

Curriculum Mapping: English Years 12 and 13

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 12 – English Literature (Edexcel)	<p>Othello by William Shakespeare Pre-1900 drama; part of the literary canon The Picture of Dorian Gray by Oscar Wilde Pre-1900 Victorian novel</p>		<p>Othello by William Shakespeare Pre-1900 drama; part of the literary canon A Streetcar Named Desire by Tennessee Williams 20th Century drama The Little Stranger by Sarah Waters Post-2000 novel to compare to Dorian Gray</p>		<p>'Decades' Poetry Anthology Post-2000 specified poetry – 20 poems Unseen poetry</p>	
	<p>Concepts/Tier 3 vocabulary</p> <p>Protagonist, antagonist, patriarchy, matriarchy, hamartia, peripeteia, zoomorphism, the Gothic, the sublime, fin de siècle, narrative conventions/traditions, historical, social and literary contexts, Shakespearean English, motifs, symbolism</p>		<p>Concepts/Tier 3 vocabulary</p> <p>Protagonist, antagonist, patriarchy, matriarchy, hamartia, peripeteia, zoomorphism, plastic theatre, expressionist theatre, naturalism, the Gothic, the sublime, fin de siècle, narrative conventions/traditions, historical, social and literary contexts, Shakespearean English, motifs, symbolism</p>		<p>Concepts/Tier 3 vocabulary</p> <p>Ode, ballad, villanelle, semantic field, verse, metre, masculine/feminine rhyme, symbolism, magical realism, poetic voice, intertextuality, end-stopped, enjambment, caesura</p>	
	<p>Justification: Building on the knowledge, understanding and skills established at KS3 and GCSE, students are introduced to the discipline of advanced literary studies. This involves further reading of the major literary genres of poetry, prose and drama. The course requires at least three pre-1900 texts and two of those – <i>Othello</i> and <i>The Picture of Dorian Gray</i> – feature here. <i>Othello</i> is set in Venice, so builds upon prior knowledge learned when studying <i>The Merchant of Venice</i> at GCSE. Students are also encouraged to link back to the overarching themes of heroes and villains (y7) and love and conflict (y8), which both feature heavily in this play. <i>Dorian Gray</i>, meanwhile, furthers pupils' understanding of the Victorian era, covered in detail for <i>A Christmas Carol</i> at KS4. This novel also draws on elements of the gothic, first taught in Year 7 (<i>Dracula</i>) and Year 8 (Gothic creative writing).</p>		<p>Justification: Also required is at least one text first published or performed after 2000, so students study <i>The Little Stranger</i> (2009) to compare to <i>The Picture of Dorian Gray</i> using the common threads of gothic literature that were first introduced at KS3. This comparative element to the course extends pupils' comparative writing skills that were largely developed at GCSE through Language Paper 2 (questions 2 and 4) Literature Paper 2's poetry questions (Power and Conflict and Unseen). For drama, <i>A Streetcar Named Desire</i> give pupils exposure to a more modern play which was at the forefront of expressionist theatre as well as plastic theatre. Students will have already studied a 20th Century play – <i>An Inspector Calls</i> – at GCSE but <i>Streetcar</i> is set in America and tackles more complex themes and ideas, so undoubtedly pushes our most able at A Level.</p>		<p>Justification: The A Level poetry anthology allows students to access a variety of voices from a range of cultures. Pupils were given a similar anthology – Power and Conflict – at GCSE but those poems were specifically linked by two clear themes whereas these 20 poems cover a wider variety of themes and ideas, providing a greater challenge. An unseen element is also added at this stage, something students will be familiar with having tackled unseen poetry at GCSE. Here, though, students will be required to make links between an unseen poem and one of their anthology poems – testing their comparative writing skills further. Another key benefit of this anthology is that it introduces pupils to new forms of poetry that they may not have previously encountered in year 8 (Love and Relationships) and year 9 (Politics and Morals).</p>	
	<p>Drama assessment: How is the character of Iago presented in the play so far?</p>	<p>Prose assessment: 1. Analysis of setting 2. Cruelty OR decay and decline in the novel</p>	<p>Drama assessment: How is the theme of reputation presented? Year 12 PPE – choice of two questions (Section A only)</p>	<p>Prose assessment: In-class comparison essay Year 12 PPE – choice of two questions</p>	<p>Drama assessment: How does Williams present the theme of social change in <i>A Streetcar Named Desire</i>?</p> <p>Poetry assessment: Comparing an anthology poem to an unseen poem</p>	
<p>Wider reading/Cultural capital Students are directed towards various opportunities for further reading, such as our online EMAG subscription. In addition, theatre trips enhance students' learning of texts such as <i>Othello</i> and, in more recent years, cinema screenings of National Theatre productions have made popular adaptations even more accessible.</p>						

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
Year 13 – English Literature (Edexcel)	<p>The Wife of Bath by Geoffrey Chaucer Pre-1900 poetry; part of literary canon NEA (20% of final mark) Comparative essay – 2,500-3,000 words – utilising two novels</p>		<p>Year 13 PPEs ALL three Literature papers The Wife of Bath by Geoffrey Chaucer Pre-1900 poetry; part of literary canon NEA (20% of final mark) Comparative essay – 2,500-3,000 words – to completion</p>		<p>Revision of ALL course content Students on study leave for Summer 2</p>		
	<p>Concepts/Tier 3 vocabulary</p>		<p>Concepts/Tier 3 vocabulary</p>		<p>Concepts/Tier 3 vocabulary</p>		
	<p>Poetry: Middle English, prologue, proto-feminism, motifs, symbolism, narrative voice, iambic pentameter, allegory, rhyming couplets, end-stopped, enjambment, caesura, irony, free indirect discourse, omniscient</p>		<p>Middle English, prologue, proto-feminism, motifs, symbolism, narrative voice, iambic pentameter, allegory, rhyming couplets, end-stopped, enjambment, caesura, irony, free indirect discourse, omniscient</p>		<p>See previous listings for drama-specific, prose-specific and poetry-specific subject terminology.</p>		
	<p>Justification: Reading <i>The Wife of Bath</i> provides students with a significant challenge: the study of poetry written in Middle English, pre-dating Shakespearean English. Chaucer is considered to be ‘the father of English literature’ and the greatest poet of the Middle Ages, so studying this text provides pupils with a vital window to the past. Due to the challenges around the language used, pupils will also need to develop and hone their analytical and interpretive skills – as well as place the text in its social, historical and literary context. Poetry analysis skills developed at KS3 (Love and Relationships, Politics and Morals) and KS4 (Power and Conflict) will be extended here, as students will need to be evaluative and critical when selecting a relevant extract from <i>The Wife of Bath</i> to pair with a given section in the exam.</p>		<p>Justification: For <i>The Wife of Bath</i>, see Autumn Term (left). As for the NEA segment of the course, students must construct an extended comparative essay using two texts linked by theme, movement, author or period. A05 – exploring literary texts informed by different interpretations – is reintroduced here after previously being assessed in the Drama unit, testing pupils on their ability to build arguments and analysis around others’ points of view. This skill extends all beyond what they were tasked with at KS4, while the essay writing itself builds further on extended comparative responses constructed at KS4 (Power and Conflict poetry, Unseen poetry, Q2 and Q4 of Language Paper 2). The NEA also encourages independence and resilience, enhancing students’ research and writing skills developed at KS3 and KS4.</p>		<p>Justification: The Summer term in Year 13 sees students revisiting <u>ALL</u> content covered up to that point. Retrieval tasks, embedded in all lessons at KS3 and KS4, will be used again here to unlock previous learning and identify areas for improvement/further study. Students will be guided towards revisiting key themes, quotes, context and critical thinking (A05, where necessary) – a concept they will be familiar with, having accessed prior learning through revision sessions at the end of year 11. Teachers, too, can use these sessions to address misconceptions, build on students’ knowledge and plan practice assessments to address gaps in learning.</p>		
<p>Assessment: Analysis In-class assessments, e.g How does this extract present ideas about marriage?</p>		<p>Assessment: NEA Working towards 20% of the total qualification (internally assessed, externally moderated)</p>		<p>Assessment: Year 13 PPEs and NEA to completion Pupils are assessed on <u>ALL</u> three Literature papers at this juncture, so all past content is revisited – with students given individual feedback and opportunities for redrafting. This term also sees the completion of the NEA segment.</p>		<p>Assessment: In-class assessments tailored to individual classes, based on weaknesses identified by the class teacher during revision sessions in Summer 1. All students absent for Summer 2.</p>	
<p>Wider reading/Cultural capital Students are directed towards various opportunities for further reading, such as our online EMAG subscription or – in the case of Chaucer – <i>The Canterbury Tales: A retelling</i> by Peter Ackroyd. In addition, theatre trips enhance students’ learning of texts such as <i>Othello</i> and, in more recent years, cinema screenings of National Theatre productions have made popular adaptations even more accessible. For the NEA, students will be guided to ‘read around’ the themes or genre they are studying – so a comparison of two Gothic novels, for example, will lead them to other texts, extracts and critical thinking from the same genre/author/period.</p>							

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Year 12 – English Language (Edexcel)	Core Principles, MFFT, Grammar/Lexis Spoken Language/ Pragmatic Theory/Gender	C1 Language Variation Anglo-Saxon/Middle English origins/EME C1 Individual Variation (presenting self)	C1 Language Variation: EME/modern texts (PDE) C2 Child Language Acquisition Year 12 PPEs	C1 Language Variation: accent and presenting self – variation over time C2 Child Language Acquisition Year 12 PPEs	C1 Language variation: accent and presenting self – conversation theory/politeness C2 Child Language Acquisition	C4 Coursework – journalism interview 2 – practice writing/interview C3 Special Topic: Gender Representation
	Concepts/Tier 3 vocabulary		Concepts/Tier 3 vocabulary		Concepts/Tier 3 vocabulary	
	MFFT; lexis, grammar, morphology, graphology: word classes, sentence types, person, tense, mood, inflection, denotation/connotation, figurative language, register, idiom; phonology, non-fluency, Pragmatic + Gender theory. Lexical, grammatical, phonological, orthographical and typographical features of: Anglo-Saxon, ME, EME, semantic change and neologism, standardisation, informalisation		See Autumn term for EME subject-specific terminology. For Child Language: Accent/dialect: Received pronunciation, phonemes, IPA, Standard English, dialect theory, non-fluency, Pragmatic theory, Gender theory, phonology		Accent/dialect: Received pronunciation, phonemes, IPA, Standard English, dialect theory, non-fluency, Pragmatic theory, Gender theory, phonology. Representing speech in writing: the lexical/grammatical features and conventions of interview articles; the interview, the transcript, the style model	
	Justification: Many of the core principles of language – such as word classes, sentence types, tone and mood – have been covered previously, in both KS3 and KS4. However, here students delve much deeper into the components of written and spoken language and learn a whole host of new terms to apply to texts. Theories behind patterns and shifts in language are also introduced, exposing students to critical thinking and pushing our most able.	Justification: For language variation over time, students already have an appreciation of various forms of written English – having covered everything from Beowulf and Shakespeare to Victorian fiction in lower school. Here, though, students go beyond Shakespeare’s early modern English – looking at Anglo-Saxon and Middle English as well. For C1, students look at how language changes can create personal identities, previously introduced in their Year 9 Media unit.	Justification: Building on language variation over time, students examine Early Modern English texts alongside Present Day English texts – re-introducing students to a comparative element in English developed at KS4. Meanwhile, Child Language looks at ways in which speech develops and the relationship between spoken language acquisition and the literacy skills children are taught – underpinning how we read and write at KS3 and KS4.	Justification: For C1, students are introduced to the ways in which language varies, depending on the contexts of production and reception. Students explore and evaluate how language choices can create personal identities, which pupils study in the Year 9 Media unit. For C2, analysis skills honed at KS3 and KS4 will be tested further here as students analyse and evaluate examples of children’s language, using theories too.	Justification: For C1, students explore and evaluate how language choices can create personal identities – this time zooming in on the patterns and choices we make in conversations. Pupils were regularly assessed on their spoken language skills at KS3 and again at KS4, for their Spoken Language element. Here, though, they are asked to consider choices in spoken language as well as theoretical thinking. For C2, see Spring Term.	Justification: The coursework element encourages independence and resilience, enhancing students’ research and writing skills developed at KS3 and KS4. Interviews have been studied before, for the Year 9 Media unit and for GCSE Language Paper 2. Here, though, students are tasked with studying this form and then re-creating it in their own original work. For C3, students develop their research and investigation skills, building on their knowledge of language frameworks and concepts.
Assessment: One timed practice on variation over time AND one on individual variation.	Assessment: One timed practice on variation over time AND one on individual variation.	Assessment: One timed practice on variation over time AND one on Child Language. PPE: Varieties component	Assessment: One timed practice on accent/presenting self AND one on Child Language. PPE: Individual Variation component	Assessment: One timed practice on Child Language.	Assessment: One draft due on the coursework element AND one timed practice on gender representation.	
Wider reading/Cultural capital Students are directed towards additional texts to assist them in ‘reading around’ the subject and being independent learners. As well as this, our online EMAG subscription gives students access to a wealth of academic articles on A Level English Language – some of which are used in lessons or as an extension of classroom learning. Finally, trips to famous institutions such as the British Library – incorporating relevant English Language workshops – heighten our students’ cultural capital.						

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 13 – English Language (Edexcel)	<p>C4 Coursework – journalism interview 2 – practice writing/interview</p> <p>C3 Special Topic: Gender Representation</p> <p>January PPEs</p>	<p>C4 Coursework – journalism interview 2 – practice writing/interview</p> <p>C2 Child Language Acquisition</p> <p>January PPEs</p>	<p>C1 Language variation revision</p> <p>C3 Special Topic: Gender Representation (pre-released topic)</p>	<p>C1 Individual variation (presenting self) revision</p> <p>C2 Child language Acquisition AND C3 Gender representation revision</p>	<p>Revision of ALL course content Students on study leave for Summer 2 Concepts/Tier 3 vocabulary</p>	
	<p>Concepts/Tier 3 vocabulary</p> <p>Representing speech in writing: the lexical/grammatical features and conventions of interview articles; the interview, the transcript, the style model. For Child Language: Accent/dialect: Received pronunciation, phonemes, IPA, Standard English, dialect theory, non-fluency, Pragmatic theory, Gender theory, phonology</p>		<p>Concepts/Tier 3 vocabulary</p> <p>See Year 12 for Language Variation terminology. For Child Language: Accent/dialect: Received pronunciation, phonemes, IPA, Standard English, dialect theory, non-fluency, Pragmatic theory, Gender theory, phonology</p>		<p>Concepts/Tier 3 vocabulary</p> <p>See previous listings for specific subject terminology for each of the course components.</p>	
	<p>Justification: Coursework encourages independence, enhancing students' research and writing skills from KS3 and KS4. Interviews have been studied before, for the Year 9 Media unit and for GCSE Language Paper 2. Here, though, students are tasked with studying this form and then re-creating it in their own work. For C3, students develop their research and investigation skills, building on their knowledge of language frameworks and concepts. For Child Language, students look at ways in which speech develops and its relationship with literacy skills – underpinning how we read and write at KS3 and KS4. Also, they will need to master the identification and role of different word groups, something previously covered when analysing in GCSE Language Paper 1 and Paper 2.</p>		<p>Justification: For Language Variation revision, students consolidate prior learning from Year 12. Language variation over time – from Anglo-Saxon to Early Modern English and up to Present Day English – is recapped, as are variations in accent and presenting self. Conversation theory/ politeness, first covered in Year 12, are again explored to embed core concepts ahead of the summer exams. For Child Language, students look at ways in which speech develops and its relationship with literacy skills – underpinning how we read and write at KS3 and KS4. Also, they will need to master the identification and role of different word groups, something previously covered when analysing in GCSE Language Paper 1 and Paper 2.</p>		<p>Justification: The first half of the Summer term in Year 13 sees students revisiting ALL content covered up to that point. Retrieval tasks, embedded in all lessons at KS3 and KS4, will be used again here to unlock previous learning and identify areas for improvement/further study. Students will be guided towards revisiting core concepts, key terminology, relevant contextual information and language theories – a concept they will be familiar with, having accessed prior learning through revision sessions at the end of year 11. Teachers, too, can use these sessions to address misconceptions, build on students' knowledge and plan practice assessments to address gaps in learning.</p>	
	<p>Assessment: One draft due on the coursework element AND one timed practice on gender representation.</p>	<p>Assessment: One timed practice on gender representation AND one on Child Language. PPE: Unit 3 Gender and Language</p>	<p>Assessment: One timed practice on language variation AND one on gender representation (pre-released topic).</p>	<p>Assessment: One timed practice on individual variation (presenting self).</p>	<p>Assessment: In-class assessments tailored to individual classes, based on weaknesses identified by the class teacher during revision sessions in Summer 1. All students absent for Summer 2.</p>	
<p>Wider reading/Cultural capital Students are directed towards additional texts to assist them in 'reading around' the subject and being independent learners. As well as this, our online EMAG subscription gives students access to a wealth of academic articles on A Level English Language – some of which are used in lessons or as an extension of classroom learning. Finally, trips to famous institutions such as the British Library – incorporating relevant English Language workshops – heighten our students' cultural capital.</p>						