

Timeframe	Autumn 1 – English Language 5 Weeks EDUQAS Component 2 Reading	Autumn 1 – English Literature 2 weeks EDUQAS Poetry Anthology Revision	Autumn 2 – English Literature “A Christmas Carol” 6 weeks	Spring 1 – English Language Spoken Assessment 2 weeks	Spring 1 – English Language Transactional Writing 4 weeks	Summer 1 - English Literature “Romeo and Juliet” 7 weeks	Summer 2 – EDUQAS Poetry Anthology - Nature and Relationships 2 weeks
Content- WHAT will be learned? What previous learning can be linked?	This component of reading Victorian and 21 st Century non-fiction re-visits Year 9 skills . Primary skill is reading to understand and articulate WHAT writers are doing to a reader and HOW they achieve it through language choices.	WAR POETRY revision: Originally studied in Y9; re-capping ideas on propaganda and truth; the purpose of war poetry. Structure of imaginative writing. How poetry differs from prose. All 6 poems to be revisited to help students progress towards a formal assessment.	A complete reading of a Nineteenth Century text. Students will make links to “Oliver Twist” which they studied in Year 8. Students will learn a lot about the contexts of Dickens’ writing and the social, historical realities of 1830s England.	How to speak to an audience on a given topic. Persuasive and informative writing techniques from Y7 – Y9 will be used and consolidated. Students have been practising writing talks within transactional writing lessons since Y7.	How to plan and construct effective transactional writing. As well as focussed preparation on audience and purpose, students are reminded of their Y7-9 SPAG accuracy and how to develop their rhetorical ideas and vocabulary to suit their writing agenda.	The narrative and character development of a complete Shakespearean tragedy. Students have looked at the Elizabethan world in Year 7 so knowledge will resonate here. Key moments and quotations will be analysed as the play is read.	Revision of poems studied in Year 9 and in Year 10: interleaving and paying attention to the “forgetting curve”.
Skills- What will be developed?	Close reading skills – students will be trained in how to read quickly and search for explicit and implicit information. Precision is taught in locating relevant quotations and providing quick, cohesive explanation for the quotation (APE and AP). Developing understanding of written structure and the effect of figurative language alongside denotative language is learned and practised.	Extended writing skills – all students practise writing about individual poems for 20 minutes. Close reading skills and the exploration of figurative language are helpful for cross-curricular support. Contextual knowledge of war poetry enables students to develop their ideas on how and why poetry is created. Key ideas about the purpose of literature within conflict are developed and expressed in coherent writing.	Detailed reading skills – as this text represents a dense and complex Victorian text, students will develop the skill of reading for meaning and also applying contextual knowledge to a significant, canonical work. They will learn how to identify archaic words and metaphors and explore the use of a narrative voice. Using embedded quotations and analysing closely how Dickens writes will also be a key skill.	Oracy – this is a key individual element of learning which needs to be honed in this unit. Also, the formality of addressing an audience and using key rhetorical devices to suit an agenda. Responding to questions in a developed way is also a key success criterion for Merit and Distinction.	Planning - this is an essential skill that takes thought a forensic view of the question. Proof reading as the writing develops is also essential as 8/20 marks are awarded for accuracy. Paragraph construction using topic sentences draws on all non-fiction writing that has been practised since Year 7. Genre issues such as salutations in letters and politeness features in talks are also taught explicitly.	Close reading skills of a Shakespeare play. All students need to access the plot narrative and appreciate how Shakespeare uses language and structure, such as the use of dramatic irony. Writing skills will be developed through analysis of extracts from the play as per EDUQAS assessment objectives.	Revision skills based on revising key Romantic and modern elements of the natural world and changing relationship perceptions. Learning quotations and analysing them into PETAL and PEARL paragraphs.
Key ‘How’/‘Why’ Questions- What powerful knowledge will be gained? What areas/themes/concepts will be explored?	Students will learn WHY Victorian texts are different to 21st Century texts (technology/mass audience) so historical contexts are embedded here and link to the “Oliver Twist” study in Year 8.	Understanding the historical and social and cultural context of 100 years of war poetry. Different conflicts: The Boer War, The Balkans Conflict, World War One and notions of dictatorship are	The text is a “social commentary” so all students will be asking questions about why Scrooge is obsessed by money and why are ghosts needed? Theocratic areas will be discussed as what makes a “good	Students consider a multiplicity of themes ranging from Islamophobia to how clothing can be sustainably resourced to why women receive less money for playing football than me. All manner of	All students need to become excellent writers to express themselves. Writing tasks will help students to practise “talking” to their peers; talk to their school principal and the local community	Romeo and Juliet explores social conflicts and the universal issues people have with peace and violence. Family structures and tensions are analysed closely as are the involvement of religion and societal norms. Shakespeare’s	As in Year 9 and earlier in Year 10: revisiting the cultural capital of who are we as human beings and what makes us fit into the natural world.

	Powerful knowledge is the skill to discern bias and personal opinion within a non-fiction text thus linking with the PHSE aims of supporting personal reaction to web language and grooming etc.	explored through the poetic language. Students develop the skill of comparing poems based both on the context of the literature but also the language used by the poet. Is it right o criticise your country whilst at war?	Christian". Poverty and how society perceives poor people is a major concepts of discussion in class. Why did Dickens focus on the Cratchit family will support the students view of analogy and representation in fiction.	subjects are listened to in silence and then discussed through questioning.	through letters to local newspapers. Themes and ideas are contemporary and realistic, such as: facilities for young people; climate change and how society treats endangered animals.	views on reconciliation and how it is created are the main theme of the end of the play.	
SEND- how will support be seen? Seating plans? Simplified questions?	Key vocabulary (implied, explicit, infer) will be over taught; model answers will support SEND students; modelling will support the structure of 10- mark questions (which will define the students' grades) and specific word level analysis will improve SEND students' language ability across the curriculum.	Because some poetry is purposefully abstract, teachers will make the concrete "narrative" of a poem an important teaching element. ASD students will be helped by the "story" of a poem. Key poetic notions such as metaphor and simile will be over taught to support SEND students. Model answers will provide models for scaffolds.	Vocabulary work will be essential for all in terms of some archaic lexemes and metaphors. Dickens uses abstract ideas in complex sentences so SEND students will need support to decode complex sentences. Film and animated versions will support narrative understanding. Model answers to the extract question and whole essay question will be used.	Some students will be allowed to have a smaller audience which may well support their ASD or communication status; however, many SEND students grasp the opportunity to talk in front of an audience. All students are given previous lists of topics that they can adapt and use as spring boards for their own ideas. EDUQAS exemplar videos are used to help all students.	All students will be supported through scaffolding, for example, modelling what a letter actually looks like in terms of discourse. All students will practise spelling and learn new vocabulary through SPAG starters (as they have done since Y7) and this sill support their overall achievement. Practising writing topic sentences will help SEND students to clarify their thoughts.	A text written in 1598 presents challenges to all students. Word banks are used to help understanding. Synonyms used by teachers support understanding. Film versions are used to support narrative understanding – particularly Zefferelli's 1960s version which is very sincere to character, action and timing. Over-teaching of main ideas and scaffolding helping to organise ideas will be used.	Because some poetry is purposefully abstract, teachers will make the concrete "narrative" of a poem an important teaching element. ASD students will be helped by the "story" of a poem. Key poetic notions such as metaphor and simile will be over taught to support SEND students. Model answers will provide models for scaffolds. (As the second column)
Assessment- What? Why?	Lesson by lesson live marking on 10 markers to provide immediate feedback.	SENECA homework to support learning; 20-minute writing sessions to help practice.	The three assessment objectives for GCSE will be built in to lesson assessment. Narrative understanding will be low-stakes quiz homework.	All students are assessed in a summative manner according to EDUQAS criteria. They are also assessed through peer assessment as the process is rehearsed and practised.	SPAG spelling and vocabulary tests at the start of each lesson. There will be a GO for school summative assessment which will identify those that may need more writing support.	Constant low stake quizzes to support narrative understanding and memory. Adjectives are constantly applied to characters to track any changes through the play.	SENECA homework to support learning; 20-minute writing sessions to help practice. (As the second column)
What memory for skills will be required- modelling? Concrete answers? Retrieval?	Key terms over taught – implied meaning; explicit meaning; structural decisions made by authors. Word class analysis building on prior knowledge – adjective, verb, adverb, simile, metaphor	Learning of key quotations from each poem as the GCSE final assessment requires comparison to an "unseen" poem. This must begin early in the learning process.	Learning of key quotations will be essential as this is a closed book question. Model answers will explore how whole text knowledge is used. Teachers will model exemplar answers using learned	Students are encouraged to draft and write their speech and then commit the main ideas to flash cards in order to memorise the key areas. The best speakers, therefore, maintain more eye contact as they know	Spellings need to be memorised and this is supported through the use of the "Naughty Forty" which the department uses in every lesson from Y7 onwards. Memory in terms of genre and how certain	Homework – low stakes quizzes. There is a 5 mark SPAG allocation so spelling tests on key characters' names and themes are essential. A summative 45 minute assessment will be practised using scaffolded responses and looking	This is the point where teachers will see how well students have remembered the poems. Key words and phrases will be tested as well as perhaps three pieces of key contextual information that students should have retained.

			quotations and contextual factors.	the majority of their content.	writing looks will be over-taught.	closely at exemplar model answers.	
Literacy- reading, extended accurate writing and oracy opportunities	Reading for understanding; 10-marker question practice in every lesson for 15 minutes; academic voice development; economy of articulation.	Poems are read line by line with teacher guidance to support understanding and the key differences between poetry and prose. Lots of classroom discussion will promote oracy development. Use of key terminology (subject specific) is key here.	The assessment will require a 45 minute extended writing answer so there must be an emphasis on scaffolding and supporting students to write PETAL or PEARL paragraphs. Discussion in context will support oracy.	The speech is a piece of extended writing which requires connectivity and coherence. Opportunities are available for students to use dictionaries and thesauruses to maintain a high academic register.	Extended writing is worth 50% of English GCSE so it is essential that students are numerous and rigorous opportunities in which to develop and extend their skills. Discussion will aid planning through whole class focus on thinking and talking prior to writing.	Reading is at the heart of any Shakespeare study. Students will be supported in HOW to write about a Shakespeare play with close adherence to the assessment objectives. Whole class reading helps confidence and the discussion of misconceptions.	Poems are read line by line with teacher guidance to support understanding and the key differences between poetry and prose. Lots of classroom discussion will promote oracy development. Use of key terminology (subject specific) is key here. (As column two)
Numeracy/computing skills	Timings are very numerical, and students need to be counting their quotations.	N/A	N/A	Often, students use PowerPoints with graphs to aid facticity and this can be substantially mathematical.	N/A	N/A	N/A
Character development	Students are taught to assess bias and make decisions on the agenda and motive of a writer. EDUQAS use texts on recycling and issues that are relevant to the PHSE agenda. Issues of discipline and resilience as the questions are difficult and demand long answers.	Discussion of how and why the war poems have been produced will support individual thinking about literature. Notions of propaganda (The Soldier) and how poets criticise their governments in conflict (Dulce Et Decorum Est) will challenge students' ideas on war.	Discussion of modern contemporary ideas on poverty and difficulties family face with the cost of living. Empathy with Scrooge as he changes and becomes a better person in the novel – links to the genre of bildungsroman and western traditional story telling. Representation of relationships.	Oracy development is challenging to due to the fact it is unusual for students to address a large audience. Therefore, students must manage the drafting process and practise speaking to small groups to build up confidence and skills. It is a process that does test nerves and students must cope with this,	Students need to be able to think imaginatively, often considering their school and local environments. All transactional questions are about the student's personal experience, so this is a good opportunity to define ideas and express ideas.	Students will recognise all of the universal truths that Shakespeare represents. This will be seen through discussion on family and friendships; ideas of what love is and how it can be a challenge as well as a positive. We all recognise ourselves and our own lives in Shakespeare.	Opportunities here to look closely at how relationships are represented. Also, cultural issues with "Living Space" being a poem written about the Mumbai slums. Teachers will draw out how students feel about poverty in their environ and the differences implied in the poem. Discussions of marriage and sexuality may also be a part of lessons here.
Equality/Diversity opportunities	Modern values versus Victorian values and how societal viewpoints have changed over the centuries – implications of poverty, childcare etc	"The Manhunt" explicitly and metaphorical explores mental health problems caused by conflict. Relationships and death are explored throughout in poems such as "A Wife in London".	Tiny Tim as a central focus for discussion on physical impairment and how he is perceived by Scrooge and the implied Victorian reader will be a key discussion area. Child labour and stereotyped gender roles will also be fruitful areas of discussion.	A number of thematic areas of speeches focus in on equality issues. Ethnicity and gender are explored in different social scenarios. Students also focus on sport and education as key areas where they challenge current norms on diversity and equality. BLM	Exemplars focus on seminal non-fiction such as Martin Luther King's "I have a Dream" speech to support the use of effective and emotive rhetoric. More modern articles focus on figures in the public eye who has undergone trauma such as Katy Piper.	Modern notions of gender are a part of any discussion on "Romeo and Juliet". The position of females within a patriarchy can be compared to the world in 2023 and why the differences exist. This could lead to discussion about how equal females are today and wider gender issues.	Again, "Living Space" and "Valentine" explore differences in diversity in terms of poverty in India and whether or not conventional marriage-based relationships are

				issues are always discussed.			
Homework/Independent learning	Literature SENECA learning on Poetry to maintain the two subject language and literature balance.	SENECA revision and 20-minute writing practice based on individual poems.	SENECA and low stakes quizzes to support narrative understanding and memory retention.	Students are challenged to research their topic area and learn their speech at home. Most involve their parents and families in this process.	This is an opportunity to continue with Literature knowledge at home in terms of quizzes on poetry. Writing is best taught and practised in class with a teacher present with the opportunity for live marking.	Low stakes quizzes on knowledge and plot detail are good for confidence and over-learning the plot developments are essential.	There is an opportunity here for two 20-minute homework tests on poems to emulate the exam skills context.
CIAG coverage/links	Modern ideas How language changes over time Bias and prejudice How to organise written ideas for cohesion	Notions of bias and balance in Literature. Some students will take ideas across the curriculum into History. Development of critical thinking.	Awareness of how contextual factors affect Literature; Dickens' clear bias against prevailing ideas. How do authors use analogy to affect readers' perceptions?	Employers want high oracy skills, so this unit is a perfect way for us to support students in public speaking. It often inspires students to join the debating society.	All students need to be able to write accurately and cohesively as they progress through school.	Often, it is a Shakespeare play that convinces students that they are ready (and able) for A Level study. A Level literature is an excellent "passport" to a Russell Group University.	Notions of bias and balance in Literature. Some students will take ideas across the curriculum into History. Development of critical thinking. (As column two)