

## Subject overview: ENGLISH (Key Stage 5)

### Subject Rationale (Intent) linked to whole school curriculum mission

**In brief (no more than four sentences):**

The English curriculum at St Edmund's prepares students for life. They are challenged to think; to have opinions; to engage in discussions and debates; to explore, interpret and understand the world around them and their rich cultural heritage. They develop enquiring minds and become enthusiastic and critical readers of stories, poetry and drama, as well as non-fiction and media texts. High standards of language and literacy are promoted by equipping students with a strong command of the spoken and written word.

**Additional details:**

The study of English "is like a long conversation through time" (Arthur Applebee). These classroom conversations, he explains, can take place in speech or writing, at any level from primary to post-graduate, but be the same types of conversation. Our curriculum has been developed to allow these conversations to take place. There is a focus on 'big questions' which can be asked about one text and then returned to in another, thereby making links explicit. The contexts will be different in the new texts studied, but knowledge about rhetoric, lyric poetry or what is meant by comedy, for example, in one text can be applied to the next. The relationship between the reader and writer is key and students' contributions to these discussions are valued.

At A-Level, the English Department follows AQA's English Literature Specification B (7717).

### YEAR 12

TERM	Topic sequence (What are you teaching?)	Topic sequence rationale (Why are you teaching this? How does it link to prior learning? Any notable links to <a href="#">St Edmund's curriculum mission</a> )	Main method of assessment?
Term 1 Term 2:1	<p><b>ASPECTS OF TRAGEDY: OTHELLO</b>  <b>A-LEVEL Literature Paper 1, Sections A and B</b>  <b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>● Origins of tragedy, Greek drama including Aristotle</li> <li>● Features of Shakespearean tragedy</li> <li>● Factors influencing the production of the text</li> <li>● Plot, structure, character development, setting of <i>Othello</i></li> <li>● Dramatic methods including soliloquy, aside, in medias res, creation of tension</li> <li>● Literary techniques including motif, metaphor, rhetoric</li> <li>● Critical interpretations over time</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>● Enhance oracy skills by engaging proactively in class discussions/debate, arguing a point a view and acknowledging different interpretations</li> <li>● Develop essay writing skills - including planning, drafting, proofreading - by evaluating work effectively following feedback</li> <li>● Explain, comment on and analyse how writers use methods for effect</li> </ul>	<p><b>Rationale:</b>            Students study two Shakespeare plays at KS3, one at KS4 and now encounter their fourth play, Othello.</p> <p>Students will be familiar with many aspects of tragedy from studying Macbeth in Year 11 and will now explore its origins in Greek drama.</p> <p>The GCSE format of analysing an extract and linking it to the whole text is one replicated at A-Level (Paper 1, Section A). Students are also required to write an essay in response to a statement arguing to what extent they agree with the view (Paper 1, Section B).</p> <p>AO4 (aspects of tragedy) and AO5 (different interpretations) will, to some extent, be new to students, although more able students will have been</p>	<p>Low-stakes information retrieval questions.</p> <p>Extract and essay questions, with/without time constraint and with/without knowledge of the question.</p>

	<ul style="list-style-type: none"> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> <li>Develop understanding of how to make connections arising out of generic study (tragedy)</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul>	encouraged to demonstrate these skills at GCSE level in order to develop conceptualised responses.	
Term 1	<p><b>ASPECTS OF TRAGEDY: KEATS</b>  <b>A-LEVEL Literature Paper 1, Section C</b>  <b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Features of narrative poetry and links to tragedy including heroes/victims, loss of identity, resolution, inevitability, setting</li> <li>Factors influencing the production of the texts, including Romantic poetry</li> <li>Plot, structure, character development, setting of the poems</li> <li>Poetic methods including sensual imagery, metaphor, classical allusions</li> <li>Critical interpretations over time</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Enhance oracy skills by engaging proactively in class discussions/debate, arguing a point a view and acknowledging different interpretations</li> <li>Develop essay writing skills - including planning, drafting, proofreading - by evaluating work effectively following feedback</li> <li>Explain, comment on and analyse how writers use methods for effect</li> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> <li>Develop understanding of how to make connections arising out of generic study (tragedy)</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul>	<p><b>Rationale:</b>  Students have two A-Level teachers and will study the poetry of Keats alongside <i>Othello</i>.</p> <p>Students study Blake, Shelley and Wordsworth at KS4 and will be familiar with aspects of Romanticism. This in depth study of a poet will allow them to deepen their appreciation of contextual issues.</p> <p>They will consider 'Isabella', 'Lamia', 'The Eve of St Agnes' and 'La Belle Dame Sans Merci' in relation to the genre of tragedy.</p> <p>Students will put the skills developed this term straight into practice next half term when they work on their first NEA essay which will be a response to poetry.</p>	<p>Low-stakes information retrieval questions.</p> <p>Essay questions, with/without time constraint and with/without knowledge of the question.</p>
Term 2:1	<p><b>NON-EXAMINED ASSESSMENT (POETRY)</b>  <b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Understanding of critical theories: <ul style="list-style-type: none"> <li>narrative theory</li> <li>feminist theory</li> <li>Marxist theory</li> <li>eco-critical theory</li> <li>post-colonial theory</li> <li>literary value and the canon</li> </ul> </li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Read a range of poetry to inform NEA choice</li> <li>Devise appropriate NEA question</li> <li>Develop essay writing skills - including planning, drafting, proofreading</li> <li>Respond to verbal feedback from teacher by producing final draft</li> <li>Explain, comment on and analyse how writers use methods for effect</li> </ul>	<p><b>Rationale:</b>  This component is designed to allow students to read widely, to choose their own texts (if appropriate) and to understand that contemporary study of literature needs to be informed by the fact that different theoretical and critical methods can be applied to the subject. It is also an opportunity for students to study a more diverse selection of texts.</p> <p>This area of the course provides a challenging and wide-ranging opportunity for an introduction to different ways of reading texts and for independent study. The title 'Theory and independence' highlights the important idea that, within a literature course, students should have the opportunity to work as independently as possible.</p>	<p>1st draft of NEA</p> <p>Final draft of NEA</p> <p>Internally assessed and externally moderated</p>

	<ul style="list-style-type: none"> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> <li>Develop understanding of critical theories and apply to NEA texts</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul>	This process is supported by the AQA Critical Anthology, which has accessible extracts on a range of critical methods and ideas.	
Term 2:2 Term 3:1	<p><b>ASPECTS OF TRAGEDY: DEATH OF A SALESMAN</b>  <b>A-LEVEL Literature Paper 1, Section C</b></p> <p><b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Origins of tragedy, Greek drama including Aristotle</li> <li>Features of 20th century American drama</li> <li>Factors influencing the production of the text</li> <li>Plot, structure, character development, setting of <i>Death of a Salesman</i></li> <li>Dramatic methods including staging, mobile concurrency of past/present</li> <li>Literary techniques including the use of symbol and metaphor</li> <li>Critical interpretations over time</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Enhance oracy skills by engaging proactively in class discussions/debate, arguing a point a view and acknowledging different interpretations</li> <li>Develop essay writing skills - including planning, drafting, proofreading - by evaluating work effectively following feedback</li> <li>Explain, comment on and analyse how writers use methods for effect</li> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> <li>Develop understanding of how to make connections arising out of generic study (tragedy)</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul> <p><b>REVISE POETRY OF KEATS</b> See above</p>	<p><b>Rationale:</b> Students look at the texts they study for <i>Aspects of Tragedy</i> in chronological order so that they can appreciate how the genre has evolved and developed:</p> <ul style="list-style-type: none"> <li>the origins of tragedy and Greek drama</li> <li>Shakespearean tragedy</li> <li>Romantic tragedy</li> <li>20th century domestic tragedy</li> </ul> <p>Miller challenges the conventions of the genre and this allows students to engage in a wide range of genuine debates.</p> <p>They will write about <i>Death of a Salesman</i> in Section C of the examination paper, along with the poetry of Keats, focusing on a particular aspect of tragedy such as: wickedly attractive villains, flawed tragic heroes, restoration of order.</p>	<p>Low-stakes information retrieval questions.</p> <p>Essay questions, with/without time constraint and with/without knowledge of the question.</p>
Term 3:2	<p><b>END OF YEAR EXAMS</b>  <b>REVISE ASPECTS OF TRAGEDY:</b></p> <ul style="list-style-type: none"> <li><i>Othello</i></li> <li><i>Death of a Salesman</i></li> <li>Poetry of Keats</li> </ul> <p><b>PREPARATION FOR YEAR 13</b>  <b>INTRODUCTION TO ELEMENTS OF CRIME</b></p> <p><b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Origins of crime fiction</li> <li>Factors influencing the production of texts</li> <li>Plot and features of key crime texts</li> </ul>	<p><b>Rationale:</b> Here students will develop and refine their knowledge of all set texts and skills in line with A-level style questioning.</p> <p>Students will research the crime genre, including detective fiction, in order to prepare for the unseen element of the Paper 2 examination and so that they can see where the set texts studied in Year 13 fit into the chronology.</p>	<p>Paper 1: Aspects of Tragedy</p> <p>Research crime genre and produce a presentation.</p>

	<ul style="list-style-type: none"> <li>Critical interpretations over time</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Enhance oracy skills by engaging proactively in class discussions/debate</li> <li>Develop understanding of how to make connections arising out of generic study (crime)</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul>		
<b>YEAR 13</b>			
<b>TERM</b>	<b>Topic sequence (What are you teaching?)</b>	<b>Topic sequence rationale (Why are you teaching this? How does it link to prior learning? Any notable links to <a href="#">St Edmund's curriculum mission</a>)</b>	<b>Main method of assessment?</b>
Term 1:1	<p><b>ELEMENTS OF CRIME: ATONEMENT</b>  <b>A-LEVEL Literature Paper 2, Section B or C</b>  <b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Features of crime fiction: types of crime, setting, role of the criminal/victim, punishment and reward etc.</li> <li>Factors influencing the production of the text</li> <li>Plot, structure, character development in <i>Atonement</i></li> <li>Literary techniques including metanarrative, focalisation, motif, imagery</li> <li>Critical interpretations over time</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Enhance oracy skills by engaging proactively in class discussions/debate, arguing a point a view and acknowledging different interpretations</li> <li>Develop essay writing skills - including planning, drafting, proofreading - by evaluating work effectively following feedback</li> <li>Explain, comment on and analyse how writers use methods for effect</li> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> <li>Develop understanding of how to make connections arising out of generic study (crime)</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul>	<p><b>Rationale:</b>  Year 13 starts with the study of <i>Atonement</i> which students read during the summer holiday. This text is challenging but generates a high level of engagement from the students.</p> <p>They have studied prose throughout KS3 and KS4 and are very familiar with its conventions. Here their study will be extended by studying the novel through the lens of crime.</p> <p>Unlike Paper 1, Paper 2 has an element of choice: students decide which of the three set texts to write about in Section B of the exam paper (1 hour) and then the two remaining texts are written about together in one essay in response to a Section C question (1 hour).</p>	<p>Low-stakes information retrieval questions.</p> <p>Essay questions, with/without time constraint and with/without knowledge of the question.</p>
Term 1:1	<p><b>ELEMENTS OF CRIME: BROWNING/CRABBE/WILDE POETRY</b>  <b>A-LEVEL Literature Paper 2, Section B or C</b>  <b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Features of crime texts: violence and murder, criminal psyche, victims, punishment, settings, social commentary etc.</li> <li>Factors influencing the production of the text</li> </ul>	<p>After the in-depth study of Keats in Year 12 and the poetry NEA, students now focus on a collection of poems linked by crime:</p> <ul style="list-style-type: none"> <li>Browning (<i>My Last Duchess</i>, <i>Porphyria's Lover</i>, <i>The Laboratory</i>)</li> <li>Crabbe (<i>Peter Grimes</i>)</li> </ul>	<p>Low-stakes information retrieval questions.</p>

	<ul style="list-style-type: none"> <li>Plot, structure, character development in poetry texts</li> <li>Literary techniques including metanarrative, unreliable narrator, motif, imagery</li> <li>Critical interpretations over time</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Enhance oracy skills by engaging proactively in class discussions/debate, arguing a point a view and acknowledging different interpretations</li> <li>Develop essay writing skills - including planning, drafting, proofreading - by evaluating work effectively following feedback</li> <li>Explain, comment on and analyse how writers use methods for effect</li> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> <li>Develop understanding of how to make connections arising out of generic study (crime)</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul>	<ul style="list-style-type: none"> <li>Wilde (<i>The Ballad of Reading Gaol</i>)</li> </ul> <p>The skills developed during GCSE and Year 12 will stand students in good stead for the study of the longer poems. However, they start with Browning as they studied <i>My Last Duchess</i> as part of the GCSE Power and Conflict anthology.</p>	<p>Essay questions, with/without time constraint and with/without knowledge of the question.</p>
<p>Term 1:2</p>	<p><b>CONTINUE ELEMENTS OF CRIME: ATONEMENT/POETRY</b></p> <ul style="list-style-type: none"> <li>See above</li> </ul> <p><b>REVISE ASPECTS OF TRAGEDY</b></p> <ul style="list-style-type: none"> <li>See above</li> </ul> <p><b>MOCK EXAMINATION 1</b></p> <ul style="list-style-type: none"> <li>Paper 1 Aspects of Tragedy</li> <li>Paper 2 Elements of Crime (not a complete paper)</li> </ul> <p><b>NON-EXAMINED ASSESSMENT (NOVEL/SHORT STORIES)</b></p> <p><b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Understanding of critical theories: <ul style="list-style-type: none"> <li>Ideas about narrative</li> <li>Marxism</li> <li>Feminism</li> <li>Post-colonial</li> <li>Ecocritical ways of reading</li> <li>Literary value and the canon</li> </ul> </li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Read a range of novels/short stories throughout the course to inform choice</li> <li>Devise appropriate NEA question</li> <li>Develop essay writing skills - including planning, drafting, proofreading</li> <li>Respond to verbal feedback from teacher by producing final draft</li> <li>Explain, comment on and analyse how writers use language/structure for effect</li> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> </ul>	<p><b>Rationale:</b> As above.</p> <p>This component is designed to allow students to read widely, to choose their own texts (if appropriate) and to understand that contemporary study of literature needs to be informed by the fact that different theoretical and critical methods can be applied to the subject. It is also an opportunity for students to study a more diverse selection of texts.</p> <p>In Year 12 the focus was on poetry, but now that students have had time to read a wide range of novels and short stories (they are expected to read during the summer holidays at the end of Years 11 and 12) they are in a position to make a well informed choice.</p> <p>They cannot explore the novel/short stories through the same lens as the poetry, to encourage further</p>	<p>Essay questions, with/without time constraint and with/without knowledge of the question.</p> <p>1st draft of NEA</p> <p>Final draft of NEA</p> <p>Internally assessed and externally moderated</p>

	<ul style="list-style-type: none"> <li>Develop understanding of critical theories and apply to NEA text</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul>	engagement with critical theories.	
Term 2:1	<p><b>ELEMENTS OF CRIME: THE MURDER OF ROGER ACKROYD</b>  <b>A-LEVEL Literature Paper 2, Section B or C</b>  <b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Features of crime fiction: criminal and immoral behaviour, role of the detective, machinations and manipulation, structure and suspense, trials and inquests etc.</li> <li>Factors influencing the production of the text</li> <li>Plot, structure, character development in <i>The Murder of Roger Ackroyd</i></li> <li>Literary techniques including unreliable narrator, imagery, setting, foreshadowing</li> <li>Critical interpretations over time</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Enhance oracy skills by engaging proactively in class discussions/debate, arguing a point a view and acknowledging different interpretations</li> <li>Develop essay writing skills - including planning, drafting, proofreading - by evaluating work effectively following feedback</li> <li>Explain, comment on and analyse how writers use methods for effect</li> <li>Apply understanding of contextual features to explore the relationship between the text and its context</li> <li>Develop understanding of how to make connections arising out of generic study (crime)</li> <li>Read wide range of relevant texts/research/critics, evaluating different responses</li> </ul> <p><b>CONTINUE ELEMENTS OF CRIME: POETRY</b></p> <ul style="list-style-type: none"> <li>See above</li> </ul> <p><b>ELEMENTS OF CRIME: UNSEEN</b>  <b>A-LEVEL Literature Paper 2, Section A</b>  <b>Substantive knowledge:</b></p> <ul style="list-style-type: none"> <li>Features of crime fiction</li> <li>Development of the genre over time</li> <li>Narrative and literary techniques</li> </ul> <p><b>Disciplinary knowledge:</b></p> <ul style="list-style-type: none"> <li>Enhance oracy skills by engaging proactively in class discussions/debate, arguing a point a view and acknowledging different interpretations</li> <li>Develop effective planning/essay writing skills to produce coherent responses to unseen texts</li> <li>Explain, comment on and analyse how writers use methods for effect</li> </ul>	<p><b>Rationale:</b>  <i>The Murder of Roger Ackroyd</i> is more accessible than <i>Atonement</i> which is why it is the second novel to be studied, but the plotting and sequencing are still challenging.</p> <p>It is read during the Christmas holiday after the first set of mock exams and again students engage very well with it. After the postmodern aspects of <i>Atonement</i>, they enjoy a more typical text from the 'Golden Age' of crime. Many are familiar with Poirot from TV and the cinema, in particular recent Branagh interpretations.</p> <p>Students can write about the novel in Section B on its own or in Section C with either the other novel or poetry.</p> <p>Applying skills from their English studies to date, students complete a close textual analysis of a range of unseen texts in preparation for Section A of the Paper 2 examination. Students develop the skills needed for analysing texts through the lens of crime by exploring a range of examples in class and considering for example:</p> <ul style="list-style-type: none"> <li>the type of crime text</li> <li>the settings</li> <li>the nature of the crimes and the criminals</li> <li>the victims of crime and the inclusion of suffering</li> <li>the inclusion of violence, murder, theft, betrayal</li> <li>guilt, remorse, confession, forgiveness</li> <li>punishment, retribution, justice, injustice,</li> </ul>	<p>Low-stakes information retrieval questions.</p> <p>Essay questions, with/without time constraint and with/without knowledge of the question.</p> <p>Essay questions, with/without time constraint and with/without knowledge of the question.</p>

	<ul style="list-style-type: none"> <li>Apply understanding of wider contextual features to explore the relationship between the text, its context and the reader</li> <li>Develop understanding of how to make connections arising out of generic study (crime)</li> </ul>	<ul style="list-style-type: none"> <li>accusation, the legal system, imprisonment</li> <li>the structural patterning of the text</li> <li>the way that language is used</li> <li>central motifs</li> <li>how far there is a moral purpose and restoration of order</li> <li>the way that crime writing is used to comment on society</li> <li>ultimately, how crime stories affect audiences and readers</li> </ul>	
Term 2:2	<p><b>CONTINUE ELEMENTS OF CRIME: ROGER ACKROYD/UNSEEN</b>  <b>A-LEVEL Literature Paper 2, Section A and B or C</b>  See above</p> <p><b>MOCK EXAMINATION 2</b></p> <ul style="list-style-type: none"> <li>Paper 1 Aspects of Tragedy</li> <li>Paper 2 Elements of Crime</li> </ul>	<p><b>Rationale:</b>  As above.</p>	<p>Essay questions, with/without time constraint and with/without knowledge of the question.</p> <p>Mock examinations</p>
Term 3:1	<p><b>REVISION</b></p> <p>Paper 1: Aspects of Tragedy</p> <ul style="list-style-type: none"> <li><i>Othello</i></li> <li><i>Death of a Salesman</i></li> <li>Keats</li> </ul> <p>Paper 2: Elements of Crime</p> <ul style="list-style-type: none"> <li><i>Atonement</i></li> <li><i>The Murder of Roger Ackroyd</i></li> <li>Browning, Crabbe, Wilde</li> </ul>	<p><b>Rationale:</b>  As above.</p>	<p>Paper 1: 2 hours 30 minutes (closed book)</p> <p>Paper 2: 3 hours (open book)</p>
Term 3:2	<p><b>REVISION</b></p>	<p><b>Rationale:</b>  As above.</p>	<p>As above</p>