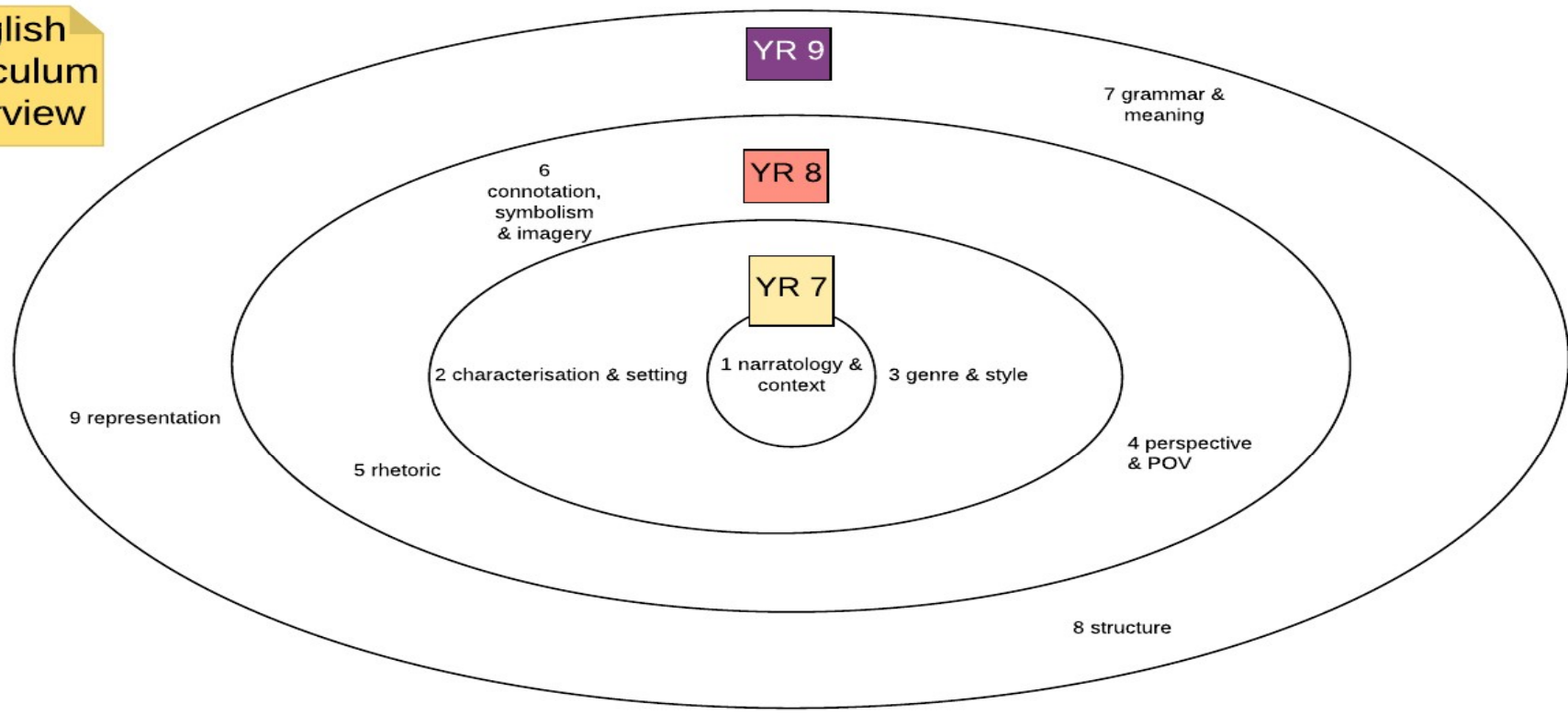


English Curriculum Overview



YR 10

GCSE study

YR 11

short units revising each topic and practising exam questions

Three threshold concepts are studied each year in years 7, 8 and 9.  
Years 10 and 11 comprise the GCSE courses of study in Language and Literature.

Concept	Explanation of concept
1. Narratology and Context	<p>This concept relies on the understanding that texts are constructed and language and texts exist within a context.</p> <p>How does language change over time and what is a chronology of English Language and Literature over time from Beowulf to Modern times?</p> <p>Narratology explores the answers to the questions:</p> <p>What is a myth and how can you see it in modern texts?</p> <p>How can myths and stories provide a moral message?</p> <p>What is an archetype? What is the hero's journey?</p> <p>Cohesion, motifs, beginnings and endings and climax.</p> <p>Five Part structure - Exposition etc.</p> <p>*This concept sits at the heart of all English study and runs through everything.</p>
2. Characterisation and Setting	<p>Characters and settings are tools to convey messages about themes</p> <p>Methods for establishing character (physical appearance language dialogue, use of objects etc)</p> <p>Setting establishes genre and character and themes and context</p> <p>Setting can function as an extra character in a story</p> <p>Non-fiction writing – the narrator as a ‘character’</p> <p>Differences between the representation of character in prose and drama</p>
3. Genre and Style	<p>Genres - defined within prose, poetry, drama. Specific genre - tragedy, comedy, dystopian, gothic, social political.</p> <p>Conventions of key fiction and non-fiction genres.</p> <p>Parody</p> <p>Style - writer's individual approach to a generic form</p>
4. Perspective and Point of View	<p>Perspective = writer's perspective. This revisits the concept of narratology</p> <p>PO = characters PO</p> <p>How the writer's perspective and the PO from which they present the story are connected</p> <p>Switching perspectives</p> <p>Readers point of view</p> <p>Dual (or multi - drama) narration</p> <p>News bias</p> <p>Authorial intrusion/mouthpiece</p>
5. Rhetoric	<p>Links in with Perspective and PO and using language to persuade</p> <p>Language as a tool of power and manipulation of an audience</p> <p>What, How and Why rhetoric is used and needed</p>
6. Symbolism, connotation and imagery	<p>Conventions and literary traditions within the genre for example</p> <p>Words and images can signify more than what they denote, extending us beyond their literal everyday meanings to understand and experience one thing in terms of another. This extension of meaning may, through connotation, evoke associated feelings or, through imagery and symbol, lay down new traces of images, sounds, senses and ideas. Conventions exist around language – we have negotiated shared meanings of particular symbols over time and a language to define it. This is a code that students must learn.</p> <p>The emphasis on imagery in a text varies according to its audience and purpose</p> <p>Understanding the effect of imagery and symbol varies according to personal experience, social and cultural context</p> <p>Closer attention to patterns of imagery invite readings and analysis that are more cohesive and develops expertise in reading</p>
7. Grammar and meaning	<p>Writers have both a conscious and an instinctive awareness of grammar and how it influences literary meanings</p> <p>Emphasis - through fronting, repetition etc</p> <p>Pace – through sentence length, caesura etc</p> <p>Creating associations within and across sentences</p>
8. Structure	<p>Novel vs poem vs play</p> <p>The organisation of a text influences its meaning</p> <p>Connections to perspective and PO</p> <p>Different structural models - five part structure etc.</p> <p>Specific structural features</p> <p>Repetition, Chronological, Non-linear, Foreshadowing Motif, Juxtaposition, Circular structure, character development as structural feature</p>
9. Representation	<p>Representation is the depiction of a thing, person or idea in written, visual, performed or spoken language. Through representation or re-presenting a concept we are acknowledging that it is a creation and it is up to us as readers to interpret that creation. In representing we make choices from the language offered by these modes. Representation may aim to reflect the natural world as realistically as possible or may aim to convey the essence of people, objects, experiences and ideas in a more abstract way. There are many different ways of seeing the world as our view is framed by context and culture. This means that representation cannot mirror actual reality but each representation offers a different construction of the world and of experience in it.</p>

September 2022 - July 2023	Half term 1	Half term 2	Half term 3	Half term 4	Half term 4/5	Half term 6
Year 7						
Learning	<u>History of Language and Style</u> <u>Context</u> Language change Old English Chaucer Knowledge of key events in language evolution Shakespearean English Victorian and Modern English Technology and Modern English	<u>Gothic Literature</u> <u>Genre</u> Form - Framing Narrative. Oral tradition Narrative Voice - Unreliable narrator <u>Context</u> Social Context Knowledge of key texts from the literary tradition - Dracula etc	<u>Oliver Twist</u> <u>Genre</u> Gothic Genre <u>Context</u> Social and historical context to Victorian Literature - justice system and law Context of workhouses <u>Writers Methods</u> Presentation of protagonist and key characters - Nancy and Artful Dodger	<u>Oliver Twist for three weeks</u> <u>Writers Methods</u> Use of juxtaposition Tone Satire Pace in telling the story Setting - Pathetic Fallacy Paragraph linking Non Fiction Style	<u>Introduction to Shakespeare - Romeo and Juliet (nine weeks)</u> <u>Context</u> Social and historical context to Shakespeare's plays and poems Elizabethan Theatre <u>Genre</u> Genre - Tragedy, Comedy, Romance, History <u>Writers Methods</u> Presentation of major characters in <i>Romeo and Juliet</i> Stagecraft and dramatic techniques Interpretation	<u>Myths from around the World</u> The difference between myth and story Key underlying themes and tropes across the text and multiple texts
Concepts	1. Narratology and context	Genre and Style	1. Genre and Style 2. Characterisation and setting	1. Narratology and context 2. Characterisation and setting	1. Genre and Style 2. Characterisation and setting	1. Narratology and context
What is needed to master the knowledge	Understanding the significance of historical context in the construction of meaning  Origins of the English language and meaning of key terms  Understanding the change of language over time, exploring a historical overview  Exploring a range of texts linking to British heritage  Understanding the significance of historical context in the construction of meaning  Understanding differences between languages which are alive and dead  Concepts of social, historical and political change and their impact on English (and other languages)  Understanding of where English comes from and the key influence on the development of English: Latin, Germanic and French. Grammatical and lexical impact.  Language as something which can create and maintain power	Significance of genre  Analysis of texts for meaning and effect  Understanding the significance of historical context in the construction of meaning  Narrative techniques such as framing narratives and narrative perspectives in the creation of meaning  Understand key words: Morality Romanticism Entrapment Claustrophobia Degeneration Motifs Demonic Supernatural  Significance of setting/pathetic fallacy and understanding how it is used as a method by the writer to convey meaning	Significance of genre  Understanding the significance of historical context in the construction of meaning  Applying a historical understanding to the construction of texts  Characters and settings tools to convey themes  Methods for establishing character  Setting functioning as extra character in a story  Structure of a novel: chapter divisions, authorial voice, shifting perspectives and time frames  Know differences between dialogue and narrative; concept of authorial voice and how it can interject in the narrative	Significance of genre  Understanding the significance of historical context in the construction of meaning  Applying a historical understanding to the construction of texts  Characters and settings tools to convey themes  Methods for establishing character  Setting functioning as extra character in a story  Prose as social commentary as well as a form of entertainment  Know differences between dialogue and narrative; concept of authorial voice and how it can interject in the narrative	Significance of genre  Understanding the significance of historical context in the construction of meaning  Applying a historical understanding to the construction of texts  Characters and settings tools to convey themes  Methods for establishing character  Know what a drama script is and how to follow it  Understanding of Shakespeare as major influence on modern culture e.g. The Lion King	Why a story like this become so significant What do we, as readers, like about it, or find interesting about it? Key, underlying tropes and ideas Where else do we find these in other texts across many cultures? How it been both translated and adapted, within mainstream western culture and beyond it Other texts might we read that draw on its themes and tropes, that could fruitfully be put alongside it for comparison Building on the tradition, by adapting or writing in ways that draw on it and what others before us have done with it
Common Misconceptions	History of Language and Style. Change of Language over time linked to contextual factors. Identification of spoken vs written language. Understanding that English is a living language which has changed significant over the last 1000 years Language can change according to use and user There can be different 'Englishes'	Meaning of Gothic in Literary terms Distinction between horror and gothic Stereotyping the Gothic. Looking out for particular methods and settings, such as darkness, and immediately crediting it as the Gothic.	Complex vocabulary. Sequence of key chapters. Key characters. Contextual knowledge linking to Dickens' own life. Concept of authorial voice Narrative perspectives Shifts in time and place	Complex vocabulary. Sequence of key chapters. Key characters. Contextual knowledge linking to Dickens' own life. Concept of authorial voice Narrative perspectives Shifts in time and place	Understanding different genres of plays. Tragic conventions of a play and what makes a play a play. Understanding stagecraft and drama. Contextual factors in the 17th Century. Drama as something which is intended to be performed	Myth making is solely historical and a product of a particular time and culture A myth is just a story and they don't talk to each other
Secondary Texts		Extracts from Frankenstein, The Strange case of Dr Jekyll and Mr Hyde, The Castle of Otranto, The Mysteries of Udolphan.	Other texts written by Charles Dickens to show his fascination with poverty and crime.	Extracts from Animal Farm to further demonstrate satire.		
English Language Writing	Descriptive writing, creative writing,	Descriptive writing, creative writing	Letter writing, creative writing, article writing, descriptive writing	Letter writing, speech writing	Article writing, creative writing, letter writing, speech writing	Descriptive writing, creative writing
Grammar	Dialect, accent, idiolect, Standard English, semantic change, history of English, etymology, morphology.	Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice	Crafting sentences, quotations marks, question mark, exclamation mark, parenthesis, narrative voice, conjunction	Polysyndeton, asyndeton, tricolon, tense and voice to create tone, sentence types (simple, compound, complex)/ clauses, preposition, determiner	Question mark, exclamation mark, analysing sentence structure	Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)

September 2022- July 2023	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Year 8						
Learning A3:G7	<b>Poetry from Different Cultures</b> <u>Writers Methods - Symbolism and Imagery</u> Nature of culture and identity Significance of language to identity and culture and use of symbolism to present ideas. <u>Writers Methods and Genre</u> Poetry techniques Forms of poems	<b>Of Mice and Men</b> <u>Interpretations and perspectives</u> Themes and issues-power/weakness race, gender, disability, age. <u>Context</u> Political/social influences on writer and readers. <u>Writers Methods</u> Structure of paragraphs, chapters, whole text. Development/change.	<b>Of Mice and Men</b> <u>Writers Methods</u> Description/settings. Characterisation=description/dialogue/action. <u>Interpretations and perspectives</u> Themes-implies through characters /setting/motif	<b>Rhetoric</b> Ethos Logos Pathos Style Structure vocabulary and stylistic choices audience and purpose/writer's intentions and stylistic choices	<b>Shakespeare - The Merchant of Venice</b> <u>Context</u> Social and historical context to Shakespeare's plays Elizabethan Theatre <u>Genre</u> Tragedy, Comedy, Romance, History. Romantic Comedy <u>Writers Methods</u> Presentation of major Shakespearean characters Stagecraft and dramatic techniques Rhetoric used to influence audience's emotions/views	<b>Shakespeare - The Merchant of Venice</b> <u>Genre</u> Sonnet form and its use in MOV Contextual references and exploration of gender,racial and cultural stereotypes <u>Interpretation</u> Themes and writer's intentions. Responding to extracts in essay style
Concepts	Symbolism, connotation and imagery	Perspective and point of view	Symbolism, connotation and imagery	Rhetoric	Symbolism, connotation and imagery	Perspective and point of view
What is needed to master the knowledge	Understanding of: Alliteration, Anaphora, Assonance, Direct Address, Extended Metaphor, Metaphor, Onomatopoeia, Personification, Repetition, Rhetorical Question, Simile, stanzas, volta. Literal and figurative language-the differences. Writer's intentions. Voice versus writer  <b>Build on knowledge</b> acquired in study of Oliver Twist. Texts can be written to create representations of particular social or ethnic groups but can also be used to challenge those representations. This is a thread which will be developed further in Year 9 where students will consider the concept of representation in more depth. Also builds on Year 7 unit 'History of Language and Style'. Students will have looked at ideas about English and 'Englishes' and how language can be used a tool of power.	Significance of genre  Applying a historical understanding to the construction of texts  Characters and settings tools to convey themes  Methods for establishing character  Understanding the significance of historical context in the construction of meaning  Applying a historical understanding to the construction of texts  Characters and settings tools to convey themes  Methods for establishing character	Foreshadowing Descriptive techniques  Significance of genre. Understanding the significance of social and historical context in the construction of meaning. Build on concepts of characterisation and setting acquired in Year 7. Characteristics of prose texts.	Understanding of tricolon, anaphora, emotive language, anecdotes, allusion, analogy, antithesis, appositives  History of rhetoric  Understanding of parallelism and amplification devices  Punctuation and grammar for effect and meaning	Understanding the significance of main characters - their role in the play  Understanding the significance of genre  Understanding the significance of social context in the construction of meaning  Appreciating varied interpretations  Understanding the use of dramatic techniques/devices: aside, soliloquy, parody  How Shakespeare uses language to influence the audience's feelings towards Shylock  <b>Build on knowledge</b> acquired in Year 7: Introduction to Shakespeare ( <i>Romeo and Juliet</i> ) and Oliver Twist. Students will have developed some familiarity with different genres within Shakespeare. In Oliver Twist students studied representation of Fagin and how Jewishness is represented	Significance of genre  Analysis of texts for meaning and effect  Understanding the significance of historical context in the construction of meaning  Construction of the sonnet form and its purpose in literature  Understanding the role of the setting in the play  Use of comparisons between Jessica and Portia to convey meaning  <b>Build on knowledge</b> acquired in Year 7: Introduction to Shakespeare ( <i>Romeo and Juliet</i> ) and Oliver Twist. Students will have developed some familiarity with different genres within Shakespeare. In Oliver Twist students studied representation of Fagin and how Jewishness is represented
Common Misconceptions	Verse v paragraph Form as vehicle for meaning There are no 'right' or 'wrong' ways to write poetry. Poets can write using dialect. People can code-switch for different purposes. Differences between standard and non-standard English. Using dialect can be an act of protest/expression of identity/attempt to connect.	The portrayal of Curley's wife, the patriarchal system presented in the 1930s	What the differences are between symbols, themes and motifs The reality of Aunt Clara. Some may confuse Aunt Clara to be alive when in reality we only see Aunt Clara through memories or hallucinations.	Argument is aggressive/rude. There is no power in language, power comes from other sources such as violence  Differences between speech and writing	What are the differences between comedy, tragedy and history plays? What is the theatre actually like?	Complex portrayal of Shylock and Antonio Understanding of complex portrayal of antisemitism and contextual background to the play Patriarchal society means that women have no voice/opinions/rights at all. All women are second class.
Secondary Texts	Historical documents on slavery 12 years a Slave-Solomon Northrop Asian culture and tradition documents	Of Men and their making-Steinbeck. Extract from 'The Pearl'-Steinbeck Extract/s from A Level Critical Anthology for Feminism.	Extract from The Grapes of Wrath.	Elizabeth 1 speech Tilbury Docks Shakespeare - Mark Anthony Winston Churchill	Refugee Blues - W H Auden Sonnet 130 - Shakespeare Article on The Massacre at Clifford's Tower	Refugee Blues - W H Auden Sonnet 130 - Shakespeare Article on The Massacre at Clifford's Tower
English Language Writing	Descriptive Writing in response to image from selected poem, essay writing, creative writing	Writing: Letter from John Steinbeck on the plight of the poor	Narrative writing	Speech writing	Essay writing	Letter writing, article writing, diary entry
Grammar	Accent, dialect, idiolect, Standard English, noun, verb, adverb, adjective	Apostrophes, noun, verb, adverb, adjective, pronoun, voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)	Embedding quotations, apostrophes, pronoun	Tricolon, speech marks, capital letters	Apostrophe, speech marks, colon, semi-colon, comma, embedding quotations, determiners (articles/possessives)	Speech marks

September 2022- July 2023	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Year 9						
Learning	<b>Animal Farm</b> <u>Genre</u> Allegorical novella, fable, satire <u>Writers Methods</u> Narrative Voice Repetition Rhetoric Imagery Symbolism <u>Context</u> Russian Revolution. Socialism and propaganda.	<b>Animal Farm</b> <u>Writers Methods</u> Setting and characterisation Circular structure and use of foreshadowing <u>Symbolism and Imagery</u> Farm represents internal structure of nation state; representation of groups shown through key characters; significance of windmill and the barn	<b>Dystopian Literature</b> <u>Genre</u> Speculative Fiction Ecotopian Fiction	<b>Journey's End</b> <u>Genre</u> Drama - realism Writers Methods Silence Foreshadowing Juxtaposition Diction <u>Structure</u> Three part play and distinct from 5 part Shakespearean play.	<b>Journey's End</b> <u>Writers Methods</u> Text as a vehicle for social comment	<b>Power and Conflict</b> <u>Grammar and meaning</u> Pace and line length Structure and form used to convey messages about power and conflict  <b>AQA Spoken Language Endorsement</b>
Concepts	<b>Representation</b>	<b>Representation</b>	<b>Structure</b>	<b>Structure</b>	<b>Structure</b>	<b>Grammar and meaning</b> <b>Rhetoric</b>
What is needed to master the knowledge	Understanding of: authorial intrusion themes-rebellion, education satire/allegory/fable/fairy-tale Dystopia Propaganda Tyrant Allegory Moral Symbolism Omniscient narrator Tragedy irony	<b>Builds on knowledge</b> of students prior exploration of the concepts of symbolism, rhetoric and point of view by reading the novel, Animal Farm, and considering how the innocence of the animals is lost as the novel progresses, as they become more and more human like in their characteristics. This Unit will encourage students to build upon their contextual work in Of Mice and Men in linking the novel to its social and historical context and the messages Orwell is giving through the novel. Students will develop their understanding of the concepts of communism, socialism and capitalism, which will feed forward to their study of Dystopian Fiction in Year 9, as well as their study of An Inspector Calls in their GCSE Literature course.	<b>Builds on knowledge</b> of students prior exploration of Animal Farm and text as a vehicle for social comment authorial intrusion chosen methods themes-power, oppression satire/allegory/fable/fairy-tale irony withholding and deferring	<b>Builds on students knowledge</b> of drama from Year 7 and 8 and will prepare them for study of An Inspector Calls and Macbeth at GCSE. It will give them insight into the conventions of 20C realist drama (dramatic techniques, staging and stage directions, dramatic irony, etc) and will also start to introduce concepts that they will build on at GCSE: class, conflict gender roles. The play reveals ideas about social change and changing attitudes which they will also analyse in A Christmas Carol. Students will also learn about the concept of texts as a vehicle for political comment- an idea which they will continue to focus on at GCSE in AIC and ACC. themes-conflict, class, cowardice, courage, friendship characterisation /diction dramatic methods (links to yr8Shakespeare) 3 act structure (links to AIC) realism, setting, action	<b>Builds on students knowledge</b> of drama from Year 7 and 8 and will prepare them for study of An Inspector Calls and Macbeth at GCSE. It will give them insight into the conventions of 20C realist drama (dramatic techniques, staging and stage directions, dramatic irony, etc) and will also start to introduce concepts that they will build on at GCSE: class, conflict, gender roles. The play reveals ideas about social change and changing attitudes which they will also analyse in A Christmas Carol. Students will also learn about the concept of texts as a vehicle for political comment- an idea which they will continue to focus on at GCSE in AIC and ACC.	Themes - nature, identity, power, conflict, memory, absence and loss. Semantic field Structure Form Techniques - Assonance, onomatopoeia, repetition, imagery, simile, metaphor, etc. Students will also plan, prepare and perform a speech for the spoken language endorsement. This will help to develop oracy and confidence skills.
Common Misconceptions	Understanding that the novel is an allegory Seeing it as a criticism of socialism rather than the excesses of any political ideology	Understanding that the novel is an allegory Seeing it as a criticism of socialism rather than the excesses of any political ideology	Form of entertainment as well as vehicle for political comment/protest	Military rank and the class system Form- differences between prose and drama equality/socially confusing the wars misnaming play/novel	Form- differences between prose and drama Hibbert really is 'just a coward'; that Stanhope doesn't like Raleigh; that the leaders are terrible people - they oversimplify it. Pupils need to see how each main character embodies a diff coping mechanism to deal with the trauma of actual war.	The differences between a simile and a metaphor Significance of form in the meaning of the poems
Secondary Texts	The crucible extracts 1984 extract Nothing's Changed poem social historical info	The crucible extracts 1984 extract Nothing's Changed poem social historical info	Extracts from: 1984, The Handmaid's Tale, The Road, The Maze Runner	Jessie Pope- Who's for the game? social/historical docs on WW1 and social class (links o AIC) Owen-Futility, Dulce et decorum Est and Owen's letters PTSD (Remains by Armitage)	(All's quiet on the western front) Lloyd George blog Kitchener-posters&propaganda Elaine Showalter – 'Male Hysteria: W. H. R. Rivers and the Lessons of Shellshock' in The Female Malady: Women, Madness and English Culture, 1830-1980	Examples of various speeches for the spoken language endorsement
English Language Writing	Letter writing, speech writing, article writing	Speech writing	Narrative in dystopian style	Letter writing in style of Wilfred Owen's letter to his mother	Speech writing	Speech writing
Grammar	Voice (1st person, 2nd person, 3rd person)	Speech marks	Sentence types, punctuating speech	Tense	Tense	Run on, embedding quotations

September 2021- July 2022	Half term 1	Half term 2	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Year 10							
Learning	Literature Paper 2 An Inspector Calls Language Paper 2	Literature Paper 2 An Inspector Calls Language Paper 2	Power&Conflict Poetry	Literature Paper 1 Shakespeare's Macbeth Language Paper 2	Literature Paper 1 Shakespeare's Macbeth Language Paper 2	Power&Conflict Poetry	Literature Paper 1: Dickens' A Christmas Carol Language Paper 1
Concepts	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure Representation RHETORIC	Genre and Style Characterisation and setting RHETORIC	Genre and Style Symbolism, connotation and imagery Grammar and meaning	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure RHETORIC	Genre and Style Characterisation and setting Perspective and Point of view RHETORIC	Genre and Style Symbolism, connotation and imagery Grammar and meaning	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure Representation
What is needed to master the knowledge	An Inspector Calls - Knowledge of the narrative, structure and genre of the play. Knowledge of characters and their characterisation is also essential. Building on this basis, will be the ability to analyse how Priestley has created his play and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. Knowing and understanding the use of dramatic methods, as well as the ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.	Students need to be able to communicate in written form accurately and convincingly, employing vocabulary and devices for effects. Knowledge of how to write for differing forms, purposes and audiences, in appropriate registers will be taught, as will differing sentence types and structures and how to punctuate them accurately. Using the full range of punctuation, varied discourse markers and structural devices will enhance writing as will planning the argument and reasoning to be employed. Knowing how to present a clear viewpoint using appropriate tone with a range of rhetorical devices, provides further opportunities for convincing and compelling responses from the student's perspective.	Power and Conflict Poetry - Knowledge of all 15 poems, in particular the language, structure, form and themes of the texts. Building on this basis, will be the ability to analyse how poets have created multiple meanings and ideas, including writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. Knowing and understanding the use of poetic methods, as well as the ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.	Macbeth - Knowledge of the narrative, the unity of action and structure of the tragedy. Knowledge of characters and their characterisation and methods used to convey them in drama. Ability to analyse how Shakespeare has created his play and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. The ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.	English Language Paper 2 Students need to be able to read with confidence, in order to identify information and ideas in non-fiction texts. Reading for inference and interpreting the use of language and structural methods and how they create meanings is required and knowing the correct terminology for those methods will enhance responses. Skilful use of quotation and reference to the text in support of interpretations is needed and the ability to understand and compare writers' perspectives.	Students need a secure knowledge of all 15 poems, in particular the language, structure, form and themes of the texts. Building on this basis, will be the ability to analyse how poets have created multiple meanings and ideas, including writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. Knowing and understanding the use of poetic methods, as well as the ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.	A Christmas Carol - Knowledge of the narrative, structure and genre of the novella. Knowledge of characters and their characterisation is also essential. Building on this basis, will be the ability to analyse how Dickens has created his novella and the multiple meanings and ideas which are created, including themes and writer's intent. A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations. The ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.
Common Misconceptions	All women were subservient and lower status than men	Understanding of Macduff's role in the play and Malcolm becomes King at the end of the play	Wrong wars assigned to poems General confusion of contexts/settings	All women were subservient and lower status than men confusion of political terms	Dates written and set Meaning of socialism/capitalism	Knowing how to integrate the analysis of context in the poems	All rich people were like Scrooge Rich people should give lots of money to the poor the poor were provided for Dickens was not a socialist

September 2021- July 2022	Half term 1	Half term 1	Half term 2	Half term 2	Half term 2	Half term 3	Half term 3	Half term 4	Half term 4	Half term 5	Half term 5
<b>Year 11</b>											
<b>Learning</b>	AN INSPECTOR CALLS	POWER&CONFLICT POETRY (1 WEEK) PAPER 2 LANG-SPEECH (WRITING 11 WEEKS)	LANGUAGE PAPER 1 (2WEEKS) reading	UNSEEN POETRY (2WEEKS)	LANGUAGE PAPER 2 (2WEEKS) READING	MACBETH	LANGUAGE PAPER 2 (2WEEKS) WRITING	Literature Paper One A Christmas Carol Challenge	Power&Conflict Poetry	LANGUAGE PAPER 1 (2WEEKS) writing	UNSEEN POETRY
<b>Concepts</b>	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure Representation	Genre and Style Symbolism, connotation and imagery Grammar and meaning RHETORIC	Rhetoric	Genre and Style Symbolism, connotation and imagery Grammar and meaning	Genre and Style Characterisation and setting Perspective and Point of view	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure	Genre and Style Characterisation and setting Perspective and Point of view Rhetoric	Genre and Style Characterisation and setting Narratology and context Symbolism, connotation and imagery Structure Representation	Genre and Style Symbolism, connotation and imagery Grammar and meaning	Genre and Style Characterisation and setting Perspective and Point of view	Genre and Style Symbolism, connotation and imagery Grammar and meaning
<b>What is needed to master the knowledge</b>	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of authorial intrusion, dramatic methods and climax, plus the resolution of a three act play, as well as essay planning and writing. Dramatic methods such as the use of foils, monologues, withholding and coup de theatre will extend the knowledge and understanding of the students, as will and understanding of the use of Inspector as a mouthpiece to enhance the allegorical genre of the text. We will aim to teach to a challenging level for all students using scaffolding and support where needed.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of thematic and method links, how to compare poems, as well as essay planning and writing. Students will need to know that the poems are linked thematically under the heading of 'power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.	In year 10 students will aim to master the knowledge and skills needed and in year 11 the challenge for students will be extended using exam practise, additional knowledge and understanding of methods, annotating and planning and writing. Students will need to know that the poems are linked thematically under the heading of 'power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.	By year 11 students will have acquired the ability to interpret, analyse and explore poetry independently as the power and conflict poetry has already been taught as 'unseen' in year 10, in order to encourage confidence in interpreting and develop skill. We will expose students to a range of poems and the challenge for students will be to work under time constraints and respond in appropriate and effective ways. Exam practise, and additional study of method links, such as conceit, anaphora and refrain, alongside how to compare poems, with essay planning and writing, will aid mastery.	In year 10 students will aim to master the knowledge and skills needed and in year 11 the challenge for students will be extended using exam practise, additional knowledge and understanding of methods, annotating, and planning and writing complete responses independently, all under time constraints. Students will need to be able to read challenging texts and identify perspectives, synthesise ideas from more than one text and be able to summarise. In addition, rhetorical devices should be recognised and how these may influence a reader. Responding concisely and precisely using terminology will enhance student attainment.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional key scene knowledge, examination of minor characters and study of A level methods and terminology as well as essay planning and writing. More specifically, we focus on a deeper and more elevated knowledge of the text through studying aspects of tragedy, the importance of the dramatic 5 part structure, particularly the climax and resolution, and unity of action, with intent of extending knowledge and understanding of literary and textual context so that students have a full view of the texts beyond plot level.	Knowing how to present a clear viewpoint using appropriate tone and with a range of rhetorical devices, provides further opportunities for convincing and compelling responses from the student's perspective. Thinking, planning, crafting and accuracy will be taught as the essential skills for writing non-fiction texts. Students will know that careful, precise choices and improvements need to be made to be a skilful, successful writer.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of symbols and imagery, allusion and religious reference, as well as essay planning and writing. Focus is extended to the literary context of gothic and allegorical writing as well as the social and political climate of the 19th Century. Structural and thematic knowledge and understanding is extended through the study of Stave 5, symbols and imagery and redemption in a structural and biblical sense. Building student confidence to respond with their own interpretations and ideas is the intent.	In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of thematic and method links, how to compare poems, as well as essay planning and writing. Students will need to know that the poems are linked thematically under the heading of 'power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.	In year 11, knowing how to narrate from alternative viewpoints and how to employ stylistic choices, provides further opportunities for imagination and creativity. Crafting will be taught as the essential skill for creative writing. Students will know that careful, precise choices and improvements need to be made to be a skilful, successful writer.	By year 11 students will have acquired the ability to interpret, analyse and explore poetry independently as the power and conflict poetry has already been taught as 'unseen' in year 10, in order to encourage confidence in interpreting and develop skill. We will expose students to a range of poems and the challenge for students will be to work under time constraints and respond in appropriate and effective ways. Exam practise, and additional study of method links, such as conceit, anaphora and refrain, alongside how to compare poems, with essay planning and writing, will aid mastery.
<b>Common Misconceptions</b>	Order of events. Character names. Gothic features.	Awareness of sub groups within the Power and Conflict cluster	Understanding of structural methods and difference with language	There are 2 questions to answer.	Methods need to be integral to the answer for Q4	Elizabethan / Jacobean era.	Awareness of audience	Order of events / order of questioning.	Methods not just comparison		Timing for the different parts of the Unseen Section