

Curriculum Map 2020-2021

Subject: English KS5

		Term 1 (Aug-Oct)	Term 2 (Oct-Dec)	Term 3 (Jan-Feb)	Term 4 Feb-April	Term 5 April-May	Term 6 May-July
Year 12	Unit Title and Assessment task(s)/titles	Introductory Unit: Mrs Beast Poetry Assessment	The Handmaid's Tale: P2 Section A question	A Streetcar Named Desire: P2 Section A question	Feminine Gospels	The Great Gatsby: P2 Section B question	NEA Preparation
	Key knowledge	<ul style="list-style-type: none"> • Historical influence • Social influence • Political influence • Temporality • Construct • Cultural impact and significance 	<ul style="list-style-type: none"> • Dystopia • Feminism • Totalitarianism • Fertility • Human Rights 	<ul style="list-style-type: none"> • Tennessee Williams's background • The American South • Class and money in America • Rural and urban • The southern belle • New Orleans • The American dream 	<ul style="list-style-type: none"> • Carol Ann Duffy – background • Feminist criticism • Classical mythology • Societal Expectations and Pressures 	<ul style="list-style-type: none"> • 1920s America/ The Jazz Age • Consumerism and Advertising • Feminism • Capitalism • Marxism 	Students learn about the assessment requirements for NEA study but the key knowledge gained is independent for the most part
	Vocabulary instruction	<i>Influence, temporal, construct, Literature, canon, diachronic, synchronic, intertextuality, Feminism, criticism</i>	<i>Feminism Movement, American history, 1980s America, Dystopia/ Utopia, Epigraph, Totalitarianism, The Bible/ Old Testament,</i>	Exressionism, Realism, Context, Stage directions, Semantic fields, Social commentary, Psychological instability,	<i>feminine, gospels, patriarchy, identity, preface, collective, transformation, conceit, outcast, zeitgeist, parody, herstory, degradation, irony, literary canon,</i>	<i>Roaring Twenties, The Jazz Age, 1920s America, Capitalism, Marxism, Psychoanalysis, Feminism, New Historicism,</i>	N/A – Bespoke depending on chosen texts

			<p><i>Hierarchy, Patriarchy, Subservience, Motif of Doubles, Forms of Communication, Neologisms, Escapism, Corruption, Psychoanalysis, Puritanism, Symbolism, Patriarchy, Relationships, Individuality, Resistance, Dissent, Objectification, Futility, Liberation, Elegy, Emasculation, Authenticity, Appendix, Denouement.</i></p>	<p>Vulnerability, Tragedy, Tragic hero, Hamartia, Hubris, Anagnorisis, Structure, Critical Perspective, Antagonist, Patriarchy, Gender, Feminist Criticism, Ideology, Perpetuate, Reinforce, Subvert, Defy, Shifts, Naturalistic, Conversational Maxims, Foregrounding. Representation, Modernisation, Melodrama, Gratuitous, Foils, Climax, Mood; Elegy, Romance.</p>	<p><i>bathos, identity, purity, vows, mock-epic poem, allegory, rebellion, elegy, mourning, symbolism, autobiographical, ambiguity, transience, mourning, oppression, mythology, rebirth, empowerment, objectification, commodification, transition, metamorphosis, addiction, obsession, materialism, abhorrence, capitalism, satire, domestic sphere.</i></p>	<p><i>Prohibition, The Lost Generation, Modernity, Advertising, Self-marketing, Conspicuous Consumption, Romance, Realism, Dialogue, Tragedy Genre, Perception, Cinematic Techniques, Protagonist, Frame Narratives, Foreshadowing, The Golden Age, Visionary, The American Dream, Flappers, Archetype.</i></p>	
Subject-specific strand	<ul style="list-style-type: none"> • What is 'Literature'? • The historicist approach • Diachronic approach • Synchronic approach • Literary canon • Time • Intertextuality • Feminism 	<ul style="list-style-type: none"> • Narrative structure (first-person, flashbacks/fragmented narrative) • Dystopia/Utopia • Religious imagery • Colour symbolism • Language use and 	<ul style="list-style-type: none"> • Expressionism • Realism • Plastic theatre • Melodrama • Morality play • Aristotelian tragedy • Modern tragedy • Conventions of tragic form 	<ul style="list-style-type: none"> • Alliteration • Allegory • Assonance • Bathos • Caesura • Enjambement • Form • Figurative language • Literal/metaphorical • Hyperbole • Onomatopoeia • Rhyme 	<ul style="list-style-type: none"> • Colour symbolism • Narrator reliability • Gender stereotypes • Social mobility/social hierarchy • Objectification • Façade 	<p>Thesis statements; writing in a critically evaluative style; academic writing conventions; citing sources and using Harvard Referencing</p>	

		<ul style="list-style-type: none"> • Texts, contexts and time • Reception • Play • Novel • Poem • Literary criticism/critical texts • Tenor, vehicle, ground, interpretation 	<ul style="list-style-type: none"> • communication • Conventions of totalitarian society • Sensory imagery • Metaphor • Motif of doubles • Subservience • Connotations • Objectification 	<ul style="list-style-type: none"> • Conventions of tragic heroes • Pathos • Symbolism • Motifs • Extended metaphor • Literal vs. figurative language • Use of punctuation for effect • Semantic fields • Hyperbole • Dues ex machina • Grice's cooperative principles 	<ul style="list-style-type: none"> • Rhythm • Sonnet • Stanza • Symbolism • Tone • Extended Metaphor • Asyndetic Listing • Conceit • Metaphysical poetry conventions 	<ul style="list-style-type: none"> • Geographical location symbolism • Vision and perception • Metaphor • Oxymoron • Characterisation • Modernity • Ambiguity • Narrative structure/ Frame Narratives • Tragedy genre 	
Year 13	Unit Title and Assessment task(s)/titles	Feminine Gospels + The Great Gatsby: P2 Section B question	NEA	Othello: 'As lovers, Othello and Desdemona either worship or despise one another. There is no middle ground.' In the light of this view, discuss how Shakespeare presents Othello's and Desdemona's attitudes towards one another in this	Anthology of Love Poetry: Complete English Literature Paper 1 PPE	Revision	

				extract and elsewhere in the play			
	Key knowledge	<p>Knowledge from these two units will be diagnostically assessed and revised based on the Y12 curriculum map criteria (see Y12 Terms 4+5). The following 'Personalised Learning Checklist' will be used to monitor understanding of key concepts and skills:</p> <ul style="list-style-type: none"> ✓ I feel that I have a good overall understanding of what each poem is about ✓ I feel confident in my knowledge of the poet's key messages, how women are presented and what tone is used by the poet ✓ I understand the context for each poem ✓ I feel confident in 	<p>Students learn about the assessment requirements for NEA study but the key knowledge gained is independent for the most part</p>	<ul style="list-style-type: none"> • Typicality • Ottoman wars/Islamic fear • Perceptions of women: expectations of a woman/the perfect woman • Reputation in Venice • Attitude to race • Jesus's betrayal (1.2) • Satan represented as Moorish • Performance • Aristotle's poetics • Death • Pathos • Revenge • Appearance vs. Reality 	<ul style="list-style-type: none"> - Restoration - Renaissance poetry - Enlightenment 		

		<p>identifying and analysing the use of poetic techniques, for example poetic conceit, listing (asyndetic and syndetic), symbolism and imagery.</p> <ul style="list-style-type: none">✓ I am able to make links, comparisons and contrasts between the poems studied so far✓ I feel that I have a good understanding of feminism and feminist literary theory after completing my reading and research task on this✓ I am confident in my ability to identify and comment on how a poem is structured					
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		<ul style="list-style-type: none"> ✓ I understand the novel's context ✓ I understand the novel's plot ✓ I understand the main characters in the novel ✓ I understand the novel's main themes 					
Vocabulary instruction	See Y12 Terms 4+5	N/A – Bespoke depending on chosen texts	<i>In Media Res, Moor, pathos, bestial imagery, status, reputation, betrayal, cuckold</i>	Metaphysical, metaphor, cavalier, repression, fidelity, demonic, romantic, requited, deception, passion, monarchy, restoration, obsession			
Subject-specific strand	See Y12 Terms 4+5	Thesis statements; writing in a critically evaluative style; academic writing conventions; citing sources and using Harvard Referencing	<ul style="list-style-type: none"> • Soliloquy • Rhetoric • Dramatic irony • <i>In Media Res</i> • Time frame • Juxtaposition and oxymoron • Hamartia, Catharsis, Peripetia • Beginning • Use of comedic elements • Blank verse 	<ul style="list-style-type: none"> • Rhyme scheme • Volta • Enjambment • Epic • Caesura • Blank Verse • Stanzas • Forms of poem • Sonnet structure • Perspective • Extended metaphor • Literal vs. figurative language • Religious imagery 			

				<ul style="list-style-type: none"> • Lexis and syntax • Prose vs. Blank verse • Symbolism • Imagery of: poison, hell and the devil, animals and insects, the sea, wars and soldiers, race and otherness (black and white), jewels and possessions, physical pain • High status hero 			
GC SE Resit (with functional Skills*) *AQA Functional Skills taught in parallel with AQA GCSE English Language	Unit Title and Assessment task(s)/titles	GCSE English Paper 1 + 2 technique and practice	GCSE English Paper 1 + 2 technique and practice November GCSE Resit Examinations	GCSE English Paper 1 + 2 technique and practice GCSE English Language diagnostic question assessments	GCSE English Paper 1 + 2 technique and practice Full exam paper assessment	GCSE English Paper 1 + 2 technique and practice	GCSE English Paper 1 + 2 technique and practice
	Key knowledge	Reading for meaning; topic sentences; evidence; structuring a response; understanding	Reading for meaning; topic sentences; evidence; structuring a response; understanding audience, purpose and form; formality;	Reading for meaning; topic sentences; evidence; structuring a response; understanding	Reading for meaning; topic sentences; evidence; structuring a response; understanding audience, purpose	Exam practice	Exam practice

