

	Autumn 1	Autumn 2	Spring 3	Spring 4	Summer 5	Summer 6
YEAR 7	<p>Overview</p> <p>This scheme of work includes the transition unit which supports Year 7 in building on skills from Year 5 and 6. The unit includes a focus on both reading, using reciprocal reader strategies, and enhancing students' skills in structuring their writing creatively. Reciprocal reader strategies support a student in learning how they read a text and formulate ideas and understanding from the stories.</p> <p>The scheme enables students to consider writer's craft in a more advanced way than they would have in Primary school. The main concepts within the scheme are characterisation, themes, syntax, deeper inference and understanding of meaning. Mythology opens the door to a world of fantasy and moral messages.</p> <p>'The Hunger Games' aspect of this scheme further builds on skills introduced in the transition scheme and divulges the experience of a strong female character who shows strength in her need for survival, yet is also compassionate to those in her life and the games. The students should be encouraged to identify with characters' experiences and their purposes in both of these texts.</p> <p>Why this? Why here?</p> <p>The reading skills and assessments embedded in the transition unit are designed to consolidate those taught and tested at Primary school, which hold the most weighting: words in context, inference and retrieval.</p> <p>Introducing a first person narrative perspective story of a strong female character, who is faced with complex decisions and taking responsibility in a difficult situation, opens the doorway to discussions around social and moral issues. The Scheme of work aims to build on writing skills learned in KS2 and draws on students' understanding of inference such as: inferring characters' feelings, thoughts and motives from their actions and justification, drawing main ideas from more than one paragraph, summarising these and learning to identify how language, structure and presentation contribute to meaning.</p> <p>Students will also learn to: explore and evaluate how authors use language, including figurative language considering the impact on the reader, recognise themes, consider different accounts of the same events, discuss viewpoints (authors and fictional characters) and begin to use their knowledge to enhance their own writing. These skills serve to introduce students to higher level skills required prior to Year 8, 9 and KS4.</p> <p>Links to other parts of the curriculum</p> <p>Year 8 Summer term GCSE Paper 1, Question 5</p> <p>Keywords</p> <p>See scheme of work</p> <p>Cultural Capital</p> <p>There are many themes present in the culture of this novel, such as prejudice, inequality, and oppression. Additionally, friendship and relationships are also central</p>		<p>Overview</p> <p>This scheme of work involves reading the modern novel 'A Monster Calls' written by Patrick Ness. Students begin with exploring the conventions of fairy tale writing, considering the tradition of storytelling and its relevance in the world today.</p> <p>In this unit, students will have the opportunity to further develop their writing skills, using symbols from the novel as their stimulus. In addition, students will also begin to develop a deeper understanding of how to analyse language and structural devices, their effects, and further investigate the writer's purpose.</p> <p>Students will be introduced to the study of poetry through focusing on a diverse range of poems. Poetry is the shortest form of the story and the poems studied in this unit aim to instil a deeper understanding of different viewpoints and perspectives across the globe. Additionally, the poems explored in this unit will consider how poets present the importance of place and sense of self. There will be a focus on oracy in this unit and dialogic teaching to enhance students speaking and listening skills.</p> <p>Why this? Why here?</p> <p>Following on from the previous scheme of work the focus of the main text, which is written in third person, divulges the story of a teenage boy's experience. The sensitive issues covered within the story supports in developing students' social, moral and emotional maturity. The importance of this story lies in its message and ultimately in the way Ness writes. He clearly explains emotional processes in a way that a young person can understand.</p> <p>At this stage students will deepen their summary skills, building on summary skills learned in primary school and further developing skills from Autumn term. Students will consolidate their understanding of writing a coherent summary, embedding quotations, whilst showing inference and clear explanation.</p> <p>Students writing will continue to build on their skills from Primary school by developing further understanding of Transactional writing from a particular perspective.</p> <p>Introducing poetry at this stage enhances students' understanding of different forms of literature. Through this short unit of work cultural capital will be developed and students will have a broader experience of poetry than at KS2. Much of the unit is based around dialogic teaching enabling students to begin to learn how to: reason, discuss, argue and explain rather than just responding.</p> <p>Links to other parts of the curriculum</p> <p>Autumn/Summer term Year 8 GCSE paper 2, question 2 GCSE paper 2 Question 5 Poetry Year 9, KS4</p>		<p>Overview</p> <p>Year 7 are relatively unfamiliar with Shakespeare's works in their original form and in fact have limited experience with playscripts. Building familiarity with Shakespeare's work in a creative manner will encourage students to consider their personal responses to plot, character and themes. This creative approach as an introduction to Shakespeare serves to avoid causing barriers to Shakespeare's written word in the first instance and opens the children to a world of stories and adventures. The scheme aims to bridge the way to building analytical skills and a deeper understanding of the language and techniques required at GCSE level.</p> <p>Why this? Why here?</p> <p>Students will be more familiar now with skills involved when reading and responding to prose, stepping up from comprehension to deeper inference and analysis. They will have had little to no experience of playscripts and Shakespeare's works. It is important that students experience Shakespeare and are confident in exploring and responding by the time they reach GCSE. This introduction ensures that students can begin to become familiar with the history of the English language and Shakespeare's use of language to develop characters and themes.</p> <p>Links to other parts of the curriculum</p> <p>End of Year 8 unit of work and Romeo and Juliet study in year 9 GCSE Shakespeare. Additionally, links made with Drama in KS3.</p> <p>Keywords</p> <p>See scheme of work</p> <p>Cultural Capital</p> <p>Pupils gain an insight into Elizabethan and Jacobean England: the plays included in the scheme cover social structures around patriarchy, gender and the Great Chain of Being as introducing students to the Globe Theatre and its influence during that time period.</p>	

	<p>themes - the link to these societal ideas provide opportunity for discussion on sensitive and relatable issues.</p>	<p>Keywords See Scheme of work</p> <p>Cultural capital This scheme of work focuses on: growing up, grief, bullying and certain fears that haunt us in true life. It's a story about being human, about anger and family and friendship providing opportunity for discussion on sensitive and relatable issues. Additionally the scheme serves to offer cultural awareness and importance of place in determining a sense of self.</p>	
<p>YEAR 8</p>	<p>Overview Djinn Patrol on the Purple Line', a coming of age novel set in the slums on the outskirts of an Indian city, will be studied in this scheme of work. Students will be taken on a mysterious journey, with a mixture of the child narrator and an omnipresent narrator, from Jai's home in the slums and into an Indian City where much is revealed in the search for his missing school friend.</p> <p>Why this? Why here? Further development of Transactional writing skills taught in Year 7. This scheme begins with the focus on character, setting and themes leading to enhancing student's comparative summary skills, learned through exploration of writer's deliberate choices. Further in the scheme students will focus on building rhetorical writing skills in speeches, moving students from looking at whole meaning and inference skills to identifying semantic fields and deliberate method choices and effect. Students demonstrate their understanding in their own speech writing.</p> <p>Links to other parts of the curriculum Year 7 Spring Term Year 9 Autumn and summer Term Paper 2, Question 5, GCSE</p> <p>Keywords See Scheme of Work</p> <p>Cultural Capital This scheme of Work exposes pupils to a world and culture quite different from their own. They learn about different cultural ideals as well as exploring important themes of Justice/injustice, inequality and discrimination. Relating to the main protagonist's and other character's experiences despite their differences in cultural ideologies.</p>	<p>Overview This SOW is designed to challenge students within the concept of Identity and belonging. It provides a valuable opportunity to explore 19th century texts, both fiction and non-fiction. The main text 'Oliver Twist' by Charles Dickens familiarises students with Dickens' style and deliberate choices of language for effect, key skills for succeeding at GCSE level. Reading language in film skills are also taught within this scheme building on students' understanding of language analysis and inference. The short unit Teaching Sonnets serves to build on the initial teaching of Shakespeare in year 7 and aims to enhance students' understanding of Shakespeare's use of language.</p> <p>Why this? Why here? Building on skills addressed in the Autumn term Students will further develop their understanding of values and attitudes explored in a number of different extracts, from modern and 19th century texts. The Scheme of Work relates to themes of crime, morality and Identity. Students will build on their understanding of a writer's craft, reading for meaning and creative writing skills, demonstrating their understanding through a descriptive writing task based on their reading. Sonnets provide a succinct poetic form to study, as they are a significant form of poetry with a set structure. This study will support in strengthening close reading and analytical skills and aims to build a better appreciation for poetry. In the structure of the sonnet, students will be able to consider how the poet organises their thoughts or ideas.</p> <p>Links to other parts of the curriculum Year 7 Autumn Term Year 8 Autumn Term GCSE Literature paper 1 GCSE Language paper 1 Q5</p> <p>Keywords See Scheme of Work</p> <p>Cultural Capital</p>	<p>Overview The war unit immerses pupils in an important historical context and enables students to explore the link between appearance vs reality. Students will explore the effects of propaganda and see the link between this and conscription. They will study a number of war texts from a range of writers from around the world as a way of exploring the reality of conflict and the way it impacts on different people. The scheme begins with accounts from local experiences in WW2. Students will look at how deliberate choice of methods create meaning and effect.</p> <p>Why this? Why here? This scheme aims to further develop rhetorical skills learned at Primary School and in the Autumn term, exploration of both fiction and Non fiction texts is essential for students to consolidate their understanding of a writer's purpose. The War Anthology includes an amalgamation of a range of texts to cover the different writing purposes: informative, persuasive and entertainment. Students will by now be familiar with the writer's purpose and methods used to create effect and will demonstrate this through their reading responses and within their own writing.</p> <p>Links to other parts of the curriculum Year 7 Autumn and summer term Year 8 Autumn term Year 9 Autumn term GCSE Literature paper 2 GCSE language paper 1 and 2</p> <p>Keywords See Scheme of Work</p> <p>Cultural Capital This war unit immerses pupils in an important historical context. They explore the effects of propaganda and see the link between this and conscription. They explore a number of war texts from a range of writers from around the world as a way of exploring the reality of conflict and the way it has affected different people throughout history. The scheme begins with accounts from local</p>

		<p>Their study of Oliver Twist exposes students to an important text from the literary canon and immerses them in the world of Victorian England. Pupils explore the lasting effects of the Industrial Revolution and explore the dangers of a social class system and capitalism. This study provides students with an opportunity to start to explore the way in which literature can become a vehicle for social change.</p>	<p>experiences in WW2. Additionally, Students are encouraged to look at personal statements for employment and create their own personal statement paragraph. Furthermore, students are taught the art of structuring a quality formal letter, exposing them to essential real life skills and experiences.</p>
<p>YEAR 9</p>	<p><u>Overview: “Shadows and Tall Trees”: Gothic</u></p> <p>Students begin year 9 with a focus on gothic film before moving into the study of the classic gothic story: Woman in Black. Are the conventions of gothic the same on the screen and in film?</p> <p><u>Why this? Why here?</u></p> <p>Gothic is a challenging but engaging genre to start this final year of KS3. The reading assessment continues to build students from Year 6 to GCSE skills. The writing focus is poetry, which continues to build the varied portfolio of writing throughout KS3.</p> <p><u>Links to other parts of the curriculum</u></p> <p>The reading assessment focus is methods, first taught in year 8 term 2. A revisit here paves the way for evaluation in Term 2 and comparison in Term 3. The writing focus is poetry (students were taught how to write poetry in Term 3 of Year 8). There are key elements of the gothic genre in texts studied in Year 10.</p> <p><u>Keywords</u></p> <p>See SOW/KO</p> <p><u>Cultural Capital</u></p> <p>Susan Hill, Edgar Allan Poe, nineteenth century gothic stories including Dracula, Frankenstein and Jekyll and Hyde; ghost stories and local legends; curated clips from classic horror films</p>	<p><u>Overview: “A Greater Power”: Fate</u></p> <p>Through the reading of key scenes in Romeo and Juliet, students explore the concept of fate vs free will. They will be taught about plays in general and tragedies in particular, and will learn how to write like academics.</p> <p><u>Why this? Why here?</u></p> <p>This is the second large helping of Shakespeare in KS3 (the first was Term 3 of Year 7). Romeo and Juliet is usually popular with the students since the protagonists are teenagers and film versions are engaging. The reading assessment continues to build students from Year 6 to GCSE skills. The writing focus is academic writing and continues to build the varied portfolio of writing throughout KS3.</p> <p><u>Links to other parts of the curriculum</u></p> <p>The reading assessment focus is evaluation, first taught in Year 8 Term 3. This builds on methods from last term and leads students towards the final reading skill: comparison. The writing focus is academic writing (students were taught how to write like an academic in Term 1 of Year 9). In Juliet we have another strong female character, Like Katniss Everdeen in Year 7 and Lady Macbeth and Sheila Birling in Year 10. Study of Shakespeare here also connects to Macbeth in Year 10, since the two plays share many similar elements.</p> <p><u>Keywords</u></p> <p>See SOW/KO</p> <p><u>Cultural Capital</u></p> <p>Shakespeare; Greek mythology; Tragedy; love poetry and sonnets; Feminism and Feminist Literary Theory</p>	<p><u>Overview: “Strange and interesting”: Resolution</u></p> <p>Students cover a range of short stories from the detective genre, exploring the ways writers leave clues for readers and how the reader becomes the detective. Endings of stories are explored and students will be taught the principles of short story writing. Then students will read the play version of The Curious Incident of the Dog in the Night-Time.</p> <p><u>Why this? Why here?</u></p> <p>That students should complete KS3 with a module about resolution feels right. Short story writing provides a way to consolidate all the creative writing students have done over the years and brings KS3 back to where it started - creative writing. Learning to be empathetic towards a wounded investigator with autism presents an important stage of learning about the different people of this world.</p> <p><u>Links to other parts of the curriculum</u></p> <p>The reading skill is comparison - the final reading skill to be taught in KS3 - and builds upon evaluation from last term (of which methods (revisited in Term 1) is a key element). The writing focus is narrative and descriptive - specifically short story writing, which fits into the creative writing element of Language Paper 1 at GCSE and also builds upon the creative writing students have been doing since Year R. With this basis of detective fiction, students may better understand Priestley's ending to An Inspector Calls in Year 10. In addition, the reading of a play will help prepare students for the GCSE plays.</p> <p><u>Keywords</u></p> <p>See SOW/KO</p> <p><u>Cultural Capital</u></p> <p>Classic, hard boiled, police procedural and postmodern types of Detective fiction; Lynne E Blackwood; Sherlock Holmes; modern British police procedures; physical theatre</p>

Literature Overview: A Christmas Carol

This scheme takes students through a detailed reading of A Christmas Carol by Charles Dickens. It breaks for 4 weeks in the middle for Language (see below).

Why this? Why here?

In the lead up to Christmas, students can relate to A Christmas Carol more effectively. Being the students' first experience of Literature as a discrete subject, a whole term is an appropriate time to get them used to a subtly different kind of English lesson.

Links to other parts of the curriculum

Builds on nineteenth century texts taught in KS3 (including Oliver Twist in Year 8), and the gothic genre taught in year 9, also poverty and supernatural in Djinn Patrol On The Purple Line. The theme of social responsibility connects with An Inspector Calls - taught in Term 2.

Keywords

See SOW/KO

Cultural Capital

Dickens; poverty in Victorian London

Language Overview: Paper 1 Questions 1, 2 and 5

Students break from A Christmas Carol to study language. Some materials used are separate and some are written by Dickens to further support the students study of the text.

Why this? Why here?

Paper 1 Question 1 is basic comprehension, so is easy for students to access. Question 2 is more of a challenge, but the skill of formal language analysis is so crucial to both Literature and Language that it's important to teach first. Question 5 is creative writing and will take students out of their comfort zone only in the time constraints of the task, but because of the task itself.

Links to other parts of the curriculum

All writing and reading skills have been explicitly taught and revisited throughout KS3. The two Language papers have been divided over Year 10 so that students focus on 2 or 3 questions per module to build up to the whole of both papers by the end of the year. Year 11 will provide opportunities for further revision and practice.

Keywords

See SOW/KO

Literature Overview: An Inspector Calls

Students read and study this play in four weeks. Language skills are taught for the final two weeks.

Why this? Why here?

A shorter play, An Inspector Calls fits nicely into a half term.

Links to other parts of the curriculum

Feminism and strong female characters have been introduced in KS3, as has the detective genre. Social responsibility was first taught along side A Christmas Carol during the previous term.

Keywords

See SOW/KO

Cultural Capital

JB Priestley; socialism vs capitalism; the British class system

Language Overview: Paper 2 Questions 2, 3 and 5

At the end of the study of An Inspector Calls, students recap language analysis and explicitly learn how to answer the summary and writing questions.

Why this? Why here?

Continuing to build students' understanding of the GCSE exam, these non-fiction skills fit into An Inspector Calls, which includes excellent examples of the persuasive speeches that students will be studying and writing themselves.

Links to other parts of the curriculum

All writing and reading skills have been explicitly taught and revisited throughout KS3. The two Language papers have been divided over Year 10 so that students focus on 2 or 3 questions per module to build up to the whole of both papers by the end of the year. Year 11 will provide opportunities for further revision and practice.

Keywords

See SOW/KO

Literature Overview: Macbeth

Students read and study Macbeth. Language skills are revisited and explicitly taught - see below for details.

Why this? Why here?

The most challenging of our full texts, it makes sense to put Macbeth into the latter half of Year 10. The size and complexity of the play requires a complete term.

Links to other parts of the curriculum

Supernatural, fate vs free will, evil and guilt are all themes students will have seen before either in Year 10 or in KS3. Throughout KS3, students have been exposed to either extracts from or whole Shakespeare plays every year. Strong female characters (here Lady Macbeth) are not new to students either - Katniss, Juliet, Sheila.

Keywords

See SOW/KO

Cultural Capital

Shakespeare; sixteenth century Britain; eleventh century Scotland

Language Overview: Paper 1 Questions 3, 4 and 5.

Students will be taught structure and evaluation skills and will revisit creative writing.

Why this? Why here?

Structure is logical to teach alongside a well structured play like Macbeth and similarly, evaluation (which requires language and structure analysis as a basis) fit nicely here. Students need to continue their writing skills and who better to be inspired by than Shakespeare himself.

Links to other parts of the curriculum

All writing and reading skills have been explicitly taught and revisited throughout KS3. The two Language papers have been divided over Year 10 so that students focus on 2 or 3 questions per module to build up to the whole of both papers by the end of the year. Year 11 will provide opportunities for further revision and practice.

Keywords

See SOW/KO

Literature Overview: Poetry - Anthology and Unseen

Students first explore the anthology poems as unseen texts and then will be taught them as anthology poetry.

Why this? Why here?

The ideas in the Power and Conflict anthology match out chosen full texts and so to study the poetry last will provide a kind of idea revision.

Links to other parts of the curriculum

Power and conflict ideas have been introduced previously (in KS3 and Year 10). Students will have a wide range of experiences of poetry by this point.

Keywords

See SOW/KO

Cultural Capital

See SOW for details on each poem and the specific cultural capital connections.

Language Overview: Paper 2: Questions 2, 4 and 5.

Students learn how to compare perspectives here; they recap summary and non-fiction writing.

Why this? Why here?

The skill of comparison comes last in the year to teach because it's the trickiest, it requires a basis of all previously taught reading skills and it fits beautifully into the teaching of poetry because students have to compare perspectives of poets too.

Links to other parts of the curriculum

All writing and reading skills have been explicitly taught and revisited throughout KS3. The two Language papers have been divided over Year 10 so that students focus on 2 or 3 questions per module to build up to the whole of both papers by the end of the year. Year 11 will provide opportunities for further revision and practice.

Keywords

See SOW/KO

YEAR 11

Overview (3 weeks) English Language paper 1 skills

In this unit, students will return to their knowledge on English Language paper 1, which they have not covered since Autumn year 10 and revisit their skills. The purpose of this unit is to have an explicit focus on the methods students should use to complete exam questions and not just the skills needed to be demonstrated. The unit uses a range of texts, which are not specifically thematically linked in order to expose students to a wide variety of texts, mimicking their experiences in examination settings.

Why this? Why here?

We return to this unit first as the latter part of year 10 is very non-fiction heavy. Students generally do better at this paper, so we use it to refocus students on English after their summer holidays and to recap this skills which are mostly prevalent across the English Language and English Literature GCSEs. All units are 4 weeks long to encourage equal curriculum time for Language and Literature and to constantly review and revisit topics and skills.

Links to other parts of the curriculum

This is linked to all paper 1 Language skills which are threaded throughout the year 10 curriculum, but with a more explicit focus.

Language SOW in Spring term.

Keywords

See SOW.

Cultural Capital

Overview (3 weeks) A Christmas Carol

In this unit students will return to A Christmas Carol, revising the text in a thematic and character based approach, developing the chronological learning which took place in year 10. The SOW is knowledge rich, ensuring students have the vocabulary and textual details needed to access the examination.

Why this? Why here?

We return to this unit in the run-up to Christmas to help with student engagement. It is also a text which hasn't been revisited since Autumn Term in year 10, so the 4 weeks are consolidation of the text.

Links to other parts of the curriculum

Chronological teaching of A Christmas Carol Autumn term year 10.

Oliver Twist year 8.

Needs identified revision in Summer term.

Keywords

See SOW

Cultural Capital

The thematic approach to this unit provides opportunities to explore society, poverty, avarice and morality as well as explore the meaning of Christmas in traditional and contemporary settings.

Overview (3 weeks) English Language paper 2

In this unit students focus on English Language paper 2. The purpose of this unit is to have an explicit focus on the methods students should use to complete exam questions and not just the skills needed to be demonstrated,

Cultural Capital

Overview (3 weeks) Macbeth

In this unit students will return to Macbeth, revising the text in a thematic and character based approach, developing the chronological learning which took place in year 10. The SOW is knowledge rich, ensuring students have the vocabulary and textual details needed to access the examination.

Why this? Why here?

We return to this unit here to reinforce the knowledge taught in year 10 without leaving too long a gap between teaching and revising. With its continuing theme of morality, the solid foundation of themes studied in ACC help develop students understanding and allow them to focus on the Shakespearean language. This will be further developed by the return to AIC. Revising this here also allows students to practise a whole English Literature Paper 2, which they have not yet done as part of the trial exam series.

Links to other parts of the curriculum

Macbeth year 10

To Kill a Mockingbird - morality - year 8

Needs identified revision in Summer term.

Keywords

See SOW

Cultural Capital

The thematic approach to this unit provides opportunities to explore ambition, morality and the supernatural as well as explore the natural order of the Elizabethan period.

Overview (3 weeks) English Language skills

In this unit students will focus on English Language paper 1 and paper 2 skills. This unit builds on the revision of these papers in the Autumn term, but now the focus moves on from ensuring students know the steps to respond to the question to an explicit focus on what examiners are looking for and how they reward responses, with the intention of polishing student responses in preparation for their external examinations.

Why this? Why here?

We return to this unit here to consolidate the skills taught in the Autumn term and ensure that students are regularly recapping these skills. Returning at this point, also provides the opportunity to do additional trial exams to inform summer term revision, ensuring revision is closely matched to students' need.

Links to other parts of the curriculum

Introduction of paper 1 skills in ACC in year 10

Introduction of paper 2 skills in AIC in year 10

Revision of paper 1 and paper 2 skills in Autumn term year 11.

Keywords

See SOW

Cultural Capital

Overview (3 weeks) An Inspector Calls

Overview : English Language and English Literature revision to be completed on a needs basis.

Why this? Why here?

Students have now spent 3 weeks (shorter than last year to ensure there is sufficient time to return to all topics before exams begin) revising each topic for both Language and Literature examinations. This unit provides an opportunity to briefly return to all texts and skills with a focus on needs identified from assessment in preparation for external examinations.

Links to other parts of the curriculum

all year 10 and year 11 SOWs

Keywords

Cultural Capital

which were covered in year 10. The unit uses a range of texts, which are not specifically thematically linked in order to expose students to a wide variety of texts, mimicking their experiences in examination settings.

Why this? Why here?

We return to this unit with the intention of using this examination paper for trial exams as students find this paper the more difficult of the two and therefore benefit from the experience of the formal trial examination.

Links to other parts of the curriculum

Introduction of paper 2 skills in An Inspector Calls unit

Needs identified revision in Summer term.

Keywords

See SOW

Cultural Capital

In this unit students will return to An Inspector Calls, revising the text in a thematic and character based approach, developing the chronological learning which took place in year 10. The SOW is knowledge rich, ensuring students have the vocabulary and textual details needed to access the examination.

Why this? Why here?

We return to this unit here as it is over a year since students will have last studied the text, so the unit reinforces previously learnt knowledge. It is taught following A Christmas Carol as many of the themes link to A Christmas Carol, allowing students to develop their cultural capital and understanding of the broad themes.

Links to other parts of the curriculum

An Inspector Call year 10

To Kill a Mockingbird - morality - year 8

Needs identified revision in Summer term.

Keywords

See SOW

Cultural Capital

The thematic approach to this unit provides opportunities to explore society, poverty, avarice, responsibility and morality as well as explore the ideological principles of socialism and capitalism.

Links to other parts of the curriculum

Introduction of paper 1 skills in ACC in year 10

Introduction of paper 2 skills in AIC in year 10

Revision of paper 1 and paper 2 skills in Autumn term year 11.

Keywords

See SOW

Cultural Capital

Overview (3 weeks) English Language skills

In this unit students will focus on English Language paper 1 and paper 2 skills. This unit builds on the revision of these papers in the Autumn term, but now the focus moves on from ensuring students know the steps to respond to the question to an explicit focus on what examiners are looking for and how they reward responses, with the intention of polishing student responses in preparation for their external examinations.

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Links to other parts of the curriculum

Introduction of paper 1 skills in ACC in year 10

Introduction of paper 2 skills in AIC in year 10

Revision of paper 1 and paper 2 skills in Autumn term year 11.

Keywords

			<p><i>See SOW</i></p> <p>Cultural Capital</p> <p>Overview (3 weeks) Power and Conflict/Unseen poetry English Language skills</p> <p><i>In this unit students will focus on English Literature paper 2 skills. The unit builds on the unseen poetry skills introduced with the unseen poetry/P+C poetry in year 10.</i></p> <p>Why this? Why here?</p> <p><i>We return to this unit here to consolidate the skills taught in the Summer of year 10.</i></p> <p>Links to other parts of the curriculum</p> <p><i>Poetry in KS3 schemes</i></p> <p><i>Unseen poetry/Power and Conflict poetry - year 10.</i></p> <p>Keywords</p> <p><i>See SOW</i></p> <p>Cultural Capital</p>			
<p>YEAR 12 English Language</p>	<p>Teacher 1</p> <p>Overview</p> <p>Introduction to language study: Morphology</p> <p>Why this? Why here?</p> <p>Starts with an introduction to the basic tools of language analysis - this side focuses on spoken mode and the frameworks associated with that</p> <p>Links to other parts of the curriculum</p> <p>Builds on language analysis skills and linguistic meta language from GCSE as well as essay-writing skills</p> <p>Keywords</p> <p><i>See SOW</i></p> <p>Cultural Capital</p> <p>Opportunities to understand English language rules as contestable through exploration of the ways in which spoken language follows different 'rules' to written</p>	<p>Teacher 2</p> <p>Overview</p> <p>Introduction to language study: WPCS terminology Function & interaction concepts Mode, field, form</p> <p>Why this? Why here?</p> <p>Starts with an introduction to the basic tools of language analysis - this side focuses on written mode and the frameworks associated with that</p> <p>Links to other parts of the curriculum</p> <p>Builds on language analysis skills and linguistic meta language from GCSE; develops essay-writing skills</p> <p>Keywords</p> <p><i>See SOW</i></p> <p>Cultural Capital</p> <p>Explores Prescriptivist and Descriptivist approaches, considers the ways in which differing contexts shape language use</p>	<p>Teacher 1</p> <p>Overview</p> <p>Continues topic from Aut2: Child Language acquisition (Paper 2) - spoken language from birth to about 6</p> <p>Why this? Why here?</p> <p>This is a complex unit of mostly new learning, so requires development over a whole term. Ensures a complete covering of CLA in plenty of time for Y12 Mock</p> <p>Links to other parts of the curriculum</p> <p>Follows and builds on the early stages of CLA from Aut1; lays the groundwork for Child written language acquisition in Y13</p> <p>Keywords</p> <p><i>See SOW</i></p> <p>Cultural Capital</p> <p>Draws on students' own experiences of childhood; opportunities for recognising how regional accent influences phonological development and engage with debates around methodology for teaching language</p>	<p>Teacher 2</p> <p>Overview</p> <p>Individual Variation (Paper 1, Sect A) - how personal and social identity are revealed through language choices</p> <p>Why this? Why here?</p> <p>Develops the tools learnt in Aut1, working towards full comparative essay writing skills in time for Mock</p> <p>Links to other parts of the curriculum</p> <p>Extends the range of conceptual and theoretical approaches, as well as gradually developing the metalanguage of linguistic analysis, which will inform the rest of the course</p> <p>Keywords</p> <p><i>See SOW</i></p> <p>Cultural Capital</p> <p>Develops gender and social variation, offering the opportunity to recognise the diversity of identities and language use across the UK and the world (Global English)</p>	<p>Teacher 1</p> <p>Overview</p> <p>Variation over time introduction (Paper 2, Sect B) - language variation from 1550 to present</p> <p>Why this? Why here?</p> <p>Ensures complete coverage of Paper 1 in time for Y12 Mock; allows for time to develop comparative essay writing skills</p> <p>Links to other parts of the curriculum</p> <p>Builds on conceptual work done in Spr2; further application of theoretical approaches from Aut 2, Teacher 2, which are extended with a limited range of theories of language change to develop theory and concept 'toolkit' gradually</p> <p>Keywords</p> <p><i>See SOW</i></p> <p>Cultural Capital</p> <p>Exploration of cultural, technological and social change and the ways in which this impacts language</p>	<p>NEA</p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p>

	<p>Overview Child Language acquisition (Paper 2) - spoken language from birth to about 6</p> <p>Why this? Why here? Follows and builds on the development of phonological and prosodic features in Aut1.</p> <p>Links to other parts of the curriculum Lays the groundwork for Child written language acquisition in Y13</p> <p>Keywords See SOW</p> <p>Cultural Capital Draws on students' own experiences of childhood; opportunities for recognising how regional accent influences phonological development and engage with debates around methodology for teaching language</p>	<p>Overview Individual Variation (Paper 1, Sect A) - how personal and social identity are revealed through language choices</p> <p>Why this? Why here? Develops application of social and gender theories which underpin much of the course, practising the application of theoretical approaches using a limited range to contend with</p> <p>Links to other parts of the curriculum Combines both spoken and written forms learnt across the course to date. Develops unseen text annotation skills from GCSE</p> <p>Keywords See SOW</p> <p>Cultural Capital Develops gender and social variation, offering the opportunity to recognise the diversity of identities and language use across the UK and the world (Global English)</p>	<p>Overview Variation over time introduction (Paper 2, Sect B) - language variation from 1550 to present</p> <p>Why this? Why here? Ensures complete coverage of Paper 1 in time for Y12 Mock; further application of theoretical approaches from Aut 2, Teacher 2, which are extended with concepts of language change to develop theory and concept 'toolkit' gradually</p> <p>Links to other parts of the curriculum Builds on Individual Variation unit; develops skills in research and comparative analysis which will be required for Paper 3 in Y13. Develops unseen text annotation skills from GCSE</p> <p>Keywords See SOW</p> <p>Cultural Capital Exploration of cultural, technological and social change and the ways in which this impacts language</p>	<p>Overview NEA introduction</p> <p>Why this? Why here? Allows time to develop research skills, expose students to a wide range of genres and practice writing for increasingly precise aud/purp. This will ensure that the project development process is rigorous, leading to better NEA responses</p> <p>Links to other parts of the curriculum Develops writing skills from GCSE Q5 (both papers)</p> <p>Keywords See SOW</p> <p>Cultural Capital Opportunity to expose students to a far wider range of both fiction and non-fiction than many will read independently</p>	<p>Overview Revise IV and VoT (Paper 1, Sect A&B)</p> <p>Why this? Why here? In preparation for the Y12 Mocks in July</p> <p>Links to other parts of the curriculum Review and rehearse annotation of unseen texts, language analysis and comparative essay writing skills,</p> <p>Keywords See SOW</p> <p>Cultural Capital Continue to develop awareness of social, regional and cultural variation in English language across time and place</p>	
<p>YEAR 13 English Language</p>	<p>Teacher 1</p> <p>Overview Child language acquisition (Paper 2) - review and extend</p> <p>Why this? Why here? Review of prior learning; gradual development of higher level theoretical approaches, moving towards a critical analytical approach to texts. Prep for formal Y13 Mock</p> <p>Links to other parts of the curriculum Builds on Y12 work, reviewing and developing conceptual and theoretical approaches</p>	<p>Teacher 2</p> <p>Overview Individual Variation review</p> <p>Why this? Why here? Review of prior learning; gradual development of higher level theoretical approaches, moving towards a critical analytical approach to texts. Prep for formal Y13 Mock</p> <p>Links to other parts of the curriculum Builds on Y12 work, reviewing and developing conceptual and</p>	<p>Teacher 1</p> <p>Overview Child Written Language acquisition (Paper 2)</p> <p>Why this? Why here? This is a complex unit of increasing complexity, bringing together the CLA learning from across the course. Ensures a complete covering of CLA in plenty of time for Y13 Mock</p> <p>Links to other parts of the curriculum Builds on Aut term work, focusing on Discourse, grammar and pragmatic development; Primary</p>	<p>Teacher 2</p> <p>Overview Language Investigation - sub-topics released (Paper 3). Formal research process begins</p> <p>Why this? Why here? Coincides with the release of the sub-topics, usually just before or just after Christmas; important to carry out research now to ensure adequate time for practice responses before finals</p> <p>Links to other parts of the curriculum Synoptic unit, drawing on skills from across the course. Those doing an</p>	<p>Revision</p> <p>This will be as required for each group, but should aim to rehearse & review:</p> <ul style="list-style-type: none"> ● revision techniques ● exam timings and strategies ● text annotation ● core and hinterland knowledge base ● third tier vocabulary ● developing an effective corpus (for Paper 3) ● essay structure and developing points <p>It will draw on a wide range of exemplar material from past papers</p>	

	<p>Keywords See SOW</p> <p>Cultural Capital Draws on students' own experiences of childhood; opportunities for recognising how regional accent influences communicative development and critically engage with debates around models of language acquisition</p> <p>Overview Child Written Language acquisition (Paper 2)</p> <p>Why this? Why here? Keeps new material for Y13 and reinforces the way written language acquisition concepts build on spoken lang acquisition from Y12</p> <p>Links to other parts of the curriculum Builds on spoken lang acquisition concepts and theories from Y12; potential use in Language investigation sub-topics (released in Jan)</p> <p>Keywords See SOW</p> <p>Cultural Capital Develops ideas about how children are supported to learn; opportunities for recognising how context influences literacy development and critically engage with debates around models of written language acquisition</p>	<p>theoretical approaches and refining annotation of unseen texts, language analysis and comparative essay writing skills</p> <p>Keywords See SOW</p> <p>Cultural Capital Continue to develop awareness of social, regional and cultural variation in English language across time and place</p> <p>Overview Introduction to Language Investigation (Paper 3) - a whole-class practice research project in preparation for the actual investigation</p> <p>Why this? Why here? Keeps new material for Y13, rehearses research project ahead of sub-topic release in Dec/Jan</p> <p>Links to other parts of the curriculum Builds on research skills from Sum2 NEA unit; draws analytical skills from across the course as it's a synoptic assessment</p> <p>Keywords See SOW</p> <p>Cultural Capital Excellent opportunity to 'deep-dive' into a sub-topic of English Language use.</p>	<p>Literacy Framework and theories of written language acquisition; Working with multiple texts.</p> <p>Keywords See SOW</p> <p>Cultural Capital Develops ideas about how children are supported to learn; opportunities for recognising how context influences literacy development and critically engage with debates around models of written language acquisition</p> <p>Overview Variation over time review</p> <p>Why this? Why here? Review of prior learning; gradual development of higher level theoretical approaches, moving towards a critical analytical approach to texts. Prep for final exams</p> <p>Links to other parts of the curriculum Builds on work from Y12 and Y13 Aut (IV), reviewing and developing conceptual and theoretical approaches and refining annotation of unseen texts, language analysis and comparative essay writing skills. Also informs historical aspect of Language Investigation, taught concurrently</p> <p>Keywords See SOW</p> <p>Cultural Capital Continue to develop awareness of social, regional and cultural variation in English language across time and place</p>	<p>EPQ are well-placed to make the most of this unit</p> <p>Keywords See SOW</p> <p>Cultural Capital Excellent opportunity to 'deep-dive' into a sub-topic of English Language use; the research project is also very good for collaborative working.</p> <p>Overview Individual Variation revision Language Investigation revision NEA mop-up</p> <p>Why this? Why here? Useful to have decent block of time set aside here for supporting NEAs, targeted revision and review based on class need</p> <p>Links to other parts of the curriculum All parts of Lang course</p> <p>Keywords</p> <p>Cultural Capital</p>	<p>Class work will move from frequent full essay practice to skills practice as the exam approaches</p>	
<p>YEAR 12 English Literature</p>	<p>Teacher 1</p> <p>Overview Introduction to Literature at A Level Students consider questions such as what is the canon? writers' choices in terms of form, genre, writing methods.</p>	<p>Teacher 2</p> <p>Overview Intro to studying Lit at A Level continued. Activities integrating general knowledge on literary and language history.</p>	<p>Teacher 1</p> <p>Overview Prose Component - studying the first of two novels Kamila Shamsie's Home Fire</p>	<p>Teacher 2</p> <p>Overview Poetry Component - Depending on progress, students may be continuing with Poems of the Decade learning and activities</p>	<p>Teacher 1</p> <p>Overview As this is a new spec, first teach there are options here Either second prose text introduction, we may still teach three with options, or intro to Hamlet</p>	<p>Teacher 2</p> <p>Overview</p>

<p>Why this? Why here?</p> <p>To review and develop different approaches to literature.</p> <p>To generate classes where discussion, sharing and taking part is encouraged.</p> <p>Links to other parts of the curriculum</p> <p>Understand the nature of critical perspectives and to further develop individual responses.</p> <p>Keywords</p> <p>Critical consideration</p> <p>Cultural Capital</p> <p>The intro lessons will help students to hear each other and share experiences, learn from each other.</p> <p>Overview</p> <p>Drama Component - post 1900 text, <i>Sweat</i> by Lynn Nottage</p> <p>Students spend the remaining term studying the play looking at plot, character, dramatic devices, context, themes and issues</p> <p>Why this? Why here?</p> <p>The contemporary (short) play focuses on characters who are young, facing issues of traditional identity, expectation and behaviours associated with family expectation.</p> <p>The social setting is working class, dependent on community & local industry who face change and disruption.</p> <p>To generate classes where discussion, sharing and taking part is encouraged.</p> <p>Links to other parts of the curriculum</p> <p>To relate to experiences in the Pennsylvania setting. To consider the contextual issues. To understand the nature of critical perspectives and to further develop individual responses.</p> <p>Keywords</p> <p>Critical consideration</p> <p>Cultural Capital</p> <p>The lessons will help students to hear each other and share experiences, learn from each other. Then develop their critical understanding of other</p>	<p>Why this? Why here?</p> <p>To give an overview of the breadth of the subject and its relevance in society.</p> <p>Links to other parts of the curriculum</p> <p>To relate texts to context of production and context of reception.</p> <p>To relate to other art forms and relevance in society.</p> <p>Keywords</p> <p>Contextual factors</p> <p>Cultural Capital</p> <p>These intro lessons will show how wider reading and knowledge will improve their experience of literature.</p> <p>Overview</p> <p>Intro to post 1900- poetry text: Poems of the Decade</p> <p>Students spend the term studying the different poems, reading poetry, analysing poetic techniques, making connections.</p> <p>Why this? Why here?</p> <p>To give an overview of the breadth of the subject and its relevance in society.</p> <p>Links to other parts of the curriculum</p> <p>To relate texts to context of production and context of reception.</p> <p>To relate to other art forms and relevance in society.</p> <p>Keywords</p> <p>Contextual factors</p> <p>Cultural Capital</p> <p>These lessons will show how wider reading and knowledge will improve their experience of literature.</p>	<p>Why this? Why here?</p> <p>The students will have had time to read the novel in preparation for this term's lessons.</p> <p>To use the lessons on prose and how we study at A Level, in their understanding of our approach to the novel.</p> <p>Links to other parts of the curriculum</p> <p>Using critical consideration from term 1, being prepared to discuss understanding and responses. Another modern text with focus on younger characters, family, social issues, identity, cultural experiences and contemporary fears.</p> <p>Keywords</p> <p>colonisation and its aftermath</p> <p>moral dilemma</p> <p>contextual issues</p> <p>critical consideration</p> <p>Cultural Capital</p> <p>The text will generate political, ideological, mature discussion arising from real issues arising from relatable characters and narrative.</p>	<p>or moving on to the second poetry text tbd</p>	<p>Most importantly, revision and assessment practice will feature in order to prepare for end of year exams.</p> <p>Why this? Why here?</p> <p>Students need to understand how revision reviews and deepens knowledge, extended understanding and involving secondary research.</p>	
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	<p>communities and explore different responses.</p> <p>Single lesson Teacher</p> <p>Overview: Will be using materials from each side of the course to develop and workshop A Level Literature skills of cloze analysis, understanding literary language, developing essay writing skills.</p> <p>then moving onto skills and preparation for NEA including :</p> <p>Novel openings: The Catcher in the Rye & narrative voice / Wuthering Heights & 'the gothic' / Reviewing novels & reading tutorials / Oranges are Not the Only Fruit & context / Reader Talks = Reading Prose LESSONS</p> <p>Texts and additional resources = https://drive.google.com/drive/folders/142sXzVNWz28yn4vSmQBcuW_UJqk3OPVP?usp=sharing</p>		<p>Single lesson Teacher</p> <p>There is good opportunity here to use this session as an overflow from any of the double lesson content. In particular, it can be used to work on reading, analysis and writing skills as timed assessments continue.</p> <p>Introduction of comparative skills will also be in focus</p>			
<p>YEAR 13 English Literature</p>	<p>Teacher 1</p> <p>Overview</p> <p>Studying <i>King Lear</i> for the term with some interruption to review Paper 1 texts prior to mocks.</p> <p>Why this? Why here?</p> <p><i>King Lear</i> carries most marks of any text and it is essential that plenty of time is spent understanding the plot, characters, dramatic techniques and analysing language. Consideration of context and critical perspectives is also important for the necessary AOs.</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p>Double lesson Teacher 2</p> <p>Brighton Rock begun (Paper 2A)</p> <p>Brewer unseen crime extract / Part 1, Chapter 1 / Part 1, Chapters 2+3 / Part 2 & the Kite-Hale story / Part 3 & 'detective</p>	<p>Teacher 1</p> <p>Overview</p> <p>Studying <i>Atonement</i> for the term with some interruption to review Paper 2 texts prior to mocks.</p> <p>Why this? Why here?</p> <p><i>Atonement</i> is the final text for study and the study of this prose text now will model how to study their own prose choice at home for NEA.</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p>Double lesson Teacher 2</p> <p>Brighton Rock continued (Paper 2A)</p>	<p>Teacher 1</p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p>Double lesson Teacher 2</p> <p>The Rime of the Ancient Mariner (Paper 2A)</p>			

	<p>story' assessment / Part 4 = Brighton Rock LESSONS</p> <p>Lesson homeworks = https://forms.gle/LozfNbSUWarQS6BQ9</p> <p>Reading homeworks = https://forms.gle/1Y3dVNFjUKzkYcqU7</p> <p>Additional resources = https://drive.google.com/drive/folders/1HXu4LbqW56-ILTHYRAzWuHRhStLYpgTb?usp=sharing</p>					
<p>YEAR 12 Media Studies</p>	<p>Overview Introduction Media language and industries</p> <p>Why this? Why here? Starts with an introduction to the basic tools of media language analysis - technical, symbolic (semiotic) & written codes and conventions as well as an overview of media industries. these will form the tool kit that students will apply across the course</p> <p>Links to other parts of the curriculum Builds on language analysis and visual communication skills from GCSE as well as essay-writing skills</p> <p>Keywords See SOW</p> <p>Cultural Capital Exposure to a very wide range of media forms, focusing on commonalities in terms of industry structures and media codes across all three</p> <p>Overview - this unit runs to Feb half term Paper 1, Section B: Media Language and Representation. Magazines, Advertising & Marketing and Music Videos</p> <p>Why this? Why here? Builds on work on media codes and conventions from Autumn 1, starting with print texts and moving toward the more complex audio-visual. This allows gradual expansion of a range of terminology and an introduction to the concept of representation which is rooted in set texts, with plenty of reference to comparable and wider reading sources.</p>	<p>Overview - this unit runs from Oct half term to Feb half term Paper 1, Section B: Media Language and Representation. Magazines, Advertising & Marketing and Music Videos</p> <p>Why this? Why here? Builds on work on media codes and conventions from Autumn 1, starting with print texts and moving toward the more complex audio-visual. This allows gradual expansion of a range of terminology and an introduction to the concept of representation which is rooted in set texts, with plenty of reference to comparable and wider reading sources.</p> <p>Links to other parts of the curriculum Ideas of representation lead toward audience and ideology later in the course.</p> <p>Keywords See SOW</p> <p>Cultural Capital Discussion of the consumerist nature of magazines and comparison with independent sector titles (The Big Issue) is useful in developing understanding of industry structures, whilst the ways in which marketing works both explicitly in advertisements and implicitly in music videos helps students to develop their media literacy</p> <p>Overview NEA - introduction to NEA and begin research process Paper 2, Section A: Media Industries & Audiences - BBC Radio 1 Breakfast Show <i>(Teacher 1 [1 double] will lead on the NEA)</i></p> <p>Why this? Why here? This unit requires less direct text analysis, instead focusing on and developing ideas about audience targeting and maintenance and the comparative industry structure of PSB (the BBC) - there is an opportunity here to build on more developed essay skills (extending skills from GCSE) in preparation for the Y12 Mock</p>	<p>Overview Paper 2, Section A: Media Industries & Audiences - Video Games: Minecraft</p> <p>Why this? Why here? In-depth exploration of industry, building on comparative study of BBC in Spring 2, in addition to developing production skills through extension tasks as students are beginning NEA</p> <p>Links to other parts of the curriculum Developing production skills/use of media production technology necessary for NEA</p> <p>Keywords See SOW</p> <p>Cultural Capital Begin to understand the Global dimension of brands, seeing UK market as part of an international market</p> <p>Overview Revise Paper 1, Section B and Paper 2, Section A</p> <p>Then coursework development</p> <p>Why this? Why here? In preparation for the Y12 Mocks in July NEA production work now takes advantage of good weather</p>			

	<p><u>Links to other parts of the curriculum</u> Ideas of representation lead toward audience and ideology later in the course.</p> <p><u>Keywords</u> See SOW</p> <p><u>Cultural Capital</u> Discussion of the consumerist nature of magazines and comparison with independent sector titles (The Big Issue) is useful in developing understanding of industry structures, whilst the ways in which marketing works both explicitly in advertisements and implicitly in music videos helps students to develop their media literacy</p>	<p>Starting the NEA at this point allows time to complete it by Christmas Y13</p> <p><u>Links to other parts of the curriculum</u> Builds on Individual Variation unit; develops skills in research and comparative analysis which will be required for Paper 3 in Y13. Develops unseen text annotation skills from GCSE</p> <p>NEA builds on creative writing for purpose from GCSE Language</p> <p><u>Keywords</u> See SOW</p> <p><u>Cultural Capital</u> Understanding of the BBC as an institution and its position in British society</p>	<p><u>Links to other parts of the curriculum</u> Review and rehearse annotation of unseen texts, media language analysis, audience, representation and industry theories</p> <p><u>Keywords</u> See SOW</p> <p><u>Cultural Capital</u> Continue to develop awareness of a range of media industries and diverse audiences in the UK and beyond</p>
<p>YEAR 13 Media Studies</p>	<p><u>Overview</u> Recap on Media language (1-2 weeks as req) Paper 2, Section A: Media Industries and Audiences - Film NEA completion - this mostly occurs in students' independent learning at this point, but some support is offered in class time as we approach the deadline</p> <p><u>Why this? Why here?</u> Starts with a review of the tools of media language analysis - technical, symbolic (semiotic) & written codes and conventions to continue to revise and develop the tool kit that students will apply across the course Film covers 2 complete films and their attendance marketing; it is relatively synoptic in nature and requires at least 5 weeks taught time Allows testing of all of P1SB and P2SA in time for Y13 Mock (assuming we haven't been able to move it to January...)</p> <p><u>Links to other parts of the curriculum</u> Develops comparative skills from GCSE, textual analysis and exam essay responses from Y12</p> <p><u>Keywords</u> See SOW</p> <p><u>Cultural Capital</u> Films chosen consider a studio's approach to production and marketing (Disney) over time</p> <p><u>Overview</u> Paper 2, Section B: Long Form Television Drama</p> <p><u>Why this? Why here?</u> Again, a more complex text involving a range of skills across audience, industry, representation and media language, Long Form TV requires immersive teaching across both classes.</p>	<p><u>Overview</u> Paper 1, Section A: News and Online Media: Newspapers - Also opportunities for redrafting and improving NEA following Christmas deadline, some of which may be supported in class time</p> <p><u>Why this? Why here?</u> Introducing and developing ideas of political, social and economic contexts and their impact on media production. The unit develops ideas about the ways in which media target and maintain audiences through the construction of distinct ideological positioning. We tried it in Y12 and they struggled with it...</p> <p><u>Links to other parts of the curriculum</u> Synoptic - links to all other units, developing textual annotation and analysis and evaluates theories and ideas of audience, industry and representation.</p> <p><u>Keywords</u> See SOW</p> <p><u>Cultural Capital</u> Recognition of the Newspaper industry as the Fourth Estate and its role in British democracy</p> <p><i>Any time left will allow an opportunity to revisit weaker areas from earlier in the course as the first stage in the final revision process</i></p>	<p><u>Overview</u> Revision of all areas for exam Opportunity for more extended recap on specific areas as indicated by ongoing assessment This will be as required for each group, but should aim to rehearse & review:</p> <ul style="list-style-type: none"> • revision techniques • exam timings and strategies • text annotation • core and hinterland knowledge base • third tier vocabulary • essay structure and developing points <p>It will draw on a wide range of exemplar material from past papers Class work will move from frequent full essay practice to skills practice as the exam approaches</p>

	<p>Links to other parts of the curriculum</p> <p>Applies and develops analytical approaches from across Y12 units</p> <p>Keywords</p> <p>See SOW</p> <p>Cultural Capital</p> <p>Consideration of international and UK long form TV and the emergence of the form as a significant media product in the 21stC. Opportunities for consideration of a wide range of other products, recognising their particular impact on cultural production.</p>		
<p>YEAR 12</p> <p>Film Studies</p>	<p>TOPIC: Introductory concepts</p> <p>Content: Elements of film form</p> <p>Introduce learners to the micro-elements of film form: cinematography (including lighting), editing, sound, mise-en-scène and performance.</p> <p>Main texts: Component 01 Film History Section A: Film Form in US Cinema from the Silent Era to 1990</p> <p>Silent Era:</p> <p>1 Wings (1927). Directed by William A. Wellman. USA, PG Film Clip - Wings (1927) - First same sex kiss in a film</p> <p>2 The Gold Rush (1925). Directed by Charlie Chaplin. USA, U Charlie Chaplin - The Gold Rush (Trailer) The Gold Rush 1925 Full movie 1h17m</p> <p>3 The Mark of Zorro (1920). Directed by Fred Niblo and Theodore Reed. USA, U The Mark of Zorro (1920)_1 min trailer THE MARK OF ZORRO - FULL WESTERN MOVIE - 1920 - STARRING DOUGLAS FAIRBANKS SR. Full movie 1h47m</p> <p>4 The General (1926). Directed by Clyde Bruckman, Buster Keaton. USA, U THE GENERAL (1926) full movie SILENT COMEDY BUSTER KEATON comedy best classic comedy movies Full Movie 1h18m</p> <p>5 Sunrise (1927). Directed by F.W. Murnau. USA, U Sunrise F.W. Murnau - Trailer Sunrise: A Song of Two Humans F.W. Murnau (1927). 1h34m</p> <p>6 The Wind (1928). Directed by Victor Sjöstrom. USA, not rated 1928 Victor Sjöström - "The wind" (visual highlights)</p> <p>1930–1960:</p> <p>1 Citizen Kane (1941). Directed by Orson Welles. USA, U https://www.youtube.com/watch?v=zvv19bg0scg Private listing?</p>	<p>TOPIC: Critical Approaches to Film Section A: Contemporary US and British Film</p> <p>Content: This section focuses on contemporary British and US film, focusing on both film as a text and the contexts that surround filmmaking.</p> <p>Main texts: Critical Approaches to Film (02): Section A: Contemporary British and US Film</p> <p>Contemporary British set film list:</p> <p>1 Pride (2014). Directed by Matthew Warchus. Britain, 15 Pride - Official Launch Trailer (2014) Bill Nighy, Andrew Scott, Imelda Staunton [HD]</p> <p>2 Gone Too Far (2013). Directed by Destiny Ekaragha. Britain, 12 Gone Too Far! Official UK Trailer</p> <p>3 Ex-Machina (2014). Directed by Alex Garland. Britain, 15 EX MACHINA Official Trailer (2015) [HD]</p> <p>4 The Angel's Share (2012). Directed by Ken Loach. Britain, 15 The Angels' Share (2012) - Official Trailer [HD]</p> <p>5 We Need to Talk About Kevin (2011). Directed by Lynne Ramsay. Britain, 15 We Need to Talk About Kevin (2011) Trailer</p> <p>6 Skyfall (2012), Directed by Sam Mendes. Britain, 12 SKYFALL - Official Trailer</p> <p>Contemporary US set film list:</p> <p>1 Guardians of the Galaxy (2014). Directed by James Gunn. USA, 12 Marvel's Guardians of the Galaxy - Trailer 1 (OFFICIAL)</p> <p>2 The Hunger Games (2012). Directed by Gary Ross. USA, 15 The Hunger Games (2012 Movie) - Official Theatrical Trailer - Jennifer Lawrence & Liam Hemsworth</p> <p>3 Star Wars: The Force Awakens (Abrams 2015). Directed by J.J. Abrams. USA, 12 Star Wars: The Force Awakens Trailer (Official)</p>	<p>TOPIC: NEA Making Short Film</p> <p>Content: Preliminary research work</p> <p>Main texts: In the Making Short Film section there is a choice for centres and learners as to what to produce. Either a complete short film (4-5 minutes) or a screenplay for a new short film (10 pages) with accompanying digitally photographed storyboard of a key section of the screenplay (20 frames).</p> <p>Knowledge to be taught: To prepare for the production of the short film or screenplay for a short film all learners must watch and make notes on the selected list of short films. The aim of this is to develop learner's knowledge and understanding of narrative in short film and how it functions.</p> <p>NEA Compilation total running time 87 minutes</p> <p>Slap (2014). Directed by Nick Rowland. UK (25 mins) SLAP by Nick Rowland Sexuality Short Film</p> <p>Tight Jeans (2008). Directed by Destiny Ekaragha. UK (9 mins) Tight Jeans - A short Film Written and Directed by Destiny Ekaragha. Pollibee Pictures</p> <p>The Ellington Kid (2012). Directed by Dan Sully (5 minutes) The Ellington Kid (A short film by Dan Sully)</p> <p>Over (2015). Directed by Jörn Threlfall. UK (14 mins) Over by Jörn Threlfall BAFTA-nominated Short Film</p> <p>Echo (2012). Directed by Lewis Arnold. UK (17 mins) ECHO on Vimeo - Lewis Arnold</p> <p>Operator (2015). Directed by Caroline Bartleet. UK (6 mins) operator: HOME</p> <p>Arrival (2016). Directed by Daniel Montanarini. UK (5 mins) The Arrival by Daniel Montanarini Dramatic Short Film</p> <p>The Fly (2014). Directed by Jack Doolan. UK (6 mins) The Fly by Olly Williams Dark Comedy Short Film</p>

[Citizen Kane \(1941\) - Original Trailer](#)

2 Singin' in the Rain (1952). Directed by Gene Kelly/Stanley Donen. USA, U

[Singin' in the Rain \(1952\) Official Trailer - Gene Kelly, Debbie Reynolds Movie HD](#)

3 Stagecoach (1939). Directed by John Ford. USA, U

[Stagecoach \(1939\) -Theatrical Trailer](#)

[Stagecoach - Movies 1939 - John Ford - Action Western Movies \(Western Films\) Full movie 1h35m](#)

4 Vertigo (1958). Directed by Alfred Hitchcock. USA, PG

[Vertigo Official Trailer #1 - \(1958\) HD](#)

5 Double Indemnity (1944). Directed by Billy Wilder. USA, PG

[Double Indemnity Official Trailer #1 - Fred MacMurray, Barbara Stanwyck Movie \(1944\) HD](#)

6 All that Heaven Allows (1955). Directed by Douglas Sirk. USA, U

[All That Heaven Allows 1955 trailer](#)

1961–1990:

1 2001: A Space Odyssey (1968). Directed by Stanley Kubrick. USA, U

[2001: A Space Odyssey Official Re-Release Trailer \(2014\) - Stanley Kubrick Movie HD](#)

2 Raging Bull (1980). Directed by Martin Scorsese. USA, 18

[Raging Bull Trailer](#)

3 E.T. (1982). Directed by Steven Spielberg. USA, PG

[ET The Extra Terrestrial Trailer HD](#)

4 Do the Right Thing! (1989). Directed by Spike Lee. USA, 15

[DO THE RIGHT THING - Trailer - HQ](#)

5 The Conversation (1974). Directed by Frances Ford Coppola. USA, 12

[The Conversation \(1974\) movie trailer](#)

6 West Side Story (1961). Directed by Jerome Robbins–Robert Wise. USA, PG

[Steven Spielberg's "West Side Story" | Official Teaser | 20th Century Studios](#)

Learners will be taught to identify the micro-elements of film form and how they function. They should understand how meanings are constructed and how they contribute to the aesthetics of film. From this point they should analyse one of the set films.

Knowledge to be taught:

a) Cinematography – learners will view a short sequence from a Silent Era film which should be paused so that learners can create a storyboard for the sequence. They should then reshoot and reconstruct the sequence focusing purely on recreating the sequence shot for shot. Review and reflect on task.

b) Editing – learners will be given the rushes from a sequence from a US film from 1961-1990 e.g., the opening of The Conversation and

4 The Dark Knight Rises (2012). Directed by Christopher Nolan. USA. 12

[The Dark Knight Rises - Official Trailer #3 \[HD\]](#)

5 Zootopia (2016). Directed by Rich Moore, Jared Bush, Byron Howard. USA, PG

[Zootopia Official US Trailer #2](#)

6 Jurassic World (2015). Directed by Colin Trevorrow. USA, 12

[Jurassic World - Official Trailer \(HD\)](#)

This section focuses on contemporary British and US film, focusing on both film as a text and the contexts that surround filmmaking.

Knowledge to be taught: Film as a text

Learners are required to build on their analytical skills of the micro-elements and develop a knowledge and understanding of how film form, narrative and the concept of genre (including generic conventions and genre as a principal structuring element of narrative) contribute to the creation of representations of societies and cultures in contemporary British and US films.

Digital, viewing experience and spectatorship.

a) Ask students to personally reflect on how they view films:

- Have they seen a film in IMAX?
- Do they watch films on their computer?
- On their mobile phone?
- Do they go to the cinema?
- What type of films do they watch there?

b) Both chosen films should be screened. Learners should analyse the films and think about the following questions:

- What genre is the film?
- How can you tell?
- If they have already seen the film, where did they watch it?
- Who did they watch it with?

Learners should reflect on the best viewing context for this film:

- Is it at the cinema?
- Or can you enjoy it elsewhere?

c) Having watched the films, learners should identify key differences between the films. This could focus on the use of digital technology and vfx within the films. An example of this would be a comparison between Ex Machina and Jurassic World. Both use vfx but what is the impact of this on the spectator? How does it aid the narrative?

d) Learners need to identify the elements of each film that they feel identifies the film as a UK or US production. This could include the following:

- Genre
- The representations of characters

a) After viewing a film learners should try to summarise the narrative of the film into a 'log line' or a single sentence synopsis. The aim is to illustrate the simple idea at the centre of the film.

b) Learners need to examine the micro-elements and identify how they contribute to the narrative, aesthetics, genre, representations and meanings and responses within the film. It would be useful for learners to storyboard a section from a film. How many shots are used? What is meant to be happening in the film at this point? What are spectators meant to be feeling?

c) Using one of the shorter Short Films learners should produce a screenplay for the film. What is the dialogue like? What is being shown on screen? How would this look on the page?

Skills: Preliminary planning and skills development

Filmed production task

Possible learning activities

a) Create a storyboard from an existing screenplay. What shots would you use and why? What impact do you want to have on the spectator?

b) Learners are given a single page of screenplay and need to shoot digital stills to illustrate how they would block the scene.

Screenplay task

Possible learning activities

a) Look at existing commercial screenplays for short fiction films identifying the correct formatting and structural techniques. It is important that learners use the correct format.

b) Learners are given a paragraph from a piece of fiction and need to transfer this into a screenplay using the correct format.

c) Learners are given a single page of screenplay and need to shoot digital stills to illustrate how they would block the scene.

Assessment:

NEA Making Short Film

Students plan and produce their chosen production task keeping a production diary to inform their evaluation.

NEA Making Short Film

Individual Evaluation

Learners need to produce an evaluative analysis of their work. To aid learners with this it would be beneficial for their work to be peer reviewed and for them to gain feedback highlighting the relative merits of their work. For the Short Film this may be a screening whilst for the screenplay it may be a read through.

LINKS TO PRIOR LEARNING – Utilising the filmmaking processes and production components learnt from the study of the previous film sections, tutorials and critical analysis of films and how they are constructed.

	<p>asked to assemble the sequence so that it makes sense. It is important not to screen the actual version prior to this. Review and reflect on task.</p> <p>c) Sound – we will provide learners with a sequence from a film from 1930 -1960 which has had all sound removed. Provide them with the script and make them record all the missing sounds which they think they would hear in that sequence. Provide them with a choice of music tracks if required as well. Review and reflect on task.</p> <p>d) Mise-en-scène – in pairs learners are given an individual still from any of the set films (Silent Era/1930-1960/1961-1990) and need to recreate it as best they can include costume, props, setting and performance. This needs to be photographed. Review and reflect on task.</p> <p>e) Screening of set film – learners to view one of the set films. Focus should be on how meaning has been generated by micro-elements of film form. Practice close analysis using the opening of the film. What does it tell us about the characters? How are we being positioned as spectators?</p> <p>Skills: As above in the knowledge section.</p> <p>Assessment:</p> <p>Drawing on the skills used in the first half term learners will analyse the two remaining set films. Learners will also practise analysing film extracts from different time periods and making comparisons between them and the way they generate meanings.</p> <p><u>LINKS TO PRIOR LEARNING</u> – Building on the skills gained in GCSE level writing and analytical responses.</p> <p><u>LINKS TO FUTURE LEARNING</u> – The ability to analyse the key elements of film form in order to construct analytical responses to essay questions and past paper trial responses.</p>		<ul style="list-style-type: none"> It may also include narrative e.g., does the film have a suitable resolution at the end? <p>e) In groups Learners can produce case studies for the chosen UK and US film. This can cover the use of technology, finance, budget, theatre roll out and other valid contexts affecting the production. The presentations can be shared.</p> <p>f) Ask students to think about and research:</p> <ul style="list-style-type: none"> How are the films marketed? How important is the ‘director’ in the marketing? Is there a difference between the films? <p>Skills: As above.</p> <p>Assessment:</p> <p>Students will be able to understand and analyse the key terms of study – production, exhibition, digital, Auteurism, narrative, genre, generic conventions, representation.</p> <p><u>LINKS TO PRIOR LEARNING</u> – Developing the knowledge required in the analysis of ALL elements of film form and building on the film portfolio from term one.</p> <p><u>LINKS TO FUTURE LEARNING</u> – Students will be able to understand the concepts of creating meaning and response from watching and analysing film and begin to understand the idea of a critical analysis in their responses.</p>		<p><u>LINKS TO FUTURE LEARNING</u> – A fuller understanding of the filmmaking process involving cinematography, sound, lighting, editing, storyboard construction and narrative development.</p>	
<p>YEAR 13 Film Studies</p>	<p><u>Teacher 1</u></p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p><u>Teacher 2</u></p> <p>Overview</p>	<p><u>Teacher 1</u></p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p><u>Teacher 2</u></p> <p>Overview</p>	<p><u>Teacher 1</u></p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p><u>Teacher 2</u></p> <p>Overview</p>	<p><u>Teacher 1</u></p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p><u>Teacher 2</u></p> <p>Overview</p>	<p><u>Teacher 1</u></p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p><u>Teacher 2</u></p> <p>Overview</p>	<p><u>Teacher 1</u></p> <p>Overview</p> <p>Why this? Why here?</p> <p>Links to other parts of the curriculum</p> <p>Keywords</p> <p>Cultural Capital</p> <p><u>Teacher 2</u></p> <p>Overview</p>

