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| **Term** | **Autumn 1**  | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Content** | ‘A Christmas Carol’ by Charles Dickens, and unseen poetry.‘Cold’ reading of textFocus on character & plot. | ‘An Inspector Calls’ by J.B Priestley, and unseen poetry.‘Cold’ reading of textFocus on character & plot. | ‘Macbeth’ by William Shakespeare, and unseen poetry.‘Cold’ reading of textFocus on character & plot. |
| **Language Study**  | **Viewpoints and Perspectives -** **Freedom**‘Their Eyes Were Watching God’ and a range of non-fiction.Focus on gender & power. | **Explorations in Creative Writing and Reading- Dystopia**Extracts from ‘Brave New World’ and ‘1984’, and a range of non-fiction.Focus on gender & power. |
| **Literary Studies** | **CORE READING SKILLS:** Evaluate the writer’s intent through the rejection of Malthus’ arguments. Compare literary texts in relation to literary concepts, ideas and methods. Evaluate Dicken’s methods and their effects on the reader. | **CORE READING SKILLS:** Analyse the writer’s use of language, structure and form. Make clear links between context and AIC. Explain how themes and characters are presented. Select and embed relevant textual detail. Evaluate writer’s intent. | **CORE READING SKILLS:** analysing language, applying context, embedding literary theory into essays, considering more than one perspective, comparison. |
| **Core Knowledge:** |
| **Metaphor****(how language is used to create meaning)** | **Tenor, vehicle & ground, allusion, allegory, symbolism.** | **Tenor, vehicle & ground, dramatic irony, stage directions, metonymy and synecdoche, innuendo.** | **Symbolism: definition, identification and effect. Motif: definition, identification and effect. Systemised metaphors.** |
| **Story****(the ways narratives are constructed)**  | **Structure of the novella, archetypes and literary echoes, the development of Scrooge as the novella progresses.** | **Structure of the play, how characters are constructed and their epithets, the development of characters as the play progresses.** | **Structure of the play, how characters are constructed and their epithets, the development of characters as the play progresses.** |
| **Argument****(the knowledge needed to debate and persuade)** | **How to write grammatical constructions of thesis statements, topic sentences using adjectives, comparative statements, how to embed textual detail and introduce analysis of writer’s methods, explore writer’s intent through analysis of methods used (through dialogue and theme) and effect created.** | **How to write and structure a deconstructed essay, topic sentences using adjectives, comparative statements, how to embed textual detail and introduce analysis of writer’s methods, explore writer’s intent through analysis of methods used (through dialogue and theme) and effect created.** | **Debate/thesis statements/structuring arguments. Themes: fate, morality, reputation, justice, supernatural. Characteristics of the tragic hero: virtuous but not eminently good, misfortune, errors of judgement/flaws. Structure: prologue, parodos, stasima, exodus.**  |
| **Pattern****(the way texts are organised)** | **Understand the use of epigrams.** | **Understand the use of epigrams.** | **Understand the use of epigrams. Structural patterns (acts, scenes, chapters – rising action, climax, denouement), motifs (Metaphor), theme (Story), character arcs.** |
| **Grammar****(making judgements about what has and can be communicated)** | **Chapters (staves), paragraphs. Beginnings, changes and endings of stories, uses and effects of conjunctions, embedding and moving clauses, varying subordinating conjunctions for effect, exploring how to write evaluative essays.** | **Acts & scenes, dialogue, stage directions. Beginnings, changes and endings of plays, topic sentences, word classes, sentence construction and sentence types/complexity, punctuation and purpose, exploring how to write evaluative essays.** | **Acts & scenes, stage directions, theme, possessive pronouns, tense, sentence demarcation. Apostrophe in omission. Thee, thou and thy. Exploring how to write evaluative essays. Direct meaning vs intentions, the deconstructed essay.** |
| **Context****(literary, historical, social, theoretical knowledge to understand the ways have been produced and received)** | **Understanding the ways in which the novella was produced in response to a range of pressures felt in England, the internal contexts provide a piecemeal portrait of the different character traits of Scrooge and that his redemption is representative of a socio-political change which Dickens communicated, façade and flaw.** | **Understanding the ways in which the ‘well-made play’ was produced in response to a range of pressures felt in England, the Edwardian era, capitalism and socialism, Priestley’s message, themes of social class, blame, power, tension and public vs private.** | **Understanding the ways in which the tragic play was produced in response to a range of political and religious concerns in the Jacobean era, the Jacobean era, Demonology, the coronation of King James I, witchcraft laws, Gunpowder Plot, Shakespeare’s message, regicide, patriarchal society, conventions of a tragedy.** |
| **Writing: Composition and Rhetoric** | **CORE SKILLS:** essay writing of character/theme/idea (here and elsewhere).**MAIN FOCUS OF SKILL:** developing convincing and thoughtful lines of argument**,** analysing an extract and whole text, selecting and embedding textual evidence. Construct analytical statements in the form of thesis statements. Make use of appositives and ‘excellent epithets’ to signal the direction of extended analytical writing. Analyse the writer’s use of language, structure and form, using subject terminology accurately and with sophistication. Use excellent epithets to write thesis statements.Use thesis statements to write topic sentences which proffer alternative interpretations. Embed textual detail to support arguments. Analyse a writer’s methods in support of an argument. Use subordinating conjunctions to introduce alternative interpretations. Use a range of sentence types to create effects.**CORE SKILLS:** writing a letter, article and speech.**MAIN FOCUS OF SKILL:** using language and devices for effect, using rhetoric. Whole text crafting.  | **CORE SKILLS:** Write and structure a deconstructed essay (closed book).**MAIN FOCUS OF SKILL:** developing convincing and thoughtful lines of argument**,** analysing whole text (closed book), selecting and embedding textual evidence, embedding literary theory into essay, applying context, analysing whole text.**CORE SKILLS:** poetry analysis.**MAIN FOCUS OF SKILL:** Building emotional connections and scaffolding reponses to poems.  | **CORE SKILLS:** essay writing of character/theme/idea (here and elsewhere). **MAIN FOCUS OF SKILL:** developing convincing and thoughtful lines of argument**,** analysing an extract and whole text, selecting and embedding textual evidence, embedding literary theory into essay, applying context, analysing extract and whole text. Construct analytical statements in the form of thesis statements. Make use of appositives and ‘excellent epithets’ to signal the direction of extended analytical writing. Analyse the writer’s use of language, structure and form, using subject terminology accurately and with sophistication. Use excellent epithets to write thesis statements.Use thesis statements to write topic sentences which proffer alternative interpretations. Embed textual detail to support arguments. Analyse a writer’s methods in support of an argument. Use subordinating conjunctions to introduce alternative interpretations. Use a range of sentence types to create effects.**CORE SKILLS:** creative writing.**MAIN FOCUS OF SKILL:** using vocabulary for effect and whole-text narrative structure, application of structural features, creating tone and pace. Characterisation, dialogue and figurative language.  |
| **Vocabulary** | **KEY TERMINOLOGY:** Victorian era, misanthropic, parsimonious, satire, redemption, protagonist, metamorphosis, Marxism, Capitalism, benevolent, malevolent, foreboding, allegory, oxymoron, salvation, symbolism. | **KEY TERMINOLOGY:** aristocracy, Edwardian era, patriarchy, capitalism, socialism, dramatic irony, oppression, morality, well-made play, didactic, climatic curtain, disparity, denouement, Biblical allusion, motif, omniscient, class system.  | **KEY TERMINOLOGY:** dramatic monologue, prophesies, gender roles, regicide, Jacobean era, fate, incantations, blank verse, rhyming couplet, free verse, prose, fatal flaw, tragic hero, hamartia, catharsis, iambic pentameter, hubris, pathetic fallacy, soliloquy, supernatural, tyrant, dual self, otherness.  |
| **Spoken Language** | Drama (group)**AIM:** memorising key scenes and developing confidence. Debate (trio)**AIM:** Speaking in Standard English and persuading others. Employ different critical positions when interrogating literary texts, specifically Marxism and feminist approaches. | Role play/hot seating (group)**AIM:** taking on different perspectives.Discussion (group)**AIM:** listening to others and challenging viewpoints. Speak with confidence to other students, building on the ideas and comments of others and elevating their vocabulary when challenged to. | Recite a scene (pairs)**AIM:** develop speech canon study - invention, arrangement, style, memory, delivery.Speech (Spoken Language Endorsement)**AIM:** sharing viewpoints and perspectives; considering purpose, audience, message and voice. |