

English Curriculum Principles

Our unifying 'sentence' is: "The English Department inspired students to realise the power of language and nurtured a love of literature, allowing students to embrace all opportunities in later life".

By the end of their education, a student of English at Dixons Unity Academy will:

- encounter and appreciate a wide variety of high-quality literature and literary non-fiction involving some of the best that has been thought and said. Students will encounter a range of fictional forms such as poetry, plays, novels and short stories; non-fictional forms studied will include letters, speeches, diaries, essays and articles. This enriching and challenging experience of the world of English is sequenced and arranged thematically by key moral and philosophical concepts, ensuring that students encounter a wide variety of perspectives, cultures and historical contexts.
- know how to be able to craft their writing to match the conventions of a wide variety of forms. Students will be able to make judicious choices regarding voice, language, structure and grammar to influence readers in a variety of contexts.

To achieve a true understanding of English, topics have been intelligently sequenced based on the following rationale:

- each academic year, students are exposed to high quality 'core texts' which build on the strong foundations of the previous year or Key Stage. Students will be gradually exposed further to the challenging world of English, ensuring mastery of the important knowledge and processes involved in their reading and writing. The sequencing of core texts involves the mastering of key concepts, time periods and writers including classical works, Shakespeare, Victorian literature and twentieth-century novels and drama.
- within each scheme of work, key knowledge is taught and re-visited on a regular basis through Learn Now activities, Morning Meeting Daily Quizzes and repetition of key skills.

The English curriculum will address social disadvantage by addressing gaps in students' knowledge and skills":

- by providing opportunities for all students to appreciate a broad variety of texts written in a wide variety of contexts, we intend to increase the cultural capital of all students allowing them to access concepts and moral standpoints at least as well as their more advantaged peers.
- By swiftly addressing gaps in students' knowledge and skills through strategic identification and intervention. By using QLA and data driven planning we will address these gaps through high quality teaching and feedback.
- By rapidly identifying any gaps in students basic literacy by use of marking policy, IP sheets and whole class intervention where re-teaching is needed. Outside the classroom intervention to be provided through liaison with the SEND and EAL department as necessary.

We fully believe that English can contribute to the personal development of students at Dixons Unity Academy:

- by selecting a wide variety of texts which provide contrasting viewpoints regarding a range of moral issues, the English curriculum provides a wealth of opportunities for students' moral development through understanding perspectives that differ from those shared by their own communities; thus, promoting cohesion and empathy.
- through selecting texts from a wide variety of cultural contexts and time periods, students' understanding and empathy for a plethora of cultures, historical periods and social / moral issues is deepened.
- through selecting a variety of non-fiction texts in all year groups, ranging from topics such as social media use and healthy eating to sustainability and environmental issues, many opportunities for personal development are provided.
- pupils will have the opportunity to question how texts enter into the canon and think critically about the perspectives presented in texts from different time periods.

Our belief is that homework should be interleaved revision of powerful knowledge that has been modelled and taught in lessons. This knowledge is recalled and applied through a range of low stakes quizzing and practice.

Opportunities are built in to make links to the world of work to enhance the careers, advice, and guidance that students are exposed to:

- each topic taught has a 'careers spotlight', where students will explore a profession linked to that particular unit of work.
- by taking part in national writing competitions, students will be given the opportunity to become published authors gaining insight into this career path and the process and competition involved in becoming a published writer.

A true love of English involves learning about various cultural domains. We teach beyond the specification requirements, but do ensure students are well prepared to be successful in GCSE examinations:

- students are given the opportunity to appreciate narratives from a variety of time periods and cultures ranging from Ancient Greece to modern word literature. Students gain an understanding of other cultural concepts such as early twentieth century political literature with Animal Farm. Students will understand English as a 'world' full of ideas and opportunity beyond the exam specification.



- students will be given the opportunity to probe how playwrights, poets, novelists and journalists utilise nuanced language to convey moral, spiritual and political messages with increasing sophistication each year.
- students will be given the opportunity to read books from our library where we stock an ever-growing selection of books including winners of the Carnegie Medal, The Royal Society award and the Lollies.



Curriculum Overview

All children are entitled to a curriculum and to the powerful knowledge which will open doors and maximise their life chances. Below is a high-level overview of the critical knowledge children will learn in this subject, at each key stage from Year 7 through to Year 11, to equip students with the cultural capital they need to succeed in life. Our powerful, knowledge-rich curriculum teaches both **substantive knowledge** (facts; knowing that something is the case; what we think about) and **procedural knowledge** (skills and processes; knowing how to do something; what we think with). There are no skills without bodies of knowledge to underpin them. The curriculum is planned vertically and horizontally giving thought to the optimum knowledge sequence for building secure schema.

| | Cycle 1 | Cycle 2 | Cycle 3 | |
|--------|-------------------------------|--|--|---|
| YEAR 7 | New learning | This cycle will be centred around the origins of literature and Greek Mythology. Students will encounter a range of myths and early literary concepts that will help to establish a foundational understanding of literature through time. Students will also learn how to craft their own mythological descriptions. | In Cycle 2, students will explore The Tempest in order to develop their understanding of Shakespearean plays as well as the English literary canon. In the second half of this cycle, students will study The History of Rhetoric, including the art of persuasion from great historical orators. This will lead onto discursive writing. Students will also have an introduction to decoding strategies for archaic language and deduction of writers' varied viewpoints. Introduction to writing in a variety of non-fiction forms from letters to speeches focusing on expansion of students' repertoire of organisational features, sentence structures and use of persuasive techniques | In Cycle 3, students will study Narrative Poetry Through Time, starting with Norse Mythology – Beowulf, and building to a modern day understanding of themes and issues in twenty-first century poems. Students will then cover narrative writing skills. Students will also focus on developing an understanding of historical contexts in relation to analysing literature. A foundation of knowledge around poetic techniques will also be built. Students will consider how structure is used to form narratives. |
| | Revisited learning | Revision of comprehension strategies and an introduction to analysis of the writer's craft. Revision of accurate, basic sentence construction and use of figurative language to create effective descriptions inspired by the stories studied | Revision of summarising and analysis of the writers' craft and organisational features and sentence structures. | A consolidation of writing and grammar from throughout Year 7. |
| | Additional information | Careers Spotlight: Writer (importance of creativity) | Careers Spotlight: Film/Theatre Director (entertainment industry) | Careers Spotlight: Politician/MP (importance of communication, written and spoken word) |
| YEAR 8 | New learning | Students will study Victorian Literature, focusing on the impact of historical context on Writers' choices of language, structure and form. Students will explore the core texts of Sherlock Holmes short stories and Oliver Twist. Students will gain a foundational understanding of the Victorian era as a literary context through a range of non-fiction texts. Students will continue to develop analysis of the writer's craft, including more complex choices such as juxtaposition and use of semantic fields as well as key structural features such as withheld information. Murder mystery narrative writing focusing on expansion of students' repertoire of organisational features, sentence structures and | Students will be introduced to Shakespearean Tragedy through Romeo and Juliet. They will explore the concept of Greek Tragedy as a precursor to Shakespeare, and make links to related literature and non-fiction such as sonnets and modern day crime issues. Development of the understanding of Shakespeare's world and craft, including Shakespearean techniques and stage craft. Students will also explore how poets create tone and mood through language and form. Students should now begin to shape their writing using whole text structure, themes and ideas in order to influence and manipulate readers. | Students will explore a modern British novel with Animal Farm by George Orwell. Here, students will appreciate the writer's craft in a political context, and learn concepts such as allegory and diatribe. Students will be able to make detailed links between texts and their historical contexts, as well as their structural features. |



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| | descriptive techniques such as anaphora and anthropomorphism. | | |
| Revisited learning | Revision of comprehension strategies and analysis of the writer's craft Revision of accurate, sentence construction and organisational features. | Revision of Shakespearean context and Shakespeare's plays. Comprehension strategies and analysis of writer's craft and accurate sentence construction and use of organisational features. | Revision of reading and writing knowledge taught in Year 7 and 8. |
| Additional information | Careers Spotlight: Journalist (newspaper, magazine, online, TV – how information can be presented). | Careers Spotlight: Advertising/the media (connection to illusions, how the world is presented, how to use creativity for good) | Careers Spotlight: Lawyer (how an understanding of the world, ability to write and ability to communicate can help foster a fair and safe society for all) |
| New learning | Students will study 'The Gothic' through a core Gothic novel such as Frankenstein or Dracula, as well as appreciating typical Gothic conventions through a range of narratives including, The Tell Tale Heart, The Signal Man and The Red Room, focusing on gothic conventions and the writers' choices of language, structure and form. Consolidation of writers' craft including language analysis, structural analysis and theme tracking. Descriptive writing about settings and narrative writing using themes. | Students will study a modern novel 'Purple Hibiscus' by. They will explore the modern context of Nigeria as a way into the text before analysing important themes and techniques used to structure a 20th Century novel. Students will continue to develop their knowledge and understanding of analysis of the writer's craft, including the writer's use of increasingly complex choices, such as subtle differences in narrative voice and perspective whilst providing multiple interpretations. Narrative and descriptive writing incorporating gothic conventions focusing on consolidation of students' repertoire of organisational features, sentence structures and descriptive techniques. | Students will start by exploring a culturally diverse poetry anthology focusing on identity. Here students will learn to track particular themes amongst a group of poems as well as develop an understanding of poetic devices. Students will then study a challenging text linked to the idea of 'Society and Inequality' with An Inspector Calls by J.B. Priestley. There will be an appreciation of how writers' construct plays to convey a political message and linked context including socialist and capitalist ideology and gender inequality. Consolidation of reading analysis skills with an introduction to analysis of stage craft and how this is used to create meaning. Poetic devices and understanding. Consolidation of knowledge of writing a range of non-fiction forms focusing on crafting compelling arguments about linked themes to 'An Inspector Calls' |
| Revisited learning | Consolidation of writers' craft including language analysis, structural analysis and theme tracking. Descriptive writing skills such as use of figurative language to create effective descriptions of settings and narrative writing using themes. | Writers' craft including language and structural analysis and theme tracking. Students will revisit narrative and descriptive writing incorporating organisational features, sentence structures and descriptive techniques and also incorporating gothic conventions. | Comprehension strategies and analysis of writer's craft and accurate sentence construction and use of organisational features |
| Additional information | Careers Spotlight: Marketing (how English, creativity and knowledge can be used in business) | Careers Spotlight: Actor (importance of expressing ideas in a variety of forms). | Careers Spotlight: Social Worker (how empathy and understanding of human nature can lead to a fairer society). |
| New learning | Mastery of knowledge required for AQA English Literature Paper 2 Section B and C https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702 Students begin by completing their study of An Inspector Calls by J.B. Priestley. There will be an appreciation of how writers' construct plays to convey a | Mastery of knowledge required for AQA English Literature Paper 1 Section B Appreciation of increasingly sophisticated stage craft choices and the genre of tragedy with a focus on sophisticated, alternative interpretations of Shakespeare's Macbeth | https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF Mastery of knowledge required for AQA English Language Paper 1 Mastering the interpretation of a range of 20th and 21st century fiction with a focus on sophisticated interpretations Evaluation of language and structure with a focus on applying |

YEAR 9

YEAR 10



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| | <p>political message and linked context including socialist and capitalist ideology and gender inequality.</p> <p>Appreciation of a range of poems linked to the theme of 'Power and Conflict' with detailed, sophisticated consideration of how different contexts influence poets' choices</p> | | <p>these devices with sophistication and originality in students' own work</p> |
| Revisited learning | <p>Regular retrieval opportunities for An Inspector Calls.</p> <p>Revision of poetic devices as well as analysis of writers' craft and continuing to develop writing skills.</p> | <p>Regular retrieval opportunities for An Inspector Calls and the Power and Conflict poems. Revision of Shakespearean context and Shakespeare's plays.</p> <p>Comprehension strategies and analysis of writer's craft and accurate sentence construction and use of organisational features.</p> | <p>Regular retrieval opportunities for An Inspector Calls, Power and Conflict poetry and Macbeth.</p> <p>Comprehension strategies and analysis of writer's craft and accurate sentence construction and use of organisational features.</p> <p>Narrative and descriptive writing focusing on consolidation of students' repertoire of organisational features, sentence structures and descriptive techniques.</p> |
| Additional information | <p>Specification for AQA English Literature</p> <p>https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702</p> | <p>Specification for AQA English Literature</p> <p>https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/specification-at-a-glance</p> | <p>Specification for AQA English Language</p> <p>https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF</p> |
| New learning | <p>Appreciation of 19th century novel - A Christmas Carol forming conceptualised responses regarding how context and language interact to create meaning</p> <p>Mastery of knowledge required for English Language Paper 2 and English Literature Paper 2 Section A</p> | <p>Revision of all GCSE English Literature and Language knowledge with a focus on creating conceptualised, nuanced responses to texts and manipulation of linguistic and structural choices in students' own work</p> | |
| Revisited learning | <p>Revision of all GCSE English Literature and Language knowledge with a focus on developing conceptualised and nuanced responses.</p> | <p>Revision of all GCSE English Literature and Language knowledge with a focus on developing conceptualised and nuanced responses.</p> | |
| Additional information | <p>Specification for AQA English Literature</p> <p>https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702</p> <p>Specification for AQA English Language Specification for AQA English Language</p> <p>https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF</p> | <p>Specification for AQA English Literature</p> <p>https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702</p> <p>Specification for AQA English Language Specification for AQA English Language</p> <p>https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF</p> | |

YEAR 11



Y7 Long Term Plan

| | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 |
|---------|---|---|--|---|---|---|--|---|---|---|---|---|--|
| Cycle 1 | Induction | | | | | | Assessment Weeks | | | | | | |
| | | Greek Myths: Origins The Myth of Prometheus How were the gods and human kind presented? | Greek Myths: Origins The Myth of Pandora How is Pandora presented as alluring? | Greek Myths: Malevolent Monsters: Myth of Medusa How does the writer structure the myth? | Greek Myths: Malevolent Monsters: The Myth of the Minotaur Evaluating Theseus (reading checkpoint) | Greek Myths: Monsters / Mythical Heroes (reading checkpoint) DIRT on reading / evaluation | Greek Myths: Mythical Heroes What was the Odyssey? The Odyssey 1: Introducing Odysseus | Greek Myths: Mythical Heroes The Odyssey 2: Poseidon Describe the storm that shipwrecks Odysseus | Greek Myths: Mythical Heroes The Odyssey 3: Cyclops Varying sentences | Greek Myths: Mythical Heroes The Odyssey 4: Scylla and Charybdis | Greek Myths: Mythical Heroes Describing images (writing checkpoint) | Greek Myths: DIRT and redrafting (writing checkpoint) | Greek Myths: Closing Gaps: choose a myth to focus on |
| Cycle 2 | | | | | | | Assessment Weeks | | | | | | |
| | The Tempest Context & Story | The Tempest Act 1: Opening, Prospero and Ariel language analysis | The Tempest Act 2: coming ashore, Trinculo and Stephano | The Tempest Caliban – victim or villain evaluation | The Tempest Ferdinand and Miranda character analysis | The Tempest Climax and resolution – tension and drama | The Tempest Evaluation Question & DIRT | History of Rhetoric What is Rhetoric? Aristotelian Triad | History of Rhetoric Ethos: Alexander the Great | History of Rhetoric Logos and Pathos; Churchill | History of Rhetoric Analysing viewpoints: MLK & Kopatcha | History of Rhetoric Rhetorical Writing | History of Rhetoric Rhetorical writing |
| Cycle 3 | | | | | | | | | Assessment Weeks | | | | |
| | History of Rhetoric Rhetorical Writing | Narrative Poetry Introduction to poetry Beowulf and Epic Poetry | Narrative Poetry Tennyson and Idylls of the King Heroism To mark DIRT | Narrative Poetry The Lion and Albert Mrs Tilcher's Class | Narrative Poetry Auto biographical writing based on memory All books marked DIRT on writing | Narrative Poetry Ballads and the Ballad of Frankie and Johnny Freytag's Pyramid Marking and DIRT | Narrative Poetry The Highwayman Alfred Noyes and descriptive writing Marking and DIRT | Assessment Prep | Assessment / revision | Assessment / revision | Narrative Poetry – Charlotte Diamond Narrative writing Marking and DIRT | Narrative Poetry – Closing gaps | Narrative Poetry – Closing gaps |

Y8 Long Term Plan

| | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 |
|---------|---|---|--|--|---|---|--|---|---|---|--|---|---|
| Cycle 1 | Induction | | | | | | Assessment Weeks | | | | | | |
| | | 19th Century Voices: Poverty What was the 19th Century like? | 19th Century Voices: Poverty 'the orphan in 19th Century literature' Great Expectations: analysing structural decisions (reading checkpoint and extended DIRT opportunity) | 19th Century Voices: Poverty Dickens and societal issues/ analysing Dickens' use of language in Oliver Twist (reading checkpoint and extended DIRT opportunity) | 19th Century Voices: Poverty Dickens and authorial intention in Oliver Twist | 19th Century Voices: Poverty 19th Century Non-Fiction: revisiting how Logos and Pathos is created (reading checkpoint and extended DIRT opportunity) | 19th Century Voices: poverty Transactional writing: persuade (writing checkpoint and extended DIRT opportunity) | 19th Century Voices: women Non-fiction: the role of women and Pankhurst's 'Freedom or Death' and creating Pathos | 19th Century Voices: women Transactional writing: persuade (writing checkpoint and extended DIRT opportunity) Pride and Prejudice | 19th Century Voices: Presentation of women in Great Expectations and Cousin Kate (reading checkpoint and extended DIRT opportunity) | 19th Century Voices of Colour: 16th to 19th Century Depictions and Voices of People of Colour in Britain and the accomplishments of Mary Seacole | 19th Century Voices of Colour: Non Fiction: Sojourner Truth and 12 Years a Slave (reading checkpoint and extended DIRT opportunity) | 19th Century Voices of Colour: (writing checkpoint and extended DIRT opportunity) |
| Cycle 2 | | | | | | | Assessment Weeks | | | | | | |
| | Romeo and Juliet Watch a performance of the play | Romeo and Juliet Re-cap knowledge of Shakespeare and context Genre of Tragedy The Prologue | Romeo and Juliet Act 1, scene 1 Prince Escalus Linked non-fiction WCF on WHW paragraph DIRT | Romeo and Juliet Transactional writing To mark DIRT Concept of patriarchy | Romeo and Juliet Patriarchy Juliet and the Nurse Shakespearean sonnets | Romeo and Juliet Act 1, Scene 5 Romeo and Juliet meet | Romeo and Juliet The Prologue to Act 2 The Balcony Scene | Romeo and Juliet Romeo and Friar Lawrence Fore shadowing in Act 2, Scene 6 Marking and DIRT | Romeo and Juliet Act 3, Scene 1 - tension Act 3, scene 2 - grief optional messy mark and feedback Romeo's grief | Romeo and Juliet Lord Capulet Transactional writing on context of the play Friar Lawrence's plan Soliloquy | Romeo and Juliet Juliet's death and the Capulets' reactions Tragic ending | Romeo and Juliet Transactional writing To mark and DIRT | Romeo and Juliet |
| Cycle 3 | | | | | | | Assessment Weeks | | | | | | |
| | Reinduction Animal Farm | Animal Farm | Animal Farm Comprehension and | Animal Farm Summarising viewpoints, | Animal Farm Writing persuasively, | Animal Farm Comprehension, retrieval | Animal Farm Analysing structure, | Animal Farm Comprehension, retrieval, | Assessment/ revision | Assessment / revision | Animal Farm Writing descriptively | Animal Farm Closing Gaps | |



Comprehension and retrieval of contextual knowledge

Comprehension and reading

broken down language analysis

summarising the differences in viewpoint

comprehension and retrieval

and evaluative writing

retrieval and comprehension, broken down language analysis

thematic analysis and language analysis
Assessment
Prep



Y9 Long Term Plan

| | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 |
|---------|---|---|---|---|---|---|---|---|---|--|---|--|---|
| Cycle 1 | Induction | | | | | | Assessment Weeks | | | | | | |
| | | Gothic Literature: Defining the Gothic conventions Identifying Gothic conventions | Gothic Literature: The Tell Tale Heart: structural analysis (reading checkpoint) | Gothic Literature: Sigmund Freud and the Uncanny and analysing language in Dr Jekyll and Mr Hyde (reading checkpoint and extended DIRT opportunity) | Gothic Literature: Frankenstein and evaluating ideas (reading checkpoint and extended DIRT opportunity) | Gothic Literature: analysing structural choices in Dr Jekyll and Mr Hyde (reading checkpoint and extended DIRT opportunity) | Gothic Literature: Narrative writing (writing checkpoint and opportunity for extended DIRT) | Gothic Literature: The Sublime Analysing language to describe the red room from Jane Eyre | Gothic Literature: analysing structural choices in Dracula (reading checkpoint and extended DIRT opportunity) | Gothic Literature: Analysing language to describe the sinister setting of The Woman in Black | Gothic Literature: Narrative writing (writing checkpoint and opportunity for extended DIRT) | Gothic Literature: Dr Jekyll and Mr Hyde, The Werewolf and evaluating ideas (reading checkpoint and extended DIRT opportunity) | Gothic Literature: Narrative writing (writing checkpoint and opportunity for extended DIRT) |
| Cycle 2 | | | | | | | Assessment Weeks | | | | | | |
| | Purple Hibiscus Cold Read (extended comprehension Do Nows to gauge understanding) | Purple Hibiscus Cold Read (extended comprehension Do Nows to gauge understanding) | Purple Hibiscus Cold Read (extended comprehension Do Nows to gauge understanding) | Purple Hibiscus/ Identity Poetry Context | Purple Hibiscus/ Identity Poetry | Purple Hibiscus/ Identity Poetry | Purple Hibiscus/ Identity Poetry | Purple Hibiscus/ Identity Poetry | Purple Hibiscus/ Identity Poetry | Purple Hibiscus/ Identity Poetry | Purple Hibiscus/ Identity Poetry | Purple Hibiscus/ Identity Poetry | Purple Hibiscus / Identity Poetry |
| Cycle 3 | | | | | | | Assessment Weeks | | | | | | |
| | Language/ opinion pieces | Language/ opinion pieces | Language/ opinion pieces | Language/ opinion pieces | Language/ opinion pieces | Assessment prep | Assessment prep | Assessment prep | Assessment Prep | An Inspector Calls - cold read | An Inspector Calls - Cold Read | An Inspector Calls Context | An Inspector Calls Exposition and Mr Birling |

Y10 Long Term Plan

| | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 |
|----------------|--|--|--|---|--|--|---|---|--|---|---|---|---|
| Cycle 1 | Induction | | | | | | Assessment Weeks | | | | | | |
| | Student Reinduction An Inspector Calls - recap and plot | An Inspector Calls Mr Birling analysis | An Inspector calls The Inspector / Sheila - younger generations | An Inspector Calls Gerald / Sybil - how is social class portrayed? | An Inspector Calls Eric and male masculinity evaluation | An Inspector Calls The final message and ending | AIC Essay - Theme of responsibility (DIRT) | Macbeth Watch Globe performance Context - Jacobean England | Macbeth Shakespeare an tragedy. Opening of the play and the weird sisters Macbeth and Banquo Messy Marking and DIRT | Macbeth Ambition, Malcolm and relationship between Macbeth and Lady Macbeth WCF and DIRT | Macbeth Discussing Duncan's murder. How does Lady Macbeth persuade Macbeth to murder Duncan? | Macbeth Banquo and Fleance The dagger speech | Macbeth After the murder and Macbeth's downfall |
| Cycle 2 | | | | | | | Assessment Weeks | | | | | | |
| | Macbeth The Porter, Macduff and The Great Chain of Being | Macbeth and Banquo's relationship after Macbeth becomes king | Macbeth and Lady Macbeth's changing relationship Banquo's Ghost | Macbeth The end of the play | Macbeth Essay - DIRT | Poetry Introduction to poetry, power and conflict London by William Blake Analysis paragraph to mark | Poetry Checking Out Me History. Messy mark and DIRT Comparison of London and Ozymandias | Poetry My Last Duchess Comparison of MLD and Ozymandias The Emigree Tissue WCF and DIRT | Poetry Comparisons COTLB Bayonet Charge Exposure | Poetry Poppies Kamikaze War Photographer Remains WCF and DIRT | Poetry The Prelude Storm on the Island | Poetry Catch-up | Poetry - Assessment DIRT |
| 9.5 | | | | | | | | | Assessment Weeks | | | | |
| | Language Paper 1 Section A | Language Paper 1 Section A | Language Paper 1 A/B | Language Paper 2 Section A | Language Paper 2 Section A | Language Paper 2 Section B | Language catch-up | AIC Revision Exam: Lit P2 and both Language Papers | AIC Revision Exam: Lit P2 and both Language Papers | AIC Revision Exam: Lit P2 and both Language Papers | Spoken Language | Spoken Language | Spoken Language |

Y11 Long Term Plan

| | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 |
|---------|---|---|---|--|--|--|--|--|--|--|--|--|--|
| Cycle 1 | Induction | | | | | | Assessment Weeks | | | | | | |
| | | A Christmas Carol Cold Read | A Christmas Carol Cold read Context | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to the poo | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 | A Christmas Carol Stave 1 Scrooge Fred and Scrooge Scrooge's attitude to Ghosts in Stave 1 |
| Cycle 2 | | | | | | | Assessment Weeks | | | | | | |
| | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature |
| Cycle 3 | | | | | | | | | Assessment Weeks | | | | |
| | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature | Revision of all Language and Literature |