

## 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 spoke. 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.
- 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.

**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 question how texts enter into the canon and think critically about the differing perspectives presented.

**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 world 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 use nuanced language to convey moral, spiritual, and political messages with increasing sophistication each year.



## 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	<b>New learning</b>	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.
	<b>Revisited learning</b>	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.
	<b>Additional information</b>	Careers Spotlight: Writer (importance of creativity)	Careers Spotlight: Film/Theatre Director (entertainment industry)	Careers Spotlight: Politician/MP (importance of communication)
YEAR 8	<b>New learning</b>	Students will study Victorian Literature. 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 descriptive techniques.	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 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.



<b>Revisited learning</b>	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.
<b>Additional information</b>	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)
<b>New learning</b>	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, 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 themes amongst an anthology 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'
<b>Revisited learning</b>	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 incorporating gothic conventions.	Comprehension strategies and analysis of writer's craft and accurate sentence construction and use of organisational features
<b>Additional information</b>	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).



YEAR 10

<b>New learning</b>	<p>Mastery of knowledge required for AQA English Literature Paper 2 Section B and C</p> <p><a href="https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702">https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702</a></p> <p>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 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>Mastery of knowledge required for AQA English Literature Paper 1 Section B</p> <p>Appreciation of increasingly sophisticated stage craft choices and the genre of tragedy with a focus on sophisticated, alternative interpretations of Shakespeare's Macbeth</p>	<p><a href="https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF">https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF</a></p> <p>Mastery of knowledge required for AQA English Language Paper 1</p> <p>Mastering the interpretation of a range of 20th and 21st century fiction with a focus on sophisticated interpretations</p> <p>Evaluation of language and structure with a focus on applying these devices with sophistication and originality in students' own work</p>
<b>Revisited learning</b>	<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. Narrative and descriptive writing focusing on consolidation of students' repertoire of organisational features, sentence structures and descriptive techniques.</p>
<b>Additional information</b>	<p>Specification for AQA English Literature</p> <p><a href="https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702">https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702</a></p>	<p>Specification for AQA English Literature</p> <p><a href="https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/specification-at-a-glance">https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/specification-at-a-glance</a></p>	<p>Specification for AQA English Language</p> <p><a href="https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF">https://filestore.aqa.org.uk/resources/english/specifications/AQA-8700-SP-2015.PDF</a></p>

YEAR 11

<b>New learning</b>	<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>	
<b>Revisited learning</b>	<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>	



## 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
<b>Cycle 1</b>	<b>Induction</b>						<b>Assessment Weeks</b>						
	Induction	Induction	Greek Myths: Origins Context of Greek myths, the myth of Prometheus How were the gods? and humankind 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 and 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)
<b>Cycle 2</b>							<b>Assessment Weeks</b>						
	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 Tempest Assessment	The Tempest Evaluation Question & DIRT Tempest Assessment	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
<b>Cycle 3</b>									<b>Assessment Weeks</b>				
	Narrative Poetry Key features/timeli ne/poetic terminology	Narrative Poetry ‘Beowulf’: literary context, Comprehension, language analysis	Narrative Poetry ‘Idylls of the King’: literary context, Comprehension, language analysis	Narrative Poetry Character description	Narrative Poetry ‘The Lion and Albert’: literary context, Comprehension, language analysis	Assessment Prep	Assessment / revision	Assessment / revision	Narrative Poetry – closing gaps. ‘In Mrs Tilscher’s Class’: literary context, Comprehension, language analysis	Narrative Poetry – Closing gaps. Descriptive writing: creating imagery/varying sentence structures	Narrative poetry – closing gaps. The Ballad of Frankie and Johnnie: literary context, Comprehension, language analysis	Narrative Poetry Key features/timeli ne/poetic terminology	Narrative Poetry ‘Beowulf’: literary context, Comprehension, language analysis



**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	
<b>Cycle 1</b>	<b>Induction</b>						<b>Assessment Weeks</b>							
	Induction	Induction	Social Justice Poetry: Suffering: Context; Blake – ‘Chimney Sweeper’ analysis of rhyme	Social Justice Poetry: Suffering: Shelley – analysis of the ballad form in ‘A Song...;’ Browning – imagery in ‘Cry of the Children’	Social Justice Poetry: Suffering: Analysis of structure in Dharker’s ‘Living Space.’ Descriptive Writing	Social Justice Poetry: Female voices: analysis of punctuation use in Dickinson; linked non-fiction (suffragettes)	Social Justice Poetry: Female voices: analysis of enjambment / symbols in Mushrooms by Plath	Social Justice Poetry: Colonialism: Linked non-fiction – Mary Seacole (descriptive opportunity)	Social Justice Poetry: Civil Rights: Carter and Dove: analysis of one poem around personification or simplistic language.	Social Justice Poetry: Civil Rights: Hughes – analysis of semantic fields in I Look at the World. Descriptive Writing	Social Justice Poetry: Civil Rights: Angelou – analysis of Caged Bird	Social Justice Poetry: Corruption: Niyi Osundare – Analysis of ‘Not My Business’	Social Justice Poetry: Writing from a viewpoint (voting) / closing gap	
<b>Cycle 2</b>							<b>Assessment Weeks</b>							
	Romeo and Juliet Conventions of tragedy/context	Romeo and Juliet Conventions of tragedy/context Prelude /opening fight; comprehension and language analysis	Romeo and Juliet Prince Escalus’ speech language analysis/ nonfiction/ transactional writing	Romeo and Juliet Romeo’s melancholy/ language analysis/patriarchal society NF/ language analysis	Romeo and Juliet Juliet and the Nurse/Sonnets / comprehension	Romeo and Juliet Romeo and Juliet meet/comprehension/ language analysis	Romeo and Juliet Lovers’ realisation/ Act 2 Prologue/ comprehension / language analysis	Romeo and Juliet The Balcony Scene: comprehension / language analysis	Romeo and Juliet Friar Lawrence and Romeo/ The Fight/ comprehension / structural analysis	Romeo and Juliet Gap Closing/ Grammar Lectures	Romeo and Juliet Romeo’s Grief/ comprehension / language analysis/ writing from a viewpoint DIRT on assessment gaps	Animal Farm Cold Read	Animal Farm Cold Read	
<b>Cycle 3</b>									<b>Assessment Weeks</b>					
	Context/ Cold Read text. Do Now: Comprehension and reading	Animal Farm / Cold Read Animal Farm Do Now: Comprehension and reading	Animal Farm Plot Summary/ Chapter One: retrieval and broken-down language analysis	Animal Farm Chapter Two: broken down language analysis/ Chapter 3 evaluation	Animal Farm Chapter Four structural analysis and descriptive writing	Animal Farm Chapter five: language analysis/ Chapter eight retrieval/context	Animal Farm Linked Non-Fiction Summarising viewpoints, summarising the differences in viewpoint	Animal Farm Linked on-Fiction Writing Persuasively	Animal Farm Continue lined NF/ Assessment Prep/ Assessment	Animal Farm Chapter nine: structural analysis/ Chapter ten evaluation	Animal Farm DIRT: Summarising viewpoints, summarising differences	Animal Farm DIRT: Language Analysis/ Writing persuasively	Closing Gaps	

## 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
<b>Cycle 1</b>	<b>Induction</b>						<b>Assessment Weeks</b>						
	Induction	Induction	The Gothic Genre (quotation explosions), art, conventions – analysis of Mysteries of Udolpho	The Gothic Sublime and architecture; descriptive practice: foreshadowing	The Gothic Poe – Tell-tale Heart Structural analysis / language analysis – tension and mental state	The Gothic The Uncanny; Frankenstein – evaluation. Descriptive writing – using semantic fields	The Gothic Gothic Settings: The Woman in Black – language analysis of London setting Descriptive: Show not tell	The Gothic Gothic characters: The Bloody Chamber – How does Carter use structure to build tension? Descriptive: Full descriptive piece	Identity Poetry Linked non-fiction: Single Story by Adichie Early Life: ‘Extract’ by Woodson – enjambment analysis	Identity Poetry Early Life: ‘Originally’ by Duffy – how is asyndeton used? Language and pride: ‘Harlem’ by Hughes – how is imagery used?	Identity Poetry Language and pride: ‘Still I Rise’ by Angelou – how is allusion used? ‘The British’ by Zephaniah – how is metaphor used?	Identity Poetry Overcoming adversity: ‘Flag’ by Agard ‘Peace’ by Akala – repetition and rhetorical questions	Identity Poetry Comparison of poetry – full response.
<b>Cycle 2</b>							<b>Assessment Weeks</b>						
	Purple Hibiscus Section A: Teach: Context Read: Pg3-16 Booklet: Pg9-10	Purple Hibiscus Section A: Read: Pg19-109 Booklet: Pg 11-12 (Kambili)	Purple Hibiscus Section A: Read: Pg19-109 Booklet: Pg 13-14 (Papa)	Purple Hibiscus Section B: Read: Pg110-205 Booklet: Pg 15-16 (Jaja)	Purple Hibiscus Section B: Read: Pg110-205 Booklet: Pg 15-16 (Jaja)	Purple Hibiscus Section B: Read: Pg110-205 Booklet: Pg 18 (Mama)	Purple Hibiscus Section C: Read: Pg 206-253 Booklet: Pg 19-20 (Evaluation)	Purple Hibiscus Section C: Read: Pg 206-253 Booklet: Pg 19-20 (Evaluation)	Purple Hibiscus Section C: Read: Pg 257-307 Booklet: Pg 21-22 (Analysing Cousins)	Purple Hibiscus Section C: Read: Pg 257-307 Booklet: Pg 21-22 (Analysing Cousins)	Purple Hibiscus Section C: Read: Pg 257-307 Booklet: Pg 28 (Imaginative Writing)	Purple Hibiscus Section D: Themes and Evaluation Booklet: Pg 23-25	Purple Hibiscus Closing gaps / Section D: Symbolism Booklet: Pg 26-27
<b>Cycle 3</b>							<b>Assessment Weeks</b>						
	An Inspector Calls – Cold Read	An Inspector Calls – Cold Read	An Inspector Calls – Big Ideas and Analysis of the play	An Inspector Calls – Big Ideas and Analysis of the play	An Inspector Calls – Big Ideas and Analysis of the play	An Inspector Calls – Big Ideas and Analysis of the play	An Inspector Calls – Big Ideas and Analysis of the play	Possible Assessments	Possible Assessments	An Inspector Calls – Big Ideas and Analysis of the play	An Inspector Calls – Big Ideas and Analysis of the play	An Inspector Calls – Big Ideas and Analysis of the play	An Inspector Calls – Big Ideas and Analysis of the play



## 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
<b>Cycle 1</b>	<b>Induction</b>						<b>Assessment Weeks</b>						
	Induction	Induction	An Inspector Calls – big knowledge checks / responsive teaching to gaps	An Inspector Calls – big questions and analysis	An Inspector Calls – big questions and analysis	An Inspector Calls – Essay teaching – social responsibility	Macbeth Context; (Cold watch – RSC production) Plot understanding	Macbeth Act 1 S1-3 How are the Witches portrayed? How is Macbeth introduced? What are M and B reactions to WS?	Macbeth Act 1 S4 How is ambition introduced? Progress check: Macbeth in Act 1	Macbeth Act 1 S5: How is LM introduced? S6-7: How does Shakespeare use rhetoric through LM?	Macbeth Act 2 S1 – Analysis of ‘is this a dagger’. A2S2 - 3	Macbeth Act 3 Scene 1 – Macbeth’s fears analysis Act 3 S2-3	Macbeth Act 3 Scene 4 – Analysis of guilt (Banquo’s Ghost)
<b>Cycle 2</b>							<b>Assessment Weeks</b>						
	Macbeth Act 3 S5-6 Act 4 S1-2	Macbeth Act 4 S3 – analysis of Kingship Act 5 S1 – Lady Macbeth’s guilt	Macbeth Act 5 S2-5 Analysis of final Macbeth soliloquy	Macbeth Read to end / mop up final gaps	Macbeth Essay How is ambition presented?	Power and Conflict Poetry – The hubris of tyrants; oppressive societies: London, Ozymandias, COMH	Power and Conflict poetry – Domestic tyranny – My Last Duchess; fragility of societal constructs and cultural displacements: The Emigree; Tissue	Power and Conflict Poetry – Conflict and its representation s: COLB; Bayonet Charge; Exposure	Power and Conflict Poetry – ideological and domestic experiences of war: Poppies, Kamikaze, War Photographer, Remains	Power and Conflict Poetry ideological and domestic experiences of war: Poppies, Kamikaze, War Photographer, Remains	Power and Conflict Poetry – Nature’s relationship with the human condition: Prelude and Storm on the Island	Language Paper 1	Language Paper 1
<b>Cycle 3</b>									<b>Assessment Weeks</b>				
	Language Paper 1	Language Paper 1	Language Paper 1	Language Paper 1	Revision	Revision	Potential Mock Exam Period (Literature revision)	Potential Mock Exam Period (Literature revision)	Potential Mock Exam Period (Literature revision)	Power and Conflict Poetry – Conflict and its representation s: COLB; Bayonet Charge; Exposure	Power and Conflict Poetry – ideological and domestic experiences of war	Power and Conflict Poetry – Nature’s relationship with the human condition: Prelude and Storm on the Island	Power and Conflict Poetry Mop up



## 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	<b>Induction</b>						<b>Assessment Weeks</b>							
	Induction	Induction	Language Paper 2 Poetry mop up	Language Paper 2 Poetry mop up	Language Paper 2 comparisons - poetry	Language Paper 2 Comparative essays - poetry	Language Paper 2 Spoken Language Assessment (one lesson set up)	A Christmas Carol – Cold Read Unseen practice	Revision / mock preparation	Lessons after exams: ACC	Lessons after exams: ACC	A Christmas Carol - Cold read	A Christmas Carol L6: ACC big write	
Cycle 2							<b>Assessment Weeks</b>							
	A Christmas Carol ACC Big write	A Christmas Carol Revision AIC	A Christmas Carol Revision AIC	A Christmas Carol Revision AIC	Unseen Poetry Lang P1 Q2, three	Unseen Poetry Lang P1 Q4	Revision Macbeth Lang P1 Q5	Revision Macbeth Lang P2 Q2 & four	Revision Lang revision between lessons	Revision DIRT Lessons Literature	Revision DIRT Lessons Language	Revision Macbeth Lang P2 Q2, Q4	Revision AIC Lang P2 Q4, five	
Cycle 3									<b>Assessment Weeks</b>					
	Revision AIC Lang P2 Q5	Revision P&C Poetry Lang P1 Q5	Revision Macbeth ACC	Revision Lit P1 Macbeth ACC	Revision Lit P2 AIC P&C	Revision Language P1								

