively and accurately</p> <p>AO4 – interweaving comparisons and use of academic, comparative vocabulary throughout responses, reflecting on purpose of comparisons</p> <p>AO5 – extensive use of critical voice and commentary to</p>
Skill	<p><b>Coursework:</b> How to conduct wider research into a topic of their own choosing Creating drafts and responding to updates Writing a bibliography, correct referencing, and avoiding plagiarism</p> <p><b>Modernism:</b> Analysing relevant context in line with modernism movement Applying features of movement to analysis Examining impact of writer’s craft on developing meaning</p> <p>Exploration of dramatic devices and dramatic form Analysis of more complex language in historic text Application of relevant context Reading and application of named critical readings to Shakespearean text.</p>			Dependant on class teacher and sections required			
Content	<p>What the coursework entails and how to construct it. Writing bibliographies, carrying out research</p> <p>Part 1</p>	<p>Section 1 – 4 Part 2</p>	<p>Section 5 – 8 Application of critical readings to Othello Developing a critical voice and engaging with critical ideas</p>	Essay writing skills			
Prior Knowledge Required	<p>Knowledge of texts for coursework Poetic features and techniques Tragedy and tragic forms, dramatic forms</p>						
Feedback Points	<p>Coursework – 1<sup>st</sup> draft How does Shakespeare present the relationship between Desdemona and Othello??</p>	<p>Assessment 1 Paper 1 – full Paper 2 – full Paper 3 - A</p>	<p>How does Frost present mortality in ‘Out, out’? How does Shakespeare develop masculinity?</p>	<p>Assessment 2 Full papers 1-3</p>			
Key Questions	<p><b>Coursework:</b> How do you structure coursework? What are the key comparative points between your coursework texts?</p> <p><b>Modernism:</b> 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?</p> <p>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 racial segregation and religion developed? What is the opinion of the critic regarding the text? How would you use this critic to develop your own critical ideas?</p>						

	Does the critic reflect contextual or societal views and has their response changed over time?				develop own interpretations
<b>Direct Vocab Instruction</b>	Modernism, elegy, Palimpsest, Carnavalesque, humanism, stichomythia, ekphrasis, metonymy, bathos, Revenge tragedy, Oedipus, Freudian, Hobbesian, Cartesian, Hume, Todorov				
<b>Standardised Homework</b>	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]	
<b>Topic</b>	Teacher 1: Component 2 – <b>The Great Gatsby</b> Teacher 2: Component 3 – <b>Non-fiction Anthology</b>			Teacher 1: Component 2 - <b>Othello</b> Teacher 2: Component 1 – <b>A Streetcar Named Desire</b>			
<b>Skill</b>	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 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			Examination and analysis of text Dramatic techniques and conventions, and how these are used to shape and develop meaning. 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.			AO1 – constructing an essay using 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
<b>Content</b>	Reading The Great Gatsby  Reading Anthology texts Understanding different generic conventions associated with non-fiction forms			Reading Othello  Reading A Streetcar Names Desire			
<b>Prior Knowledge Required</b>	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			
<b>Feedback Points</b>	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	
<b>Key Questions</b>	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?			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?			

	How do writers manipulate or conform to genre conventions? How do writers use structure to manipulate or meet the conventions of genre?				
<b>Direct Vocab Instruction</b>	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			
<b>Standardised Homework</b>					

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]	
<b>Topic</b>	Teacher 1: <b>Non-Fiction Unseen</b> Teacher 2: <b>Coursework</b>		Revision				Exams
<b>Skill</b>	<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				
<b>Content</b>	<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: <b>Society and the Individual</b></p> <p>Researching own stimulus materials Engaging with how to conduct academic research Writing bibliographies Format, structure, layout etc of writing</p>						
<b>Prior Knowledge Required</b>	Non-fiction forms, generic conventions, development of voice (Yr12 content)						
<b>Feedback Points</b>	<p><b>Coursework draft 1</b></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	<p>Assessment 2</p> <p>Paper 1 A+B Paper 2 A+B</p>			
<b>Key Questions</b>	<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?</p>						

	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?					their different intents and purposes.
<b>Direct Vocab Instruction</b>						
<b>Standardised Homework</b>	Coursework Practice Papers					