



ENGLISH CURRICULUM PLAN

Year 7 – The Origins of English

	Ancient Origins (8 weeks)	Links to Legends (8 weeks)	The Art of Rhetoric (8 weeks)	Romance (8 weeks)
Content Covered	<p>Core text: Simon Armitage ‘Homer’s Odyssey’.</p> <p>Secondary texts – a range of creation Myths; The Epic of Gilgamesh; a range of Hero Myths.</p> <p>Aristotle’s plot structure; Deus ex Machina; common features of creation myths; epic hero presentation; narrative structures; summary; metaphor analysis (tenor, vehicle, ground); thesis statements; analysis of writer’s methods; using a range of sentence types</p>	<p>Core text: Sir Gawain and the Green Knight (Armitage)</p> <p>Secondary texts: Beowulf (translation); Le Morte d’Arthur by Thomas Mallory; Journey to the West – Wu Cheng’en; A Thousand and One Nights (multiple authors); La Belle Dame Sans Merci (Keats); The Lady of Shalott (Tennyson).</p> <p>Medieval; dialect; metaphor analysis (tenor, vehicle, ground); symbol; Kennings; Aristotle’s plot structure; narrative quest; chivalry; thesis statements and analytical writing; topic sentences; summary; nominalisation and denominalisation; using evidence; using a range of sentence types; comparison.</p>	<p>Core text: Shakespeare - Julius Caesar</p> <p>Secondary texts: Famous speeches (Paradise Lost, Cicero, Abraham Lincoln, Martin Luther King Jr, Barack Obama); extracts from Forsyth, Heinrichs and Leith – You Talking To Me.</p> <p>Rhetoric (Aristotle and Cicero); Aristotelian triad – logos, ethos, pathos; exordium; narration; division; proof; refutation; peroration; rhetorical techniques; play conventions/ genre; Roman and Elizabethan contexts and beliefs; tragedy; metre; metonym.</p> <p>Metaphor analysis (tenor, vehicle, ground); evaluation; thesis statements and analytical writing; exploration of big ideas and themes within texts; comparison; using a range of sentence types; writing to argue</p>	<p>Core text: The Knight’s Tale by Geoffrey Chaucer</p> <p>Secondary texts - to include (amongst others) ‘The Prologue – Grime Remix’ by Patience Agbabi; extracts from ‘A Midsummer Night’s Dream’ and ‘Romeo and Juliet’ by William Shakespeare; ‘The Faerie Queene’ by Edmund Spenser; ‘The Lady of Shallot’ by Alfred Lord Tennyson; ‘The Goblin Market’ by Christina Rossetti</p> <p>The Middle Ages; the Romance genre – adventure, noble heroes, gallant love, chivalry; courtly love; Fortune’s Wheel; archetypes (the Hero, the Lady, the Villain); subversion; the change in the presentation of women; fantasy genre; satire; poem form and methods.</p> <p>Metaphor analysis (tenor, vehicle, ground); thesis statements and analytical writing; themes; motifs; pastiche; allegory; oxymoron; antithesis; evaluate writer’s intent; tentative language to</p>



				explore viewpoints; comparison; using a range of sentence types.
Key Assessment	<ul style="list-style-type: none"> Key knowledge check. Analysis of a passage from the core text. Slow writing activity – Write the opening of the story of Heracles Deconstructed essay task – Are Odysseus’ actions justified? 	<ul style="list-style-type: none"> Key knowledge check Analysis of a passage from the core text. Slow writing activity – write a monologue from the point of view of The Green Knight Deconstructed essay task – Is Gawain a good hero? 	<ul style="list-style-type: none"> Key knowledge check Analysis of a passage from the core text. Slow writing activity – write a short speech persuading a group of children to donate their pocket money to charity. Deconstructed essay task – How does Mark Antony persuade the people of Rome to be on his side? 	<ul style="list-style-type: none"> Key knowledge check Analysis of a passage from the core text. Slow writing activity – write a description of a magical place. Deconstructed essay task – how does Shakespeare subvert the presentation of women in Romance?
Why is it studied?	<p>The unit will also build on students’ KS2 knowledge of Greek myth and continue to build on their reading and writing skills.</p> <p>From the earliest literary text ever discovered to modern retellings of familiar stories, myths from the ancient world remain of critical importance to the study of English Literature. Not only are these stories fascinating in their own right, studying such texts as the Odyssey will also introduce key concepts and foundational knowledge, supporting students’ study of English literature throughout school and beyond.</p> <p>We will use the study of myths and epic poetry to introduce</p>	<p>The unit will also continue to build on students’ KS2 reading and writing skills.</p> <p>To introduce students to medieval cornerstone texts in English literature, as well as wider legends from across world literature.</p> <p>This module builds on ideas in Ancient Origins and shifts the story of English to some of the earliest works of literature in English. The unit builds on students’ understanding of classical heroes – making comparisons between Beowulf and Achilles but also highlighting how medieval writers reimagined heroes through a Christian lens.</p>	<p>To introduce students to the study of rhetoric, the art of persuasion through examples from literature and famous speeches. This is also an opportunity to read Shakespeare’s play Julius Caesar which provides some great examples of rhetoric. The play fits perfectly into the story of the development of rhetoric and oracy given its setting and characters. Students will also learn about various rhetorical figures and use them in their own writing.</p> <p>The Shakespearean structure (5 Acts) is taught alongside one of the five parts of rhetoric and students will read and perform parts of Julius Caesar in addition to learning about and experimenting with different rhetorical forms.</p>	<p>To introduce students to the medieval genre of Romance and track the development of this important genre through two Shakespearean texts, Renaissance and Victorian poetry and into modern fantasy novels. The unit will recap core concepts of the quest narrative, chivalric romance and the history of the English language, as well as introducing students to archetypes and introducing how the presentation of women has changed.</p> <p>Throughout the units in Year 7, students will have acquired an understanding of how English as a language has changed overtime.</p>



	<p>students to core literary principles and they will make explicit links to context and the importance of myth and epic poetry in Western thought.</p> <p>The core text is accessible and engaging with lots of opportunity for reading fluency practice. The concept of the hero will be revisited in the next unit.</p>			
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*the creative writing sentence structures and the deconstructed essay have been broken down into components and mapped across the year and Key Stage 3. Each step is revisited and practised to the point of mastery. Points 1 (thesis statement), 3 (topic sentence) and 4 (evidence) of the deconstructed essay in Year 7; in Year 8 points 2 (effects of whole text and controlling ideas), 5 (method analysis) and 6 (evaluate writer’s intent); in Year 9 points 7 (comparison), 8 (context) and 9 (context).

Where literary methods are referenced, these are central to the unit, but a wide range of literary methods will be covered and revisited throughout each academic year.

All units have been carefully designed to interlink and build on concepts and ideas incrementally.

Year 8 – The Development of Form

	The Sonnet Form (6 weeks)	The Bible as Literature (8 -10 weeks)	Comedy through Time (10 – 12 weeks)	The Story of the Novel (11- 12 weeks)
Content Covered	Various sonnets from Petrarch to Shakespeare to Donne to Wordsworth to Duffy and Dharker, including – amongst others - Petrarch’s sonnets 101 and 227; Shakespeare’s sonnets 18 and	Core text: Tyndale and the King James Bible (including Adam & Eve, Cain & Abel, Noah and the Flood, David & Goliath, Samson & Delilah, the wisdom of Solomon, Daniel in	Core text: As You Like It – William Shakespeare. Secondary texts: to include (amongst others) Aristophanes ‘Lysistrata’; Horace, Satire 1.1; extracts from Juvenal; Chaucer	Core text: Great Expectations – Charles Dickens Secondary texts: Aphra Behn ‘Oroonoko’; Daniel Defoe ‘Robinson Crusoe’; Samuel Richardson ‘Pamela’; Henry



	<p>130; Sydney ‘Loving Truth’; Spencer ‘To all those happy blessings’; Donne’s Holy Sonnets; Milton’s sonnet 19; Keats’ ‘Bright Star’; Duffy’s ‘Anne Hathaway’.</p> <p>Poetic form and metre; poetic techniques; The Renaissance; the Romantic period; the Victorian era; irony; Modernism; satire; volta; thesis statements and analytical writing – evaluation and comparison; using a range of sentence types</p>	<p>the lions’ den, the Nativity, the raising of Lazarus, the conversion of Paul.)</p> <p>Secondary texts: Medieval mystery plays; extracts from ‘Paradise Lost’ and ‘Pilgrim’s Progress’</p> <p>Metaphor analysis (tenor, vehicle, ground); allegory; diachronic change; parody; thesis statements and analytical writing; signalling the direction of analytical writing using epithets and appositives.</p>	<p>‘The Miller’s Tale’; Ben Jonson ‘Every Man in His Humour’; extracts from Charles Dickens’ novels; Nonsense Poetry of Edward Lear.</p> <p>Metaphor analysis (tenor, vehicle, ground); motif; epigrams; comic structure; comedy genre and form; comic archetypes; how comedy as evolved; satire; New Comedy; Roman Satire; Juvenalian Satire; parody; fabliaux; Restoration Comedy; Neo-Classicism.</p>	<p>Fielding ‘Tom Jones’; Frances Burney ‘Evelina’; Jane Austen ‘Pride and Prejudice’; Salinger ‘Catcher in the Rye’; Adichie ‘Purple Hibiscus’</p> <p>Characterisation; novel purpose; writer’s intentions; social commentary; bildungsroman; allegory; epistolatory; narrative perspectives; metaphor analysis (tenor, vehicle and ground); thesis statements and analytical writing; using a range of sentence types.</p>
Key Assessment	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity – write a monologue from the PoV of a soldier about the WW1 battlefields. • Deconstructed essay task – How does Duffy present ideas about love in ‘Anne Hathaway’? 	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity – write a speech from Noah’s PoV after being warned by God about the flood. • Deconstructed essay task – Is David a typical hero? 	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity - write a paragraph describing the reactions of Orlando to Ganymede’s plans to conjure Rosalind. • Deconstructed essay task – How does Shakespeare use disguise in his comedy? 	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity – write a short story retelling the fire scene from Miss Havisham’s Point of View. • Deconstructed essay task – How does the relationship between Pip and Estella change throughout ‘Great Expectations’?
Why is it studied?	<p>The unit revisits and builds upon learning in Year 7 with Elizabethan contexts and poetic form. The unit continues to present students with opportunities to see how concepts and themes have been</p>	<p>Given our setting within a Catholic MAC, most of our students have been part of a Catholic education system since beginning school. They will have some familiarity with many of the key terms already.</p>	<p>The unit revisits the writing of Chaucer from Year 7; courtly love and various literary contexts. It also continues to explore the development of literary forms and there is a return to</p>	<p>The unit tracks the development of form with the introduction of the novel in its earliest form. Students will then look at novels of the 18th century and 19th century.</p>



	<p>influenced by societal shifts and seismic literary movements across the canon.</p> <p>In this unit students will track the history of the sonnet, England’s most prolific form, through centuries of usage, various different languages, and into modern times where experimental poets have pushed, and are still pushing, the boundaries of what the form is and means. As students progress through the unit, they will learn to write powerful, analytical sentences and comparative statements through a granular approach to creative writing.</p> <p>Students should enjoy reading and performing the sonnets.</p>	<p>This unit revisits creation myths and the knowledge of the flood stories is compared to the flood in The Epic of Gilgamesh in Year 7.</p> <p>The unit introduces students to the importance of Bible knowledge in the study of English literature and to celebrate the work of William Tyndale – translator of most of the King James Bible – probably the most influential individual on the development of the English language.</p>	<p>archetypes and subversion in relation to gender.</p> <p>The selected texts are engaging and enjoyable whilst addressing the misconception that comedy is synonymous with humour.</p>	<p>Students will begin to interrogate the texts – considering the intent of the novels to perhaps challenge, argue, criticise and explore – and evaluate how far writers have achieved their purpose.</p> <p>Furthermore, the text choices allow students to explore aspects of form across a range of different themes and contexts.</p>
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Year 9 – Into the World

	The Gothic Tradition (12 weeks)	War Writing (6 weeks)	Tragedy through Time (12 weeks)	Women in Literature (6 weeks)
Content Covered	<p>Core text: Wuthering Heights – Emily Bronte.</p> <p>Secondary texts: Horace Walpole ‘The Castle of Otranto’; Ann Radcliffe ‘The Mysteries of Udolpho’ and ‘The Italian’;</p>	<p>Core text: Journey’s End - R. C. Sheriff</p> <p>Secondary texts: to include – amongst others - Julian Grenfell, ‘Into Battle’; Siegfried Sassoon ‘The General’; Wilfred Owen ‘Anthem for</p>	<p>Core text: Othello – William Shakespeare</p> <p>Secondary texts: Sophocles ‘Oedipus the King’; Chaucer ‘The Monk’s Tale’; John Webster ‘The White Devil’; Arthur Miller ‘A view</p>	<p>Core text: The Yellow Wallpaper - The Yellow Wallpaper</p> <p>Secondary texts: Sappho: Greek Lyric; Aphra Benn: Oroonoko; Mary Wollstonecraft: Vindication of the Rights of Women; Jane</p>



	<p>Charlotte Bronte ‘Jane Eyre’; William Beckford ‘Vathek’; Matthew Gregory Lewis ‘The Monk’; Jane Austen ‘Northanger Abbey’; Bram Stoker ‘Dracula’; Mary Shelley ‘Frankenstein’; Angela Carter ‘The Werewolf’ Romanticism; Gothic conventions; Byronic hero; Victorian social anxieties; psychoanalytic theory; metaphor analysis (tenor, vehicle, ground); conceptual and systemised metaphors; thesis statements and analytical writing – evaluation, comparison, links to literary concepts and contexts, recognising different arguments; using a range of sentence types.</p>	<p>Doomed Youth’; John McCrae ‘In Flanders Field’; Jesse Pope, ‘Who’s for the Game?’; Margaret Postgate Cole, ‘The Falling Leaves’; Lois Clarke, ‘Picture from the Blitz’; Pat Barker, ‘Regeneration’.</p> <p>Modernism; realism; irony (dramatic, situational and verbal); Aristotle’s plot structure and dramatic unities; characters as constructs; poetic forms and methods; dramatic form and methods; metaphor analysis (tenor, vehicle, ground); thesis statements and analytical writing – evaluation, comparison, links to literary concepts and contexts, recognising different arguments; using a range of sentence types.</p>	<p>from the Bridge’; Chinua Achebe ‘Things Fall Apart’.</p> <p>Conventions of Greek tragedy; conventions of medieval tragedy; conventions of Renaissance and Revenge tragedy; conventions of modern tragedy; the tragic hero; fate; mortality; tragic structure; Elizabethan and Jacobean context; metaphor analysis (tenor, vehicle, ground); thesis statements and analytical writing – evaluation, comparison, links to literary concepts and contexts, recognising different arguments; using a range of sentence types.</p>	<p>Austen: ‘Pride and Prejudice’ and ‘Emma’; Charlotte Brontë ‘Jane Eyre’ and ‘Villette’; Charlotte Mew poetry; Virginia Woolf: ‘A Room of One’s Own’; Margaret Attwood: The Handmaids Tale; Chimamanda Ngozi Adichie: ‘Purple Hibiscus’</p> <p>Prose and poetic methods; types of irony; narrative perspective; feminist literary theory; first, second and third wave feminism; modernism; dystopia; ; metaphor analysis (tenor, vehicle, ground); thesis statements and analytical writing – evaluation, comparison, links to literary concepts and contexts, recognising different arguments; using a range of sentence types.</p>
Key Assessment	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity – write a paragraph from Heathcliff’s PoV in the aftermath of Catherine’s death. • Deconstructed essay task – how is Heathcliff presented in ‘Wuthering Heights’? 	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity – write a paragraph describing a WW1 trench. • Deconstructed essay task – how is Stanhope presented as a tragic hero in ‘Journey’s End’? 	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity - Write a description of Okonkwo’s thoughts before the final chapter of the novel. • Deconstructed essay task - Othello is often called a tragic hero. Discuss his heroic qualities as well as the 	<ul style="list-style-type: none"> • Key knowledge check • Analysis of a passage from the core text. • Slow writing activity - Write a description of the narrator staring at the wallpaper at night. • Deconstructed essay task - To what extent do you agree that the narrator’s in both The Yellow Wallpaper and The Handmaid’s Tale



			flaws which lead to his demise.	are depicted as women who are, or who are on the verge of insanity due to their constraints?
Why is it studied?	<p>This unit builds on students’ prior learning of the novel and prose texts in year 7 and 8, continuing to explore characterisation and prose methods in addition to the purpose of novels.</p> <p>From wild and remote landscapes to vulnerable heroines; from violent and erotic fantasies to supernatural and uncanny happenings, Gothic fiction has intrigued and unsettled readers for more than two centuries. As a result, the Gothic has become a staple of the academic study of literature: the very question of humanity and the human condition, as well as suffering and romance are all key themes brought up and reflected in this dark and mysterious fiction.</p> <p>Through this unit students will gain understanding of the critical literary movements and how different writers exploited the fears of the time.</p>	<p>This unit builds on students’ knowledge and understanding of the poetic form from Year 7 and Year 8 and comparative writing throughout the Year 8 units.</p> <p>Students are introduced to writing inspired by WW1 which marked a breach in English literature and is the start of Modernism.</p> <p>The core text is an excellent introduction to structure and language of later 20th century drama (An Inspector Calls). The play itself is an excellent narrative and students will be gripped as the tension builds throughout. Complementing this text is a range of war poetry and non-fiction texts to further develop students’ disciplinary knowledge.</p>	<p>Students have already studied the comic form Year 8 and this study of the tragic form will advance their knowledge and understanding of Aristotle’s influence upon the tragic form which was the starting point of the Year 7 curriculum.</p> <p>Tragedies are an inherent part of human culture and literature. They are centred around sadness and death - misfortune and the descent of heroic characters. Tragedies, though they show purposefully depressing subject matter, bring us together - we identify with the main character because we have gone through the same things they are experiencing on stage. This is the great mirror which allows tragedy to resonate so deeply with us.</p>	<p>This unit extends students’ understanding of different literary forms and students will make links between this and how women were presented in the Romance genre which they studied in Year 8.</p> <p>The unit will allow students to explore a category of writing that has often been criticised and judged but also commended and celebrated due to the powerful battle for identity that it represents within society dating back as far as the Ancient Greeks.</p> <p>Students will study powerful figures, marginalised by history, who told their lives through literature while occupying a unique socio-political space within culture for centuries.</p> <p>Through this unit, students will gain an understanding of the critical literary movements and how different writers exploited fears, hopes and a battle for</p>



				identity as women struggled in society.
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Year 10 – LANGUAGE

	Freedom - Language		Language Paper 1	Speaking and Listening
Content Covered	<p>Core text: Their Eyes Were Watching God – Zora Neale Hurston</p> <p>Secondary texts: to include (amongst others) Olaudah Equiano; biographies and speeches from the Civil rights movement; extracts from Baldwin, Angelou, Morrison, Milk and Coates</p> <p>Metonymy; symbolism and motif; language analysis; construction of identity; difference between theme and motif; dialogue – punctuating speech, varying speech verbs; using speech to reveal character. Debate; thesis statements; structuring arguments; ethos; pathos; logos; focus on the effects of the whole text and controlling ideas; comparing texts in relation to literary concepts, ideas and methods; linking to context; extend and</p>		<p>Texts: range of prose extracts from 19th and 20th/21st century fiction.</p> <p>A range of themes will be explored in this unit and the focus will be (although not exclusively) on AQA Language Paper 1 extracts.</p> <p>Writing shorter, more tightly focused analysis using the given structures for specific questions; ability to apply skills to previously unseen texts; making deliberate choices for impact in creative writing using different sentence types (as introduced in KS3 and continued throughout the curriculum); writing accurately and with a wide range of sophisticated SPaG/vocabulary/devices; knowledge of the set</p>	<p>Speeches</p> <p>Rhetoric</p> <p>What makes a good speaker and listener?</p>



	recognise different arguments. Noticing patterns in novels; using discourse markers; linking paragraphs; slavery and colonialism; the Harlem Renaissance; Marxist literary theory; embedding into essays.		structure/pattern of questions; key vocabulary/command words such as comparison, language analysis, summary and inference, writing to describe. Knowledge of key linguistic and structural terminology.	
Key Assessment	<ul style="list-style-type: none"> • Key knowledge check – surrounding text(s), definitions, language/ structure analysis. • Analysis of a passage from the core text. • Slow writing activity – focusing on character/ setting. • Deconstructed essay task – how is Janie presented in a specific part of the novel? 		Throughout the unit the different question types will be assessed (language, structure, evaluation, descriptive writing). End point: Language Paper 1 PPE (end of year exam)	Speaking and listening individual presentation
Why is it studied?	The core text allows for the exploration of mature themes and consideration of form (written in the African American vernacular – this provides an excellent opportunity regarding authorial choices). Not only is it an exceptional work of fiction but it is both about the experience of a Black woman and written by a Black woman making it a compelling text choice –it especially allows for some		This unit builds upon the skills developed in the Freedom unit but allows student to practise them in relation to unseen extracts. A variety of different genres and themes are explored in this unit as students begin to master the skills needed for this exam. The unit is designed on the basis that students should read and be assessed on high quality, challenging texts from the 19th, 20th and 21st centuries. Each	Our approach to spoken language will emphasise the importance of the wider benefits that speaking and listening skills have for students. The students will learn vital skills such as - presenting information and ideas, selecting and organising information and ideas effectively and persuasively for prepared spoken presentations, planning



	<p>interesting and challenging conversations around the novel’s reception.</p> <p>This unit is also a springboard into the study of Language Paper 1 allowing for exploration of language, structure; viewpoints and development of students’ own creative writing. It allows us to bring depth to the curriculum as these language paper skills can be introduced, practised and mastered before even introducing the specifics of the paper at such an early stage.</p>		<p>text studied must represent a substantial piece of writing, making significant demands on students in terms of content, structure and the quality of language. The texts, across a range of genres and types, should support students in developing their own writing by providing effective models. The aim of this paper is to develop students’ insights into how writers have particular viewpoints and perspectives on issues or themes that are important to the way we think and live our lives.</p> <p>This unit will also introduce the structure of how a series of lessons will be used to focus on exam practice as we will move towards assessment cycles at the end of this unit and more so in Year 11.</p>	<p>effectively for different purposes and audiences; making presentations and speeches, listening to and responding appropriately to any questions and feedback, using Standard English whenever and wherever appropriate.</p>
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Year 10 – LITERATURE

	Poetry of Power and Conflict (The reality of War)	A Christmas Carol	An Inspector Calls	Poetry of Power and Conflict (The effects of war)
Content Covered	The Charge of the Light Brigade, Bayonet Charge and Exposure	<ul style="list-style-type: none">• Reading and discussion of the text	<ul style="list-style-type: none">• Reading and discussion of the text	Poppies, War Photographer, Kamikaze and Remains



	<ul style="list-style-type: none"> • Introduction and exploration of vocabulary and poetic features • Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on the text • Essay writing skills with a focus on thesis statements, topic sentences, embedding quotation and analysis of writer’s language and structural features 	<ul style="list-style-type: none"> • Introduction to a wide range of unfamiliar vocabulary, language and structural features • Knowledge of the text inc. key plot points, characters, themes and quotations. • Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on the text. • Essay writing skills: forming thesis statements, effects of the whole text and big ideas/themes, creating topic sentences embedding quotation, analysis of writer’s language, structure and form, evaluating writer’s intent , linking to context, recognising different arguments 	<ul style="list-style-type: none"> • Introduction to a wide range of unfamiliar vocabulary, language and structural features • Knowledge of the text inc. key plot points, characters, themes and quotations. • Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on the text. <p>Essay writing skills: forming thesis statements, effects of the whole text and big ideas/themes, creating topic sentences embedding quotation, analysis of writer’s language, structure and form, evaluating writer’s intent, linking to context, recognising different arguments</p>	<ul style="list-style-type: none"> • Further exploration of vocabulary and poetic features • Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on the text • Essay writing skills now with a focus on comparison.
Key Assessment	<ul style="list-style-type: none"> • Analytical paragraph on how the reality of war is shown in Bayonet Charge 	<ul style="list-style-type: none"> • Midpoint knowledge check • Midpoint thesis and analytical paragraph on poverty • End point knowledge check 	<ul style="list-style-type: none"> • Midpoint knowledge check • Midpoint thesis and analytical paragraph on Gerald Croft • End point knowledge check 	<ul style="list-style-type: none"> • Compare how the effects of war are shown in Remains and another poem from the power and conflict cluster



		<ul style="list-style-type: none"> Essay response on the theme of redemption 	<ul style="list-style-type: none"> Essay response on the change in Sheila Birling 	
Why is it studied?	The AQA Power and Conflict poetry cluster is an exploration of diverse perspectives on the theme of power, conflict, and the human experience. The selection of poems offers a rich tapestry of voices, styles, and historical contexts, allowing for a nuanced examination of war, oppression, and societal struggles. Studying this poetry cluster provides an opportunity to analyse the impact of power dynamics, the consequences of conflict, and the ways poets use language to convey complex emotions and social commentary. It fosters critical thinking, literary analysis skills, and a deeper understanding of the universal themes that resonate across time and cultures	Charles Dickens' "A Christmas Carol" is worthy of study for its timeless exploration of compassion, redemption, and the transformative power of generosity. The novella delves into the human condition, portraying the miserly Ebenezer Scrooge's journey from selfishness to selflessness. Dickens addresses social issues of his time, advocating for empathy and social responsibility. The narrative structure, vivid characters, and symbolic elements contribute to its enduring appeal. "A Christmas Carol" is not only a classic tale of the holiday season but also a profound reflection on the capacity for personal change and the importance of kindness, making it a valuable subject for literary analysis and discussions on moral values	J.B. Priestley's 'An Inspector Calls' is worthy of study for its social commentary and exploration of responsibility, class distinctions, and the consequences of individual actions on a collective scale. Set in post-World War I England, the play highlights societal issues and the interconnectedness of people's lives. The character of Inspector Goole serves as a catalyst for examining morality and accountability. 'An Inspector Calls' is a compelling work for its dramatic structure, engaging plot, and thought-provoking themes, making it relevant for discussions on morality, social justice, and the impact of historical context on literature.	The AQA Power and Conflict poetry cluster is an exploration of diverse perspectives on the theme of power, conflict, and the human experience. The selection of poems offers a rich tapestry of voices, styles, and historical contexts, allowing for a nuanced examination of war, oppression, and societal struggles. Studying this poetry cluster provides an opportunity to analyse the impact of power dynamics, the consequences of conflict, and the ways poets use language to convey complex emotions and social commentary. It fosters critical thinking, literary analysis skills, and a deeper understanding of the universal themes that resonate across time and cultures

Year 11 - LANGUAGE

	Dystopia - Language	Language Paper 2	Cycles	Cycles continued
Content Covered	Core texts: Brave New World – Aldous Huxley; 1984 – George Orwell; The Handmaid’s Tale –	Texts: range of non-fiction extracts from 19 th , 20 th and 21 st century.	Language Paper 1 and Paper 2 practice.	



	<p>Margaret Atwood; The Road – Cormac McCarthy. Utopia; Dystopia; Propaganda; Exposition; Censorship; Intertextuality; Individualism; Irony; Totalitarianism; Feminism; Denouement; Pragmatics; Patriarchy; the types of holistic effect and tone writers create; authorial choices; conventions of dystopian genre; how to structure a narrative, descriptive and transactional responses; development and mastery of the deconstructed essay approach. Big ideas: Intellectualism vs emotion; Does truth matter? Does language shape our view of the world? Is language a tool of power? Fear of the unknown is the greatest fear?</p>	<p>Writing shorter, more tightly focused analysis using the given structures for specific questions; ability to apply skills to previously unseen texts; making deliberate choices for impact in creative writing; writing accurately and with a wide range of sophisticated SPaG/vocabulary/devices; knowledge of the set structure/pattern of questions; key vocabulary/command words such as comparison, language analysis, summary and inference, writing to argue/explain; knowledge of key linguistic and structural terminology.</p>		
Key Assessment	<ul style="list-style-type: none"> • Key knowledge check – surrounding text(s), definitions, language/ structure analysis. • Analysis of a passage from the core text. • Slow writing activity – transactional. • Deconstructed essay task – Winston 	<p>Throughout the unit the different question types will be assessed (language, structure, evaluation, descriptive writing). End point: Language Paper 2</p>	<p>Every third lesson there will be an assessed piece for one of the Language papers. Initially students will have practised and planned for this response (beginning with one or two questions) and as the cycles progress there will be an increasing ‘unseen’ focus on the assessment and time management.</p>	



Why is it studied?	<p>This unit continues to expose students to a range of textual variations and representations, using high-quality source material rather than just past papers.</p> <p>· For students to explore how language is used to construct meanings and representations. The unit also focuses on explorations that will include the methods of language analysis, how identity is constructed and the structure and organisation of the texts. It will focus more specifically on the skills needed at Language Paper 2 but to be introduced more specifically in the next unit.</p> <p>It is also the aim to bridge the gap to A-level study and encourage student uptake of English at KS5.</p>	<p>This unit will continue to develop the skills introduced in the previous unit but in relation to unseen texts’ extracts. GCSE English Language is designed on the basis that students should read and be assessed on high-quality, challenging non-fiction texts from the 19th, 20th and 21st centuries. Each text studied must represent a substantial piece of writing, making significant demands on students in terms of content, structure and the quality of language. The texts, across a range of genres and types, should support students in developing their own writing by providing effective models. The aim of this paper is to develop students’ insights into how writers have particular viewpoints and perspectives on issues or themes that are important to the way we think and live our lives.</p> <p>This unit will also continue the structure of how a series of lessons will be used to focus on exam practice as we will move</p>		
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		towards assessment cycles for the duration of Year 11.		
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Year 11 – LITERATURE

	Macbeth	Poetry of Power and Conflict (The power of nature and humans)	Cycles until end of year	
Content Covered	<ul style="list-style-type: none">• Reading and discussion of the text• Introduction to a wide range of unfamiliar vocabulary, language and structural features• Knowledge of the text inc. key plot points, characters, themes and quotations.• Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on the text. <p>Essay writing skills: forming thesis statements, effects of the whole text and big ideas/themes, creating topic sentences</p>	<p>Storm on the Island, The Prelude, The Emigree</p> <p>Checking Out me History, Ozymandias, My Last Duchess, London</p> <ul style="list-style-type: none">• Introduction and exploration of vocabulary and poetic features• Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on the text• Essay writing skills with a focus on thesis statements, topic sentences, embedding quotation and analysis	Exam practice for each of the exam set texts	



	embedding quotation, analysis of writer’s language, structure and form, evaluating writer’s intent , linking to context, recognising different arguments	of writer’s language and structural features <ul style="list-style-type: none">• A continuation of comparison skills		
Key Assessment	<ul style="list-style-type: none">• Midpoint knowledge check• Midpoint thesis and analytical paragraph on Lady Macbeth• End point knowledge check• Essay response on Lady Macbeth	Compare how the power of nature is shown in Storm on the Island and another poem from the Power and Conflict cluster.	Every fourth lesson there will be an assessed piece on one of the set texts. Initially students will have practised and planned for this response and as the cycles progress there will be an increasing ‘unseen’ focus on the assessment.	
Why is it studied?	Shakespeare’s ‘Macbeth’ is worthy of study for its exploration of ambition, power, guilt, and the consequences of unchecked ambition. The play presents a psychological journey as Macbeth descends into tyranny, offering profound insights into the complexities of human nature and moral choices. Themes of fate, free will, and the impact of supernatural elements contribute to the play’s enduring relevance. ‘Macbeth’ also showcases Shakespeare’s mastery of language, poetic devices, and dramatic techniques, making it a		Practice and mastery of exam skills and securing knowledge of set texts. This process will allow students to specifically focus on the demands of the exam. Teachers will address gaps in knowledge and develop students’ skills in approaching the exam.	



	rich source for literary analysis, cultural examination, and discussions on the universality of its themes across different time periods and cultures.			
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Year 12 - LITERATURE

	Autumn	Spring	Summer
Content Covered	<p>Unit One: Pre-1900 Love through the Ages Poetry Anthology and Unseen Poetry</p> <ul style="list-style-type: none"> • Comparison and evaluation. • Engaging with different viewpoints including critical comments. • Range of unseen poetry from pre-1900 to modern day. • Preoccupations of love and different types of love. • Annotate in light of a viewpoint. • Social, historical and cultural contexts – exposed to a variety of these. • Preoccupations of pre-1900 poems. • Forms of poetry – such as sonnets and ballads. <p>Unit Two: The Help</p> <ul style="list-style-type: none"> • Key contextual information – 13th Amendment, Civil Rights era, the Antebellum South, The Civil War etc. 	<p>Unit One: The Great Gatsby and Poetry Comparison</p> <ul style="list-style-type: none"> • Developing a perceptive argument. • Following a line of argument with cohesion and clarity. • Forming comparisons with the pre-1900 poetry. • Focus on the prose genre – narrative voice, structure, characterisation, etc. • 1920s’ American preoccupations. • Engaging with criticisms. • Romanticism and the Romantic sublime. • Literary allusions. • Effective annotations • Develop and effectively apply knowledge of literary analysis and evaluation. • Explore the contexts of the texts they are reading and others’ interpretations of them. <p>Unit Two: A Streetcar Named Desire</p> <ul style="list-style-type: none"> • Recap of key knowledge on the American South learned in The Help. 	<p>Unit Two: Unseen Prose</p> <ul style="list-style-type: none"> • Revision of key prose knowledge from studying The Help • Contextual knowledge on the aftermath of WW2 – the huge social upheavals it instigated and how this is reflected in the literature of the time. • How to apply analytical skills to a previously unseen text. • Developing a perceptive argument • Following a line of argument with cohesion and clarity. <p>Unit One: PPE Preparation / Unit Two: PPE Preparation.</p> <ul style="list-style-type: none"> • Consolidation and revision of all knowledge from this year. • Focus specifically on exam technique – assessment objectives and how to hit them, responding to questions, planning, timings etc.



	<ul style="list-style-type: none"> • Stock figures of American Literature e.g. The Mammy, the Southern Belle, The White Saviour etc. • Understanding of how to form a conceptual critical argument. • Understanding of how ‘modern’ texts explore the extreme social upheavals of the later 20th century. • Focus on the prose genre – narrative voice, structure, characterisation, historical fiction etc. 	<ul style="list-style-type: none"> • Further contextual knowledge on the history of New Orleans, the effects of WW2 and the rise of the new industrial working class. • Dramatic genres – plastic theatre, melodrama, etc. • Focus on dramaturgy – stage directions, props, lighting and sound, staging, monologue. • Understanding of how to form a conceptual critical argument. • Understanding of how ‘modern’ texts explore the extreme social upheavals of the later 20th century. 	NEA Primary Text Study <ul style="list-style-type: none"> • Texts across time – Read widely and independently both set texts and others that they have selected for themselves. • Engage critically and creatively with a substantial body of texts. • Develop and effectively apply their knowledge of literary analysis and evaluation. • Explore the contexts of the texts they are reading and others’ interpretations of them. • Themes from primary text and how they compare with a second text of their choice. • Criticism surrounding the two texts.
Key Assessment	<p>Past exam questions on Poetry Anthology and Unseen Poetry comparisons - Paper 1 – unseen poetry comparison – with a critical viewpoint or thematic.</p> <p>Past exam question on The Help - Paper 2 exam-style question on a thematic focus.</p>	<p>Past exam question on Poetry Anthology and Great Gatsby comparison - Paper 1 – pre-1900 poetry and The Great Gatsby comparison – thematic focus and developing their own critical viewpoint.</p> <p>Past exam question on A Streetcar Named Desire - Paper 2 exam style choice of two questions – character/theme.</p>	<p>Year 12 PPEs on Unit One/Unit Two</p> <p>NEA proposal for essay title and chosen secondary text.</p>
Why is it studied?	<p>Unit One: Pre-1900 Love through the Ages Poetry Anthology and Unseen Poetry The aim of this topic area is to encourage students to explore aspects of a central literary theme as seen over time, using unseen material and set texts. The historicist method of studying texts diachronically (across a very broad time period) is at the centre of the study. In Love</p>	<p>Unit One: The Great Gatsby and Poetry Comparison F. Scott Fitzgerald's ‘The Great Gatsby’ is an exploration of the American Dream, decadence, and the illusions of success. The novel provides a critical lens on the Roaring Twenties, capturing the post-World War I era's social and cultural dynamics. Fitzgerald's portrayal of characters like Jay Gatsby</p>	<p>Unit Two: Unseen Prose Through this unit, students gain an appreciation for why WW2 and its immediate aftermath led to such seismic social changes across much of the world, and how this is reflected in the literature that has been produced since. Students will comprehend how attitudes have changed in regard to: wars and the legacy of wars; personal</p>



through the Ages, the theme of love, one of the most central themes in literature, is explored across time.

Unit Two: The Help

‘The Help’ by Kathryn Stockett is worthy of study for its exploration of racial and social issues during the 1960s in the Southern United States. The novel provides valuable insights into the complexities of relationships and the impact of systemic racism, making it a relevant and thought-provoking work for academic analysis and discussions on history, discrimination, and human resilience. The aim of this topic area is to encourage students to explore aspects of literature connected through a period of time. Students explore texts written within a narrower and clearly defined time period: literature from 1945 to the present day. It 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.

and the Buchanan family offers insights into the pursuit of wealth, love, and identity. The novel’s themes, symbolism, and narrative style make it a timeless piece of literature, prompting discussions on societal values, class distinctions, and the consequences of relentless ambition.

Unit Two: A Streetcar Named Desire - ‘A Streetcar Named Desire’ provides a profound exploration of human psychology, desire, and societal expectations. The play delves into complex characters, offering a nuanced portrayal of mental health and societal pressures. The themes of illusion versus reality, the consequences of desire, and the clash of old and new cultures make it a rich text for literary analysis, providing insights into the human condition and societal dynamics. The aim of this topic area is to encourage students to explore aspects of literature connected through a period of time. Students explore texts written within a narrower and clearly defined time period: literature from 1945 to the present day. It 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.

and social identity; changing morality and social structures; gender, class, race and ethnicity; political upheaval and change; resistance and rebellion; imperialism, post-imperialism and nationalism; engagement with 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.

Unit One/Two PPE revision

Unit One: The historicist approach to the study of literature rests upon reading texts within a shared context. Working from the belief that no text exists in isolation but is the product of the time in which it was produced, unit one encourages students to explore the relationships that exist between texts and the contexts within which they are written, received and understood. Studying texts within a shared context enables students to investigate and connect them, drawing out patterns of similarity and difference using a variety of reading strategies and perspectives. Unit one privileges the process of making autonomous meaning, encouraging students to debate and challenge the interpretations of other readers as they develop their own informed personal responses.

Unit Two: The aim of this topic area is to encourage students to explore aspects of literature connected through a period of time. Students explore texts written within a narrower and clearly defined time period: literature from 1945 to the present day. It takes the end of WW2 as its historical starting point and explores both modern and contemporary literature’s



			<p>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>NEA Primary Text Study The title 'Independent critical study' highlights the important idea that, within a literature course, students should have the opportunity to work independently. Students should individually negotiate their own task.</p>
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Year 13 - LITERATURE

	Autumn	Spring	Summer
Content Covered	<p>Unit One: Shakespeare</p> <ul style="list-style-type: none"> Engage critically and creatively with a substantial body of texts and ways of responding to them. Develop and effectively apply their knowledge of literary analysis and evaluation. Explore the contexts of the texts they are reading and others’ interpretations of them. Jacobean contexts. Dualisms/ dichotomies. Critical viewpoints. Presentation of character. Knowledge of the debate surrounding the issues in the play. Understanding of genre. 	<p>Unit One/Two: Revision</p> <ul style="list-style-type: none"> Recap key knowledge of both texts inc. key plot points, characters, themes and quotations. Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on both texts. Revise and practise skills for approaching unseen texts. Understanding of how to form a conceptual critical argument. How to address all five assessment objectives to answer the question. Writing in timed conditions while still fully answering the question. How to write a cogent comparison identifying key similarities and differences. 	<p>Unit One/Two: Revision</p> <ul style="list-style-type: none"> Recap key knowledge of both texts inc. key plot points, characters, themes and quotations. Knowledge of surrounding historical, authorial, social and literary context, particularly their significance and influence on both texts. Revise and practise skills for approaching unseen texts. Understanding of how to form a conceptual critical argument. How to address all five assessment objectives to answer the question. Writing in timed conditions while still fully answering the question. How to write a cogent comparison identifying key similarities and differences.



	<p>Unit Two: Ariel, revision of The Help and comparative study.</p> <ul style="list-style-type: none">• Key knowledge of Sylvia Plath and understanding of biographical details that may have influenced her writing.• Study of a selection of core poems from Ariel.• Focus on the poetic genre, particularly confessional poetry.• Revise The Help, with particular focus on how to make comparisons to Ariel. <p>PPE Preparation</p> <p>NEA secondary text independent study.</p> <ul style="list-style-type: none">• Core set text and selected secondary text.• Engage critically and creatively with a substantial body of texts and ways of responding to them.• Develop and effectively apply their knowledge of literary analysis and evaluation.• Explore the contexts of the texts they are reading and others’ interpretations of them.• Presentation of character.• Jacobean preoccupations.• Conventions of tragedy.• Nature of kingship.	<p>Completion of NEA</p> <ul style="list-style-type: none">• Develop independence in selecting a text and area of study.• Developing own lines of argument and areas of research.• The process of essay writing including drafting, editing, proof-reading etc.• Engaging with critical theory and successfully utilising to enhance own lines of argument.	
Key Assessment	<p>Year 13 PPE on Unit One/Two</p> <p>First draft of NEA – 2500 essay on a core text compared with independently chosen text.</p>	<p>Completed NEA essay – 2500 essay on a core text compared with independently chosen text.</p>	<p>Formal A Level Examinations</p>



Why is it studied?	<p>Unit One: Shakespeare - Shakespeare's ‘Othello’ is worthy of study for its timeless exploration of themes such as jealousy, manipulation, and the destructive power of prejudice. The play delves into complex characters and intricate relationships, offering profound insights into human nature. ‘Othello’ also addresses issues of race, identity, and societal expectations, making it a compelling work for examining the cultural and psychological aspects of the early 17th century. The tragic journey of Othello, driven by his tragic flaw and external influences, provides a rich ground for literary and theatrical analysis, making it a classic in the canon of Shakespearean works. The aim of this topic area is to encourage students to explore aspects of a central literary theme as seen over time, using unseen material and set texts. The historicist method of studying texts diachronically (across a very broad time period) is at the centre of the study. In Love through the Ages, the theme of love, one of the most central themes in literature, is explored across time.</p> <p>Unit Two: Sylvia Plath’s Ariel – Ariel contains profound exploration of themes such as mental health, femininity, and existential angst. Plath's powerful and evocative poetry in "Ariel" provides a window into her complex emotional landscape, offering insights into the human psyche and the struggles of a woman in the mid-20th century. The confessional nature of Plath's work, along with her innovative use of language and vivid imagery, makes ‘Ariel’ a compelling subject for literary</p>	<p>Unit One: The historicist approach to the study of literature rests upon reading texts within a shared context. Working from the belief that no text exists in isolation but is the product of the time in which it was produced, unit one encourages students to explore the relationships that exist between texts and the contexts within which they are written, received and understood. Studying texts within a shared context enables students to investigate and connect them, drawing out patterns of similarity and difference using a variety of reading strategies and perspectives. Unit one privileges the process of making autonomous meaning, encouraging students to debate and challenge the interpretations of other readers as they develop their own informed personal responses.</p> <p>Unit Two: The aim of this topic area is to encourage students to explore aspects of literature connected through a period of time. Students explore texts written within a narrower and clearly defined time period: literature from 1945 to the present day. It 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>The title 'Independent critical study' highlights the important idea that, within a literature course, students should have the opportunity to work independently. Students should individually negotiate their own task.</p>	<p>Unit One: The historicist approach to the study of literature rests upon reading texts within a shared context. Working from the belief that no text exists in isolation but is the product of the time in which it was produced, unit one encourages students to explore the relationships that exist between texts and the contexts within which they are written, received and understood. Studying texts within a shared context enables students to investigate and connect them, drawing out patterns of similarity and difference using a variety of reading strategies and perspectives. Unit one privileges the process of making autonomous meaning, encouraging students to debate and challenge the interpretations of other readers as they develop their own informed personal responses.</p> <p>Unit Two: The aim of this topic area is to encourage students to explore aspects of literature connected through a period of time. Students explore texts written within a narrower and clearly defined time period: literature from 1945 to the present day. It 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>
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	analysis, shedding light on both personal and universal aspects of the human experience.		
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Year 12 - LANGUAGE

	Autumn	Spring	Summer
Content Covered	<p>Introduction to language study.</p> <p>Using mini texts students are introduced to language methods and concepts. Focusing on:</p> <ul style="list-style-type: none"> • Intro to language levels and grammar • Mode and morphology • Genre • nouns • modal verbs • intertextuality • graphology • modal verb analysis • noun phrases • verb processes • comparing texts • parallel structure • Pragmatics • Prosodics and phonology • Lexis and semantics • Sentences • Word class <p>Language Paper 1: Developing textual analysis skills</p>	<p>Language Paper 1: Meanings and representations</p> <ul style="list-style-type: none"> • Exploration of a range of text types and representations for Q1 and 2 <p>NEA: creative writing and commentary</p> <ul style="list-style-type: none"> • Working with style models • Producing a range of text types • Critical writing skills <p>Language Paper 2: Language and Occupation</p> <ul style="list-style-type: none"> • Jargon • Occupational lexis • Codes • Accommodation theory • Moore • Phatic tokens (Koester) • Grice’s Maxims • Austin • Swales • Drew and Heritage <p>Language and Age</p>	<p>Language Paper 1: meanings and representations</p> <ul style="list-style-type: none"> • Explore comparisons for Q3 <p>Paper 1 Section A: PPE prep Paper2 Section B: PPE Prep.</p> <ul style="list-style-type: none"> • Consolidation and revision of all knowledge from this year. • Focus specifically on exam technique – assessment objectives and how to hit them, responding to questions, planning, timings, etc. <p>Language Paper 2: Language and Gender</p> <ul style="list-style-type: none"> • Deficit • Dominance • Difference • Performative



	<p>Analysing texts with a specific focus on representation.</p> <p>Language Paper 2: Introduction to Language diversity, considering language and the individual, social groups and regional variation.</p> <ul style="list-style-type: none"> Standard English Martha’s Vineyard New York Study Norwich Study Belfast Study Ives MLE Ives BAE Bernstein and code Dialect levelling Attitudes to accents Received Pronunciation <p>Begin exploration of Question 3 language comparison and representation.</p>	<ul style="list-style-type: none"> Eckert (1998) Cheshire Bigham Ives Eckert (2003) Stenstrom Odato Berland, Martinez and Stenstrom Vivian D Klerk Zimmerman <p>Continue exploration of Question 3 and begin exploration of question 4.</p>	<ul style="list-style-type: none"> Other Male as norm <p>Consolidate exploration of Question 3 and continue exploration of question 4 ready for PPE.</p> <p>NEA Language Investigation</p> <ul style="list-style-type: none"> coursework proposal and research.
Key Assessment	<p>Terminology test</p> <p>Grammar quiz</p> <p>End of unit P2 knowledge tests</p>	<p>Past exam question on Paper 1 Section A Q1 and 2</p> <p>Past exam question on Paper 2 Q3 and Q4</p> <p>NEA creative writing and commentary draft ideas</p>	<p>Year 12 PPE on Paper 1 section A and Paper 2 section B</p>
Why is it studied?	<p>Having an introduction to language study provides a foundation for understanding the structure and usage of language. Without knowing the grammar and other language levels students will not be</p>	<p>Studying Language and occupation and Language and age equips students with valuable sociolinguistic knowledge, communication skills and critical thinking abilities essential for navigating linguistic diversity in contemporary society.</p>	<p>Paper 1 Section A: meanings and representations Studying meanings and representations allows students to convey messages, construct identities and shape perceptions in various contexts such as advertising, media, literature</p>



	<p>able to deconstruct, analyse a text or appreciate the nuances of linguistic expression.</p> <p>Studying Language diversity provides students with essential knowledge and skills for textual analysis, sociolinguistic enquiry, historical understanding and critical engagement with language and society.</p>	<p>Studying the creative writing and commentary element of the NEA helps students to develop their creative writing skills while also demonstrating their ability to analyse and reflect on their own writing process. It allows students to explore language choices, stylistic features and the impact of their writing on different audiences and purposes.</p>	<p>and everyday communication. It helps students analyse how language reflects and influences social norms, power dynamics and cultural values.</p>
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Year 13 - LANGUAGE

	Autumn	Spring	Summer
Content Covered	<p>Paper 1 Section B Child Language Development</p> <ul style="list-style-type: none"> Nature V nurture theories Skinner, Chomsky, Bruner, Vygotsky, Piaget, David Crystal Case studies Minor theories Phonological development Lexical and grammatical development Semantic development Pragmatic development Application of linguistics and theory to a range of data sets 	<p>Completion of NEA Language Investigation:</p> <ul style="list-style-type: none"> Research, introduction, methodology, analysis, conclusion, bibliography and appendix <p>Revisit Language Paper 1 Section A</p> <ul style="list-style-type: none"> Exploration of a range of text types, model example responses and writing under timed conditions <p>Paper 2</p>	<p>Paper 1 Revision</p> <ul style="list-style-type: none"> Recap knowledge of nature v nurture theories/case studies Recap knowledge of AO1 Language levels Practise applying linguistics and theory to a range of data Writing in timed conditions <p>Paper 2 Revision</p> <p>Revision of all theory and examination practice</p>



	Paper 2 Section A: Language Change <ul style="list-style-type: none"> • How language changes (lexical change) • A historical view at the history of the English language (Anglo-Saxon, Vikings, French, Latin to the modern day) • Early attempts at standardisation – the dictionaries and grammarians • Linguistic prestige (swift) • Prescriptivism and Descriptivism • Semantic change • Grammatical change (spelling and punctuation) • Factors that cause change (internal and external) • standardisation • Language spread (how and why) • Multiple Englishes • World Englishes • ELF vs EFL • The future of English <p>Start exploration of question one/two using year 12 diversity theory. Interleaved practice.</p>	Revision of all theory and examination practice.	
Key Assessment	PPE English Language Paper 2	PPE English Language Paper 1 Completed NEA Language Investigation 2,000 words to be combined with NEA from year 12	Formal A level Examinations
Why is it studied?	Child language development offers insights into the fundamental process of how humans acquire	The NEA requires students to conduct independent research, including formulating research questions, designing methodologies, collecting data and	Paper 1 Studying paper 1 equips students with the analytical tools and critical thinking skills



	<p>and develop the ability to communicate through language.</p> <p>Studying language change is essential for understanding language evolution, preserving cultural heritage, exploring societal dynamics, understanding communication patterns, informing language policies and advancing linguistic theory. It provides valuable insights into the dynamic nature of language and its role in shaping human societies</p>	<p>analysing findings. This develops students’ research skills, critical thinking and ability to work autonomously.</p> <p>It provides an opportunity to apply linguistic concepts and theories learned throughout the course to real world contexts.</p> <p>The skills developed through the NEA such as research, critical analysis and independent study are highly transferable and valuable for higher education.</p>	<p>necessary to engage with a wide range of texts and contexts, fostering a deeper understanding of language’s role in communication and society.</p> <p>Paper 2</p> <p>Studying paper 2 equips students with the knowledge, skills and critical awareness necessary to engage thoughtfully and effectively with language in its various forms and functions, both as producers and consumers of language.</p>
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