

Deyes High School Curriculum Rationale



Overarching curriculum, intent for English:

We aim to equip students with the skills they need to be ambitious and resilient in achieving their goals, both in the present and the future. We aim to foster a love of learning in English Language and Literature, where students are enthusiastic discoverers of new learning. We aim to develop imaginative and critical students who are motivated to thrive and develop into strong, independent and successful learners.

Overarching curriculum, intent for ENGLISH

- Access to all subjects is underpinned by good grounding in Literacy, so it is right that all students study English. This will promote students to read, write and speak fluently with good understanding and using a wide vocabulary.
- To develop wide reading for pleasure and information through rich and varied texts from the literary heritage which include a broad range of text genres, styles and narrative structures, and types of non-fiction texts
- Students will be able to work independently and develop an autonomous approach to the subject through adaptation and personalised learning.
- Students will develop their transcription and composition writing skills, so they are clear, accurate and coherent.
- Students will develop their knowledge of language, which includes linguistic knowledge like vocabulary and grammar, as well as knowledge of the world for comprehension which will underpin their progression in spoken language, reading and writing.
- Students will competently develop the art of speaking and listening through formal presentations, debates and discussions. Students will learn how to use 'exploratory talk' and 'presentational talk' to present their ideas.
- In Key Stage 3, 4 and 5, students will read a wide range of fiction, non-fiction, poetry and plays which become increasingly complex in style and increasingly substantial in content and themes to develop a genuine love of literature. Students will develop their epistemic knowledge through their study of four key areas which include the history and development of literature, the craft of the writer, the response of the reader and the nature of literary study.
- Through the study of these varied texts in our curriculum, students will explore language, our literary heritage, society, relationships, social interactions, culture, beliefs and traditions which will fundamentally contribute to their success in social groups and society, accessing Higher Education and success in work or a career. Through the study of these texts, students will accumulate knowledge, behaviours and skills which will demonstrate their cultural awareness, knowledge and competence.

	Content Taught	NC Ref	Knowledge Skills	Assessment	Rationale
YEAR 7:					
<p>Overview: Throughout our KS3 curriculum students will study a broad and varied range of both pre – 1914 and modern novels and plays, including texts from Charles Dickens, Charlotte Bronte, Andrea Levy and William Shakespeare. They will also study a selection of seminal world literature through an analysis of poets from across the globe such as Langston Hughes, Grace Nicholls, Patience Agbabi and Jackie Kay.</p>					
HT1 and HT2	Oliver Twist Life in Victorian London; Victorian crime; the form of a novel; Bill Sikes, Fagin, the Artful Dodger, Oliver; morality villains and victims; vulnerable; corrupt; naïve; orphan; moral, morality; prose (form)	2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1	Topic sentences about characters / characterisation + selecting / embedding a quotation + exploring how meaning is created in a Victorian prose text. Writing in complete sentences Demarcating sentences accurately Using capital letters correctly	Summative Assessments: Independent extended write, bringing together skills from this unit around writing topic sentences and understanding characterisation. Oliver Twist – What type of character is the Artful Dodger? Chapter 8 Extract <u>Formative Assessment</u> Students complete quiz based activities every lesson which aim to review the key skills students have learnt relating to	<p>Oliver Twist provides an appropriate introduction to the Victorian period for Year 7 students. This builds upon their study of the Victorian period at KS2. Students will be expected to build upon this prior knowledge through applying these themes and ideas to an understanding of a Victorian text. The study of a novel as the first unit of the year also allows students to revisit a number of key skills that will then be focused upon more specifically in later units, such as understanding character and writing topic sentences. They will be introduced to the context of the period which will then be revisited through their study of <i>Sherlock Holmes</i> for Year 8 and <i>Jane Eyre</i> for Year 9.</p> <p>This unit is developed to support Year 7 students with grammar based activities on the skills that they will have studied in KS2, such as sentence formation. This unit also prepares students throughout year 7 for the grammar module that runs through Year 8 and will develop skills of metaphor formation and writing in tense. These modules are used at KS3 to explicitly teach the</p>
	Throughout Year 7 students also study Writing Mastery 2. A unit designed to explicitly teach students the grammar skills they				

	will need when carrying out academic writing.		<p>Writing in the past tense with accurate subject verb agreement</p> <p>Adding detail to writing</p> <p>Adding accurate dialogue</p> <p>Maintaining clarity of subjects</p> <p>Writing with relevance and precision</p> <p>Sculpting a narrative</p> <p>Paragraphing</p> <p>Planning and editing</p>	the grammar module in each lesson.	grammar skills that students will need to write effectively at KS4 and beyond.
HT3 and HT4	<p>A Midsummer Night's Dream</p> <p>Life in Elizabethan England; life in ancient Athens; Shakespeare's life; the four lovers; the love potion; Elizabethan family relationships; the form of a play</p> <p>soliloquy, severe, conflict, unrequited love, to mock, chaos, patriarchy, consent, identity; drama (form).</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1</p>	<p>Topic sentences about themes/concepts + selecting / embedding a quotation + starting to use analytical sentences to explore effects of dramatic choices.</p>	<p>Summative Assessments:</p> <p>Extended, independent write bringing together student knowledge on topic sentences, building concepts and embedding quotations.</p> <p>A Midsummer Night's Dream - You need to write an essay on this question: Is the love potion a force for good or bad?</p>	<p>In this unit students are introduced to the key context from the Elizabethan period and encouraged to compare and contrast this with the Victorian period they studied in unit 1. Students also will build on their KS2 study of Shakespeare stories and will be encouraged to develop their analysis of Shakespearean language and be expected to work together to discover meaning. This will prepare students for their later study of The Tempest in year 8 and for their study of Shakespearian texts at KS4.</p>

<p>HT5</p>	<p>Poetry (Metaphor)</p> <p>Poets studied include Blake and Tennyson, Phoebe Hesketh, Langston Hughes, Richard Kell, Carl Sandburg.</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1</p>	<p>Structure and use of metaphor; poetic forms; how to approach an unseen poem. Metaphor, literal and metaphorical language, tenor, vehicle, ground; poetry (form) Topic sentence + selecting / embedding a quotation + using analytical sentences to explore how writer's choices of poetic language (metaphor) create meaning (s).</p>	<p>Formative Assessments:</p> <p>Extended independent write bringing together learning on metaphorical language and using topic sentences to create an analytical piece exploring this.</p> <p>How does the poet describe the tom cat in this poem?</p> <p>Here are some of the main metaphors you might want to find and write about. You do not need to write about all of these!</p> <ul style="list-style-type: none"> • The cat's tail • The description of the cat • The cat's eyes • The history of cats • The cat at home • The cat's cry 	<p>Students build on the study of metaphor and poetry that they will have started at KS2. They will move on from a simple definition of the term to now applying it to an understanding of poetic language and contexts. The poetry studied is challenging and from a range of time periods including the romantic period which will help students to develop their knowledge in preparation for a KS4 study of the poetry anthology. This will be built upon through their study of comparative poetry in Year 9.</p>

HT6	<u>Ancient Tales</u> What Ancient Tales are; the oral story tradition; what the morals of stories are; short story structure(s). Tales include 'The Cheetah's Whisker'; 'Hansel and Gretel'; 'Two Dinners'; 'The Giant's Causeway'; 'The Wicked King'; '1001 Nights'	2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1	Topic sentence + selecting / embedding a quotation + using analytical sentences to explore how writers' structural choices in short stories create meaning.	Formative Spoken Assessment: Students to retell one of the Ancient Tales they have read. This will require the following – 1. Students to have read at least one Ancient Tale, 2. Students to have selected one Ancient Tale to retell, 3. Students to have re-written the story they wish to retell, and (re-write here means to truncate and prepare for an oral re-telling ie. the story itself can stay the same)	This unit builds on the writing skills that students have developed throughout their units of study in Year 7, such as developing topic sentences and building analytical paragraphs. They apply their understanding of stories and structure to ancient tales which they can then re tell as a speaking and listening activity for formative assessment. The unit prepares students for later units on writing technique – Rhetoric in Year 8. As well as this students are prepared for their Speaking and Listening module in KS4 where they will be expected to talk about a topic of their choice.
YEAR 8					
Overview: Within every scheme of learning, students will have opportunities to bring their learning together through specific reading and writing tasks and formative and summative assessments.					
HT1 and HT2	<u>The Adventures of Sherlock Holmes</u> Scientific developments in the Victorian era; class and society in Victorian England; the detective genre; duality; periodicals to enlighten, deduction, detective scandal, periodical, introspective, dual nature, duality, observation, colonial, post-colonial	2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2,	Using complex topic sentences to explore character; selecting/embedding quotations; using analytical sentences to explore (dual) meanings; using sentences to link ideas from one paragraph to another.	Summative Assessments: Independent extended piece bringing together the analytical skills they have studied in this unit and the characterisation of Sherlock Holmes. Sherlock Holmes- What kind of character is Sherlock Holmes? Red Headed League Extract	This unit of work and text builds on the prior learning and skills developed in the Oliver Twist scheme in Year 7. Both texts are challenging 19 th century texts and prepare our students for any further study of 19 th century non-fiction in KS4/5. This unit also equips our students with the ability to read critically even when language is unfamiliar. The writing skills will build on students' earlier focus on analytical paragraphs by now developing embedded quotations and sentences that explore meaning.

	<p>Throughout Year 8 students also study Writing Mastery 3. A unit designed to explicitly teach students the grammar skills they will need when carrying out academic writing.</p>	<p>6.1, 6.2, 6.3, 6.4, 7.1</p>	<p>Writing in the past tense with accurate subject verb agreement</p> <p>Adding detail to writing</p> <p>Maintaining clarity of subjects, objects and apostrophes</p> <p>Ensuring stories are satisfying and engaging</p> <p>Writing convincingly within genre.</p>	<p><u>Formative Assessment</u> Students complete quiz based activities every lesson which aim to review the key skills students have learnt relating to the grammar module in each lesson.</p>	<p>This unit is developed to support Year 8 students with grammar based activities on the skills that they will have studied in Year 7, such as paragraphing and writing accurate sentences. This unit also prepares students throughout year 8 for the grammar module that runs through Year 9 and will develop skills of using noun groups and writing about two different perspectives . These modules are used at KS3 to explicitly teach the grammar skills that students will need to write effectively at KS4 and beyond.</p> <p>This unit builds upon the prior knowledge students gain in their Year 7 study of A Midsummer Night’s Dream. Both texts are Shakespearian and therefore encourage students to read and analyse challenging language to further their understanding of a text. This furthers their analytical skills in preparation for their study of Shakespeare at KS4. Students also build upon their essay writing skills developed in Year 7 such as selecting and embedding quotations into analytical paragraphs.</p>
<p>HT3 and HT4</p>	<p><u>The Tempest</u> The Elizabethan age of exploration; colonialism; nature / nurture; the form of a comedy; subplots; soliloquy and monologue; Italian city-states colonialism, to usurp, tempest, treason, callous, pathos, nurture, tragicomedy, sub-plot, patriarchy, consent, colonial, post-colonial</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3,</p>	<p>Using complex topic sentences to explore character and theme; selecting/embedding quotations; using analytical sentences to explore (dual) meanings; using dramatic terminology accurately; memorising key knowledge. Sonnet mini-unit: x10 lesson sonnet study and creation.</p>	<p>Summative Assessments: Independent extended writing bringing together students’ analytical skills to explore Shakespearian character and theme. The Tempest – How is Caliban presented in this extract and the rest of the play? Act 3 Scene 2 Extract</p>	

		6.4, 7.1			
HT5	<u>Animal Farm (Allegory)</u> Allegory; Orwell’s life and times; the Russian Revolution; recurring imagery; irony and corruption allegory, tyranny, tyrant, rebellion, hypocrisy, corruption, harvest, propaganda, cult of personality, treacherous; authorial intent.	2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1	Using complex topic sentences to explore themes & concepts; selecting and embedding quotations; using analytical sentences to explore how writer’s choices create meaning; linking textual analysis to contextual analysis.	Formative Assessments: Independent extended writing exploring: How and why does the farm fail in ‘Animal Farm’? Write about: · some of the ways the farm is a failure · how Orwell presents the animals on the farm. Students are encouraged to bring together their knowledge of the novel and to express clear and developed opinions.	This unit builds upon students review of using complex sentences to explore themes and concepts. It is a 20 th Century text so considers themes that will also be important to students’ study of 20 th Century texts at KS4. The novel discusses challenging themes and encourages students to analyse their own ideas around oppression and freedom. This unit also builds upon the analytical writing skills students have studied earlier in the year but asks them now to discuss writer’s choices and how these create meaning. This unit builds upon the speaking and listening skills that students develop in their Year 7 study of Ancient Tales. Students now have to articulate the writing skills they have been studying and apply this to the writing and performing of a speech on a topic they feel passionate about. This is designed to also prepare students for the Speaking and Listening part of their KS4 assessment. Students will use the writing skills they have developed from a study of Greek and Roman discourse /Shakesperean texts to build passionate speeches about their chosen topic.
HT6	<u>Rhetoric</u> Aristotle; ethos, logos, pathos; links between Greek & Roman discourse of rhetoric and Renaissance/Shakespearean texts; how to write for performance and impact	2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1,	Applying Writing Mastery sentence knowledge: using sentence variety for impact in a performed speech. Focusing on the effect of writing using ethos, logos and pathos.	Formative Assessments: The Task Write and perform a speech which challenges an injustice you feel strongly about. This will require the following – 1. Students to have understood ethos, logos and pathos and be	

		5.2, 6.1, 6.2, 6.3, 6.4, 7.1		<p>able to use this structure in their writing.</p> <p>2. Students to have written their speeches.</p> <p>3. Students to have practised delivering their speeches in pairs/small groups.</p> <p>4. Students to deliver their speech</p> <p>This assessment brings together the writing skills students have studied throughout the module and builds upon the speaking and listening skills developed in Year 7 .</p>	
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YEAR 9

Overview: Within every scheme of learning, students will have opportunities to bring their learning together through specific reading and writing tasks and formative and summative assessments.

<p>HT1 and HT2</p>	<p><u>Jane Eyre</u> Victorian attitudes to children and childhood; rural isolation; Christianity; Victorian sickness; juxtaposition in Jane Eyre Dependence / independence; oppression; juxtaposition; humiliation; hypocrisy; comeuppance; childhood; patriarchy; consent.</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1</p>	<p>How to introduce and sustain a thesis across a whole essay; planning & developing; writing introductions; analytical sentences exploring alternative meanings.</p> <p>Expanding subjects and objects with additional information</p> <p>Using a range of past and future tenses to write accurately</p> <p>Writing accurately about past, present and future hypotheticals</p>	<p>Summative Assessments:</p> <p>Independent extended writing exploring and bringing together the knowledge students have gained around Victorian context and rural childhood through Jane Eyre.</p> <p>How does Brontë present Jane's childhood experiences? Write about: · How Jane is treated in this extract · Jane's other childhood experiences.</p> <p><u>Formative Assessment</u> Students complete quiz based activities every lesson which aim to review the key skills students have learnt relating to the grammar module in each lesson</p>	<p>This unit develops the key knowledge that students develop in year 7 and year 8 in reference to the context of the Victorian period but now asks them to apply that contextual knowledge to a rural setting in contrast to the urban London setting. The language is challenging and therefore presents students with difficult analysis similar to that they have experienced when studying Oliver Twist and Sherlock Holmes. This unit is also preparation for their KS4 study of A Christmas Carol from the same time period. Writing skills such as juxtaposition and exploring alternative meaning are developed from Students' Year 8 knowledge of exploring writer's methods for meaning.</p> <p>This unit is developed to support Year 9 students with grammar based activities on the skills that they will have studied in Year 8, such as writing convincingly in arguments and using correct tense agreement. This unit also prepares students throughout year 9 for the grammar skills that students will need to write effectively at KS4 and beyond as they look to build convincing arguments about the texts they have studied.</p>
<p>Throughout Year 9 students also study Writing Mastery 4.</p>					

	A unit designed to explicitly teach students the grammar skills they will need when carrying out academic writing.		<p>Writing extended argumentative essays</p> <p>Writing argumentative paragraphs that include opinion, evidence, counter argument and summary</p> <p>Introducing examples and evidence accurately</p>		
HT 3 and 4	<p><u>Small Island</u></p> <p>The Windrush; colonialism and multi-cultural Britain; modern dramatic conventions; character and monologue; foreshadowing; the form of a tragedy; AC Bradley's lectures on tragic character</p> <p>Adversity; ambition; empire; colony; colonialism; obstacle, tragic, tragic flaw, foreshadow, monologue</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1</p>	<p>Analysing structure through a whole text through characterisation, exploring alternative interpretations (context of production/reception)</p>	<p>Summative Assessments:</p> <p>Independent Extended Writing bringing together students' knowledge of the play and asking them to write about alternative interpretations of characterisation.</p> <p>Small Island –</p> <p>Which main character changes the most by the end of Small Island?</p>	<p>This unit builds upon the structure of texts that students have studied in year 7 and 8 as they analyse character and alternative interpretations. The text also revisits the play form that students have studied in Year 7 and Year 8 but this time from a modern perspective which allows students to analyse the differences between this and the Shakespearean. This unit prepares students for their KS4 study of a modern play An Inspector Calls.</p>

<p>HT 5</p>	<p><u>Poetry (comparison)</u> Journeys: Extended metaphors & comparison; ‘Paradise Lost’, ‘The Road Not Taken’, ‘Night Mail’, ‘The Canterbury Tales’: Poets include John Milton, Geoffrey Chaucer, Patience Agbabi, W.H. Auden, Grace Nichols, Jackie Kay extended metaphor, epic poetry, procrastination; journey; identity; comparison; inter-textuality; partner text</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1</p>	<p>Using comparative topic sentences for poetry comparison; exploring alternative interpretations; using tentative language (may/could)</p>	<p>Formative Assessments:</p> <p>Independent, extended writing bringing together the comparison skills that students have focused on throughout this unit.</p> <p>Compare the ways poets present a journey and its’ effects in ‘Wherever I Hang’ and one other poem.</p>	<p>This unit builds on students study of poetry in year 7 where the main focus was metaphorical language. They are now encouraged to develop these skills into a comparison of poems that follow a similar theme or idea. This is in preparation for the poetry unit they will study at KS4 which will require them to make accurate comparisons between two pieces of poetry. They are also studying through this unit poetry from a range of periods including the Romantic and Renaissance, this will prepare them for the wide range of challenging poetic texts they will face at KS4.</p>
<p>HT 6</p>	<p><u>Reading for Study</u> Reading nineteenth, twentieth and twenty-first century non-fiction; using models to plan, structure and write letters, articles, speeches, and essays. Transitional language unit into KS4.</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3,</p>	<p>Writing an introduction, thesis and argument, including counter-argument. Oracy: Opportunities to read, share and perform student work.</p>	<p>Formative Assessment</p> <p>Independent extended writing task bringing together their writing skills around building an argument that is convincing and balanced.</p> <p>“Society and humanity is very divided, but the things that unite us are stronger than the things that divide us.” Write an article for a broadsheet newspaper giving your opinion on this statement.</p>	<p>This unit builds upon the skills students have developed in the year 7 study of Oliver Twist and their year 8 study of Sherlock Holmes. These extracts are taken from nineteenth and twentieth century fiction to prompt students to write transactional tasks based on what they have read. This is a transitional unit into KS4 which will help the students to prepare for the transactional element of the GCSE English paper by developing their skills to embed counter arguments into their writing and explore these counter arguments convincingly.</p>

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YEAR 10					
YEAR 12					
Within every scheme of learning, students will have opportunities to bring their learning together through specific reading and writing tasks and formative and summative assessments.					
HT1 and HT2	4.1 Love Through the Ages Shakespeare and Poetry: The aim of this topic area is to explore aspects of a central literary theme as seen over time, using unseen material and set texts. Students will be prepared for the	2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3,	Essential knowledge is developed in the following strands: Articulate informed, personal and creative responses to	Summative assessments: <u>Challenging Poetry Comparison Essay</u> Comparative Essay on two poems	Students study poetry and the Shakespeare play at this point in Year 12 because these units have most closely replicated the content and style of essential knowledge and skills at GCSE so this is a natural progression up to A level study. In light of adaptations made to the GCSE English Literature course and assessment because of the pandemic,

	<p>study of Love through the Ages by reading widely in the topic area and by reading texts from a range of authors and times.</p> <p>Section A- Shakespeare- representations of love in the tragedy Othello</p> <p>Section B- Unseen Poetry</p> <p>Section C- Comparing poems from the pre 1900 AQA Anthology</p>	<p>4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1</p>	<p>literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Analyse ways in which meanings are shaped in literary texts.</p> <p>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Explore connections across literary texts.</p> <p>Explore literary texts informed by different interpretations.</p>	<p>and</p> <p><u>Challenging Shakespeare Essay</u></p> <p>Essay on Act 1 of the Shakespeare set text Othello</p> <p>Cumulative assessment: <u>Challenging Shakespeare Essay</u> Shakespeare Essay (based on the full play)</p> <p><u>Challenging Poetry Comparison</u> Unseen Poetry with set text (Pre-20th century love poetry)</p> <p>Formative assessments: Practice question and diagnostic feedback</p>	<p>it is important to begin the A level course with the study of poetry at this point because it has mainly been excluded from GCSE. Students build on their essential knowledge and skills with the study of the play Othello. This unit of work builds on the analytical skills students developed and practised when analysing literature texts in Year 11 and this unit of work deepens their understanding of Shakespearean language, structure and form. Students also extend and deepen their essential knowledge in their analysis of character, themes and ideas in relation to context. This prepares students for future learning where students continue to articulate informed, personal and creative responses to literary texts using associated concepts and terminology, and coherent, accurate written expression. This will be further developed in their study of The Great Gatsby in the Texts in Shared Contexts unit of work.</p>
<p>HT3 and HT4</p>	<p><u>4.1 Love through the Ages</u> Students will continue to study their comparative set text which is The Great Gatsby by F.Scott Fitzgerald. Students will compare the representations of love in this novel to the pre 1900 poetry anthology.</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3,</p>	<p>Essential knowledge is developed in the following strands:</p> <p>Articulate informed, personal and creative responses to literary texts, using associated</p>	<p>Summative assessments:</p> <p><u>Challenging Prose Essay</u> The Great Gatsby and Poetry Comparison</p> <p><u>Challenging Comparative Essay</u></p>	<p>In the poetry unit of work, students will build on their essential knowledge of context at Key Stage 4 and will deepen their skills and broaden their understanding by exploring connections across the poetry collection and through the exploration of the significance and influence of contexts in which they were written. Students will make</p>

	<p>Students will also continue their study of unseen poetry with other poetry collections in the AQA Anthology (pre and post 1900).</p> <p>4.2 Section B <u>Texts in shared Contexts Option B: Modern Times-Literature from 1945 to the present day:</u> The aim of this topic area is to explore aspects of literature</p>	<p>4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1</p> <p>concepts and terminology, and coherent, accurate written expression.</p> <p>Analyse ways in which meanings are shaped in literary texts.</p> <p>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Explore connections across literary texts.</p> <p>Explore literary texts informed by different interpretations.</p> <p>Essential knowledge is developed in the following strands:</p> <p>Articulate informed, personal and creative responses to literary texts, using associated</p>	<p>The Handmaid’s Tale and Feminine Gospels</p> <p>Formative assessments: Practice questions and diagnostic feedback</p>	<p>connections and comparisons between the poems on the representation of love across time. This prepares students for the future study of Texts in Shared Contexts, where students will compare The Handmaid’s Tale with poetry from Carol Ann Duffy.</p> <p>n to make thematic links between the novel and poetry. This is a new skill and having a good grounding in A level poetry analysis and comparison, plus knowledge of the thematic content of the poetry anthology, is vital to enable students to compare the two texts. Students study this text as it builds on their prose study at Key Stage 4 with the 19th century text A Christmas Carol. It also builds on their essential knowledge and skills already acquired through the study of representations of love in the poetry unit. Students can transfer their essential knowledge and skills and apply them to their study of The Great Gatsby. The study of this texts prepares students for the comparison of this unit of work as they prepare to make connections and comparisons between the poems and prose on the representation of love.</p> <p>Students also begin to study The Handmaid’s Tale in preparation for furthering their skills in making thematic links between prose and poetry from literature from an entirely different context from the previous unit of work in the first half term. Studying both prose texts alongside one another enables students to develop and use the same skills of thematic and detailed prose analysis</p>
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	<p>connected through a period of time. Students will study:</p> <ul style="list-style-type: none"> • Option 2B: Modern times: literature from 1945 to the present day <p>Option B takes the end of WW2 as its historical starting point and explores both modern and contemporary literature's engagement with some of the social, political, personal and literary issues which have helped to shape the latter half of the 20th century and the early decades of the 21st century.</p> <p>Students will study <i>The Handmaid's Tale</i> by Margaret Atwood.</p>	<p>concepts and terminology, and coherent, accurate written expression.</p> <p>Analyse ways in which meanings are shaped in literary texts.</p> <p>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Explore connections across literary texts.</p> <p>Explore literary texts informed by different interpretations.</p>		<p>when approaching both texts. This unit of work builds on essential knowledge and skills in the first unit of work comparing prose and poetry as students will continue to develop essential skills comparing prose and poetry with a focus of the shared context and how meaning is shaped through context. This unit of work prepares students for future learning where students will be making varied and insightful connections between the prose text and a wide range of poetry from Carol Ann Duffy on the theme of feminism. They will explore how context affects the overall interpretation of texts, as well as how context can shape the deliberate meaning, structure and form of texts.</p>
<p>HT5 and HT6</p>	<p><u>4.3 Independent Critical Study- Gothic Coursework</u></p> <p>Students will complete their study of <i>The Handmaid's Tale</i> and <i>The</i></p>	<p>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology,</p>	<p>Summative assessments:</p> <p>Challenging Essay: Shakespeare</p>	<p>Students build on their A-level essential knowledge and skills through their engagement of the Independent Critical Study where students write a comparative critical study of two gothic texts.</p>

	<p>Great Gatsby and will begin their study of the gothic in preparation of their Independent Critical Study.</p> <p>Students will study two gothic set texts this term and will also choose one text of their choice for their independent critical study.</p>	<p>and coherent, accurate written expression.</p> <p>Analyse ways in which meanings are shaped in literary texts.</p> <p>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Explore connections across literary texts.</p> <p>Explore literary texts informed by different interpretations.</p>	<p>and Unseen Poetry Comparison and</p> <p>Comparative Essay on Prose and Poetry: The Great Gatsby and Poetry Anthology Comparison</p> <p>Prose Essay: The Handmaid's Tale</p>	<p>Students are prepared with the study of two set texts and students choose the second text of their choice to critically compare the theme of gothic. This unit is taught here as students can read, plan and prepare their independent critical study in the summer term in preparation for the drafting process at the beginning of Year 13. This unit of work enables students to develop their study skills and ability to work independently. The Independent Critical Study aims to foster a love a love of reading, and develops the critical mind of our students which will prepare students for university and future study in the subject.</p>
YEAR 13				

Within every scheme of learning, students will have opportunities to bring their learning together through specific reading and writing tasks and formative and summative assessments.

HT1	<u>Independent Critical Study</u>	2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2, 6.3, 6.4, 7.1	Essential knowledge is developed in the following strands:	Summative assessments:	Students will continue their Independent Critical Study of the gothic genre and will plan, draft and complete their critical essay. Students will study two Gothic texts alongside each other so that they can make comparisons between these texts and the wider reading that they will have been engaged in over the summer break and the first part of Year 13. This builds on their learning in year 12, where they studied two gothic set texts. Students will choose 1 gothic set text to compare to a text of their own choice. Students will complete their coursework by December, allowing time to revise all of the other components for the summer examinations.
HT1 and HT2	<u>Texts in shared Contexts</u> <u>Section A- A Streetcar Named Desire</u> <u>and</u> <u>Section B- Option B: Modern Times-Literature from 1945 to the present day:</u>		Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. AO2: Analyse ways in which meanings are shaped in literary texts.	Paper 1 and Paper 2 examinations A Streetcar Named Desire essay (section A) A comparative essay on The Handmaid’s Tale and Feminine Gospels (section B)-Cumulative assessment Coursework essays (2 drafts)	
The aim of this topic area is to explore aspects of literature connected through a period of time. Students will study: • Option 2B: Modern times: literature from 1945 to the present day			Explore connections across literary texts.	Formative assessments: Practice questions and diagnostic feedback	
			Explore literary texts informed by different interpretations.		

	<p>Option B takes the end of WW2 as its historical starting point and explores both modern and contemporary literature's engagement with some of the social, political, personal and literary issues which have helped to shape the latter half of the 20th century and the early decades of the 21st century.</p> <p>Students will study Feminine Gospels and will make comparisons to The Handmaid's Tale.</p> <p>A Streetcar Named Desire and Poetry Text- Feminine Gospels.</p>				
HT4	<p><u>Love through the Ages and Texts in Shared Contexts:</u></p> <p>Students will revise and prepare for their summer examinations in English Literature Paper 1 Love through the Ages and Paper 2 Texts in Shared Contexts. Students will complete a range of examination questions</p>	<p>2.1, 2.4, 3.1, 3.6, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 6.1, 6.2,</p>	<p>Essential knowledge is developed in the following strands:</p> <p>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p>	<p>Summative Assessments:</p> <p>Full Paper 1 and Paper 2 examinations</p> <p>Formative assessments: Practice questions with diagnostic feedback</p>	<p>After Easter, students revise the content of Literature Paper 1 and 2 and lessons are planned</p>

		6.3, 6.4, 7.1	Analyse ways in which meanings are shaped in literary texts. Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Explore connections across literary texts. Explore literary texts informed by different interpretations.		according to individual students' development needs. We use standardised revision strategies: flashcards, mind-maps and knowledge organisers, which are embedded in the curriculum from year 7.
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