

Year 11	HT1	HT2	HT3	HT4	HT5
Text or Theme	The Price of Ambition	War and Conflict.	People, Places, Time	Love and Relationships	Exploring Texts: Nature
Developing Cultural Capital	<p>Having studied <i>Macbeth</i> and <i>An Inspector Calls</i>, students consolidate their knowledge of the plot, characters and themes. In doing so, students are afforded opportunities to apply their knowledge to key extracts to develop their skills of literary analysis and essay writing. Alongside these core and culturally significant works of literature, students explore two non-fiction texts that relate to the theme of ambition. Subsequently, students further enhance their analytical, evaluative and comparative reading skills while developing their transactional writing skills.</p> <p>Core Texts: <i>Macbeth</i> by William Shakespeare, <i>An Inspector Calls</i> by J. B. Priestley, <i>A Christmas Carol</i> by Charles Dickens, Eduqas Poetry Anthology.</p> <p>Illuminating Texts: Niagara Falls non-fiction texts.</p>	<p>This sequence explores a range of texts – including core English Literature texts that have been studied in Year 10 / Year 11, and unseen fiction and non-fiction texts – thematically to allow students to develop authentic comparisons and links between texts. In doing so, as readers, students develop sophisticated theses regarding the depiction of war and conflict, which subsequently supports students’ development as successful, instinctive and invested writers in relation to this theme.</p> <p>Core Texts: <i>Macbeth</i> by William Shakespeare, <i>The Soldier</i> by Rupert Brooke, <i>Dulce et Decorum Est</i> by Wilfred Owen, <i>Mametz Wood</i> by Owen Sheers, <i>A Wife in London</i> by Thomas Hardy, <i>The Manhunt</i> by Simon Armitage, <i>An Inspector Calls</i> by J. B. Priestley and <i>A Christmas Carol</i> by Charles Dickens.</p> <p>Illuminating Texts: <i>Remains</i> by Simon Armitage, <i>War Photographer</i> by Carol Ann Duffy, <i>Stone Junction</i> by Jim Dodge.</p>	<p>This sequence explores a range of texts – including core English Literature texts that have been studied in Year 10 / Year 11, and unseen fiction and non-fiction texts – thematically to allow students to develop authentic comparisons and links between texts. In doing so, as readers, students develop sophisticated theses regarding the depiction of people, places and time, which subsequently supports students’ development as successful, instinctive and invested writers in relation to this theme.</p> <p>Core Texts: <i>Macbeth</i> by William Shakespeare, <i>London</i> by William Blake, <i>Living Space</i> by Imtiaz Dharker, <i>As Imperceptibly as Grief</i> by Emily Dickinson, <i>Ozymandias</i> by Percy Shelley, <i>Afternoons</i> by Philip Larkin, <i>An Inspector Calls</i> by J. B. Priestley and <i>A Christmas Carol</i> by Charles Dickens.</p> <p>Illuminating Texts: <i>Nettles</i> by Vernon Scannell, <i>Brothers</i> by Andrew Forster, Market non-fiction texts.</p>	<p>This sequence explores a range of texts – including core English Literature texts that have been studied in Year 10 / Year 11, and unseen fiction and non-fiction texts – thematically to allow students to develop authentic comparisons and links between texts. In doing so, as readers, students develop sophisticated theses regarding the depiction of love and relationships, which subsequently supports students’ development as successful, instinctive and invested writers in relation to this theme.</p> <p>Core Texts: <i>Macbeth</i> by William Shakespeare, <i>Sonnet 43</i> by Elizabeth Barrett Browning, <i>Valentine</i> by Carol Ann Duffy, <i>Cozy Apologia</i> by Rita Dove, <i>She Walks in Beauty</i> by Lord Byron, <i>An Inspector Calls</i> by J. B. Priestley and <i>A Christmas Carol</i> by Charles Dickens.</p> <p>Illuminating Texts: <i>Rejection</i> by Jenny Sullivan, <i>First Love</i> by Mick Gower, <i>The Blind Assassin</i> by Margaret Atwood.</p>	<p>This sequence explores a range of texts – including core English Literature texts that have been studied in Year 10 / Year 11, and unseen fiction and non-fiction texts – thematically to allow students to develop authentic comparisons and links between texts. In doing so, as readers, students develop sophisticated theses regarding the depiction of nature, which subsequently supports students’ development as successful, instinctive and invested writers in relation to this theme.</p> <p>Core Texts: <i>Macbeth</i> by William Shakespeare, <i>Sonnet 43</i> by Elizabeth Barrett Browning, <i>Valentine</i> by Carol Ann Duffy, <i>Cozy Apologia</i> by Rita Dove, <i>She Walks in Beauty</i> by Lord Byron, <i>An Inspector Calls</i> by J. B. Priestley and <i>A Christmas Carol</i> by Charles Dickens.</p> <p>Illuminating Texts: <i>Midwinter</i> by Grahame Davies and <i>Today</i> by Billy Collins, Hot air balloon non-fiction texts.</p>
Substantive Knowledge & Key Vocabulary	<p>Genre conventions</p> <ul style="list-style-type: none"> Victorian Prose: Poor Law, Education, Christmas, Dickens. Modern Drama: Mouthpiece, Dramatic irony, Entrances / Exits Shakespearean Tragedy: Hamartia, Anagnorisis, Peripeteia, Trochaic tetrameter <p>Themes</p> <ul style="list-style-type: none"> Ambition: intrinsic motivation, extrinsic motivation <p>Linguistics</p> <ul style="list-style-type: none"> Polysyndeton, asyndeton, strawman fallacy, false dichotomy, sublime, duality, Machiavellian. 	<p>Genre conventions</p> <ul style="list-style-type: none"> Victorian Prose: Poor Law, Education, Christmas, Dickens. Modern Drama: Mouthpiece, Dramatic irony, Entrances / Exits Shakespearean Tragedy: Hamartia, Anagnorisis, Peripeteia, Trochaic tetrameter <p>Themes</p> <ul style="list-style-type: none"> War and Conflict: traitor, revolt, tyrant. <p>Linguistics</p> <ul style="list-style-type: none"> Polysyndeton, asyndeton, strawman 	<p>Genre conventions</p> <ul style="list-style-type: none"> Victorian Prose: Poor Law, Education, Christmas, Dickens. Modern Drama: Mouthpiece, Dramatic irony, Entrances / Exits Shakespearean Tragedy: Hamartia, Anagnorisis, Peripeteia, Trochaic tetrameter <p>Themes</p> <ul style="list-style-type: none"> Inequality: social class, working class, middle class, upper class, socialism, capitalism. <p>Linguistics</p> <ul style="list-style-type: none"> Polysyndeton, asyndeton, strawman 	<p>Genre conventions</p> <ul style="list-style-type: none"> Victorian Prose: Poor Law, Education, Christmas, Dickens. Modern Drama: Mouthpiece, Dramatic irony, Entrances / Exits Shakespearean Tragedy: Hamartia, Anagnorisis, Peripeteia, Trochaic tetrameter <p>Themes</p> <ul style="list-style-type: none"> Love and Relationships: marriage contract, marriage of convenience, idealised love. <p>Linguistics</p> <ul style="list-style-type: none"> Polysyndeton, asyndeton, strawman 	<p>Genre conventions</p> <ul style="list-style-type: none"> Victorian Prose: Poor Law, Education, Christmas, Dickens. Modern Drama: Mouthpiece, Dramatic irony, Entrances / Exits Shakespearean Tragedy: Hamartia, Anagnorisis, Peripeteia, Trochaic tetrameter <p>Themes</p> <ul style="list-style-type: none"> Nature and Settings: Crime, Pastoral, Isolation. <p>Linguistics</p> <ul style="list-style-type: none"> Polysyndeton, asyndeton, strawman

Disciplinary Knowledge & Assessments	HT1: Transactional Writing <ul style="list-style-type: none"> Demonstrate an awareness of form, purpose and audience Developed paragraphs Apply a range of persuasive techniques 	Trial Examinations C1 + C2 Trial Examination <ul style="list-style-type: none"> Reading: retrieval of evidence, inference, analysis, evaluation Writing: developing ideas, accurate and ambitious SPAG. 	HT3: Transactional Writing <ul style="list-style-type: none"> Demonstrate an awareness of form, purpose and audience Developed paragraphs Apply a range of persuasive techniques 	Trial Examinations C1 + C2 Trial Examination <ul style="list-style-type: none"> Reading: retrieval of evidence, inference, analysis, evaluation Writing: developing ideas, accurate and ambitious SPAG. 	Final Examinations C1 + C2 Trial Examination <ul style="list-style-type: none"> Reading: retrieval of evidence, inference, analysis, evaluation Writing: developing ideas, accurate and ambitious SPAG.
	HT1: Macbeth Essay <ul style="list-style-type: none"> Offering a personal response to a theme Recalling evidence from across the play Commenting on language choices Demonstrating an awareness of audience 	C2 Trial Examinations <ul style="list-style-type: none"> Responding to a theme Selecting precise evidence from extract and whole play Commenting on language Embedding contextual knowledge Comparing themes 	HT3: Unseen Poetry Comparison <ul style="list-style-type: none"> Offering a personal response to a theme Selecting evidence from across the poems Commenting on language choices Making comparisons across the poems 	C1 + C2 Trial Examinations <ul style="list-style-type: none"> Responding to a theme Selecting precise evidence from extract and whole play Commenting on language Embedding contextual knowledge Comparing themes 	C1 + C2 Trial Examinations <ul style="list-style-type: none"> Responding to a theme Selecting precise evidence from extract and whole play Commenting on language Embedding contextual knowledge Comparing themes
Cross Curricular Links	<ul style="list-style-type: none"> Drama: <i>DNA</i> (Y10). History: The Industrial Revolution (Y8 HT1) Geography: Economic geography (Y10/Y11) 	<ul style="list-style-type: none"> Drama: <i>R+J, Hamlet, Macbeth</i>, (Y7 HT5), <i>Blood Brothers</i> (Y8 HT2). History: Industrial Revolution (Y8 HT1) . Geography: Geography of conflict (Y9) 	<ul style="list-style-type: none"> Drama: <i>R+J, Hamlet, Macbeth</i>, (Y7 HT5), <i>Blood Brothers</i> (Y8 HT2). History: Industrial Revolution (Y8 HT1). Geography: Geography of conflict (Y9) 	<ul style="list-style-type: none"> Drama: <i>R+J, Hamlet, Macbeth</i>, (Y7 HT5), <i>Blood Brothers</i> (Y8 HT2). History: Industrial Revolution (Y8 HT1). Geography: Geography of conflict (Y9) 	<ul style="list-style-type: none"> Drama: <i>R+J, Hamlet, Macbeth</i>, (Y7 HT5), <i>Blood Brothers</i> (Y8 HT2). History: Industrial Revolution (Y8 HT1). Geography: Geography of conflict (Y9)