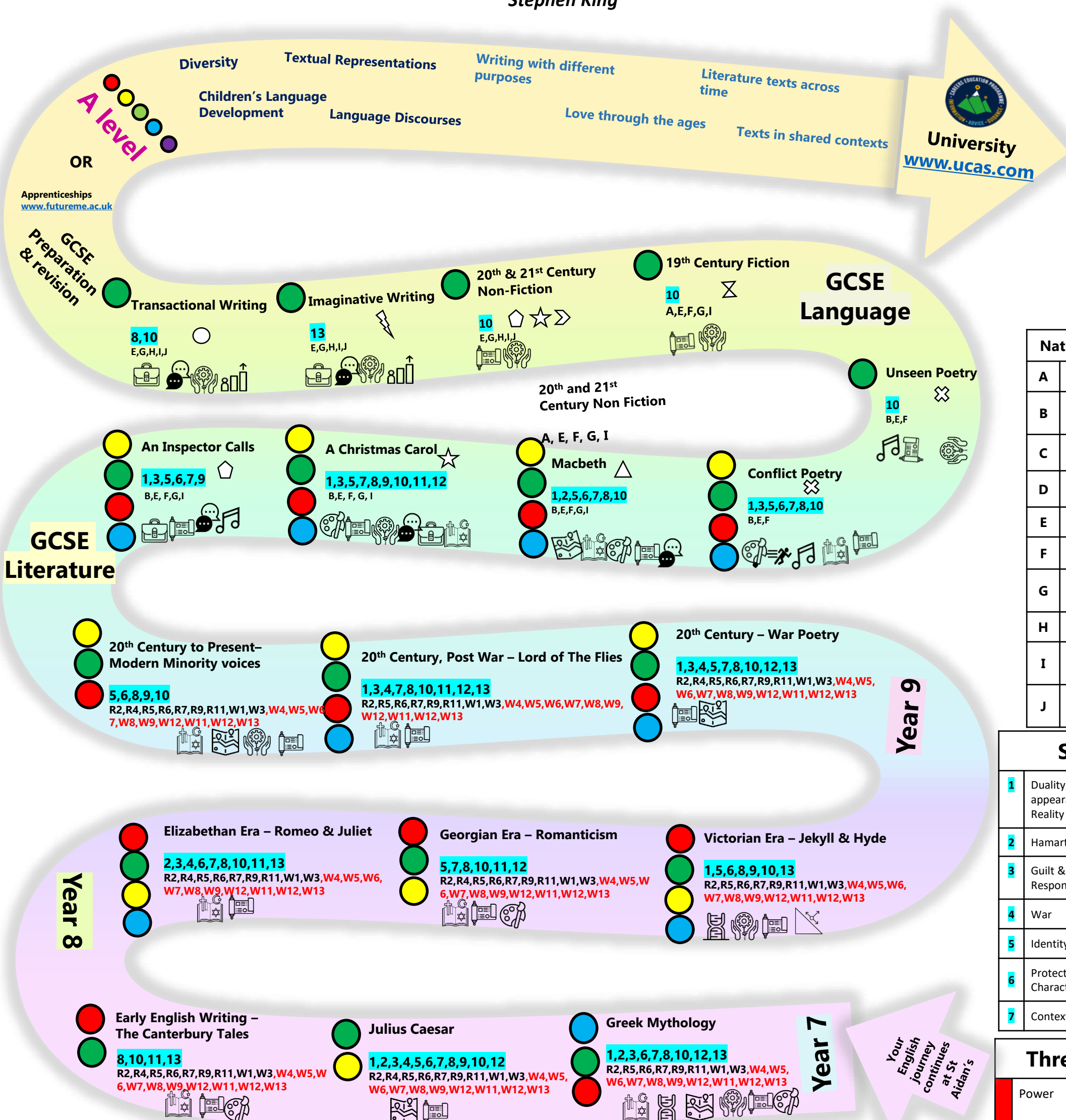




English Learning Journey

"If you don't have time to read, you don't have the time (or the tools) to write. Simple as that."

Stephen King



| GCSE Specification Components | |
|-------------------------------|-----------------------|
| △ | Shakespeare |
| ◡ | Post-1914 Literature` |
| ☆ | 19th Century Novel |
| ⊗ | 19th Century Extracts |
| ⊗ | Poetry since 1879 |
| ⚡ | Imaginative Writing |
| ➤ | Non-fiction extracts |
| ○ | Transactional Writing |

| National Curriculum Content | |
|-----------------------------|--|
| A | Wide range of fiction/non-fiction |
| B | Coverage of genre/historical periods/authors/forms |
| C | 2 x Shakespeare plays |
| D | World Literature |
| E | Learning new vocabulary |
| F | Reading texts critically |
| G | Writing accurately, fluently and effectively |
| H | Plan, write, edit and proof read |
| I | Consolidate and build on grammatical knowledge |
| J | Speak confidently and effectively |

| Sub Concepts | | | |
|--------------|-------------------------------|----|------------------|
| 1 | Duality, appearance & Reality | 8 | Rhetoric & Oracy |
| 2 | Hamartia | 9 | Class |
| 3 | Guilt & Responsibility | 10 | Reader Response |
| 4 | War | 11 | Religion |
| 5 | Identity | 12 | Politics |
| 6 | Protected Characteristics | 13 | Genre |
| 7 | Context | | |

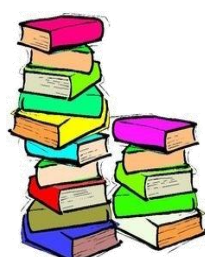
| Threshold Concepts | |
|--------------------|--|
| Power | Writer's composition / Reader's Response |
| Conflict & Society | Human Nature |

| English Scholarly Reading | |
|--|---|
| To Kill a Mockingbird <i>Harper Lee</i> | The Picture of Dorian Gray <i>Oscar Wilde</i> |
| English Journey <i>JB Priestley</i> | Jane Eyre <i>Charlotte Bronte</i> |
| 1984 <i>George Orwell</i> | Brave New World <i>Aldous Huxley</i> |
| Save the Cat! The Only Book on Screenwriting You'll Ever Need – <i>Blake Snyder</i> | The Language of Journalism <i>Michael Higgins & Angela Smith</i> |
| | Great Expectations <i>Charles Dickens</i> |
| | Frankenstein <i>Mary Shelley</i> |
| | The Mother Tongue <i>Bill Bryson</i> |

| English Careers | |
|--|---|
| Publishing | Journalist |
| Public Relations | Lexicographer |
| Writer (fiction, playwright, screen, videogames) | Lawyer |
| Producer | TEFL (Teaching English as a Foreign Language) |
| Barrister | Librarian |
| Speech & Language Therapist | Marketing |

| KS2 Links | | |
|-------------------------|---------------------------------|-----------------------------|
| R1 Decoding | R9 Authorial Intent | W6 Planning writing |
| R2 Range of reading | R10 Non-Fiction | W7 Drafting writing |
| R3 Text familiarity | R11 Discussing reading | W8 Editing writing |
| R4 Poetry & performance | W1 Phonic & whole word spelling | W9 Performing writing |
| R5 Word meaning | W2 Other word building spelling | W10 Vocabulary |
| R6 Understanding | W3 Transcription | W11 Grammar |
| R7 Inference | W4 Handwriting | W12 Punctuation |
| R8 Prediction | W5 Contexts for writing | W13 Grammatical terminology |

| Curriculum Links | |
|------------------|-------------------|
| Maths | MFL |
| Biology | IT |
| P.E/ Sport | RE |
| Geography | Careers |
| Art | PHSE/ Citizenship |
| DT/ Engineering | Chemistry |
| Music | Physics |
| History | Enterprise |



Your English journey continues at St Aidan's



English Learning Journey

Let us remember: One book, one pen, one child, and one teacher can change the world. - **Malala Yousafzi**



English: The Learning Journey

The 7 Year Learning Journey in English at St. Aidan's Catholic Academy is an exploration of our rich and diverse literary history. The sequencing of our journey is guided by chronological history and each component of learning is underpinned by contextual understanding as well as linguistic and grammatical concepts. We use the National Curriculum's requirement to cover a range of 'genre/historical periods/authors and forms' as an opportunity to explore our history through the voices of the authors that experienced these periods. As literacy levels in society have changed, so too have the popular genres that characterise each era. Mythology, drama, poetry and the novel forms all therefore take their turn throughout our curriculum. In our modern context, we believe that literacy is essential to participate fully as a member of society, therefore the National Curriculum's requirement to teach pupils to write accurately, fluently and effectively is an intrinsic part of our work as a department and opportunities to write at length, with an explicit focus on composition and effect, are embedded in every 13-week cycle. Pupils who do not learn to speak, read and write with fluency and confidence are effectively disadvantaged in their wider academic endeavours and again we see the National Curriculum requirement to teach pupils to plan, write, edit and proof-read as part of our responsibility to ensure that no pupil in our community is disadvantaged in this way.

St Aidan's curriculum fully shares the guiding principles of the National Curriculum to expose pupils to a wide range of fiction and non-fiction as well as to read texts critically, learn new vocabulary and consolidate grammatical knowledge therefore the following essential skills are embedded throughout our curriculum:

- 1) Scholarly reading in the form of non-fiction and critical writing supplements our study of literature
- 2) Explicit teaching of tier 3 vocabulary allows our pupils greater access to key concepts they encounter throughout each unit of work and encourages pupils to use vocabulary outside of the context of the English classroom as well, encouraging cross-curricula links to develop through shared language.
- 3) Opportunities to practise 'Writing Like a Critic' at length incorporating their own responses to literature and the work of scholarly writers and critics to support their own assertions
- 4) Teaching of composition and effect to improve our 'Writing Like a Critic' followed by feedback, allowing pupils to re-draft and edit effectively
- 5) Explicit teaching on 'Reading like a literary scholar': reading for expressed and implied meaning; questioning the significance of vocabulary and phrases, analysis of literary techniques and structural features.

As a member of the Bishop Chadwick Catholic Education Trust, we work closely with our Primary School partners to ensure curriculum continuity. As the 'end-points' for KS2 focus on writing for a range of purposes and audiences, using stylistic features and suitable levels of formality, we begin Year 7 by developing pupils' understanding of writing to make a transition between KS2 and KS3. Using our reading of mythology and contextual studies as an inspiration, we develop our descriptive and narrative writing through our own writing of fiction. This provides an opportunity to specifically teach a range of sentence structures to create pace, rhythm and drama in our narratives and control our readers' response through nuanced language.

Year 7 Pupils begin their exploration of the rich storytelling tradition that underpins much of our culture and our past. Naturally, this journey begins with an exploration of early myths and legends developing pupils' understanding of the idea that narratives are used to explain our world to ourselves and those around us. Through explicit study of vocabulary, pupils broaden their understanding of the English language and etymology when learning about Greek and Latin prefixes. From this ancient Greek context, pupils explore the classical civilisations further through a creative lens, studying William Shakespeare's portrayal of life in ancient Rome with his play, 'Julius Caesar'. The content of this provides an opportunity to study Aristotle's rhetorical devices while also allowing us to meet the National Curriculum's requirement to deliver 2 Shakespeare plays during KS3 while maintaining our vision for a 'chronological sequence' without placing both Shakespeare plays back-to-back in our pupils' journey. The learning journey moves to early English writing and progresses to Middle English with a study of the 'Canterbury Tales'.

Year 8 begins by developing creative and transactional writing skills further, allowing pupils to deepen their understanding of the techniques used by writers and the intent behind their own writing craft, preparing them to better analyse and evaluate the craft of other writers as they continue their journey. We pick up this journey in the Elizabethan era through a study of William Shakespeare's timeless 'Romeo and Juliet'. We then study the Georgian era, during which, the industrial revolution begins, and so does a revolution in creativity and the reactions to the new industrial world begin to surface through the work of Romantic poets. Pupils understand how the developments of science in society was believed by some to pose a threat to religion, morality and divide us from nature. This prominent theme is reinforced as we transition from the Georgian into the Victorian era as technology and science develop rapidly, concerns in society (and therefore of the creative author's who attempt to comment on society) continue. We explore how this manifested in the Victorian era through a study of 'The Strange Case of Dr Jekyll and Mr Hyde'.

Year 9 opens by transitioning into the 20th Century, looking at the propaganda and poetry of World War 1, gaining an insight into the thoughts and feelings of the front-line soldiers, studying war poets such as: Owen, Sassoon, Sorley and Hodgson as well as writers such as Pope and Begbie. Post-war writing is then explored through a former World War 2 soldier, William Golding, whose experiences of war, and the darkness he believed lay within mankind are explored through a study of 'Lord of the Flies'. The journey through KS3 is completed by studying Modern Minority Voices including poems, prose and social-philosophy through the works of Akala, Malorie Blackman, Benjamin Zephaniah, Caleb Femi and Jackie Kay.

Year 10 will use knowledge gained from all units studied at KS3 as the bedrock for the understanding of GCSE components. Pupils now receive split teaching of the English components to help pupils compartmentalise the two bespoke courses - Literature and Language. With their Literature teacher, pupils will critically examine Macbeth, An Inspector Calls, A Christmas Carol, Conflict Poetry and finally, unseen poetry. In their Language lessons, pupils will begin by putting their Creative Writing and Transactional Writing skills to use under conditions expected at GCSE, before reading 19th Century Fiction and progress to 20th and 21st Century Non-Fiction comparing their different perspectives on similar topics.

Year 11 will follow the same pattern of teaching as Year 10. Pupils will look at wider concepts and themes within texts studied in Literature, and will acquire necessary contextual information to help support the critical and cultural understanding of the texts. Pupils will also begin fine-tuning their revision strategies in order to be successful in their exams.

Year 12 and Year 13 St Aidan's pupils will be able to confidently approach the set-texts studied at A-Level due to the foundations that have been laid at KS3 and KS4. Pupils will have been given a flavour of theorists and ideologies that may have been influential at certain moments in history, but at A-Level pupils will explore a wider range of theorists, ranging on topics such as how children acquire language or how depending on your gender, accent or age, your language choices are impacted, as the history of the English language and the cultural/technological factors that continue to drive its evolution and change.

English Assessment Map:

| Year /Cycle | Sub Concept: | Curriculum assessed: | Assessment Type |
|---------------------------|--|--|------------------------|
| Year 7 Cycle 1 | Writing Classical Civilisation: Greek Mythology | Linguistic Analysis of Mythos – Creation Myth (analysing lexical choices, sentence forms and other language features). | Formative |
| | | Writing like a writer: Narrative Writing - Myths and Legends/Epic Hero genre, (using traditional hero's journey as a narrative structure incorporating dialogue and pathetic fallacy). | Extended Writing |
| | | Linguistic Analysis of Mythos – Myth of Prometheus (analysing lexical choices, sentence forms and other language features). | Formative |
| | | Linguistic Analysis of Mythos – Myth of Prometheus (analysing lexical choices, sentence forms and other language features). | Summative |
| | | Writing Like a Critic exploring the theme of power in Literature beginning with Mythology and exploring any other literature that pupils have read in the St. Aidan's reading cannon or at KS2. | Extended Writing |
| Year 7 Cycle 2 | Classical Civilisation: Julius Caesar The History of the English Language | Literary Analysis of an extract from Julius Caesar (lexical choices, other linguistic features, motifs, allegory and staging). | Formative |
| | | Literary Analysis of an extract from Julius Caesar (lexical choices, other linguistic features, motifs, allegory and staging). | Formative |
| | | Writing Like a writer: - writing a persuasive speech influenced by the art of rhetoric used in persuasive speeches made during Julius Caesar and deploying a range of rhetorical devices. | Extended Writing |
| | | Literary Analysis of an extract from Julius Caesar (lexical choices, other linguistic features, motifs, allegory and staging). | Formative |
| | | Literary Analysis of an extract from Julius Caesar (lexical choices, other linguistic features, motifs, allegory and staging). | Summative |
| | | Writing Like a Critic exploring theme of honour in Literature beginning with Julius Caesar and exploring any other literature that pupils have read in their academic journey, St. Aidan's reading cannon or at KS2. | Extended Writing |
| Year 7 Cycle 3 | Early English Writing: The Canterbury Tales | Literary Analysis of an extract from The Canterbury Tales (lexical choices, other linguistic features, poetic features). | Formative |
| | | Literary Analysis of an extract from The Canterbury Tales (lexical choices, other linguistic features, poetic features). | Formative |
| | | Writing Like a Writer: Narrative Writing about a journey or commitment following monomyth narrative structure and developing understanding of literary techniques. | Extended Writing |
| | | Literary Analysis of an extract from The Canterbury Tales (lexical choices, other linguistic features, poetic features). | Formative |
| | | Literary Analysis of an extract from The Canterbury Tales (lexical choices, other linguistic features, poetic features). | Summative |
| | | Writing Like a Writer: Transactional Writing – an article exploring traditional pilgrimages of the past and modern day pilgrimages and tourism. | Extended Writing |

Speaking and Listening

| | |
|---------------------------------------|---|
| Assessed in classroom based key tasks | Verbal reflection on the public vs private persona, influence of power/wealth and trust in Julius Caesar |
| | Verbal evaluation of the proposed actions of Brutus and Cassius, taking into account military tactics, honour and nobility of the actions as well as historical context and allegory. |
| | Verbal evaluation of the relationship between leaders, their suitability to lead a society and the historical / political allegory of the play |
| | Verbal analysis of Brutus' role in the allegory of the play, taking into account any of his actions, their symbolism and context. |
| | Verbal evaluation of Brutus' position as a tragic hero with reference to the 6 stages of a Greek Tragedy according to Aristotle. |

English Assessment Map:

| Year /Cycle | Sub Concept: | Curriculum assessed: | Assessment Type |
|-------------------|--|--|------------------|
| Year 8 Cycle 1 | Writing Elizabethan and Jacobean era: Romeo and Juliet | Literary Analysis of an extract from Romeo and Juliet (lexical choices, sentences forms, other features, motifs, allegory, staging). | Formative |
| | | Literary Analysis of an extract from Romeo and Juliet (lexical choices, sentences forms, other features, motifs, allegory, staging). | Formative |
| | | Writing like a writer: Tragedy genre, (creating a dilemma for the protagonist and engaging antagonists, developing understanding of narrative structure incorporating dialogue and motifs). | Extended Writing |
| | | Linguistic Analysis of an extract from the Witch Child, (writing in WWWETO paragraphs, linking comments on the effect of the techniques identified to context and perspective). | Formative |
| | | Literary Analysis of an extract from Romeo and Juliet (lexical choices, sentences forms, other features, motifs, allegory, staging). | Summative |
| | | Writing Like a Critic exploring the theme of revenge beginning with Romeo and Juliet and exploring any other literature that pupils have read in their academic journey, St. Aidan's reading cannon or their own reading for pleasure. | Extended Writing |
| Year 8 Cycle 2 | Georgian era: Romanticism | Poetic Analysis: Analysis of form and language (lexical choices, other linguistic features, poetic features) | Formative |
| | | Poetic Analysis: Analysis of form and language (lexical choices, other linguistic features, poetic features) | Formative |
| | | Writing like a writer: writing a persuasive or explorative article developing appropriate rhetorical devices and supported with knowledge/evidence from scholarly reading. | Extended Writing |
| | | Poetic Analysis: Analysis of form and language (lexical choices, other linguistic features, poetic features) | Summative |
| | | Writing Like a Critic exploring the theme of individualism, beginning with Romanticism and exploring any other literature that pupils have read in their academic journey, St. Aidan's reading cannon or their own reading for pleasure. | Extended Writing |
| Year 8 Cycle 3 | Victorian era: The Strange Case of Dr Jekyll and Mr Hyde | Structural Analysis: commenting on tension journeys, foreshadowing, setting, time, juxtaposition, narrative voice or perspectives. | Formative |
| | | Structural Analysis: commenting on tension journeys, foreshadowing, setting, time, juxtaposition, narrative voice or perspectives. | Formative |
| | | Writing Like a Writer: Gothic Genre, creating pathetic fallacy, appropriate semantic fields and supporting imagery, developing understanding of narrative structure and genre conventions. | Extended Writing |
| | | Structural Analysis: commenting on tension journeys, foreshadowing, setting, time, juxtaposition, narrative voice or perspectives. | Summative |
| | | Writing Like a Writer: writing an article with an expository discourse supported with knowledge/evidence from scholarly reading, developing appropriate use of voice, authorial tone and objectivity. | Extended Writing |

Speaking and Listening

| | |
|--|--|
| <p>Assessed as a presentation:</p> <ul style="list-style-type: none"> Grammar/vocabulary fit the purpose and the audience Know and use the rules of Standard English Use knowledge of literary and rhetorical devices to develop the impact and delivery of ideas modulate voice for emphasis, using intonation and pitch to support meaning at particular moments with a pace that allows audience to follow, using pauses where appropriate Summarise and organise ideas into an effective journey for the audience using evidence where necessary May use notes or prompts, engaging my audience with eye contact Confident body-language, using facial expressions and gestures occasionally to reinforce key points or ideas. | <p>In your view, who is the most responsible for the deaths of Romeo and Juliet? Support your views with reference to the play, the contextual beliefs about determinism and you own interpretation of 'responsibility'.</p> |
|--|--|

| Year /Cycle | Sub Concept: | Curriculum assessed: | Assessment Type |
|-------------------|--|---|------------------|
| Year 9 Cycle 1 | 20 th Century Politics: Poetry of the Great War | Literary Comparison: analytically comparing ideas expressed through poetic features and language choices supporting by contextual factors. | Formative |
| | | Literary Comparison: analytically comparing ideas expressed through poetic features and language choices supporting by contextual factors. | Formative |
| | | Writing Like A Writer: narrative writing set in the trenches, developing effective action, description and dialogue influenced by contextual knowledge and understanding of conflicting Edwardian perspectives on war. | Extended Writing |
| | | Literary Comparison: analytically comparing ideas expressed through poetic features and language choices supporting by contextual factors. | Summative |
| | | Writing Like a Critic: exploring the theme of conflict in literature, beginning with poetry of the Great War and exploring any other literature that pupils have encountered in their academic journey, St. Aidan's reading cannon or their own reading for pleasure. | Extended Writing |
| Year 9 Cycle 2 | 20 th Century Politics - Post War: Lord of the Flies | Evaluation of critical statements supported by analysis of writing craft (language/structure/symbolism/allegory/context) | Formative |
| | | Writing like a writer, narrative writing in the adventure genre using appropriate tension journey, action, description and dialogue incorporating authorial interjections and range of linguistic features. | Extended Writing |
| | | Evaluation of critical statements, supported by analysis of writing craft (language/structure/symbolism/allegory/context) | Formative |
| | | Evaluation of critical statements, supported by analysis of writing craft (language/structure/symbolism/allegory/context) | Summative |
| | | Writing Like a Critic: exploring the theme of evil in literature, beginning with poetry of the Great War and exploring any other literature that pupils have encountered in their academic journey, St. Aidan's reading cannon or their own reading for pleasure. | Extended Writing |
| Year 9 Cycle 3 | Modern Minority Voices | Summary of similarities/differences in non-fiction incorporating inferences from each and analysing the alternative perspectives created based on time and provenance. | Formative |
| | | Writing like a writer: writing a letter to an MP or an open letter to public regarding concerns or experiences of marginalised groups in modern society incorporating appropriate range of rhetorical devices, developing appropriate use of voice, authorial tone and objectivity with corresponding salutations and valedictions. | Extended Writing |
| | | Summary of similarities/differences in non-fiction incorporating inferences from each and analysing the alternative perspectives created based on time and provenance. | Formative |
| | | Summary of similarities/differences in non-fiction incorporating inferences from each and analysing the alternative perspectives created based on time and provenance. | Summative |
| | | Writing like a writer: writing an article on British Values incorporating appropriate range of rhetorical devices, developing appropriate use of voice, authorial tone, supported with contextual knowledge and scholarly reading. | Extended Writing |

| Speaking and Listening | |
|---|---|
| <p>Assessed as a presentation:</p> <ul style="list-style-type: none"> Grammar/vocabulary fit the purpose and the audience, selecting nuanced vocabulary to support meaning. Know and use the rules of Standard English Skilfully vocabulary, grammar, structural and organisational features, including rhetorical devices, to reflect purpose/context and interact with audience. confidently modulate voice for emphasis, intonate and pitch voice deliberately throughout, pace and rhythm supports the impact of communication creatively/dramatically/rhetorically in a way which is appropriate for purpose. Select and organise ideas, facts, key points, evidence and details effectively and skilfully for support and emphasis. Deliver naturally and confidently, without notes or with unobtrusive prompts engaging with my audience throughout. Confident and professional body language, using facial expressions and gestures to consistently support delivery | <p>Would you rather have 'freedom to' or 'freedom from'? Support your answer with analysis of the symbolism and allegory in Lord of the Flies, paying particular attention to Ralph/democracy, Jack/autocracy and Piggy/intelligentsia, the conch/civilisation</p> <p>William Golding was pessimistic about mankind's true nature. Do you agree or disagree with his viewpoint? Support your own reflections with reference to the symbolism and allegory in Lord of the Flies, paying particular attention to Ralph/democracy, Jack/autocracy and Piggy/intelligentsia, Roger/unrestrained evil, the adults in the novel and the fate of Simon and the existence of the beast.</p> |

English Assessment Map:

| Year /Cycle | Sub Concept: | Curriculum assessed: | Assessment Type |
|--------------------|--|---|------------------|
| Year 10 Cycle 1 | Literature: An Inspector Calls Language: Writing Like a... | Critical Analysis of a character in J.B. Priestley's <i>An Inspector Calls</i> , with reference to historical context, societal attitudes and authorial intent. Narrative Writing – writing an engaging narrative with confident use of narrative structure, characterisation and dialogue as well as integrating stylistic devices, nuanced vocabulary, a wide range of accurate punctuation and a range of sentence structure for effect into the narrative. | Formative |
| | | Critical Analysis of a theme in J.B. Priestley's <i>An Inspector Calls</i> , with reference to historical context, societal attitudes and authorial intent. Narrative Writing – writing an engaging narrative with confident use of narrative structure, characterisation and dialogue as well as integrating stylistic devices, nuanced vocabulary, a wide range of accurate punctuation and a range of sentence structure for effect into the narrative. | Formative |
| | | Critical Analysis of a character in J.B. Priestley's <i>An Inspector Calls</i> , with reference to historical context, societal attitudes and authorial intent. Transactional Writing – Writing a persuasive text in an unseen form, on an unseen topic. Creating a well-structured persuasive discourse with appropriate use of stylistic and rhetorical devices to suite purpose, audience and form. | Summative |
| | | Critical Analysis of a theme in J.B. Priestley's <i>An Inspector Calls</i> , with reference to historical context, societal attitudes and authorial intent | Extended Writing |
| | | Transactional Writing – Writing a persuasive text in an unseen form, on an unseen topic. Creating a well-structured persuasive discourse with appropriate use of stylistic and rhetorical devices to suite purpose, audience and form. | Extended Writing |
| Year 10 Cycle 2 | Literature: A Christmas Carol Language: Exploration of creative writing | Literary Analysis of an extract from Charles Dickens' <i>A Christmas Carol</i> , commenting on the effect of language, form and structure used to present a character. Linguistic Analysis of unseen prose fiction commenting on the effect of lexical choices, sentence forms and language features used to achieve effects and influence readers. | Formative |
| | | Literary Analysis of an extract from Charles Dickens' <i>A Christmas Carol</i> , commenting on the effect of language, form and structure used to present a character. Structural analysis of unseen prose fiction commenting on the narrative structure, narrative features and tension journey created to interest and engage readers. | Formative |
| | | Critical Analysis of a theme in Charles Dickens' <i>A Christmas Carol</i> , with reference to allegory, societal attitudes and authorial intent. Evaluating criticism of unseen prose fiction, supporting judgments with evidence from the text, commenting on authorial methods, authorial intent and reader reception/response. | Summative |
| | | Critical Analysis of a theme in Charles Dickens' <i>A Christmas Carol</i> , with reference to allegory, societal attitudes and authorial intent. Narrative Writing – writing an engaging narrative with confident use of narrative structure, characterisation and dialogue as well as integrating stylistic devices, nuanced vocabulary, a wide range of accurate punctuation and a range of sentence structure for effect into the narrative. | Extended Writing |
| | | Literary Analysis of an extract from William Shakespeare's <i>Macbeth</i> , commenting on the effect of language, form and structure used to present a character. Synthesised comparison of non-fiction making detailed inferences and incorporating evidence from both texts to support findings. | Formative |
| Year 10 Cycle 3 | Literature: Macbeth Language: Non-Fiction, viewpoints and perspectives | Literary Analysis of an extract from William Shakespeare's <i>Macbeth</i> , commenting on the effect of language, form and structure used to present a character. Linguistic Analysis of unseen non-fiction commenting on the effect of lexical choices, sentence forms and language features used to achieve effects and influence readers. | Formative |
| | | Critical Analysis of a theme in William Shakespeare's <i>Macbeth</i> , with reference to historical context, societal attitudes and authorial intent. Comparison of writers' viewpoints and perspectives in unseen non-fiction, showing an awareness of objectivity, subjectivity and authorial provenance. | Summative |
| | | Critical Analysis of a theme in William Shakespeare's <i>Macbeth</i> , with reference to historical context, societal attitudes and authorial intent. Transactional Writing – Writing a persuasive article drawing on research conducted through academic reading. Creating a well-structured persuasive discourse with appropriate use of stylistic and rhetorical devices to suite purpose, audience and form. | Extended Writing |

| Year /Cycle | Sub Concept: | Curriculum assessed: | Assessment Type |
|--------------------|--|---|------------------|
| Year 11 Cycle 1 | Edexcel Poetry Anthology: Conflict Language: 20 th and 21 st Century Non-Fiction | Analytical comparison of two poems from the Edexcel 'Power and Conflict' Poetry Anthology, writing in ITEACHTEAR paragraphs, commenting on the effect of language, form and structure used to present the writer's viewpoint with reference to historical context, societal attitudes and authorial intent. | Formative |
| | | Linguistic Analysis of an unseen extract from 20 th Century non-fiction, commenting on the effect of language and structure used to interest and engage the reader. | |
| | Edexcel Poetry Anthology: Conflict Language: 19 th Century Fiction | Analytical comparison of two poems from the Edexcel 'Power and Conflict' Poetry Anthology, commenting on the effect of language, form and structure used to present the writer's viewpoint with reference to historical context, societal attitudes and authorial intent. | Formative |
| | | Linguistic Evaluation of an unseen extract from 20 th Century non-fiction, commenting on the impact that settings, ideas, themes and events have and supporting with comments on how language creates/conveys them. | |
| | | Writing Like a Critic exploring the theme of conflict in the Edexcel Anthology of Conflict Poems | Extended Writing |
| | | Transactional Writing – Writing a persuasive text in an unseen form, on an unseen topic. Creating a well-structured persuasive discourse with appropriate use of stylistic and rhetorical devices to suite purpose, audience and form. | Extended Writing |
| Year 11 Cycle 2 | Unseen Poetry Language: Creative Writing | Analytical comparison of two unseen poems, writing in ITEAHTEAR paragraphs, commenting on the effect of language, form and structure used to present the writer's viewpoint. | Formative |
| | | Descriptive Writing – writing an engaging setting using a range of literary and stylistic devices, nuanced vocabulary, a wide range of accurate punctuation and a range of sentence structure for effect. | |
| | Literature: An Inspector Calls / A Christmas Carol Language: Transactional Writing | Analytical comparison of two unseen poems commenting on the effect of language, form and structure used to present the writer's viewpoint. | Formative |
| | | Narrative Writing – writing an engaging narrative with confident use of narrative structure, characterisation and dialogue as well as integrating stylistic devices, nuanced vocabulary, a wide range of accurate punctuation and a range of sentence structure for effect into the narrative. | |
| | | Critical Analysis of a theme in Charles Dickens' A Christmas Carol with reference to allegory, societal attitudes and authorial intent). | Summative |
| | | Transactional Writing – Writing a persuasive text in an unseen form, on an unseen topic. Creating a well-structured persuasive discourse with appropriate use of stylistic and rhetorical devices to suite purpose, audience and form. | |
| Year 11 Cycle 3 | Literature: Macbeth Language: Revision of gaps identified in mock exams | Literary Analysis of an extract from William Shakespeare's Macbeth commenting on the effect of language, form and structure used to present a character. | Formative |
| | | Linguistic Evaluation of an unseen extract from 19 th Century Fiction (prose), commenting on the impact that settings, ideas, themes and events have and supporting with comments on how language creates/conveys them). | |
| | | Literary Analysis of an extract from William Shakespeare's Macbeth, commenting on the effect of language, form and structure used to present a character. | Formative |
| | GCSE Exam period | Transactional Writing – Writing a persuasive article drawing on research conducted through academic reading. Creating a well-structured persuasive discourse with appropriate use of stylistic and rhetorical devices to suite purpose, audience and form. | Extended Writing |
| | | Critical Analysis of a theme in William Shakespeare's Macbeth with reference to historical context, societal attitudes and authorial intent. | Formative |
| | | Comparison of writers' Ideas and Perspectives in 20 th and 21 st Century non-fiction showing an awareness of objectivity, subjectivity and authorial viewpoint. | |
| | Revision of Literature texts / Skills identified as an areas for development (Macbeth, An Inspector Calls or A Christmas Carol) – (Close analysis and/or thematic/contextual critique). | | |
| | Revision of Language genres and skills identified as areas for development (19 th Century fiction, 20 th and 21 st Century non fiction, Creative Writing or Transactional Writing) - (analysis, evaluation, summary or comparison). | | |

A Level Summary of Assessment:

Cycle 1 – Meanings and Representations (how language used in the modern media, and 19th Century non-fiction is used to create meanings and representations and how contextual factors influence the choices/viewpoints of text producers).

– Language Discourses (an evaluation of a statement made about an issue encountered in academic study of linguistics – Language and Gender, Accent and Dialect, Language Change, Language and Occupation).

Cycle 2 – Child Language Acquisition (an evaluation of a statement made about the way that children acquire spoken language or literacy in writing and a critical evaluation of the theories which support or refute the statement, with reference to a transcript of a conversation between a child and a caregiver).

– Language Discourses (an evaluation of a statement made about an issue encountered in academic study of linguistics – Language and Gender, Accent and Dialect, Language Change, Language and Occupation).

Cycle 3 – Language and the Individual (a comparison of how language is used in modern media texts to discuss an issue encountered in academic study of linguistics – Language and Gender, Accent and Dialect, Language Change, Language and Occupation) and (writing an opinion article to discuss an issue encountered in academic study of linguistics – Language and Gender, Accent and Dialect, Language Change, Language and Occupation).

– Language Discourses - Language Discourses (an evaluation of a statement made about an issue encountered in academic study of linguistics – Language and Gender, Accent and Dialect, Language Change, Language and Occupation).