

## Subject Curriculum Overview by Term

Subject: English		Subject Leader: Julia Haynes	Year Group: 12	AUTUMN TERM
Topic	Key Learning Points		Key Vocabulary	Assessments
<p>Whole texts: Poetry of the Decade</p> <p>The Handmaid's Tale by Margaret Atwood</p>	<p><b>End Points: Students will understand how to write analytically about a selected group of advanced-level texts, including an understanding of the relationship between texts.</b></p> <p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• Use of terminology: sound devices, imagery, word choices</li> <li>• Using quotation of varying lengths, embedding and being judicious</li> <li>• Use of introduction and conclusion</li> <li>• Creating a cogent argument with purpose and conceptual understanding</li> <li>• Using discourse markers and topic sentences to frame an argument</li> <li>• Using comparative discourse markers</li> <li>• Using analytical verbs to frame interpretation</li> <li>• Exploration of effect of language, form and structure</li> </ul> <p><b>Prose</b></p> <ul style="list-style-type: none"> <li>• 1980s context</li> <li>• Context of Cold War: tensions between the West and Soviet Union</li> <li>• Second wave feminism</li> <li>• Politics and religion</li> <li>• Public fears about AIDs</li> <li>• The impact of opening, changes, endings</li> <li>• The impact of topic, temporal, pace shift</li> <li>• Close interpretation of character and setting.</li> <li>• Exploration of language, narrative voice and its impact</li> <li>• Understand symbolism and motif</li> <li>• Use language to analyse and evaluate and interpret</li> <li>• Creating a cogent argument with purpose and conceptual understanding</li> <li>• Using discourse markers and topic sentences to frame an argument</li> </ul>		<p>Half-rhyme</p> <p>Fricative</p> <p>Free Verse</p> <p>Iambic Tetrameter</p> <p>Iambic Pentameter</p> <p>Monosyllabic/polysyllabic</p> <p>Liquids</p> <p>Plosives</p> <p>Dramatic Monologue</p> <p>Couplet</p> <p>End-stopped lines</p> <p>Refrain</p> <p>Monostich</p> <p>Couplet</p> <p>Tercet</p> <p>Quatrain</p> <p>Quintain</p> <p>Sestet</p> <p>Septet</p> <p>Octave</p> <p>Oxymoronic</p> <p>Syndetic/asyndetic Lists</p> <p>Parallelism</p> <p>Allegory</p> <p>Conceit</p>	<p>Formative on going assessment of knowledge using starters and plenaries. Timely feedback through peer/self-assessment using models and focused teacher marking.</p> <p>Summative assessment weekly essays and timed essays during test weeks. Marking focused on assessment objectives.</p>

## Subject Curriculum Overview by Term

Subject: English		Subject Leader: Julia Haynes	Year Group: 12	SPRING TERM
Topic	Key Learning Points		Key Vocabulary	Assessments
Whole texts: Frankenstein by Mary Shelley Streetcar Named Desire by Tennessee Williams	<p><b>End Points: Students will understand how to write analytically about a text using different interpretations to inform their own viewpoints, using context to explore how texts are produced and received; show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences and to identify and explore how attitudes and values are expressed in texts.</b></p> <p>Prose</p> <ul style="list-style-type: none"> <li>Structure a coherent, shaped, and purposeful argument using terminology and quotes</li> <li>Exploration and comparison of effect of language, character and setting</li> <li>exploration of how context can significantly affect the way literature can be created/received/understood/explored</li> <li>use of other critical viewpoints to develop arguments</li> <li>understand 'the other'</li> <li>Gothic tropes, Romanticism and their presentation and significance</li> </ul> <p>Drama</p> <ul style="list-style-type: none"> <li>conventions and features of a tragedy, morality play and melodrama</li> <li>the roots of Realism and Romanticism - the dramatic form, its impact and its context</li> <li>impact of dramatic devices</li> <li>how magical, poetic, psychological and social realism are used through plastic theatre</li> <li>fantasy v illusion: impact of symbolism and motif</li> <li>analyse language used to create characterisation</li> <li>using interior and exterior to inform interpretation</li> <li>linking contextual knowledge to argument: the Napoleonic Code, 1940s gender roles, Aftermath of American Civil War; American Dream. New Orleans: The South: immigration</li> <li>Performance history</li> <li>Tennessee Williams' life and social context</li> </ul>		<p>Structure of a tragedy, in particular: protasis, epitasis, catastrophe</p> <p>Other tragedy terms: catharsis, climax, denouement, tragic hero; hamartia; antagonist; catalyst; hubris; anagnorisis and the unity of action/place/time.</p> <p>Realism –</p> <p>Magical/poetic/social/psychological</p> <p>Plastic Theatre</p> <p>Southern Belle</p> <p>Puritanism</p> <p>Paradigm shift</p> <p>Zoomorphism</p> <p>Epigraph</p> <p>Aposiopesis</p> <p>Anacoluthon</p> <p>Emasculation</p> <p>Mimesis</p> <p>Anachronism</p> <p>Sociolect</p> <p>Parallelism</p> <p>theocracy</p> <p>polyphonic narrative</p> <p>epistolary form</p> <p>verisimilitude</p> <p>Chinese box narrative/ embedded narrative</p> <p>Antithesis</p>	<p>Formative on going assessment of knowledge using starters and plenaries.</p> <p>Timely feedback through peer/self-assessment using models and focused teacher marking.</p> <p>Summative assessment weekly essays and timed essays during test weeks. Marking focused on assessment objectives</p>

## Subject Curriculum Overview by Term

Subject: English		Subject Leader: Julia Haynes	Year Group: 12	SUMMER TERM
Topic	Key Learning Points		Key Vocabulary	Assessments
Texts of own interest and choice. N.E.A.	<p><b>End points: Students will understand how to write analytically and comparatively about two advanced-level texts using different interpretations to inform their own viewpoints.</b></p> <ul style="list-style-type: none"> <li>• Creation of coherent argument using thesis statement</li> <li>• Use of terminology and quotes to explain nuance of interpretation</li> <li>• exploration of effect of language</li> <li>• exploration of how context can significantly affect the way literature can be created/received/understood/explored</li> <li>• comparison of two texts using discourse markers</li> <li>• introduction and conclusion</li> <li>• academic writing</li> <li>• how to create bibliography</li> <li>• use of other critical viewpoints to develop arguments</li> <li>• link in social, historical and social context to argument</li> <li>• plan, draft, edit and revise</li> </ul>		Verisimilitude Allusion Allegory Symbolism Liminality Ambiguity The Other Feminist (de Beauvoir) New Historicist Male Gaze Post-structuralism Post-colonialism Trope Symbolism Motif Imagery Narrator Production Reception	<p>Formative on going assessment of knowledge using starters and plenaries. Timely feedback through peer/self-assessment using models and focused teacher marking.</p> <p>Summative assessment weekly essays and timed essays during test weeks. Marking focused on assessment objectives.</p> <p>End of Year 12 exams.</p> <p>N.E.A. Comparison of two texts worth 20% of final mark.</p>

## Subject Curriculum Overview by Term

### How parents can support learning in the subject this academic year

Watch adaptations of the texts we have covered at home.  
 Discuss the wider themes of texts covered at home.  
 Visit the library and discuss reading in order to encourage personal choice.  
 Practise using a broad range of vocabulary.

### Recommended Reading

**Novels: it is recommended that you read at least one other novel by Margaret Atwood during this term. The novels written before *The Handmaid's Tale* are particularly useful for you as they give our key text literary backdrop.**

- *The Edible Woman* (1969)
- *Surfacing* (1972)
- *Lady Oracle* (1976)
- *Life Before Man* (1979)
- *Bodily Harm* (1981)
- *Cat's Eye* (1988)
- *The Robber Bride* (1993)
- *Alias Grace* (1996)
- *The Blind Assassin* (2000)
- *Oryx and Crake* (2003)
- *The Penelopiad* (2005)
- *The Year of the Flood* (2009)
- *MaddAddam* (2013) (Third novel in Oryx and Crake trilogy)
- *The Heart Goes Last* (2015)
- *Hag-Seed* (2016)
- *The Testaments* (2019)

**Poetry: try to read as much twentieth- and twenty-first century poetry as you can. Here are some useful starting points:**

*The Waste Land* by T. S. Eliot

*Field Work* by Seamus Heaney

*Auden: Poems* by W. H. Auden

*Collected Poems* by Edna St. Vincent Millay

*Twenty Love Poems and Song of Despair* by Pablo Neruda

*The Bridge* by Hart Crane

*The Complete Collected Poems* by Maya Angelou

*The World's Wife* by Carol Ann Duffy

*The Humble Administrator's Garden* by Vikram Seth

**Drama: every play you see or read (or both) in your own time will add immeasurably to your understanding of the genre. If you need some excellent starting points, try these.**

*Oedipus Rex* by Sophocles

*The Tragedies* of William Shakespeare.

*Long Day's Journey Into Night* by Eugene O'Neill

*Who's Afraid of Virginia Woolf?* by Edward Albee

*Death of a Salesman* by Arthur Miller

*Angels in America* by Tony Kushner

*The Glass Menagerie* by Tennessee Williams

*Look Back in Anger* by John Osbourne

*The Women* by Claire Booth Luce

*Seven Methods of Killing Kylie Jenner* by Jasmine Lee-Jones

*Girls & Boys* by Dennis Kelly

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Points to note
We will seek to give students the opportunity to see plays and texts in action at the theatre. Students will be involved in poet and author visits throughout the year.