



English Curriculum Overview 2023 – 2024

Red = Speaking and Listening

Blue = Reading

Green = Writing

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	<p><u>Autobiography – Writing about Experiences</u></p> <p>Non-fiction text types Comprehension, information retrieval and inference/deduction – knowledge about reading, Form, structure and language, including narrative/authorial voice Using quotations Planning and drafting: peer and self-reflection and improvement</p>	<p><u>Prose – Quest Narratives – Genre Across Time</u></p> <p>Reading knowledge – analyse and predict Key issues linked to novels, e.g. social and historical context Using quotations Reading knowledge – passage based Analysis of form, structure and language, including narrative/authorial voice Creating own Fantasy Narrative – developing characters and setting</p>	<p><u>Themed poetry collection – how do poems fit together to form a collection?</u></p> <p>Recap poetic terms and devices: terminology and definitions Effects of structure and form Understanding of themes, big ideas and context WHW paragraphing and essay structure – exploring how a single poem fits in with a collection. Using quotations</p>	<p><u>Pre-1900 short stories – developing concepts of genre and context</u></p> <p>Reading knowledge – denotation and connotation Genre and context - Gothic Analysis of form, structure and language, including narrative/authorial voice Structure: tension, suspense, climax and anti-climax, comparison and contrast, tone and</p>	<p><u>Creative reading and writing – read a range of extracts from genres and contexts and use to inspire own writing.</u></p> <p>Read a range of extracts: annotating effectively, difference between showing and telling. Conventions of descriptive writing Language and structural features for effect Creative writing: mimicking a style/genre Narrative voice and point of view</p>	<p><u>Midsummer Night's Dream – introduction to drama text</u></p> <p>Research skills: Shakespearean England, theatre (The Globe) etc. Structure and plot, characterisation, setting (green world) Viewpoints and perspectives: debate, discussion, empathy WHW paragraphing Explore language, structure and dramatic effects Improvisation and scripted performance</p>

	<p>How to structure an effective autobiographical piece</p> <p>WHW paragraphing – focus on how experiences are described</p> <p>Class discussion, pair and group work; presenting own ideas</p> <p>Presenting a personal anecdote to the class</p>	<p>Planning and drafting: peer and self-reflection and improvement</p> <p>Improvisation and performance - role plays</p> <p>WHW - longer answers, focus on character</p>	<p>Planning and drafting: peer and self-reflection and improvement</p> <p>Improvisation and scripted performances/role play</p> <p>Literary non-fiction writing: diary entry, monologue, script writing</p>	<p>mood – and using in own writing.</p> <p>Using quotations: being precise and judicious</p> <p>Script writing, dramatic monologue and descriptive writing: focus on structure of whole piece</p> <p>Improvisation and performance/role play</p> <p>Journalism – article writing – reporting on the events of the story,</p>	<p>Planning and drafting: peer and self-reflection and improvement – beginning to use techniques used by other writers.</p> <p>END OF YEAR EXAM – a reading and a writing task</p>	<p>Cultural capital: activities week production and creative project work ‘Shakespeareance’; life in Elizabethan England, empathy exercises and debates</p>
Year 8	<p><u>Pre-1900 prose: Intro to the Gothic genre</u></p> <p>Explore and understand a selection of Gothic extracts: Frankenstein, Wuthering Heights, Jane Eyre, Yellow wallpaper; Tell Tale Heart</p> <p>Write own gothic description using techniques and style of authors studied.</p>	<p><u>‘A Christmas Carol’ – focus on whole 19th century text.</u></p> <p>Developing knowledge of context – Dickens’ interest in exposing social injustice and how he does this.</p> <p>Analysing theme/character in extract and whole text, leading to essay-style response on a character.</p>	<p><u>Different Voices – how do writers from a range of cultures and traditions explore ideas about place?</u></p> <p>Recap poetic terms and devices: terminology and definitions</p> <p>Effects of language form and structure</p> <p>Exploration of themes, big ideas and context (ext. interpretations) Writer’s</p>	<p><u>Travel Writing – non-fiction across the 20th, 21st and 19th centuries.</u></p> <p>Read a range of extracts – identify and analyse non-fiction text features.</p> <p>How an opinion is expressed.</p> <p>Comparing two texts on the same topic from different time periods.</p> <p>Drafting, crafting and peer assessing own travel writing.</p>	<p><u>Creative reading and writing</u></p> <p>Comprehension, information retrieval and inference/deduction (Q1)</p> <p>Range of vocab, figurative language, rhetorical, and structural features (paragraphing, sentence structures and punctuation) used for effect (Q2-3/Q5)</p>	<p><u>Drama text – how to explore and write about a modern play.</u></p> <p>Structure and plot, characterisation, setting, ‘Big Ideas’ (themes)</p> <p>WHW paragraphing – developing to include dramatic and theatrical devices and conventions.</p> <p>Introducing essay focus on an extract moving to the whole text (or key</p>

	<p>Reading assessment on <i>Yellow Wallpaper</i> or <i>A Vendetta</i></p> <p>Mental health, patriarchy, post-natal depression, female oppression</p>	<p>Literary non-fiction writing: diary entry format.</p> <p>Changing perspective – retelling the story from another character’s point of view.</p> <p>Debating the issues in the novel – silent debate and speeches.</p>	<p>message/critical commentaries:</p> <p>WHW paragraphing and essay structure</p> <p>Comparing poems: themes, method, context and big ideas</p> <p>Using quotations – comparing texts</p> <p>Planning and drafting: peer and self-reflection and improvement</p> <p>Improvisation and scripted performances/role play/debate</p> <p>Article writing – own views about place.</p>	<p>Travel advertisement for holiday destination – group presentation.</p>	<p>Planning and drafting: peer and self-reflection and improvement</p> <p>Creative writing – structuring and using knowledge gained from texts over the past year.</p> <p>END OF YEAR EXAM – READING AND WRITING TASK</p>	<p>extracts across the whole play)</p> <p>Improvisation and scripted performance – recreate playwright’s style.</p> <p>Recap on conventions of drama texts before drafting own script.</p>
Year 9	<p><u>Texts in context: Animal Farm or Of Mice and Men</u></p> <p>Exploring the impact of context(s) of production and reception: WW2 and Cold War/1930s and Great depression</p> <p>Exploring key themes in dystopian literature</p>	<p><u>WW1 Poetry – comparing perspectives</u></p> <p>Recap poetic terms and devices: terminology and definitions</p> <p>Analyse how language form and structure create effects – consolidate and build on knowledge.</p>	<p><u>Shakespeare: Much Ado or Macbeth – gender and context focus</u></p> <p>Research skills: Elizabethan/Jacobean England with a focus on gender role and patriarchy.</p> <p>Structure and plot, characterisation,</p>	<p><u>Creative reading and writing</u></p> <p>Comprehension, information retrieval and inference/deduction (Q1)</p> <p>Range of vocab, figurative language, rhetorical, and structural features</p>	<p><u>Diverse shorts: non-fiction collection – how are these used to critique society?</u></p> <p>Explore a selection of literary extracts and poems, and non-fiction articles focusing on viewpoints and perspectives</p>	<p><u>Spoken Language Endorsement – link to Non-Fiction topic</u></p> <p>Students use what they have learned in the previous unit to plan, develop and present a speech on a topic of their choice. They will be ready to answer</p>

	<p>– extracts from a range of dystopian novels/typical features of American writing of the early 20th century.</p> <p>Using quotations and linking to context – authorial intent</p> <p>Reading knowledge, linked explicitly to GCSE criteria.</p> <p>Analysis of form, structure and language, including narrative/authorial voice</p> <p>Language analysis: exploding quotations, terminology and specific effects (linked to context etc)</p> <p>Planning and drafting: peer and self-reflection and improvement – using/imitating authorial style in own piece.</p> <p>WHW paragraphing emphasising the ‘Big</p>	<p>Exploration of themes, big ideas and context.</p> <p>Context: WW1, propaganda v reality, conscription, conscientious objectors, Owen’s experiences</p> <p>WHW paragraphing and essay structure - how to compare two poems and develop an argument - themes, method, context and big ideas.</p> <p>Improvisation and scripted performances/role play – developed from the poems studied and reflecting opposing views.</p> <p>Literary non-fiction writing: letter from the front. Features of this form.</p>	<p>setting, ‘Big Ideas’ (themes)</p> <p>WHW paragraphing – writing about extract and whole text.</p> <p>Introducing essay focus on an extract moving to the whole text (or key extracts across the whole play)</p> <p>Explore Shakespeare’s method: language, structure and dramatic effects</p> <p>Improvisation and scripted performance, adapted from an extract.</p> <p>Review writing – a review of a performed version and features of that genre.</p>	<p>(paragraphing, sentence structures and punctuation) used for effect (Q2-4/Q5)</p> <p>Planning and drafting: peer and self-reflection and improvement</p> <p>Creative writing – structuring and using knowledge gained from texts over the past year.</p> <p><u>END OF YEAR EXAM - READING AND WRITING FICTION TASKS</u></p>	<p>Foster understanding and awareness of: diversity and community; tolerance rights and respect; justice change and action; democracy equality and responsibility; power, freedom and control</p> <p>Reading knowledge and application of knowledge</p> <p>Writing to persuade, advise and argue: the differences</p> <p>Range of vocab, figurative language, rhetorical, and structural features (paragraphing, sentence structures and punctuation) used for effect</p> <p>Planning and drafting: peer and self-reflection and improvement</p> <p>Structuring arguments and persuasive writing: order and sequencing for effect</p>	<p>questions at length on their chosen topic.</p>
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	Ideas' (key themes and writer's message/critical commentary) - analysing theme/character in extract and whole text				Comparing how writers convey their points of view: focus on voice and method Synthesising a point of view/argument (inference/deduction) Speaking and Listening: Arguing and Debating	
Year 10	<p><u>Modern Text: Lord of the Flies/An Inspector Calls – Lit Paper 2</u></p> <p>Contextual knowledge about when text produced/set</p> <p>Author's intention and viewpoint</p> <p>Conventions of text, either novel or play and how these are used.</p> <p>Structuring of text; language and other technical features.</p> <p>Ability to write confidently about</p>	<p><u>Power and Conflict Poetry – Lit Paper 2</u></p> <p>Poetic techniques and strategies for analysing a poem</p> <p>Writers' ideas and contexts and how these are reflected in a text</p> <p>Comparing and contrasting poems: language, form, structure and ideas.</p> <p>Academic expression and essay planning</p> <p><u>Lang P1Q5 – descriptive or narrative writing – linked to</u></p>	<p><u>Eng Lang Paper 1 Practice</u></p> <p>Strategies for reading and responding to fiction extracts</p> <p>Reading skills: info retrieval, inference and deduction, structural and language analysis, evaluating texts.</p> <p>Developing confidence in own critical response to texts.</p>	<p><u>Romeo and Juliet – Lit Paper 1</u></p> <p>Contextual background of play when written and how it relates to modern life</p> <p>Conventions of dramatic texts and genres</p> <p>Ability to write confidently about character, plot and theme</p> <p>Develop own 'big ideas' about texts and express them confidently and effectively in writing and speaking.</p> <p>Building confidence from paragraph writing</p>	<p><u>Preparation for EOY assessment – Lang P1 and Lit P2</u></p> <p>Revision skills and ways of revising for different areas</p> <p>Revision of character, theme and plot</p> <p>Planning and writing longer answers – writing stamina</p> <p>Timings in the exam and how to use these.</p> <p>EXAMS: LANG P1 and LIT P2</p>	<p><u>Romeo and Juliet – Lit Paper 1</u></p> <p>Finish study of the play</p> <p>Knowledge of overarching themes and ideas</p> <p>Linking extract to rest of play and context</p>

	<p>character, plot and themes.</p> <p>Developing 'big ideas' and supporting with textual evidence and analysis.</p> <p>Academic language and writing an essay.</p> <p>Discussion and debate of ideas – how is text relevant for today?</p> <p><u>Lang P2 Q5 – opinion piece linked to themes of modern text.</u></p> <p>Features of non-fiction writing.</p> <p>Using structural and language techniques to persuade/argue.</p> <p>Planning, proofreading and responding to feedback.</p>	<p><u>image relating to power/conflict</u></p> <p>Structuring a piece of creative writing for effect</p> <p>Using techniques and evaluating their effectiveness in own writing</p> <p>Responding to feedback to improve writing skills</p>		<p>to whole essay development</p>		
Year 11	<u>Speaking and Listening</u>	<u>Revision for mock (Lit P1 R and J) and Eng Lang P2</u>	<u>Jekyll and Hyde – Lit Paper 1</u>	<u>Unseen poetry – Lit Paper 1</u>	<u>Revision and practice</u>	Exams

	<p>Expectations for Spoken Language Endorsement</p> <p>Generating ideas, planning and structuring an effective speech</p> <p>Listening and responding to questions</p> <p>Paper 2 Reading Section</p> <p>Recap on features of non-fiction texts</p> <p>AOs for each question</p> <p>Strategies for responding to 19th century and modern extracts</p> <p>Reminder of exam technique and timings.</p>	<p>Revision skills and ways of revising for different areas</p> <p>Revision of character, theme and plot</p> <p>Planning and writing longer answers – writing stamina</p> <p>Timings in the exam and how to use these</p> <p><u>Jekyll and Hyde – Lit Paper 1</u></p> <p>Context of novel – 19th century preoccupations and Stevenson’s life.</p> <p>Study of novel, exploring character, plot and theme.</p> <p>How to respond to an extract and link it to context and whole text.</p> <p>Using/embedding quotations effectively.</p>	<p>Complete study of novel and exam practice.</p> <p><u>Paper 1 and 2 Lang Revision</u></p> <p>Revision skills and ways of revising for different areas</p> <p>Revision of character, theme and plot</p> <p>Planning and writing longer answers – writing stamina</p> <p>Timings in the exam and how to use these</p>	<p>Responding to an unseen poem – link to strategies used with anthology poems last year.</p> <p>How to meet AOs for the two different parts of the question.</p> <p><u>Lit Revision – Papers 1 and 2</u></p> <p>Revision of character, theme and plot</p> <p>Practice essay questions</p>	<p>Revision skills and ways of revising for different areas</p> <p>Revision of character, theme and plot</p> <p>Planning and writing longer answers – writing stamina</p> <p>Timings in the exam and how to use these</p>	
	<p><u>KS5 Key:</u></p> <p><u>Different colours denote Teacher 1 or Teacher 2</u></p>					

Year 12 Literature	<p><u>Teacher 1: Rossetti – Collected Poems – Paper 1</u></p> <p>Context of Victorian England and Rossetti’s life – Political, social, historical.</p> <p>Critical perspectives on her poetry, including named critics and specific perspectives e.g. Marxist, Feminist.</p> <p>Study, discuss, annotate all poems in the collection.</p> <p>Generating ideas and formulating a thesis.</p> <p>Use of Cornell Notes templates.</p> <p>Essay planning techniques.</p> <p>Identifying common themes across the collection.</p> <p><u>Teacher 2: Close Reading Coursework – Duffy ‘The</u></p>	<p><u>Teacher 1: Rossetti See Autumn 1 – Paper 1</u></p> <p><u>Teacher 2: Shakespeare – ‘Richard III’ or ‘Twelfth Night’ – Paper 1</u></p> <p>Recap knowledge of Shakespeare and his time.</p> <p>Relevant context, e.g. Twelfth Night, historical background.</p> <p>Study of the play, including focus on characters, plot development, themes.</p> <p>Critical perspectives across time and performed versions.</p> <p>Passage question – how to approach, planning, writing.</p>	<p><u>Teacher 1: Doll’s House/Ideal Husband – Paper 1, Comparative with Rossetti</u></p> <p>Context: 19th century England/Norway – start to compare/contrast with Rossetti.</p> <p>Study of play, exploring character, theme, plot development.</p> <p>Critical perspectives and performed versions and how these inform our readings.</p> <p><u>Teacher 2: Shakespeare – Paper 1</u></p> <p>Continue studying play.</p> <p>Focus on essay question – using critical perspectives/performed versions.</p> <p>Ideas about the play across time.</p>	<p><u>Teacher 1: Doll’s House – Paper 1</u></p> <p>Finish study of play.</p> <p>Comparative essay writing – addressing all of the AOs.</p> <p><u>Teacher 2: Shakespeare (Paper 1) then Streetcar (NEA)</u></p> <p>Finish Shakespeare.</p> <p>Introduce NEA part 2 – comparative essay. AOs and expectations.</p> <p>Study of play, exploring character, theme and plot and considering potential questions.</p>	<p><u>Teacher 1: Preparation for KSAS exams – Paper 1</u></p> <p>Contextual/critical enrichment in preparation for KSAS. Essay practice.</p> <p><u>Teacher 2: Streetcar (NEA)</u></p> <p>Exploration of context and critical perspectives.</p>	<p><u>Both teachers: contextual/critical enrichment on respective texts for KSAS</u></p> <p>KSAS – whole Paper 1</p>
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	<p><u>Feminine Gospels' - NEA</u></p> <p>Expectations of NEA – close reading – AOs which need to be addressed.</p> <p>Study a range of Duffy poems from a single collection – identify key themes and preoccupations.</p> <p>Creating a question and planning a response.</p>					
Year 13 Literature	<p><u>Teacher 1: The Great Gatsby – Paper 2</u></p> <p>Context of American History/Society and Fitzgerald's life.</p> <p>Critical perspectives on his work, including named critics and specific perspectives e.g. Marxist, Feminist.</p> <p>Study, discuss, annotate novel.</p> <p>Generating ideas and formulating a thesis – meeting the AOs.</p>	<p><u>Teacher 1: Gatsby/unseen/start Grapes – Paper 2</u></p> <p>As Autumn 1, but beginning to develop a concrete sense of the key themes and preoccupations in American Literature.</p> <p>Grapes of Wrath – how is America different by this point?</p> <p>Identifying similarities and differences in themes, characters and approach.</p>	<p><u>Teacher 1: Grapes – Paper 2</u></p> <p>Finish study of novel, focusing on comparative points with Gatsby and other American Literature.</p> <p>Practising comparative essay planning and writing.</p> <p><u>Teacher 2: Unseen extracts – Paper 2 Part a</u></p>	<p><u>MOCKS – Paper 2</u></p> <p><u>Teacher 1: Paper 2 revision</u></p> <p>Revision for Paper 2 – revise character, theme, plot, context and critical reception plus comparative points.</p> <p><u>Teacher 2: Paper 1 Revision</u></p> <p>Revision for Paper 1.</p> <p>Revise character, theme, plot, context</p>	<p><u>Revision for final exams and essay practice</u></p>	<p>EXAMS</p>

	<p>Identifying common themes and preoccupations in American Literature.</p> <p>Teacher 2: Comparative Coursework (Atonement)</p> <p>Context of novel and how this differs from Streetcar.</p> <p>Study of novel considering plot, character and theme and potential areas of focus for NEA.</p> <p>Critical perspectives on the novel – compare/contrast with Streetcar.</p>	<p>Reading extracts from other American texts on OCR list.</p> <p>Teacher 2: Comparative coursework</p> <p>Researching, generating ideas, planning and drafting, with teacher support.</p>	<p>Demands/expectations of unseen task.</p> <p>Plenty of practice of unseens.</p>	<p>and critical reception, plus comparative points (Wilde/Rossetti).</p>		
Year 12 Language & Literature	<p>Teacher 1 : Non-fiction – Paper 1</p> <p>Speeches</p> <p>Learning / building on knowledge of the generic conventions of Speeches</p>	<p>Teacher 1: Non-fiction – Paper 1</p> <p>Interviews</p> <p>Learning / building on knowledge of the generic conventions of Interviews</p>	<p>Teacher 1: Non-fiction – Paper 1</p> <p>Reportage</p> <p>Learning / building on knowledge of the generic conventions of Reportage</p>	<p>Teacher 1: Non-fiction – Paper 1</p> <p>Travelogue</p> <p>Learning / building on knowledge of the generic conventions of Travelogue</p>	<p>Teacher 1: Non-fiction – Paper 1</p> <p>Radio Drama</p> <p>Revising & building on knowledge of the generic conventions of Radio drama / Screenplay</p>	<p>Teacher 1: Non-fiction – Paper 1</p> <p>Reviews</p> <p>Revising & building on knowledge of the generic conventions of Reviews</p>

	<p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing.</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p> <p>Investigating the general background of the author of the speech</p> <p>Exploring: the importance of contextual factors in shaping the content of the speech and the voices it conveys: cold war; Cuban missile crisis; space exploration; scientific discoveries; the rise of fame and popular culture; the communist threat to capitalism, JFK's assassination...</p>	<p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing</p> <p>Conducting an analytical investigation of the language and contextual features of Obama's interview that make it suitable for its particular audience, purpose and medium.</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p> <p>Exploring: the importance of contextual factors in shaping the content of the interview and the voices it conveys: War in Iraq; search for weapons of mass destruction; closure of 21 American Embassies following Al-Qaeda</p>	<p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this written reportage with an extract from Geography text book.</p> <p>Comparing the use of voices in the reportage with the texts studied so far</p> <p>Exploring how the reportage is structured to meet the conventions of genre, the expectations of the audience and Rainier's objectives</p> <p>Exploring: the importance of contextual factors in shaping the content of the reportage and the voices it conveys: natural disaster, developing country, international aid, paradise</p>	<p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this Travelogue to extracts from Bryson</p> <p>Exploring how the travelogue is structured to meet the conventions of genre, the expectations of the audience and Theroux's objectives</p> <p>Exploring: the importance of contextual factors in shaping the content of the reportage and the voices it conveys: Worldwide travel, tourist expectations, American history, Beckett, Brutalist architecture</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a</p>	<p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this spoken text to screenplay previously studied</p> <p>Exploring how the script is structured to meet the conventions of genre and the expectations of the aural audience</p> <p>Exploring the context of radio drama and its development</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p><u>Anthology: Articles</u></p> <p>Birrell Article</p> <p>Revising & building on knowledge of the</p>	<p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this to Webb's review</p> <p>Exploring how the review is structured to meet the conventions of genre and the expectations of the broadsheet audience</p> <p>Exploring the context of Swedish Noire</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p><u>Teacher 2 : Fiction</u></p> <p><u>Hamlet</u></p> <p>Act 3</p> <p>Focus on theme of love and romance and how this can be understood</p>
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	<p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Teacher 2: Fiction – Paper 1</p> <p>Streetcar Named Desire</p> <p>Exploring the historical/social/political situation in 1940s New Orleans and the Southern States</p> <p>Exploring the autobiographical factors influencing Williams</p> <p>Researching critical reviews of the text</p> <p>Identifying how this meets the concepts of the context of production and reception</p> <p>Building on and developing</p>	<p>threats and attack on Benghazi compound.</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Anthology - Scripts</p> <p>Learning / building on knowledge of the generic conventions of Scripts</p> <p>Investigating the ways in which writers develop characters that are shaped by, and react to, the environments in which they find themselves</p> <p>Exploring the role of the dramatist and the conventions that shape the production of a film</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to a dramatic persona</p>	<p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Anthology: Memoirs</p> <p>WWI eye-witness</p> <p>Learning / building on knowledge of the generic conventions of Memoirs</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this memoir with other WWI accounts</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p> <p>Exploring how the memoir is structured to meet the conventions of genre, the expectations of the</p>	<p>critical and analytical written response.</p> <p>Anthology: Reviews</p> <p>Webb’s Review</p> <p>Learning / building on knowledge of the generic conventions of Travelogue</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this Travelogue to extracts from Bryson</p> <p>Exploring how the travelogue is structured to meet the conventions of genre, the expectations of the audience and Theroux’s objectives</p> <p>Exploring: the importance of contextual factors in shaping the content of the reportage and the voices it conveys:</p>	<p>generic conventions of Articles</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this article to Brooker’s</p> <p>Exploring how the article is structured to meet the conventions of genre and the expectations of its broadsheet audience</p> <p>Exploring the context of equal rights in the UK.</p> <p>Anthology: Speeches</p> <p>Collins Speech</p> <p>Revising & building on knowledge of the generic conventions of Speeches</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes</p>	<p>in terms of different character pairings</p> <p>Focus on audience and response to Claudius</p> <p>Exploration of relationship between Gertrude and Hamlet (parent/child encounters)</p> <p>A Streetcar Named Desire</p> <p>Return to A Streetcar named Desire in preparation for KSAS examinations</p> <p>Plus:</p> <p>9ELO3</p> <p><u>Coursework – both fiction and non-fiction tasks</u></p> <p>Students study two texts, one fiction and one non-fiction in order to produce two pieces of original writing, one fiction and one non-fiction. Students will</p>
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	<p>knowledge gained from GCSE English Language and GCSE English Literature. Study of spoken word features specific to drama texts.</p> <p>Building on and developing knowledge gained from KS2/3/4 about Lexis, Phrases, Clauses & Sentences, Structure and Patterns.</p> <p>Building on and developing knowledge gained from GCSE English Language and GCSE English Literature – focusing on features specific to generic conventions.</p> <p>Study of Grice’s Maxims, Bernstein’s Elaborated/Restricted Code, Brown & Levinson’s Politeness Principles, Giles’ Accommodation Theory.</p>	<p>Exploring how Seidler uses literary and language techniques to develop voice, character, theme, and how he creates characters’ distinctive voices</p> <p>Exploring: the importance of contextual factors in shaping the content of The King’s Speech and the voices portrayed within the film</p> <p>Exploration of the ways Seidler conveys conflict</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p><u>Anthology:</u> <u>Autobiographies</u> Mom & Me & Mom</p> <p>Learning / building on knowledge of the generic conventions of Autobiographies</p>	<p>audience and the editors’ objectives</p> <p>Exploring: the importance of contextual factors in shaping the content of the interview and the voices it conveys: WWI, travel, conscription, class structure</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p><u>Anthology: Articles</u></p> <p>Brooker’s Article</p> <p>Learning / building on knowledge of the generic conventions of Articles</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this article with current, topical ones</p>	<p>Worldwide travel, tourist expectations, American history, Beckett, Brutalist architecture</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p><u>Anthology: Podcasts</u></p> <p>Past Master’s Podcast</p> <p>Learning / building on knowledge of the generic conventions of Digital texts</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this spoken text to the written ones studied of late</p> <p>Exploring how the podcast is structured to meet the conventions of genre,</p>	<p>in literary and non-fiction writing – by comparing this spoken text to JFK’s</p> <p>Exploring how the script is structured to meet the conventions of genre and the expectations of the aural audience</p> <p>Exploring the context of radio drama and its development</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p><u>Teacher 2 : Fiction – Paper 2</u></p> <p><u>Encounters</u></p> <p><u>Hamlet</u></p> <p>Acts 2-part of 3</p> <p>Developing context – exploration of Elizabethan views on melancholy and integration into essay response.</p>	<p>also produce one commentary reflecting on both of their creative pieces and how these reflect the influence of their studied texts.</p> <p>Introducing coursework: texts and topics, and how to keep working notebooks to record initial ideas, texts, sources and details of references for commentaries.</p> <p>Interest group discussions on possible approaches and ways into coursework.</p> <p>Advice on research techniques.</p> <p>KSAS exams</p>
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	<p>Study of conventions of features and terminology specific to drama texts</p> <p>Streetcar Named Desire</p> <p><u>Scenes 1-3</u></p> <p>Ways in which writers develop characters that are shaped by, and react to, the environments in which they find themselves</p> <p>The role of the dramatist and the conventions that shape the production of a stage play</p> <p>The multiple dimensions of voice – verbal and non-verbal – that contribute to a dramatic persona</p> <p>Aspects of written style and dramatic method as established in the opening scenes of A Streetcar Named Desire</p>	<p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this written representation with the hitherto spoken pieces.</p> <p>Conducting an analytical investigation of the language and contextual features of Angelou’s autobiographical account that make it suitable for its particular audience, purpose and medium.</p> <p>Comparing the use of voices in the autobiography with the spoken texts studied so far</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p>	<p>Exploring how the article is structured to meet the conventions of genre, the expectations of the audience and Brooker’s objectives</p> <p>Exploring: the importance of contextual factors in shaping the content of the interview and the voices it conveys: Social Media, Print press, Brooker’s reputation</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Teacher 2 : Fiction – Paper 1</p> <p>Streetcar Named Desire</p> <p><i>Scenes 8-11</i></p> <p>Making context links that specifically focus on investigating the ways in which writers develop characters that</p>	<p>the expectations of the audience and Bob & Jo’s objectives</p> <p>Exploring: the importance of contextual factors in shaping the content of the podcast and the voices it conveys: UFOs, National Archives, WWII</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Teacher 2: Fiction – Paper 2</p> <p>Encounters</p> <p>Hamlet</p> <p>Exploring and evaluating the ways different writers convey similar themes and issues in different texts – Hamlet in this instance but identifying themes that are common to A Room With A View.</p>	<p>Exploration of theme and integrating analysis with AO1&2 focus</p> <p>Divine right of kings – further AO3 development</p> <p>Soliloquy focus – develop analytical skills considering procrastination/reveng e</p> <p>(Act 3) Further development of AO3 context focus, return to Christian beliefs in Elizabethan England and the church’s teachings regarding suicide.</p> <p>Exploration of Hamlet’s soliloquy Vs Ophelia’s and AO3 link to gender</p> <p>Focus on theme of love and romance and how this can be understood in terms of different character pairings</p> <p>Focus on audience and response to Claudius</p> <p>Exploration of relationship between</p>	
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	<p>The ways Williams has conveyed a sense of authentic speech through written monologue or dialogue</p> <p>How Williams uses literary and language techniques to develop voice, character, plot and theme</p> <p>Ways in which Williams conveys argument or conflict</p> <p>The way characters' distinctive voices are conveyed</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p>	<p>Exploring: the importance of contextual factors in shaping the content of the interview and the voices it conveys: race relations in USA, familial relationships, single parent families, idea of fame, literary canon</p> <p>Teacher 2 : Fiction – Paper 1</p> <p>Streetcar Named Desire</p> <p>Scenes 4-7</p> <p>Revisiting and revising context knowledge with enhanced focus on tensions between Old and New South values</p> <p>Investigating the ways in which writers develop characters that are shaped by, and react to, the environments in which they find themselves</p> <p>Exploring the role of the dramatist and the</p>	<p>are shaped by, and react to, the environments in which they find themselves</p> <p>Exploring the role of the dramatist and the conventions that shape the production of a stage play</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to a dramatic persona</p> <p>Exploring particular aspects of written style and dramatic method as established in the opening scenes of A Streetcar Named Desire</p> <p>Investigating the ways Williams has conveyed a sense of authentic speech through written monologue or dialogue</p> <p>Exploring how Williams uses literary and language techniques to develop voice, character, plot and theme</p>	<p>Developing knowledge of the genre conventions – drama in Hamlet</p> <p>Analysis of the choice of language techniques and literary devices;</p> <p>Recognition of how the writer's sense of audience informs the text,</p> <p>Appreciation of the attitudes and values displayed by the writer;</p> <p>Ability to make inferences about the contexts of texts</p> <p>The ability to make connections across and between texts.</p>	<p>Gertrude and Hamlet (parent/child encounters)</p>	
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		<p>conventions that shape the production of a stage play</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to a dramatic persona</p> <p>Exploring particular aspects of written style and dramatic method as established in the opening scenes of <i>A Streetcar Named Desire</i></p> <p>Investigating the ways Williams has conveyed a sense of authentic speech through written monologue or dialogue</p> <p>Exploring how Williams uses literary and language techniques to develop voice, character, plot and theme</p> <p>Exploration of the ways Williams conveys argument or conflict</p>	<p>Exploration of the ways Williams conveys argument or conflict</p> <p>Exploration of the way characters' distinctive voices are conveyed</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Effects of divergence and convergence</p> <p>Integrating critical context</p> <p>Study of tragedy as part of generic convention with critical reviews in support</p> <p>Film/stage performances – analysis of conventions in examples of each</p>			
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		<p>Exploration of the way characters' distinctive voices are conveyed</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Effects of divergence and convergence</p>				
Year 13 Language & Literature	<p>Teacher 1 : Non-fiction</p> <p><u>Anthology: Diaries</u></p> <p>Bennett's Diary</p> <p>Revise knowledge of the generic conventions of Memoirs/Diaries</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by</p>	<p>Teacher 1: Non-Fiction – Paper 1</p> <p><u>Anthology: Interviews</u></p> <p>Bashir & Diana interview</p> <p>Learning / building on knowledge of the generic conventions of Interviews</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this</p>	<p>Teacher 1 : Non-Fiction – Paper 1</p> <p><u>Anthology: Blogs</u></p> <p>Scott's blog</p> <p>Reading widely across a range of non-fiction genres in preparation for responding to an unseen extract in Section A of the examination.</p> <p>Exploration and speculation, building on the literary and linguistic skills learned in Year 12.</p> <p>Exploring and evaluating the ways different writers</p>	<p>Teacher 1 : Non-Fiction – Paper 1</p> <p><u>Anthology: Autobiography</u></p> <p>Wilde's Autobiography</p> <p>Reading widely across a range of non-fiction genres in preparation for responding to an unseen extract in Section A of the examination.</p> <p>Exploration and speculation, building on the literary and linguistic skills learned in Year 12.</p> <p>Exploring and evaluating the ways</p>	<p>Teacher 1 : Non-Fiction – Paper 2</p> <p><u>Anthology work</u></p> <p>Reading widely across a range of non-fiction genres in preparation for responding to an unseen extract in Section A of the examination.</p> <p>Exploration and speculation, building on the literary and linguistic skills learned in Year 12.</p> <p>Exploring and evaluating the ways different writers</p>	<u>EXAMS</u>

<p>comparing this with topical pieces</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p> <p>Exploring how the diary is structured to meet the conventions of genre, the expectations of the audience and Bennett’s objectives</p> <p>Exploring: contextual factors of fame, academia</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Teacher 2 : Fiction – Paper 2</p> <p>Hamlet</p> <p>Acts 4 & 5</p> <p>Consolidating/developing the AO</p>	<p>interview with Obama’s</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p> <p>Exploring how the interview is structured to meet the conventions of genre, the expectations of the audience and the objectives of Bashir and Diana</p> <p>Exploring: the importance of contextual factors in shaping the content of the interview and the voices it conveys: Royal Family, Diana, Conspiracy theories</p> <p>Developing a range of literary/linguistic terms and integrating this</p>	<p>convey encounters in different texts.</p> <p>Building and reinforcing knowledge gained in Year 12 - of the genre conventions, language techniques and literary devices; how audience informs the text, and how attitudes and values are displayed by the writer.</p> <p>Building on the contextual knowledge built in Year 12, exploring how to make inferences about the contexts of non-fiction texts.</p> <p>Use Scott’s blog and Lawrence’s Travelogue to explore the idea of Encounter within an unseen text.</p> <p>Anthology: Travelogues</p> <p>Lawrence’s Travelogue</p> <p>Revise knowledge of the generic</p>	<p>different writers convey encounters in different texts.</p> <p>Building and reinforcing knowledge gained in Year 12 - of the genre conventions, language techniques and literary devices; how audience informs the text, and how attitudes and values are displayed by the writer.</p> <p>Building on the contextual knowledge built in Year 12, exploring how to make inferences about the contexts of non-fiction texts.</p> <p>Use Wilde’s Autobiography to explore the idea of Encounter within an unseen text.</p> <p>Revise knowledge of the generic conventions of Autobiography</p> <p>Investigating the ways which different writers</p>	<p>convey encounters in different texts.</p> <p>Building and reinforcing knowledge gained in Year 12 - of the genre conventions, language techniques and literary devices; how audience informs the text, and how attitudes and values are displayed by the writer.</p> <p>Building on the contextual knowledge built in Year 12, exploring how to make inferences about the contexts of non-fiction texts.</p> <p>Revision of 10 text types and approach to comparison of voice for non-literary texts.</p> <p>Teacher 2 : Fiction - Paper 2</p> <p>A Room With A View</p> <p>A Streetcar Named Desire</p>	
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	<p>requirements for the Varieties paper as identified in Year 12 and additionally:</p> <p>Exploration of all soliloquies with integrated focus on context and methods</p> <p>Tracing line of thought in soliloquies with integration of Bright’s Treatise on Melancholie.</p> <p>Focus on presentation of Ophelia</p> <p>Focus on endings and audience response; explore concept of ‘silence’ in readiness for comparison development with anchor text A Room With a View</p> <p>Both : 9ELO3:</p>	<p>effectively into a critical and analytical written response.</p> <p><u>Anthology: reportage</u></p> <p>Read’s reportage</p> <p>Revision of generic conventions of Reportage</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing – by comparing this written reportage with Rainier’s.</p> <p>Exploring how the reportage is structured to meet the conventions of genre, the expectations of the audience and Read’s objectives</p> <p>Exploring: the importance of contextual factors in shaping the content of the reportage and the</p>	<p>conventions of Blogs/Autobiography and Travelogue</p> <p>Investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p> <p>Exploring how the Blog / Travelogue are structured to meet the conventions of genre, the expectations of the audience and writer’s objectives</p> <p>Exploring: contextual factors pertinent to the pieces as studied texts,</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p>	<p>convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing</p> <p>Investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to voice</p> <p>Exploring how the Autobiography is structured to meet the conventions of genre, the expectations of the audience and writer’s objectives</p> <p>Exploring: contextual factors re Homosexuality / Wilde as writer / UK Law / Prison conditions</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p><u>Teacher 2 : Fiction - Paper 2</u></p> <p><u>A Room With A View</u></p>	<p>Finish reading A Room With a View and continue with lessons on connections with Hamlet in preparation for Paper 2 Section B assessment</p> <p>Return to text and revision of generic conventions</p> <p>Practice examination technique using my exemplars and past student responses.</p>	
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	<p>Coursework</p> <p>Students continue to be supported through the coursework process including study sessions on:</p> <p>Peer presentations to introduce each student's portfolio and to monitor work in progress.</p> <p>Explaining structure and organisation of portfolio.</p> <p>Looking through working notebooks to focus ideas and forward planning for commentaries.</p> <p>Teacher help with planning – e.g. key milestones and deadlines for title, plan, draft, final.</p> <p>Individual tutorials on drafts for fiction, non-fiction, commentary.</p>	<p>voices it conveys: holiday culture, westerner in an Eastern world</p> <p>Developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.</p> <p>Teacher 2: Fiction – Paper 2</p> <p><u>A Room With A View</u></p> <p>Exploring the opening of <i>A Room with a View</i> and the initial meetings that occur. How the novel features encounters between members of different classes. Exploring the techniques that Forster deploys to signify class difference and prejudice.</p> <p>Exploring how events in <i>A Room With a View</i> unfold; how national distinctions are presented; how characters react when confronted with</p>	<p>Teacher 2 : Fiction – Paper 2</p> <p><u>A Room With A View</u></p> <p>The structure and nature of the novel as a <i>Bildungsroman</i></p> <p>Links to Hamlet with focus on AO4</p> <p>Exploration of divisions in encounters: class and gender focus</p> <p>Romantic encounters – Forster's presentation of George and Lucy</p> <p>Comparison of Lucy and Ophelia with specific Medieval/Renaissance focus</p> <p><u>9ELO3:</u></p> <p>Coursework</p> <p>Students continue to be supported through the coursework process including study sessions on:</p> <p>Peer presentations to introduce each student's portfolio and</p>	<p>Making connections across texts for AO4 – focus on encounters involving repression in both texts</p> <p>Focus on linguistic/literary methods in Chapter 9 and link to themes: love, relationships, indoor and outdoor worlds. Introduction to effects of taciturnity and prolixity.</p> <p>Focus on encounters involving class and gender – revision of Forster's perspective as a Humanist. Introduction to women's suffrage (AO3 context)</p> <p>Use of symbol across both texts – violets in RWAV and Hamlet</p> <p>Introduction of new context – socialism and comradeship</p> <p>Connections across texts (AO4) focus on</p>		
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		<p>attitudes, values, languages and physical appearances that differ from their own. Analysing the literary and linguistic features that Forster uses to capture such reactions.</p> <p>Analysing and comparing how different characters react in the event of a death, and exploring what personal and social factors shape their attitude to death.</p> <p>Exploring how characters respond to their encounters with mysterious and inscrutable events, (e.g. Lucy Honeychurch's mysterious 'gift' left by George Emerson) and how Forster depicts this with his choices of literary and linguistic devices. in Section B, students make connections across and between texts.</p>	<p>to monitor work in progress.</p> <p>Explaining structure and organisation of portfolio.</p> <p>Looking through working notebooks to focus ideas and forward planning for commentaries.</p> <p>Teacher help with planning – e.g. key milestones and deadlines for title, plan, draft, final. Individual tutorials on drafts for fiction, non-fiction, commentary</p>	<p>melancholy. Revision of Bright's Treatise (AO3)</p> <p>Focus on theme of supernatural and links to Hamlet</p> <p>MOCKS – 2022 Paper</p>		
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		<p>Exploring the factors that influence Forster's choice of narrative perspective (including, the omniscient narrator, involved voice, intrusion, the ironic narrative voice and free indirect style)</p> <p><u>9ELO3:Coursework</u></p> <p>Students continue to be supported through the coursework process including study sessions on:</p> <p>Peer presentations to introduce each student's portfolio and to monitor work in progress.</p> <p>Explaining structure and organisation of portfolio.</p> <p>Looking through working notebooks to focus ideas and forward planning for commentaries.</p> <p>Teacher help with planning – e.g. key milestones and</p>				
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		deadlines for title, plan, draft, final. Individual tutorials on drafts for fiction, non-fiction, commentary				
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