



Formby High School English Department

KS5 English Language and Literature
Curriculum Maps

A Level English Language and Literature

Formby High School

Year One - Component 1: Voices in Speech and Writing Section A

Voices in 20th- and 21st century Texts: one comparative essay question on one unseen extract selected from 20th- or 21st-century sources and one text from the anthology
Content and Knowledge

Autumn 1

Article

- 1.1 Charlie Brooker: ‘Too much talk for one planet: why I’m reducing my word emissions’**
- 1.2 Ian Birrell: ‘As gay people celebrate, the treatment of the disabled just gets worse’**

- Context and provenance: where does the article appear and in what form – i.e. newspaper, magazine, online – and how are these publications viewed by the readership or the general reading public? Compare tabloid newspapers with broadsheets, focusing on the context of the wider publication.
- Use of headlines, headings and sub headings: these usually help to physically structure the text, but also to make clear the argument(s) or point(s) of view being expressed. Many articles feature these techniques in order to give a short snappy summary of the article’s thrust, for example by using quotations from the article that function to attract the eye and give a sense of the article’s point.
- Use of bylines: these appear under the main heading or at the end of the article, and may include the use of pseudonyms.
- Use of visuals, tables, graphs and other statistical representations: these often add to the effects of the language choices, and/or support the points being made.
- Clear paragraphing, with a cohesive (but not always linear) structure: this includes use of columns to structure the text, underlying the need for economical use of space, which in turn influences language choices and thus language features.
- A sense of audience: this may involve a direct address or appeal to the reader, and a mixture of formal and informal tone and register to engage all sections of the audience.
- A clearly structured argument: this is enhanced with the use of persuasive and engaging language choices, offering a sense of balance even when outlining a clear agenda.
- Use of rhetorical devices to persuade, inform and convince: these may be used to prompt agreement or disagreement, as well as for emphasis.
- Use of quotations, or other points of view, and links that point outwards from the text to underline or extend the argument, often subtly mixing fact and opinion.
- An introduction and development that leads to a conclusion or summary. Sign-offs or summary remarks may be included to redefine the original points, or they may be reinforced through other examples.

Autobiography/Biography

- 2.1 De Profundis by Oscar Wilde**
- 2.2 Mom & Me & Mom by Maya Angelou**

- Awareness of audience (especially in autobiography), and the use of the first person – how this relates to the author talking to the perceived or actual audience (including themselves).
- Contextual elements and purpose – the presentation or representation of the author or subject and the reasons behind this. In the ‘ghost’ written examples above of autobiographies, there may well be evidence of spoken language features where the subject has been interviewed. Some aspects of what we mean by spoken language features are discussed in the section under digital texts.
- Writing in a retrospective manner or as a retrospective account – so usually in the past tense. There may be changes in tense, for example, in the use of retrospective/reported speech, to give more immediacy and thus to engage the audience.
- Descriptive phrasing and the use of figurative language (including metaphor and simile) for effect.
- Characteristics of fiction – especially novels – in the use of a strong narrative line with extended or snapshot descriptions of events, people and locations.
- Oblique referencing to a range of contexts, including historical, social, personal, political etc.
- Use of deixis, in terms of ‘pointing’ outwards from the text to events in the author’s/subject’s life and the lives of others (e.g. family, friends, significant figures).

Assessment Objectives: **AO1** Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression **AO2** Analyse ways in which meanings are shaped in literary texts **AO3** Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received **AO4** Explore connections across texts, informed by linguistic and literary concepts and methods

Skills and Assessment

Skills

Students are guided through the texts, exploring and analysing, developing analytical skills in differing text types and understanding language analysis framework.
(AO1, AO2, AO3, AO4)

Assessments

- Context and preparation sheets on T Drive.
- Detailed analysis of each text individually – using essay planning sheet.
- Feedback using mark scheme
- Teacher Guide

• Both texts completed by end of half term and comparative essay completed with one of unseen texts from T Drive support pack.

Autumn 2

‘Diary/Memoir

3.1 Diary: What I Did in 2013 by Alan Bennett

3.2 Eye-witness account written by a young radio operator in the First World War

- Diaries and memoirs, then, share similar generic conventions that we may view as typical to both forms, with variations that relate to different purposes, audience and contexts. Some examples might include the following points.
- Layout and graphology: diaries are often set out under dates, or date headings, for each entry. They are usually chronological, but not always day by day. Memoirs are more likely to be divided into chapters covering date ranges, or perhaps by theme/location and/or significant events in the writer’s life.
- A reflective tone: usually written using the past tense. For both forms the first person is likely to be used. The sense of looking back and/or re-evaluation is more likely for memoirs, but may also be a feature of diaries where the author makes entries at the end of the day/week or other time period.
- A sense of an audience: this will vary between memoirs (for public consumption) and diaries (intended for publication or not). The audience may be an imagined friend – with the diary itself portrayed as the receiver (see Anne Frank’s diary) – or presented as thoughts ‘out loud’ on paper, where the writer is their own audience.
- Diaries may be characterised by a sense of the ‘everyday’: this includes semantic fields that relate to the author’s life, using personal or home context(s), and syntactical structures that feature internal references, such as in-jokes, sociolect and phatic subject matter (social interaction rather than informative, e.g. ‘hello, how are you?’).
- Changes in tone and register: these may be characteristic of both forms, with diaries more likely to feature informal registers, shorthand and abbreviations. However, the context of the writers themselves is likely to be relevant – in other words the diary of a professional writer (e.g. poet or novelist) may well feature a formal register mixed with less formal structures. The use of contemporary English types (e.g. Samuel Pepys’ Diary) and influences on what constitutes appropriate register in these contexts will also predominate.
- In memoirs, there may be figurative language, use of metaphor, simile and synecdoche as a result of the reflective nature and purpose, for example, to explain or reveal new information; in both modes there may also be exaggeration for emphasis and effect.
- Memoirs are likely to be presented as a narrative, whereas diaries are formed by a series of entries connected by date, or possibly by events.

Digital Text

4.1 Blog by George Scott: ‘A ride of two halves...’

4.2 Past Masters Podcast: ‘The Truth is in Here: UFOs at The National Archives’

- Deixis/deictics: devices which ensure that a listener knows what, where and to whom an utterance refers. Examples include: ‘this’, ‘that’, ‘there’. It might indicate cooperation, monitoring, awareness of context and awareness of audience.
- Discourse markers: these are words and phrases that signal the relationship and connections between utterances. Examples include: ‘first’, ‘now’, ‘on the other hand’.
- Ellipsis: the omission of part of a grammatical structure, e.g. ‘You okay?’ It conveys a more casual and informal tone.
- Elision: the omission or slurring (eliding) of one or more sounds or syllables, e.g. ‘gonna’. It serves to lower formality and speeds up the interaction.
- False start: when a speaker begins an utterance, then either repeats or reformulates it. It indicates self-

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Skills and Assessment

Skills

Students are guided through the texts, exploring and analysing, developing analytical skills in differing text types and understanding language analysis framework.
(AO1, AO2, AO3, AO4)

Assessments

Comparative Essay using materials from T Drive.

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<p>Spring 1</p>	<p>Interview 5.1 BBC1 Panorama interview between Martin Bashir and Princess Diana 5.2 Jay Leno’s interview with President Obama (transcript)</p> <ul style="list-style-type: none"> • A range of question and answer structures, including a variety of question types, e.g. tag, rhetorical (perhaps to frame the answer in a particular way), open questions, extended, etc). • Linked statements, and linking questions, for example when the interviewer returns to a previous subject, or probes further. • Adjacency pairs – as distinct from question and answer structure – and so responded to in terms of (perhaps even to form) discourse markers within the conversation. • Varying register and levels of formality, for example, in the level of respect shown for the interviewee or their position in society. • An introduction and conclusion to the interview: including verbal and other framing devices to the main body of the interview. We can consider here how the whole text functions as a line of argument or to present something or somebody in a certain way. • Spontaneous/semi-spontaneous language features, e.g. repetition, interruptions or overlapping, false starts, pauses, repairs, and so on. • Rhetorical devices to engage with the audience, often to establish or develop rapport between the interviewer and interviewee, including the use of humour. <p>Radio Drama/Screenplay 6.1 The King’s Speech by David Seidler 6.2 When I Lived in Peru by Andrew Viner</p> <p>Radio drama</p> <ul style="list-style-type: none"> • Language appropriate to the audience, e.g. daytime radio or post ‘watershed’. • Language choices to create and sustain drama, tension, excitement, etc. • Narrative framing devices, for example the use of direct speech and/or reported speech in flashbacks. • Layout conventions, i.e. the graphology of the text and its multiple audiences, with indications for sound effects, stage directions, actors cues, etc. • Use of voice: the actor’s delivery, e.g. accent, intonation, cadence, and other phonological devices. • Use of music: for example to indicate mood, change of scenery and other settings, or to open or close individual scenes or the play. • Use of sound effects or aural signposting, e.g. F/X (typing) for setting the opening of a scene and as transition points, including fades in and out. • Use of titles and credits. <p>Screenplay</p> <ul style="list-style-type: none"> • Screenplays differ to radio drama in key respects. However, as shown in the use of linguistic and literary frameworks, we should evaluate the effect and influence of contextual considerations. Here, the generic conventions directly impact on the use of language. In other words like the meta-language of film, the screenplay communicates beyond the actor’s script to multiple audiences such as the camera crew, sound engineers, director, etc. • A visual or ‘fact based’ description of the action. In other words the writer indicates what they want the camera to see and so addresses multiple audiences such as the viewer, the performer, the technicians at the same time. • Use of sluglines – e.g. to describe location whether interior or exterior, night or day and so on – usually in capital letters. • Use of dialogue and monologue. • Use of stage directions. 	<p>Skills Students are guided through the texts, exploring and analysing, developing analytical skills in differing text types and understanding language analysis framework. (AO1, AO2, AO3, AO4)</p>	<p>Assessments</p> <p>Comparative Essay using materials from T Drive.</p>
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<p><u>A Level English Language and Literature</u></p>	<p>Year One - Component 1: Voices in Speech and Writing Section A <i>Voices in 20th- and 21st century Texts: one comparative essay question on one unseen extract selected from 20th- or 21st-century sources and one text from the anthology</i> <u>Content and Knowledge</u></p>	<p><u>Assessment Objectives:</u> AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression AO2 Analyse ways in which meanings are shaped in literary texts AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received AO4 Explore connections across texts, informed by linguistic and literary concepts and methods <u>Skills and Assessment</u></p>
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<p>Spring 2</p>	<p>Reportage 7.1 Chris Rainier: ‘Tsunami Eyewitness Account by Nat Geo photographer’ 7.2 Jessica Read: ‘Experience: I survived an earthquake while scuba diving’</p> <ul style="list-style-type: none"> Headlines, other headings and subheadings, often provided with a snap shot or summary of the story. Use of the first person, also an inclusive use of ‘we’. Changes in register: from formal to less formal, but dependent on context. For example, the text of the reportage may be written and then delivered by telephone, to be reproduced as an article. Use of varied sentence length and types to maintain interest and engage the reader. Evidence of editing, for example the inclusion of facts and explanations. Evidence of drafting and redrafting. Use of facts and statistics, figures, tables and a chronological structuring, for example of a timeline of events, or built into the structure of the text. An overall linear structure, perhaps with a framing of the text leading to a short introduction, and then development and a conclusion. Use of discourse markers to add to the overall cohesion of the text, but also to mark development or indicate other points or issues outside of the text, or the development of an argument/agenda setting. Use of figurative language and/or highly descriptive terms as well as use of metaphor and simile. Use of rhetorical devices, rhetorical questions. <p>Review 8.1 Flemmich Webb on Boxer Handsome by Anna Whitwham 8.2 Martin Hoyle on television drama The Bridge</p> <ul style="list-style-type: none"> Title/headings/subheadings, often with a by-line that may include a short summary of the review. Use of quotation or graphological highlighting of parts of the review and/or the work being reviewed. A clear structure: often linear with an introduction, development and summary. Sometimes a précis of the plot or an outline of the main structure of the work which may be included in the body of the review. Intertextual (i.e. of a novel) references, for example links to other works by the same author/writer and how this piece being reviewed might relate to them. Biographical information about the writer/author, sometimes as background to the review and/or the work being reviewed, or in general references made throughout the piece. Use of quotation from the work, often embedded within the language of the review and/or as separate sections, sometimes with quotations from other writers or other reviews on which to develop the argument or to support the points made. A mixture of registers – sometimes formal, sometimes informal, depending on the context of the publication, intended audience, and that in some ways might mirror the register of the text being reviewed. An attempt (perhaps revealed in the tone) to appear objective, which may serve to mask the subjective viewpoint that is actually being conveyed. Asides or other techniques which support the sense of the author of the review as taking an observer’s stance. Use of language and literary features that will engage the audience, e.g. humour, narrative elements, and in-jokes or other examples of shared knowledge with the expected audience. Other rhetorical features to engage the audience, such as a sarcastic tone, rhetorical questions, paraphrasing or mirroring language of the reviewed work. Commentary on the structure of the work, use of language, economical structures and pre- and post-modified noun phrases. Use of descriptive language and adjectival sentence structuring. Clear paragraphing, with engaging opening and closing paragraphs. 	<p>Skills Students are guided through the texts, exploring and analysing, developing analytical skills in differing text types and understanding language analysis framework. (AO1, AO2, AO3, AO4)</p>	<p>Assessments PPE Comparative essay using materials from T drive</p>
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**A Level English
Language and
Literature**

Year One - Component 1: Voices in Speech and Writing Section A
***Voices in 20th- and 21st century Texts: one comparative essay
question on one unseen extract selected from 20th- or 21st-century sources and
one text from the anthology***
Content and Knowledge

Summer 1

Speech

9.1 John F. Kennedy’s Inaugural Address in Washington on January 20, 1961

9.2 Colonel Tim Collins to 1st Battalion, Royal Irish Regiment, in Iraq in 2003

- Use of rhetorical devices including questions, rhetorical questions, questions to emphasise or to underline a point.
 - Use of figurative language, metaphor, simile to engage the audience, explain or enhance points, or to entertain or provide imagery.
 - Use of synecdoche and use of extended or ‘dense’ metaphor for effect.
 - Clear overall structure, including an introduction, development, conclusion or summation.
 - Use of repetition to emphasise or refer back to a previous point.
 - Emotional and/or emotive language.
 - Changes in syntactical structures, use of tripling, reverse syntax – often to extend or develop a line of argument.
 - Changes in use of address (pronouns) to promote inclusivity, for example shifts in use of ‘I-we-us-you’.
 - Changes in tone and register between formal and informal structures to engage with the audience.
- Use of linear and non-linear structures, for example digression or use of anecdote to develop the line of argument in an oblique or less obvious way.
- Varying length of sentence structure, and use of re-phrasing to engage with different sections of the audience.
 - Use of discourse markers to develop the line of argument, including verbal signposting to return to or emphasise points, or to bring sections to an end.
 - Rhetorical devices, such as the use of humour or other emotions, to show the speaker’s engagement with the subject and audience, and to prompt similar engagement from the audience.

Travelogue

10.1 Sea and Sardinia by D.H. Lawrence

10.2 Riding the Iron Rooster: By Train Through China by Paul Theroux

- A narrative and/or a linear structure set out in clear paragraphing.
- Reflection on and discussion of travel as a concept, i.e. broadening our horizons/knowledge of the world, different cultures, places.
- A reflective tone, or possibly a use of the present tense with pauses for reflection to give a sense of ‘as it happens’.
- Commentary on the methods of travel, and reflection on the ideas behind travel to include revelations or commentary on self (and others’) perceptions, and similarities and differences in societies.
- Semantic fields of travel – including the use of foreign names and places, reported speech given in other languages.
- Use of comparative language, i.e. drawing comparisons and contrasts by setting more familiar places against less familiar ones, usually in reference to the writer’s own background, nationality and/or culture.
- Use of intercultural referencing – similar to points of comparison above; reflecting on similarities and differences of the writer’s culture and the one they are travelling through.
- Use of evocative language to convey the ‘sights, sounds and smells’ of a particular location or locations, and the use of language that appeals to the senses
- Use of highly descriptive language, extended use of adjectival structures, use of simile and metaphor.
- Language used to engage the reader, including use of humour, rhetorical devices and direct address.

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Skills and Assessment

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(AO1, AO2, AO3, AO4)

PPE

Comparative essay using the materials on the T Drive

Summer 2

Completion of anthology – always aspects of school life have interrupted also revision of texts

Assessments

<u>A Level English Language and Literature</u>	Formby High School Year One - Component 2: Varieties in Language and Literature: Section B <i>The Great Gatsby</i> <u>Content and Knowledge</u>	<u>Assessment Objectives: AO1</u> Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression AO2 Analyse ways in which meanings are shaped in texts AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (This AO will be covered in Year Two) <u>Skills and Assessment</u>	
Autumn 1	<p>Introduction to advanced study (3 lessons): Aspects of narrative Applying literary/linguistic terminology to analysis</p> <p>‘The Great Gatsby’ Context (3 lessons) Students introduced to relevant biographical, historical, cultural contextual information and explore this in a variety of ways: research, presentation, video clips, lectures, photographs.</p> <ul style="list-style-type: none"> Prohibition; 1920s American society; gender and changes in women’s lives; organised crime; attitudes to race; Fitzgerald’s marriage and biographical links with the text; modernism; Fitzgerald’s literary influences; class.; concepts of the American dream. <p>‘The Great Gatsby’ (4 lessons) Reading and analysing the text- chapters 1 and 2 Focus on language analysis/methods/themes/motifs/narrative structure Focus on character of Nick as unreliable narrator; Gatsby’s introduction and structure to withhold information; contrast between old/new money, East/West Egg and Valley of Ashes; Myrtle’s class aspirations.</p>	<p>Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)</p>	<p>Assessments Set essay: extract question on Chapter 1: In this extract, Fitzgerald introduces us (through Nick) to East and West Egg and to the characters of Daisy and Tom Buchanan. With reference to the extract below, discuss how Fitzgerald presents these places and people.</p> <p>Additional assessment: extract question on chapter 2: In this extract, Fitzgerald introduces us to the characters of Myrtle and George Wilson. With reference to the extract above, discuss how the characters of Tom, Myrtle and George are presented to the reader through Nick.</p>
Autumn 2	<p>‘The Great Gatsby’ (12 lessons) Reading and analysing the text- chapters 3 and 4 Focus on language analysis/methods/themes/motifs/narrative structure Focus on character of Nick as unreliable narrator; Gatsby’s parties and responses to him; Nick’s response to Gatsby; Gatsby’s isolation; theme of appearance versus reality; superficiality of upper classes; Gatsby’s past and Nick’s response; Nick and Jordan’s romance.</p>	<p>Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)</p>	<p>Assessments PPE: extract question on chapter 3: In this extract, Fitzgerald presents Nick’s responses to his life in New York. With reference to the extract above, discuss how the character of Nick is presented.</p> <p>Additional assessment: extract question on chapter 4: With reference to the extract above, discuss how the characters of Nick and Gatsby are presented to the reader.</p>
Spring 1	<p>‘The Great Gatsby’ (8 lessons) Reading and analysing the text- chapters 5 and 6 Focus on language analysis/methods/themes/motifs/narrative structure Focus on Daisy and Gatsby’s reunion; Gatsby’s actual past and the way it’s revealed through Nick’s narrative; Dan Cody; old/new money; appearance versus reality; the past as a theme and constraint.</p>	<p>Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)</p>	<p>Assessments Set essay: extract question on chapter 5: In these extracts, Fitzgerald presents the reunion between Gatsby and Daisy. With reference to the extracts above, discuss how the characters of Gatsby and Daisy and their relationship are presented through Nick .</p> <p>Additional assessment: chapter 6 close analysis</p>
Spring 2	<p>‘The Great Gatsby’ (9 lessons) Reading and analysing the text- chapters 7 and 8 Focus on language analysis/methods/themes/motifs/narrative structure Focus on the confrontation between Gatsby and Tom; Daisy’s passivity; narrative structure and Myrtle’s death; deaths of Gatsby and Wilson.</p>	<p>Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)</p>	<p>Assessments PPE: extract question on chapter 7: With reference to the extract above, discuss how the characters of Tom, Gatsby and Daisy are presented to the reader.</p> <p>Additional assessment: chapter 8 close analysis</p>
Summer 1	<p>‘The Great Gatsby’ (9 lessons) Reading and analysing the text- chapter 9 and reflection on characters and themes Focus on language analysis/methods/themes/motifs/narrative structure Focus on the character of Gatsby and hoe Fitzgerald constructs him through fragmentary narrative; the broadening of Gatsby’s story to the American story; applying context as part of analysis/essay structure.</p>	<p>Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)</p>	<p>Assessments Full text essays based on examination questions: See Kos</p> <p>PPE: Evaluate the effectiveness of the methods used by Fitzgerald to present individuals as outsiders from society. In your response you must consider the use of linguistic and literary features and relevant contextual factors.</p>
Summer 2	<p>Examination preparation (9 lessons) Essay writing on the whole text incorporating all skills/knowledge developed over the course of the year</p>		

A Level English Language and Literature	Formby High School Year One - Component 2: Varieties in Language and Literature: Section B <i>Othello</i> <u>Content and Knowledge</u>	Assessment Objectives: AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression AO2 Analyse ways in which meanings are shaped in texts AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (This AO will be covered in Year Two) <u>Skills and Assessment</u>	
Autumn 1	Introduction to advanced study (1 lessons): Aspects of Renaissance drama and its context Applying relevant literary/linguistic terminology to analysis ‘Othello’ Plot summary and general context (2 lessons) Students introduced to the literary, social, historical and cultural context of Jacobean England with a focus on the text’s place in Shakespeare’s body of work. Students read and discuss plot summary of Othello highlighting key aspects of context, e.g. Jacobean society, class and social hierarchy; race, race relations and ‘outsiders’; gender and women’s lives; The Reformation, Christianity and The Spanish Armada; setting and the significance of Venice and Cyprus for the contemporaneous audience; the play’s literary context and other depictions of race on Elizabethan/Jacobean stage; modern responses to the play in light of changing attitudes towards race and gender. Students understanding of core context will expand as they are guided through the play. ‘Othello’ (6 lessons) Reading and analysing the text- Act I. i-ii Focus on chronology and sequencing/characterisation/exploring context/ theme analysis/ language analysis/methods/themes/plot development and conflict. Focus on early development of Iago’s character, introduction of Othello, language patterns relating to race and gender, the significance of Venice as a setting, the use of binary oppositions.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments Set essay: extract question on Brabantio’s monologue in Act I.ii. <i>With reference to the extract printed below, explore how Brabantio reveals Renaissance attitudes and values towards race and gender in ‘Othello’.</i> <i>In your response you must consider the use of linguistic and literary features and relevant contextual factors.</i>
Autumn 2	‘Othello’ (12 lessons) Reading and analysing the text- remainder of Act 1; Act 2 Focus on chronology and sequencing/characterisation/exploring context/ theme analysis/ language analysis/methods/themes/plot development and conflict. Focus on character of Iago – malcontent, Machiavelli, relationship with the devil of Medieval morality plays, critical readings of his motives; Iago’s soliloquies; Othello’s outsider status and responses to him; Othello’s language; the presentation of women via Desdemona, Emilia and Iago’s misogyny; themes of class, race, gender, romantic love; the movement to Cyprus and the significance of this in relation to the play’s Christian context.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments PPE: with reference to the opening Act of the play, evaluate the methods used by Shakespeare to present outsiders. Additional assessment: extract question on Iago’s soliloquy I.iii. ‘Thus do I ever make my fool my purse’
Spring 1	‘Othello’ (8 lessons) Reading and analysing the text- Act 3 Focus on chronology and sequencing/characterisation/exploring context/ theme analysis/ language analysis/methods/themes/plot development and conflict. Focus on the ‘seduction’ of Othello; Othello’s psychological deterioration and fragmented identity; Othello’s language; the significance of the handkerchief; Iago and Emilia’s relationship; Renaissance masculinity and cuckoldry; female sexuality and chastity; critical readings of the central scene.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments Set essay: with reference to the opening Act I-III, evaluate the methods used by Shakespeare to present those construct their identities. Additional assessment: extract question on Othello’s soliloquy III.iii ‘This fellow’s of exceeding honesty’.
Spring 2	‘Othello’ (9 lessons) Reading and analysing the text- Act 4 Focus on chronology and sequencing/characterisation/exploring context/ theme analysis/ language analysis/methods/themes/plot development and conflict. Focus on the partnership of Othello and Iago; Othello’s psychological deterioration and fragmented identity; Othello’s isolation; Desdemona as an ‘outsider’; introduction of Bianca and her relationship with Cassio; the ‘eavesdropping scene’; Renaissance masculinity and cuckoldry; female sexuality and chastity; critical readings of the presentation of women and the significance of Emilia’s monologue.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments PPE: with references to Acts I-IV, Evaluate the effectiveness of the methods used by Shakespeare to present dysfunctional relationships. In your response you must consider the use of linguistic and literary features and relevant contextual factors. Additional assessment: extract question Emilia’s monologue IV.iii.
Summer 1	‘Othello’ (9 lessons) Reading and analysing the text- Act 5 Focus on chronology and sequencing/characterisation/exploring context/ theme analysis/ language analysis/methods/themes/plot development and conflict. Focus on Othello as a moral outsider; the murder of Desdemona; Othello’s anagnorisis; Iago’s character; the ‘loaded bed’; Renaissance masculinity and cuckoldry; female sexuality and chastity; Othello’s soliloquy and final monologue; Othello’s suicide; critical readings of the final Act; Othello as a tragic hero.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments Full text essays based on examination questions: See Kos PPE: Evaluate the effectiveness of the methods used by Shakespeare to present individuals who transgress society’s expectations.. In your response you must consider the use of linguistic and literary features and relevant contextual factors.
Summer 2	Theme tracking and intervention (9 lessons) Revision of the whole text incorporating all skills/knowledge developed over the course of the year		

<u>A Level English Language and Literature</u>	Formby High School Year Two - Component 1: Voices in Speech and Writing Section B <i>A Streetcar Named Desire</i> <u>Content and Knowledge</u>	<u>Assessment Objectives:</u> AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression AO2 Analyse ways in which meanings are shaped in literary texts AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received AO4 Explore connections across texts, informed by linguistic and literary concepts and methods <u>Skills and Assessment</u>	
Autumn 1	Context of ‘A Streetcar Named Desire’ (2 lessons) Students introduced to relevant biographical, historical, cultural contextual information and explore this in a variety of ways: research, presentation, video clips. ‘A Streetcar Named Desire’ text reading and analysis (8 lessons) The epigraph- exploration The opening stage directions: <ul style="list-style-type: none"> Setting (time and place) Description New Orleans Stanley and Mitch – character descriptions Scenes 1-7 Focus on character development/revelation; themes; motifs; structure. Blanche and Stanley as emblematic of old/new South Character analysis and dramatic methods explored through literary and linguistic analysis.	Skills Students are guided through the text, exploring and analysing, building on analytical work from last year and developing skills in responding to drama texts. (AO1, AO2, AO3)	Assessments Set essay: extract from Scene 1- Using this extract as a starting point and with reference to Scenes 1 and 2, discuss how Williams presents the relationship between Stella and Blanche. In your answer, you must consider Williams’ use of linguistic and literary features and relevant contextual factors. PPE: Extract: Stella: And admire her dress and tell her she’s looking wonderful to Stella: Hush! [From Scene 2] pp.17-18] Using this extract as a starting point, and with reference to Scenes 1-4, discuss how Williams presents the character of Stanley. In your answer, you must consider Williams’ use of linguistic and literary features and relevant contextual factors.
Autumn 2	‘A Streetcar Named Desire’ text reading and analysis (6 lessons) Scenes 8-11 Focus on character development/revelation; themes; motifs; structure. Character analysis and dramatic methods explored through literary and linguistic analysis. ‘A Streetcar Named Desire’ analysis and examination preparation (6 lessons) Characters- relationships and their language/presentation/links with symbols and motifs Themes: desire; illusion; madness; masculinity; old v new South; violence and cruelty; death Form and context: tragedy/melodrama/realist drama/morality play/memory play. Productions and audience reception Symbolism and motif	Skills Students are guided through the text, exploring and analysing, building on analytical work from last year and developing skills in responding to drama texts. (AO1, AO2, AO3)	Assessments Set essay: Extract: Blanche: Death--I used to sit here and she used to sit over there and death was as close as you are.... We didn't dare even admit we had ever heard of it! to The distant piano is slow and blue. [From Scene 9] Using this extract as a starting point, and with reference to other parts of the play, discuss how Williams presents the theme of desire. In your answer, you must consider Williams’ use of linguistic and literary features and relevant contextual factors.
Spring 1	‘A Streetcar Named Desire’ essay writing and examination preparation (8 lessons) Focus on academic tone and style Use of exemplar essays/exam board guidance	Skills Students are guided through the text, exploring and analysing, building on analytical work from last year and developing skills in responding to drama texts. (AO1, AO2, AO3)	Assessments Past paper questions as necessary See KO
Spring 2	Re-visit ‘The Great Gatsby’- comparative study with ‘Othello’ Focus on links between characters, themes, methods Using past paper questions, exemplar materials and exam board guidance to support students in their examination preparation.	Skills Students are supported in developing their skills of analysis and comparison to enable them to fulfil the requirements of all AOs covered on this section of the paper. (AO1, AO2, AO3, AO4)	Assessments PPE: Evaluate the effectiveness of the methods used by the writers of your two studied texts to present the ways in which social constraints affect the behaviour of individuals. In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.
Summer 1	Revision of both texts and examination preparation		Assessments Past paper questions and others as necessary See KO

<u>A Level English Language and Literature</u>	Formby High School Year Two - Component 2: Varieties in Language and Literature: Section B <i>The Handmaid’s Tale & Republic of Shame.</i> <i>Students create folder based on theme of Entrapment</i> <u>Content and Knowledge</u>	<u>Assessment Objectives:</u> AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate terminology and coherent written expression AO2 Analyse ways in which meanings are shaped in texts AO3 Demonstrate significance and influence of the contexts in which texts are produced and received AO4 Explore connections across texts using linguistic and literary concepts and methods AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways <u>Skills and Assessment</u>	
Autumn 1	‘The Handmaid’s Tale’: Students introduced to relevant biographical, historical, cultural contextual information and explore this in a variety of ways: research, presentation, video clips, lectures, photographs. Looking at layers of narrative and how the sequencing of the timelines unit to create the narrative. Reading and analysing the text- chapters 1 to 10 Focus on language analysis/methods/themes/motifs/narrative structure Focus on character of Offred as unreliable narrator; how events are linked with situations in news and aspects of society.	Skills Students are guided through the text, exploring and analysing, building on analytical work from other aspects of the course and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments Students will produce two assignments: <ul style="list-style-type: none"> ● Assignment 1 – two pieces of original writing: one piece of fiction writing and one piece of creative non-fiction writing (AO5 assessed). ● Assignment 2 – one analytical commentary reflecting on their studied texts and the pieces of writing they have produced (AO1, AO2, AO3, AO4 assessed). ● The advisory total word count is 2500–3250: 1500–2000 words for the original writing pieces and 1000–1250 for the commentary. ● Total of 60 marks available – 36 marks for the original writing and 24 marks for the commentaries.
Autumn 2	‘The Handmaid’s Tale’ (12 lessons) Reading and analysing the text- chapters 10 to 16 Focus on language analysis/methods/themes/motifs/narrative structure Begin working on fiction writing.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments Drafts of the coursework marked in accordance with markscheme. Previous students stimulus – information on s drive and using YouTube channel
Spring 1	Non fiction Text ‘Republic of Shame’ Exploration of issues and ideas about entrapment in selection of the accounts – how aspects of the modern world link with the events in Ireland.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments Complete fiction and begin writing non fiction piece. Ideas discussed in class, exemplar YouTube channel
Spring 2	Complete work on commentary. Students guided through how to structure and analyse own work – using skills developed elsewhere i=on the course.	Skills Students are guided through the text, exploring and analysing, building on analytical work from GCSE and developing skills in responding to prose fiction. (AO1, AO2, AO3)	Assessments Complete folder for marking over the Easter holiday.

<u>A Level English Language and Literature</u>	Formby High School Year Two - Component 1: Voices in Speech and Writing Section B <i>A Streetcar Named Desire</i> <u>Content and Knowledge</u>	<u>Assessment Objectives:</u> AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression AO2 Analyse ways in which meanings are shaped in literary texts AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received AO4 Explore connections across texts, informed by linguistic and literary concepts and methods <u>Skills and Assessment</u>	
Autumn 1	Context of ‘A Streetcar Named Desire’ (2 lessons) Students introduced to relevant biographical, historical, cultural contextual information and explore this in a variety of ways: research, presentation, video clips. ‘A Streetcar Named Desire’ text reading and analysis (8 lessons) The epigraph- exploration The opening stage directions: <ul style="list-style-type: none"> Setting (time and place) Description New Orleans Stanley and Mitch – character descriptions Scenes 1-7 Focus on character development/revelation; themes; motifs; structure. Blanche and Stanley as emblematic of old/new South Character analysis and dramatic methods explored through literary and linguistic analysis.	Skills Students are guided through the text, exploring and analysing, building on analytical work from last year and developing skills in responding to drama texts. (AO1, AO2, AO3)	Assessments Set essay: extract from Scene 1- Using this extract as a starting point and with reference to Scenes 1 and 2, discuss how Williams presents the relationship between Stella and Blanche. In your answer, you must consider Williams’ use of linguistic and literary features and relevant contextual factors. PPE: Extract: Stella: And admire her dress and tell her she’s looking wonderful to Stella: Hush! [From Scene 2] pp.17-18] Using this extract as a starting point, and with reference to Scenes 1-4, discuss how Williams presents the character of Stanley. In your answer, you must consider Williams’ use of linguistic and literary features and relevant contextual factors.
Autumn 2	‘A Streetcar Named Desire’ text reading and analysis (6 lessons) Scenes 8-11 Focus on character development/revelation; themes; motifs; structure. Character analysis and dramatic methods explored through literary and linguistic analysis. ‘A Streetcar Named Desire’ analysis and examination preparation (6 lessons) Characters- relationships and their language/presentation/links with symbols and motifs Themes: desire; illusion; madness; masculinity; old v new South; violence and cruelty; death Form and context: tragedy/melodrama/realist drama/morality play/memory play. Productions and audience reception Symbolism and motif	Skills Students are guided through the text, exploring and analysing, building on analytical work from last year and developing skills in responding to drama texts. (AO1, AO2, AO3)	Assessments Set essay: Extract: Blanche: Death--I used to sit here and she used to sit over there and death was as close as you are.... We didn't dare even admit we had ever heard of it! to The distant piano is slow and blue. [From Scene 9] Using this extract as a starting point, and with reference to other parts of the play, discuss how Williams presents the theme of desire. In your answer, you must consider Williams’ use of linguistic and literary features and relevant contextual factors.
Spring 1	‘A Streetcar Named Desire’ essay writing and examination preparation (8 lessons) Focus on academic tone and style Use of exemplar essays/exam board guidance	Skills Students are guided through the text, exploring and analysing, building on analytical work from last year and developing skills in responding to drama texts. (AO1, AO2, AO3)	Assessments Past paper questions as necessary See KO
Spring 2	Re-visit ‘The Great Gatsby’- comparative study with ‘Othello’ Focus on links between characters, themes, methods Using past paper questions, exemplar materials and exam board guidance to support students in their examination preparation.	Skills Students are supported in developing their skills of analysis and comparison to enable them to fulfil the requirements of all AOs covered on this section of the paper. (AO1, AO2, AO3, AO4)	Assessments PPE: Evaluate the effectiveness of the methods used by the writers of your two studied texts to present the ways in which social constraints affect the behaviour of individuals. In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.
Summer 1	Revision of both texts and examination preparation		Assessments Past paper questions and others as necessary See KO

<u>A Level English Language and Literature</u>	Formby High School Year Two - Component 2: Society and the Individual <u>Content and Knowledge</u>	<u>Assessment Objectives:</u> AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression AO2 Analyse ways in which meanings are shaped in literary texts AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received <u>Skills and Assessment</u>	
Autumn 1	<p>Context of ‘Society and the Individual’ (2 lessons) Students introduced to the concept of being a member of a community. Students will explore social and political philosophy and ethics – considering how specific philosophers view the relationship between society and the individual. Over the course students will aim to critically evaluate societal issues including: women’s roles and rights, crime and violence, racism and xenophobia amongst others in exploring a range of texts Society and the Individual’ text reading and analysis (8 lessons) Students will explore voice and themes using the GRAMPS methodology to address the assessment objectives aiming to achieve a critical evaluative application.</p> <ul style="list-style-type: none"> • Letter from a soldier experiencing the liberation of Dachau WW2. (4 lessons) • Analysis and annotation of the text identifying techniques. • Explore exemplar responses matching the assessment objectives. • Students to complete a mini assessment in response to an exam question. • Hiroshima Reportage (4 lesson) • Analysis and annotation of the text identifying techniques. • Explore exemplar responses matching the assessment objectives. • Students to complete a mini assessment in response to an exam question. 	<p>Skills Students are guided through the unseen texts, exploring and analysing, building on analytical work from last year and developing skills in responding to a variety of texts. Focus will be specifically on GRAMPS to meet success criteria. (AO1, AO2, AO3)</p>	<p>Assessments Set essay: Dachau Letter . Critically evaluate how the writer conveys his response to this event. In your answer, you must comment on linguistic and literary features and relevant contextual factors. PPE: Chief Seattle Speech Critically evaluate how the writer conveys his response to this event. In your answer, you must comment on linguistic and literary features and relevant</p>
Autumn 2	<p>‘Language and Gender’ text reading and analysis (5 lessons) Simone de Beauvoir Article</p> <ul style="list-style-type: none"> • Analysis and annotation of the text identifying techniques. • Explore exemplar responses matching the assessment objectives. • Students to complete a assessment in response to an exam question. • Assessment evaluation and improvement (1 lesson) <p>‘ Darcus Howe Obituary ’ (5 lessons)</p> <ul style="list-style-type: none"> • Analysis and annotation of the text identifying techniques. • Explore exemplar responses matching the assessment objectives. • Students to complete a assessment in response to an exam question. • Assessment evaluation and improvement (1 lesson) <ul style="list-style-type: none"> • Student presentations on an unseen text of choice • In pairs the students will deliver a presentation to the rest of the group on an unseen text they have chosen which encompasses the themes studied so far on the course. • They will use an exam question to address how they would approach meeting the AOs and success criteria for 17-20 marks. (2 lessons) 	<p>Skills Students are guided through the unseen texts, exploring and analysing, building on analytical work from last year and developing skills in responding to a variety of texts. Focus will be specifically on GRAMPS to meet success criteria. (AO1, AO2, AO3)</p>	<p>Assessments Set essays: Darcus Howe Obituary Simone De Beauvoir Article Spoken Assessment</p> <p>Critically evaluate how the writer conveys his response to this event. In your answer, you must comment on linguistic and literary features and relevant</p>
Spring 1	<p>‘Society and the Individual’ essay writing and examination preparation (8 lessons) Focus on academic tone and style Use of exemplar essays/exam board guidance What does American Democracy Mean to Me? – Mary McLeod Bethune Biography – Rosa Parks Travel blog - L’Americaine</p>	<p>SSkills Students are guided through the unseen texts, exploring and analysing, building on analytical work from last year and developing skills in responding to a variety of texts. Focus will be specifically on GRAMPS to meet success criteria. (AO1, AO2, AO3)</p>	<p>Assessments Past paper questions as necessary See KO Revision on how to approach the set question.</p> <p>Critically evaluate how the writer conveys his response to this event. In your answer, you must comment on linguistic and literary features and relevant</p>
Spring 2	<p>Re-visit ‘Voices ’- comparative study with an unseen text’ Focus on links between approaches using exemplar materials: Full marks script: Muhammed Ali Obituary and Boxer Handsome Review Samuel Beckett and Paul Theroux Travelogues Using past paper questions, exemplar materials and exam board guidance to support students in their</p>	<p>Skills Students are supported in developing their skills of analysis and comparison to enable them to fulfil the requirements of all AOs covered on this section of the paper. (AO1, AO2, AO3, AO4)</p>	<p>Assessments PPE – Voices Anthology Ian Birrell and Suzanne Moore articles Society and the Individual - Neil Armstrong Obituary Either or Both?</p>