



Prince William School

English Curriculum Overview



Why Teach ENGLISH?

Our curriculum aims to offer students a breadth and depth of knowledge surrounding English Literature and Language. They should leave school being able to confidently discuss and communicate ideas with friends and colleagues based on the skills they have learnt throughout their time in English. The English Department at Prince William School is dedicated to six related undertakings: understanding terminology and concepts; interpreting the themes, settings and narratives of texts, both literary and non-literary; understanding the contexts that influence writers' intentions and readers' interpretation of such texts; making comparisons and connections across and between texts; communicating creatively, analytically and purposefully; and interpreting viewpoints offered, as a way to inform students' own viewpoint.

Ultimately, the study of English is an opportunity to debate, discuss and discover perspectives that go far beyond the reach of school-based study. Our intent is to ensure that, through the delivery of our curriculum, students are prepared for the world beyond their school-based learning, be this through the choices they make in the pursuit of employment-based goals or those that offer personal fulfilment.

Our mission as educators is to enable students to become the finest readers and writers of literary and non-literary texts that they can be. This is because those texts, in their boundless variety, find their focus in our fellow citizens, our histories, and our cultures and this leads us in aspiring to equip our students with the skills to read from a global perspective and reflect upon such study sensitively, creatively and with shrewd judgment and care.



Terminology and Concepts: apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression. Know how to identify and apply a range of appropriate terminology and concepts when reading, writing and communicating in English

Interpretation: analyse ways in which meanings are shaped in texts and know how writers use themes, settings and narratives, to create meaning in texts

Context: understand the significance and influence of contexts in which texts are produced and received. Know how context influences the writers' intentions and the readers' interpretation of the text

Connections: explore connections between texts informed by linguistic and literary concepts and methods. Know how to draw upon knowledge of key concepts in the study of English Language and Literature to make comparisons and connections across a range of texts

Communication: use expertise and creativity in the use of English to communicate in different ways and know how to articulate knowledge of texts through written and spoken communication creatively, analytically and purposefully

Critical Perspectives: draw upon a range of literary and linguistic critical perspectives and know how to interpret the viewpoints of others to inform your own viewpoint

Learning for Life and Careers

Linking the curriculum to careers

Gatsby Benchmark 4 - Linking curriculum learning to careers: English lends itself to employability skills primarily through five key skills: communication, creativity, textual analysis, essay writing and critical thinking. All such skills are embedded throughout all three key stages and can be seen to build in complexity and depth with clear stages of progression.

Gatsby Benchmark 7 - Encounters with further and higher education: super-curricular and extra-curricular events and opportunities to engage with online lectures, writing skills sessions and theatre performances, lectures from journalists, writers and editors.

Examples of qualification pathways

[Digital Copywriter](#); [Editorial Assistant](#); [English as a Foreign Language Teacher](#); [Lexicographer](#); [Magazine Journalist](#); [Newspaper Journalist](#); [Teacher](#); [Writer](#); [Academic Librarian](#); [Advertising Account Executive](#); [Advertising Copywriter](#); [Arts Administrator](#); [Information Officer](#); [Marketing Executive](#); [Public Relations Officer](#); [Records Manager](#).



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English Curriculum Map – Topics by Term KS3 and KS4



	Year 7: Conflicts	Year 8: Voices	Year 9: Power	Year 10: Edexcel GCSE	Year 11: Edexcel GCSE
Autumn 1	<p>“Harry Potter and the Philosopher’s Stone” J K Rowling</p>	<p>“The Woman in Black” Susan Hill</p>	<p>“To Kill a Mockingbird” Harper Lee</p>	<p>“An Inspector Calls” J B Priestley GCSE English Literature</p>	<p>Poetry Anthology “Belonging” GCSE English Literature</p>
Autumn 2	<p>19th and 20th century literary and Non-Fiction Exploration</p>	<p>19th and 20th century literary and Non-Fiction Exploration</p>	<p>19th and 20th century literary and Non-Fiction Exploration</p>	<p>GCSE English Language Skills Prose and Literary Non-Fiction Texts</p>	<p>GCSE English Language and Literature Y11 Mock 1 Exam Preparation</p>
Spring 1	<p>“The Tempest” William Shakespeare</p>	<p>Voices from Fiction and Non-Fiction</p>	<p>Poetry: Taking a Stand</p>	<p>“The Strange Case of Dr Jekyll and Mr Hyde” Robert Louis Stevenson OR “A Christmas Carol” Charles Dickens</p>	<p>GCSE English Language and Literature Y11 Mock 2 Exam Preparation</p>
Spring 2	<p>“Together” Non-Fiction Reading and Writing</p>	<p>Poetry: Other Cultures</p>	<p>“Big Wide World” Non-Fiction Reading and Writing</p>	<p>GCSE English Language Skills Non-Fiction Texts</p>	<p>GCSE English Language and GCSE English Literature Revision</p>
Summer 1	<p>“Face” The Play Benjamin Zephaniah</p>	<p>“Acceptance, Adaptation and Change” Non-Fiction Reading and Writing</p>	<p>“Macbeth” William Shakespeare</p>	<p>“Romeo and Juliet” William Shakespeare</p>	
Summer 2	<p>Speeches and Spoken Word</p>	<p>“The Crucible” Arthur Miller</p>	<p>Literary, Fiction and Non-Fiction Exploration</p>	<p>Y10 Mock Exam Preparation</p>	
				<p>Spoken Language Endorsement</p>	



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English Curriculum Map – Topics By Term KS5









	Year 12: AQA English Language and Literature Paper 1	Year 13: AQA English Language and Literature Paper 2	Year 12: Edexcel English Literature Paper 1 and Paper 3	Year 13: Edexcel English Literature Paper 2
Autumn 1	Introduction to Language Levels	Teacher 1: “The Great Gatsby” F. Scott Fitzgerald	Teacher 1: John Keats Poetry – Paper 3	Teacher 1: “The Handmaid’s Tale” Margaret Atwood – Paper 2
Autumn 2	Teacher 1: Robert Browning Poetry Teacher 2: “Frankenstein” Mary Shelley	Teacher 2: “A Streetcar Named Desire” Tennessee Williams	Teacher 2: “Othello” William Shakespeare – Paper 1	Teacher 2: “Frankenstein” Mary Shelley – Paper 2
Spring 1	Anthology: Paris	A Level English Language and Literature Mock 2 Revision	Teacher 1: Post 2000 “Poems of the Decade” – Paper 3	A Level English Literature Mock 2 Revision
Spring 2	Non-Fiction and Literary Non-Fiction	Non-Examined Assessment: Review and Completion	Teacher 2: “A Streetcar Named Desire” Tennessee Williams - Paper 1	Non-Examined Assessment: Review and Completion
Summer 1	A Level English Language and Literature Mock 1 Revision	A Level English Language and Literature	A Level English Literature Mock 1 Revision	A Level English Literature
Summer 2	Non-Examined Assessment: Preparation and Planning	Paper 1 and Paper 2 Revision	Non-Examined Assessment: Preparation and Planning	Paper 1, Paper 2 and Paper 3 Revision



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English Curriculum Map: Progressive Skill Development



	Key Stage 3	Key Stage 4	Key Stage 5
	Identify and understand the use and application of linguistic and literary terminology.	Analyse the various uses and applications of linguistic and literary terminology.	Evaluate the appropriate concepts and methods from integrated linguistic and literary study, using discriminately chosen terminology and accurate, sophisticated, written expression.
	To know how to write an extended response to a text, using a range of supportive structures.	To apply knowledge of reading approaches to independently analysing a range of texts.	Analyse ways in which meanings are shaped in texts.
	Understand and comment on relevant contextual factors that are linked to the production of a text.	Apply and analyse relevant contextual factors that influence the reading of a text.	Evaluate the influence of contextual factors on the production and various interpretations of the text. This might include, but is not limited to literary criticism, historical, political, cultural and personal context.
	Make links between texts based on genre, theme, form and purpose.	Analyse connections between texts informed by relevant linguistic and literary concepts and methods.	Evaluate connections between texts informed by nuanced linguistic and literary concepts and methods
	Make an attempt to write purposefully with increasing accuracy.	Write accurately with deliberate intent for a variety of purposes.	Use sustained and sophisticated knowledge and expertise in the application of English to communicate in different ways.
	Explore different attitudes and responses to texts.	Understand the deliberate ways in which writers and readers can interpret texts.	Draw upon a range of literary and linguistic critical perspectives in the interpretation and evaluation of texts.



Year 7: Conflict

Why is understanding human responses to conflict important?

Which words are appropriate when facing and discussing conflict?

What types of conflict exist?

Where do we see conflict in this unit/text? Why is there a conflict?

How and why do people respond differently to conflicts?

How will understanding conflict and conflict resolution support me in my future?

Year 8: Voices

What is a voice or perspective?

How does genre affect the overall meaning and our understanding of a text?

How does genre connect texts across history?

In what ways do people make their voices heard?

What words or techniques does someone use, when they want to make their voice heard? Why is it important to be able to identify this?

How will understanding others' voices and perspectives help me in my future?

Year 9: Power

Which words demonstrate power?

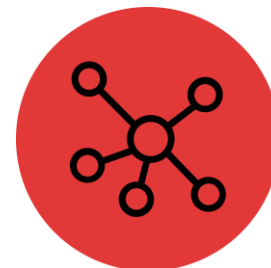
In what ways do people or characters wield power positively?

What happens when people or characters abuse their power?

When is having power over others, environments or situation good or bad, why is this?

What connections can you make between the theme of power, and the theme of conflict and voices from Y7 and Y8?

What examples of power imbalance might exist in the workplace? What could be done to overcome this?





	Y7: CONFLICT	Y8: VOICES	Y9: POWER
Terminology and Concepts	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Fantasy genre • Figurative language • Setting and development of “worlds” <p>Spring Term 1:</p> <ul style="list-style-type: none"> • Terminology associated with Shakespeare’s dramatic form: Iambic Pentameter, prose, line length and exchange (linked to power, relationships, display of wit), figurative expression, vocabulary choices etc <p>Spring Term 2: English Core Vocabulary</p> <p>Summer Term 1:</p> <ul style="list-style-type: none"> • MAPSO, AFOREST, ISPACE • Terminology associated with dramatic form and discourse: monologues, soliloquies, flashbacks, turn taking, pauses, interruptions etc <p>Summer Term 2: English Core Vocabulary</p>	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Genre , Gothic, Figurative language, Cyclical narrative <p>Spring Term 1: English Grade 4+ Vocabulary</p> <p>Spring Term 2: KS3 Poetry Glossary</p> <p>Summer Term 1: English Grade 4+ Vocabulary</p> <p>Summer Term 2:</p> <ul style="list-style-type: none"> • Further build on and embed knowledge of terminology associated with dramatic form and discourse <p>KS3 English Literature Glossary of Terms</p>	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Bildungsroman, Narrative Voice , Figurative language <p>Spring Term 1: KS3 Poetry Glossary</p> <p>Spring Term 2: English Grade 6+ Vocabulary</p> <p>Summer Term 1 & 2:</p> <ul style="list-style-type: none"> • Further build on knowledge of terminology associated with Shakespeare and dramatic form • Further terminology related to context of the play such as, but not limited to: Arthurian legend, autonomy, code of chivalry, convention, dehumanise, façade, heathen, infallible, melodrama, misogyny, morality, mythology, nihilism, paganism, patriarchy, prejudice, remorse, repent, tragedy, vice, virtue. • GLOSSARY Macbeth • KS3 English Literature Glossary of Terms



	Y7: CONFLICT	Y8: VOICES	Y9: POWER
Interpretation	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Characterisation of heroes, villains and “monsters” • Themes of morality, children, education, relationships, adventure, magic and mystery <p>Spring Term 1:</p> <ul style="list-style-type: none"> • Themes of Justice, men vs monsters, colony, otherness, rule/power, threat, magic and illusion, revenge, forgiveness, obedience/disobedience, treason, wonder, admiration, freedom, empathy <p>Spring Term 2:</p> <ul style="list-style-type: none"> • Themes of compassion, empathy, allyship, community, volunteering, sustainability, respect, cultural appropriation, altruism <p>Summer Term 1:</p> <ul style="list-style-type: none"> • Characterisation of role models, survivors, positive and negative influence • Themes of peer pressure, survival, resilience, adversity, conflict • Setting of East London, secondary school, medical facilities <p>Summer Term 2:</p> <ul style="list-style-type: none"> • Themes of monarchy, politics, freedom, loyalty, bravery, honesty, bullying, resilience, respect, gun control, personal conflict 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Setting of Crythin Gifford and Eel marsh House and “pea soupers” • Themes of gothic, death, isolation, fear, family, women • Arthur Kipps as protagonist <p>Spring Term 1:</p> <ul style="list-style-type: none"> • Themes of survival, protest, isolation, education, democracy • Characterisation of heroes and villains, pioneers and leaders <p>Spring Term 2:</p> <ul style="list-style-type: none"> • Themes of diversity, identity, belonging, culture, history, conflict <p>Summer Term 1:</p> <p>Themes of acceptance, adaptation, change, adversity, identity</p> <p>Summer Term 2:</p> <ul style="list-style-type: none"> • Characterisation of men vs women, sinners, children, leaders • Themes of reputation, hysteria, trust, judgement, status, power, justice, ownership, poverty, faith, knowledge • Setting of Massachusetts 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Setting of Maycomb, Alabama • Themes of race, childhood, family, prejudice and law and order • Characterisation as moral qualities <p>Spring Term 1:</p> <ul style="list-style-type: none"> • Conflict, economy, class, protest, community, emotional turmoil, identity, existence, death <p>Spring Term 2:</p> <ul style="list-style-type: none"> • Themes of power: victims of power, fighting for power, abuse of power, power of education, empowerment, acquisition of power, loss of power <p>Summer Term 1 & 2:</p> <ul style="list-style-type: none"> • Characterisation of royalty, traitors, warriors, leaders, witches, victims • Themes of ambition, power, cruelty, masculinity vs femininity, guilt, children, corruption, supernatural, appearance and reality, fate, free will, villainy and blame • Settings of 11th century Northern Scotland, castle at Inverness, royal palace at Dunsinane, Birnham Wood



	Y7: CONFLICT	Y8: VOICES	Y9: POWER
Context	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Myths and legends from Greek, Egyptian and Folklore traditions <p>Spring Term 1:</p> <ul style="list-style-type: none"> • 17th century exploration, colonization, slavery, class and the aristocracy <p>Spring Term 2:</p> <ul style="list-style-type: none"> • Marcus Rashford government campaign, Malala Yousafzai, Barack Obama (African Union 2015), private vs state education, NHS, protest, religious holidays, FSM, public welfare system, university fees, LGBTQIA (global rights and freedoms), gender inequality, Turkey and Syria earthquake, British Red Cross <p>Summer Term 1:</p> <ul style="list-style-type: none"> • Contemporary representations of teenagers, influence on social media, appearance, self image, bullying, gang culture <p>Summer Term 2:</p> <ul style="list-style-type: none"> • The language of war, the origins of spoken word and slam poetry, political issues and rhetoric, gun violence, European Parliament 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • 19th century London • 19th century Gothic literary tradition • 19th century attitudes towards women <p>Spring Term 2:</p> <ul style="list-style-type: none"> • Pakistani/Indian conflict, Northern Ireland, Hurricane 1987, accent and dialect, apartheid etc. <p>Summer Term 1:</p> <ul style="list-style-type: none"> • WW2 and the Holocaust, COVID 19 pandemic, Marcus Rashford campaigns for disadvantaged children, Joe Wicks, healthy eating, Captain Sir Thomas Moore, Black Lives Matter, civil rights movement, homelessness, Greta Thunberg, climate change, United Nations, Sir David Attenborough <p>Summer Term 2:</p> <ul style="list-style-type: none"> • Salem Witch Trials, Massachusetts Bay Colony, Puritans, role of women, family structure, figures of authority. 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> • Great Depression, Harper Lee, Jim Crow Laws , American Civil Rights Movement, Lynching <p>Spring Term 2:</p> <ul style="list-style-type: none"> • WW2 and the Holocaust, NHS workers strikes, Me Too movement, institutionalised racism, police brutality, changes to National Curriculum and HE choices, value of Arts subjects, Stonewall riots, Pride, disability, powerful women (Jacinda Ardern and Marry Barra), International Women’s Day <p>Summer Term 1 & 2:</p> <ul style="list-style-type: none"> • Scottish history, monarchy, James I, gunpowder plot, witchcraft and superstition, “the great chain of being”, regicide and treason. <p>EXT: the reformation</p>



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English Curriculum Map: Substantive Knowledge Progression



	Y7: CONFLICT	Y8: VOICES	Y9: POWER
Connections	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> “Alice in Wonderland” Lewis Carroll: novel introductions and genre, “Peter Pan” J M Barry: trusting characters and relationships, “The Secret Garden” Francis Hodgson Burnett: setting development, “The Hobbit” JRR Tolkien: mythical creatures, “Matilda” Roald Dahl: children, teachers, “Lord of the Flies” William Golding: adventure, friendships, allegiance, “Jane Eyre” Charlotte Bronte: orphans 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> “Bleak House” Charles Dickens: setting, “Turn of the Screw” Henry James: tension, “The Yellow Wallpaper” Charlotte Perkins-Gilman: women, “Dracula” Bram Stoker”: fear, “Rebecca” Daphne Du Maurier: journeys <p>Summer Term 1:</p> <ul style="list-style-type: none"> Connections made between texts based on thematic links Ideas and perspectives Language, theme and structure 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> “Private Peaceful” Michael Morpurgo: Education and children, “Heart of Darkness” Joseph Conrad: Colonial imagery, “No Problem” Benjamin Zephaniah and “Half Caste” John Agard: prejudice and discrimination, “The Diary of Anne Frank” Anne Frank: personal accounts, Letters from W E B Dubois and Eleanor Roosevelt: difference and tolerance, Current events: George Floyd, Boston Joggers <p>Spring Term 1:</p> <ul style="list-style-type: none"> Connections made across poems based on thematic links <p>Spring Term 2:</p> <ul style="list-style-type: none"> Connections made between texts based on thematic links Ideas and perspectives Language, theme and structure
Communication	<p>Across Key Stage 3 students will begin to communicate in response to texts taken from a range of disciplines that will promote their reading, writing, speaking and skills with increasing command.</p> <p>Reading: Inference, vocabulary development, analyse, evaluate, synthesise and compare</p> <p>Transactional and Imaginative Writing: Argue, persuade, advise, review, comment, explain, explore, describe, inform. Students will also be taught to write using a range of narrative perspectives and styles for a range of audiences. They will plan, draft, edit and proof read their written responses</p> <p>Speaking and Listening: Structured discussion and debate, use of spoken Standard English, speeches and presentations, improvising, rehearsing and performing play scripts, focus on prosodic features such as, but not limited to, pitch, pace, intonation and volume.</p>		
Critical Perspectives	<p>Spring Term 1:</p> <ul style="list-style-type: none"> Power 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> Gender <p>Spring Term 1:</p> <ul style="list-style-type: none"> Race 	<p>Autumn Term 1 & 2:</p> <ul style="list-style-type: none"> Gender, race, class <p>Spring Term 1:</p> <ul style="list-style-type: none"> Class, narrative <p>Summer Term 1 & 2:</p> <ul style="list-style-type: none"> Feminism, gender <p>EXT: New Historicism, Psychoanalysis</p>



GCSE English Language

GCSE English Literature

The focus on the proper use of terminology and concepts is of great importance in all aspects the study of English and English Literature. However, the very nature of the English language is such that a focus on key vocabulary is a significant undertaking.

While it is not expected that students will learn all terms by rote, the links below offer a range of useful terminology and concepts specific to the texts and assessments whose study is undertaken throughout the GCSE course.

English Language:

[GCSE English Language Terminology](#)

[GCSE Language Terminology CHALLENGE](#)

[GCSE Language Terminology](#)

English Literature:

[GCSE English Literature Terminology](#)

[GCSE Literature Terminology](#)

[VOCABULARY A Christmas Carol 1](#)

[VOCABULARY A Christmas Carol 2](#)

[VOCABULARY An Inspector Calls.pdf](#)

[VOCABULARY Dr Jekyll and Mr Hyde 1](#)

[VOCABULARY Dr Jekyll and Mr Hyde 2](#)

[VOCABULARY Romeo and Juliet](#)

General:

[GCSE Grade 9 Vocabulary.pdf](#)

Terminology and Concepts



Interpretations

GCSE English Language

Students will read and understand a range of 19th century and contemporary prose fiction, including unseen texts, as well as a range of 20th and 21st century non-fiction unseen texts. Such texts might include, but are not limited to: letters, reviews, articles, speeches, leaflets, and text books

General Principles:

- critical reading and comprehension: identify and interpret themes, ideas and information in a range of literature and other high-quality writing; read in different ways for different purposes, and evaluate the usefulness, relevance and presentation of content for these purposes; draw inferences and justify these with evidence; support a point of view by referring to evidence within the text; identify bias and misuse of evidence, including distinguishing between statements that are supported by evidence and those that are not; reflect critically and evaluatively on text, use the context of the text and draw on knowledge and skills gained from wider reading; recognise the possibility of different responses to a text
- summary: identify the main theme or themes; summarise ideas and information from a single text
- evaluation of a writer's choice of vocabulary, form, grammatical and structural features: explain and illustrate how vocabulary and grammar contribute to effectiveness and impact, use linguistic and literary terminology accurately to do so and pay attention to detail; analyse and evaluate how form and structure contribute to the effectiveness and impact of a text

GCSE English Literature

General Principles:

Identify the theme and distinguish between themes; support a point of view by referring to evidence in the text; recognise the possibility of and evaluate different responses to a text; analyse and evaluate how language (including figurative language), structure, form and presentation contribute to quality and impact; use linguistic and literary terminology for such evaluation

Autumn Term 1: Year 10

- Themes of responsibility, guilt, family, class, money, age, community
- Characterisation of Inspector Goole as protagonist
- Setting as domestic sphere

Spring Term 1: Year 10

"A Christmas Carol"

- Themes of Christmas/Christmas spirit, redemption, social injustice and responsibility, poverty, family, charity and isolation
- Narrative style of third person and intrusive narrator
- Characterisation of Scrooge as protagonist, Jacob Marley as antagonist, Bob Cratchit as hero
- Genre of fairy tale, ghost story, children's literature, morality play

"The Strange Case of Dr Jekyll and Mr Hyde"

- Themes of duality, good vs evil, repression, friendship, loyalty, reputation, appearance vs reality, curiosity, lies and deceit, violence, science, women and supernatural
- Narrative style of third person, three "acts", letters and diary entry
- Characterisation of Jekyll and Hyde as protagonist and antagonist (foil for one another), Utterson as storyteller and hero, Lanyon as folly
- Genre conventions of detective thriller, gothic, detective fiction

Summer Term 1: Year 10

- Themes of love, death, chaos, order, fate, religion, light and dark, loyalty, rebellion, violence, conflict and family
- Characterisation of Romeo and Juliet as tragic protagonists, Tybalt as antagonist, Mercutio as foil, Paris as reluctant villa in, Benvolio as everyman, Prince as the knight, Friar Lawrence and Nurse as unwitting antagonists
- Setting of Italy (Verona) as a place of conflict and hot temper, Friar Lawrence's cell as a place of refuge and learning, Juliet's bedroom as a place of sanctuary, Capulet orchard as a place of hidden desire and secrecy

Autumn Term 1: Year 11

[BELONGING Knowledge Organisers](#)



	GCSE English Language	GCSE English Literature
Context		<p>Autumn Term 1:</p> <ul style="list-style-type: none"> Priestley’s life and experience, key principles of socialism, free market capitalism, democracy and fascism, economic divide, class distinctions, the welfare state, inherited wealth, austerity, financial depression, Clarence Darrow, the work/style of Henrik Ibsen and Anton Chekov, the crime/thriller genre, women’s rights and freedoms, societal perspectives, impact of war, social unrest, strikes and unemployment. <p>Summer Term 1: Year 10</p> <ul style="list-style-type: none"> Duelling and concept of honour, courtly love, medieval literary conventions, lovesickness, religion, arranged marriage, patriarchal Elizabethan England, Italian city states, Catholicism vs Protestantism, War of the Roses <p>Autumn Term 1: Year 11</p> <ul style="list-style-type: none"> Romanticism, French and Dutch naval invasion of Britain, cultural conventions and rural life, Captain Cook, Hymns, Poet Laureate, Victorian cultural conventions, London, modern societal conventions, Freddie Mercury, Vespas, Kumukanda initiation, Aaron Samuels, Jamaica as British colony, Iraq war, personal context
Connections	<p>Spring Term 2: Year 10 and Year 11 Revision:</p> <ul style="list-style-type: none"> Detailed synthesis of two texts Varied and comprehensive range of comparisons Analysis of writers’ ideas and perspectives including how the theme, language and/or structure are used across the texts 	<p>General Principles: Compare and contrast texts studied, refer where relevant to theme, characterisation, context (where known), style and literary quality; compare two texts critically with respect to the above</p> <p>Autumn Term 1: Year 11 There are a number of ways in which the “Belonging” poems can be compared which is driven, largely, by the steer offered through external assessment. Consequently, through teaching students are encouraged to seek a range of comparative viewpoints that reflect the nuanced and multi-layered narrative of each text. As starting point, broader thematic connections can be seen in the following clusters.</p> <p>Cluster 1: Nature “Mild The Mist Upon The Hill”, “Clear And Gentle Stream”, “Sunday Dip”</p> <p>Cluster 2: Relationships “Us”, “I Remember, I Remember”, “To My Sister”, “Captain Cook (To My Brother)”, “My Mother’s Kitchen”, “Kumukanda”</p> <p>Cluster 3: Identity “In Wales Wanting To Be Italian”, “The Émigrée”, “Island Man”, “Peckham Rye Lane”, “Jamaican British”, “We Refugees”.</p>



	GCSE English Language	GCSE English Literature
Communications	<p>Writing and Responding To Texts: Produce clear and coherent text: write accurately and effectively for different purposes and audiences: to describe, narrate, explain, instruct, give and respond to information, and argue; select vocabulary, grammar, form, and structural and organisational features judiciously to reflect audience, purpose and context; use language imaginatively and creatively; using information provided by others to write in different forms; maintaining a consistent point of view; maintaining coherence and consistency across a text; write for impact: select, organise and emphasise facts, ideas and key points; cite evidence and quotation effectively and pertinently to support views; create emotional impact; use language creatively, imaginatively and persuasively, including rhetorical devices</p>	<p>Responding To Texts: Understand a word, phrase, sentence or whole text in context; explore aspects of plot, characterisation, events and settings; distinguish between what is stated explicitly and what is implied; explain motivation, sequence of events, and the relationship between actions or events; make an informed personal response that derives from analysis and evaluation of the text; write effectively about literature for a range of purposes such as: to describe, explain, summarise, argue, analyse and evaluate; discuss and maintain a point of view; select and emphasise key points; use relevant quotation and detailed textual references; use accurate spelling, punctuation and grammar</p>
Critical Perspectives		<p>Autumn Term 1: Year 10 • Wealth, class, gender</p> <p>Spring Term 1: Year 10 • Psychoanalysis, narrative</p> <p>Summer Term 1: Year 10 • Gender, Feminism, class EXT: Marxism</p> <p>Autumn Term 1: Year 11 • Post Colonialism, Eco-criticism, Marxism</p>



Terminology and Concepts

A Level English Literature

Y12 Autumn Term 1 & 2: "Othello"

- Absurdist Theatre, Drama of the Absurd, Agitprop, Brechtian Drama, Classical Drama, Epic theatre, farce, happening, masque, realist drama, Shakespearean drama, catharsis, dramatis personae, hamartia, hubris, alienation effect (verfremdungseffekt), aside, exeunt, exit, monologue, soliloquy. Hamartia, hubris, peripeteia, anagnorisis, catharsis, Aristotelian tragedy, Elizabethan tragedy, Shakespearean drama, soliloquy, monologue, exit, exeunt, aside, megalopsychia, denouement, genre, semantics, dramatis personae, race, coup de theatre, tragic hero, Machiavellian, Rota Fortunae, Great Chain of Being

Y12 Autumn Term 1 & 2: Keats Poetry and Y12 Spring Term 1 & 2: Post 2000/Unseen Poetry "Poems Of The Decade"

- Ballad, classical, neo-classical, effusion, elegy, epic, epithalamium, mock-epic, ode, pastoral, Romantic, sonnet, lyric, alliteration, assonance, chorus, enjambement, refrain, repetend, sibilance, stanza, verse

Y12 Spring Term 1 & 2: "A Streetcar Named Desire"

- Absurdist Theatre, Drama of the Absurd, Agitprop, Brechtian Drama, Classical Drama, Epic theatre, farce, happening, masque, realist drama, Shakespearean drama, catharsis, dramatis personae, hamartia, hubris, alienation effect (verfremdungseffekt), aside, exeunt, exit, monologue, soliloquy. American tragedy, genre, realism, family drama, melodrama, monologue, allusion, symbolism, 'plastic theatre', gender, tragic flaw, stage directions, epigraph

Y13: Autumn Term 1 & 2: "Frankenstein" and "The Handmaid's Tale"

- Chronicle, epistolary, Gothic, Magical-realism, picaresque, Romance, Sentimental, realistic, naturalistic, interleaving. Verisimilitude, Science-fiction, fin de siècle, eugenics, symbolism, character, narrative, fiction, novel, setting, Fabianism, Darwinism, Imperialism, omniscient, flawed, dystopia

A Level English Language and Literature

Core Terminology: Audience, discourse, foregrounding, genre, literariness, mode, narrative, poetic voice, grammatical voice, point of view, positioning, purpose, register, representation.

Phonology, Phonetics and Prosodics: Phoneme, diphthong, voicing, place of articulation, manner of articulation, syllable, accent, accommodation, sound iconicity, International Phonetic Alphabet

Lexis and Semantics: lexis, denotation, connotative, figurative Language, semantic field, synonyms, antonym, hypernym, hyponym, slang, colloquial, taboo, formal, frozen, jargon, sociolect, dialect, neology, semantic, change

Grammar: morpheme, root morpheme, affix, phrase, head word, medication, clause, active voice, passive voice, tense, aspect, coordination, subordination, sentence, sentence function, word class.

Pragmatics: Implicature, inference, irony, deixis, speech act, politeness, face, cooperative principles.

Discourse: discourse markers, adjuncts, disjuncts, narrative structure, anaphoric reference, cataphoric reference, exophoric reference, interdiscursivity, critical discourse analysis.

Graphology: layout, typographical features, orthographical features, multimodal text.



	A Level English Literature	A Level English Language and Literature
Interpretations	<p>Year 12: Autumn Term 1 and 2: “Othello”</p> <ul style="list-style-type: none"> • Themes of jealousy, gender, women, betrayal, death, ambition, decay, honesty • Characterisation of Iago as Machiavellian villain, Othello as tragic hero, Desdemona as tragic heroine/victim • Setting of Cyprus as country of conflict and divide. Venice as city of wealth and the cosmopolitan <p>Y12 Autumn Term 1 and 2: Keats Poetry</p> <ul style="list-style-type: none"> • Themes of transience, nature, beauty, isolation, reality and dreams, immortality and death, escape, love, union, devotion, stasis and power • Genre conventions of Romantic poetry; emotion and devotion, critique of progress, a return to the past, an awe of nature, the idealisation of women, the purity of childhood, the search for subjective truth, the celebration of the individual <p>Year 12: Spring Term 1 and 2: “A Streetcar Named Desire”</p> <ul style="list-style-type: none"> • Themes of relationships, death, past v present, fantasy v reality, masculinity, gender, age, old v new, progress, family, marriage, love • Characterisation of Blanche as Old South relic, Stanley as progressive man • Setting of New Orleans as a diverse, cosmopolitan, vibrant city <p>Y12 Spring Term 1 and 2: Post 2000/Unseen Poetry “Poems Of The Decade”</p> <ul style="list-style-type: none"> • Themes of identity, society and culture, truth and reality, childhood and family, struggle and mediocrity, challenge and conflict, human relationships, transgression, opposition and contrast, gender, time and change 	<p>Y12 Autumn Term 1 & 2: “Frankenstein”</p> <ul style="list-style-type: none"> • Themes of ambition, greed, science, Romanticism, nature, exploration, women, feminine vs masculine, family and relationships, justice, betrayal, revenge, nature vs nurture • Characterisation of Frankenstein as flawed protagonist and antagonist, monster as villain or hero, Clerval, Elizabeth, Justine and William as victims, Clerval and Elizabeth as companion/moral guide, Walton as storyteller, DeLacey family as society • Setting of Geneva as place of learning and progression, Ingolstadt as domestic sphere, ice cave and mountains as place of expression and learning, North Pole as a place of isolation and desperation, the laboratory as a place of science and exploration, forest as a place of growth and revelation, lakes as a place of death and tragedy • Narrative style of multiple, embedded narratives, 1st person narrators framed by Walton, epistolary <p>Y12 Autumn Term 1 & 2: Robert Browning Poetry</p> <ul style="list-style-type: none"> • Themes of revenge, betrayal, death, insanity, love and courtship, grief, greed, conflict, longing, nature, Feminism, loss, misogyny, masculinity, control, power, family <p>Y12 Spring Term 1 & 2: Paris Anthology</p> <ul style="list-style-type: none"> • the ways in which writers and speakers present places, societies, people and events • the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers • the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives • the affordances and limitations of different media • different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and places • how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought



	A Level English Literature	A Level English Language and Literature
Interpretations	<p>Y13: Autumn Term 1 and 2: “The Handmaid’s Tale”</p> <ul style="list-style-type: none"> • Themes of power, control, fear, threat, fertility, male vs female, oppression, rebellion, environmental consequences, survival, science, society, loss of agency, love, faith, isolation, separation, divide, punishment, guilt and consequences • Characterisation of Offred as unwilling protagonist and anti-hero, Fred and Serena Joy as villains, Aunt Lydia as antagonist, Nick and Luke as lover, Ofglen as sidekick, Martha’s as domestic sphere, Moira as a remnant of the past and rebellion, daughter as lost innocence and the fate of women • Setting of Gilead as political sphere, Waterford home as domestic sphere, Rachel and Leah Centre as a place of oppression, Fred’s office as a place of secrecy and rebellion, Offred’s bedroom as a place of solitude and isolation, The Wall as a threat, Nick’s bedroom as a place of security and trust, Jezebel’s as a place of corruption and oppression <p>Year 13: Autumn Term 1 and 2: “Frankenstein”</p> <ul style="list-style-type: none"> • Themes of ambition, greed, science, Romanticism, nature, exploration, women, feminine vs masculine, family and relationships, justice, betrayal, revenge, nature vs nurture • Characterisation of Frankenstein as flawed protagonist and antagonist, monster as villain or hero, Clerval, Elizabeth, Justine and William as victims, Clerval and Elizabeth as companion/moral guide, Walton as storyteller, DeLacey family as society • Setting of Geneva as place of learning and progression, Ingolstadt as domestic sphere, ice cave and mountains as place of expression and learning, North Pole as a place of isolation and desperation, the laboratory as a place of science and exploration, forest as a place of growth and revelation, lakes as a place of death and tragedy • Narrative style of multiple, embedded narratives, 1st person narrators framed by Walton, epistolary 	<p>Y13 Autumn Term 1 & 2: “The Great Gatsby”</p> <ul style="list-style-type: none"> • Themes of the decline of the American Dream, shallow nature of the upper class, class and division, love and marriage, money and power, dissatisfaction, memory and the past, mortality, truth, reality and perception • Genre conventions of tragedy; tragic protagonist, the fight for a bigger cause, Catharsis, flawed characters, noble suffering, a downfall, ends in death • Character of Gatsby as flawed protagonist, Nick as narrator, Tom as villain and antagonist, Daisy as damsel in distress, Myrtle as tragic victim, George as tragic antagonist, Jordan as sidekick, Gatz family and Wilsons as victims of society, Dan Cody as the perils of capitalism and greed, partygoers and Klipspringer as social commentary, Meyers Wolfsheim as crime and mob rule • Setting of East Egg as generational wealth, West Egg as new money and social mobility, Valley of Ashes as the aftermath of war and foreshadowing of the Great Depression, New York City as the cosmopolitan idyl and centre for sin and clandestine, transgressive behaviours <p>Y13 Autumn Term 1 & 2: “A Streetcar Named Desire”</p> <ul style="list-style-type: none"> • Themes of deception, insanity, appearance vs reality, contradiction, misogyny, power, desire and fate, promiscuity vs security, death, social class, light and darkness, motif of bathing and renewal • Character as flawed protagonist and tragic heroine, Stanley as antagonist and villain, Stella as devoted damsel in distress, Mitch as sidekick and antagonist • Setting of New Orleans as cultural melting pot, Belle Reve as ideal domestic sphere, Elysian Fields as ironic reality



A Level English Literature		A Level English Language and Literature	
Context	<p>Year 12 Autumn Term 1 and 2: “Othello”</p> <ul style="list-style-type: none"> Life of Shakespeare, Elizabethan/Jacobean England, 16th century theatre, conventions of tragedy, Machiavelli, Venetian history, Cypriot conflict, Ottoman empire, Cinthio, the Moors, Aristotle, Nietzsche. <p>Y12 Autumn Term 1 and 2: Keats Poetry</p> <ul style="list-style-type: none"> Personal context of John Keats, personal letters sent to friends and family, health and eventual decline, multiple family bereavements, failed relationship with Fanny Brawne, medical training, second wave romanticism, medieval chivalry, ritual of St Agnes’ Eve, the sublime, Greek mythology, negative capability, vale of soul making, industrial London, child labour, workers conditions, Enclosure, social inequality, Napoleonic War, French Revolution, work of William Shakespeare, Burton’s “Anatomy of Melancholy”, Peterloo Massacre, Parthenon Marbles (Elgin - British Museum), Enlightenment, 18th century classicism <p>Year 12 Spring Term 1 and 2: “A Streetcar Named Desire”</p> <ul style="list-style-type: none"> Life of Tennessee Williams, post-war USA, New Orleans, American South, American Gothic, Great Depression, Plastic Theatre, American Civil War, World War 1 and 2. <p>Y13: Autumn Term 1 and 2: “The Handmaid’s Tale”</p> <ul style="list-style-type: none"> Religious Right and religious conservatism of the 1980’s, raised awareness of HIV/AIDS and sexual deviance including polygamy, pornography and homosexuality, nuclear accidents of the 1970’s and 80’s, nuclear threat, global warming, declining birth rates, rise of IVF, impact of 2nd wave Feminism on contraception, abortion, women in politics, Romanian restrictions on childbearing, President Ceausescu <p>Year 13 Autumn Term 1 and 2: “Frankenstein”</p> <ul style="list-style-type: none"> Personal context of Mary Shelley, Romanticism, “The Rhyme of the Ancient Mariner”, the myth of Prometheus, 19th century voyage and discovery, Pentridge Uprising, Galvanism and scientific development, “Paradise Lost”, gothic and fantasy literary genres 	<p>Y12 Autumn Term 1 & 2: “Frankenstein”</p> <ul style="list-style-type: none"> Personal context of Mary Shelley, Romanticism, “The Rhyme of the Ancient Mariner”, the myth of Prometheus, 19th century voyage and discovery, Pentridge Uprising, Galvanism and scientific development, “Paradise Lost”, gothic and fantasy literary genres <p>Y12 Spring Term 1 & 2: Paris Anthology</p> <ul style="list-style-type: none"> Cultural stereotypes of Paris: art, culture, crime, food, style and fashion. French Revolution, Restoration Paris, Louis XVI and Marie Antoinette, Right Bank vs Left Bank, Sacre Coeur, Notre Dame, Champs Elysee, Arc de Triomphe, Place de la Concorde, musee de Louvre, musee d’Orsay, Golden Arrow/Eurostar, Pere Lachaise cemetery, Jardin de Tuileries, Palace of Versailles, Battle of Waterloo, Impressionism, Paris plagues, French National Assembly, Paris Riots, Jim Morrison and The Doors, personal context of Ernest Hemingway and Bill Bryson <p>Y13 Autumn Term 1 & 2: “The Great Gatsby”</p> <ul style="list-style-type: none"> The “roaring twenties”: impact of WW1, early 20th century trade and industry, prohibition, cultural and artistic movements of the 1920’s, economics and politics, foreshadowing of the Great Depression <p>Y13 Autumn Term 1 & 2: “A Streetcar Named Desire”</p> <ul style="list-style-type: none"> Personal context of Tennessee Williams, mid-19th century attitudes towards homosexuality, immigration, sexuality and mental health, American Civil War, Southern Gothic genre, gender and equality, Belle Reve as decline of French influence in Louisiana, Greek mythological setting of Elysian Fields, patriarchy and male autonomy 	
	Connections	<p>Year 13 Autumn Term 1 and 2: “Frankenstein” and “The Handmaid’s Tale”</p> <ul style="list-style-type: none"> Evaluate connections between texts informed by nuanced linguistic and literary concepts and methods <p>Y12 Spring Term 1 and 2: Post 2000/Unseen Poetry “Poems Of The Decade”</p> <ul style="list-style-type: none"> Evaluates connections between texts; exhibits a fully integrated approach with sophisticated use of examples 	<p>Y12 Spring Term 1 & 2: Paris Anthology</p> <ul style="list-style-type: none"> Make sophisticated and perceptive connections based on how individuals and societies are framed and represented Establish and justify links between texts in a perceptive way and write perceptively about how the study of one text illuminates another



	A Level English Literature	A Level English Language and Literature
Communications	<p>General Principles: Show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences; how knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning; show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively; respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics, identify and explore how attitudes and values are expressed in texts ; communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts; use literary critical concepts and terminology with understanding and discrimination; make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.</p>	<p>General Principles: Develop and apply their knowledge of literary analysis and evaluation; develop and apply their understanding of the concepts and methods appropriate for the analysis and study of language; use linguistic and literary approaches in their reading and interpretation of texts, showing how the two disciplines can relate to each other; engage creatively and critically with a wide range of texts; explore the ways in which texts relate to each other and the contexts in which they are produced and received; develop their skills as producers and interpreters of language; develop their interest in and enjoyment of English as they undertake independent and sustained studies to develop their skills as producers and interpreters of language</p>
Critical Perspectives	<p>Year 12 Autumn Term 1 and 2: “Othello”</p> <ul style="list-style-type: none"> • Race, gender, society, tragedy, good and evil, tragic hero <p>Y13 Non-Examined Assessment</p> <ul style="list-style-type: none"> • Students are expected to independently research, source and apply alternative and critical readings of their chosen NEA texts. 	<p>Y12 Spring Term 1 & 2: Paris Anthology</p> <ul style="list-style-type: none"> • EXT: Male and female narratives, John Macionis “Culture Shock”, othering, quest narratives, Labov and Goodwin’s narrative storytelling theory <p>Y13 Non-Examined Assessment</p> <ul style="list-style-type: none"> • Students are expected to independently research, source and apply alternative and critical readings of their chosen NEA texts.



Prince William School

English Vocabulary



Progression of Vocabulary