

## English Curriculum Overview – Year 12 – Teacher A

Sequencing of topics	What knowledge will students develop? (Including key terminology)	What skills will students develop? (Including literacy & numeracy)	Assessment opportunities	Homework opportunities	Personal development (Ursuline Values, Catholic Social Teaching, Cultural Capital, Cross-curricular, Careers)	Curriculum links
<b>Autumn Term 1 &amp; 2 and Spring Term 1</b>						
<p><b>Component 2 - DRAMA</b></p> <p><u>Section A:</u> Shakespeare</p> <p><i>The Tempest</i></p>	<ul style="list-style-type: none"> <li>Whole text knowledge including plot, characters, relationships and themes</li> <li>Literary devices frequently used by Shakespeare (e.g. <i>natural imagery, semantic fields, mythological allusions, symbolism, diabolical imagery, etc.</i>)</li> <li>Dramatic techniques (e.g. <i>dialogue, monologues, soliloquys, asides, stage directions, dramatic irony, foreshadowing, etc.</i>)</li> <li>Structural techniques employed by Shakespeare (e.g. <i>iambic pentameter, line distribution, line sharing, syntax, etc.</i>)</li> <li>Relevant historical contexts and relation to key ideas, themes and characters (e.g. <i>Jacobean</i>)</li> </ul>	<ul style="list-style-type: none"> <li>Interpreting wording and demands of set questions</li> <li>Evaluating how meaning is shaped in the play through close analysis of crafting of language and techniques</li> <li>Exploring the role of contextual influences upon a piece of writing to support analysis</li> <li>Evaluation of intended authorial purpose and/or message, considering the role of contextual influences</li> <li>Differentiating between how a contemporary and a modern reader would respond to the play's ideas</li> <li>Effective annotation skills</li> <li>Crafting of purposeful and detailed thesis statements</li> <li>Selecting the most effective supporting textual evidence</li> <li>Exploring alternative interpretations</li> </ul>	<p>Formal class presentation on contextual research</p> <p>Completing exam-style assessments in class under timed conditions, including both extract based and closed text questions</p> <p>Completing non-timed exam-style questions at home</p> <p>QfE mock examination in December – full Drama paper</p>	<p>Research of key contexts to support reading</p> <p>Annotation of set scenes and/or extracts</p> <p>Wider reading of provided critical essays</p> <p>Completion of exam-style questions</p> <p>Editing and rewriting of marked work to improve</p>	<p><b>Grateful</b> for different writers' contributions to the literary canon</p> <p><b>The dignity of work</b> – through looking at how Shakespeare's writing draws attention to important social issues such equality</p> <p><b>Dignity and compassion</b> – the impacts of behavior and treatment of others through exploration of theme of colonisation</p> <p>Theatre trip to watch live production of 'The Tempest' where available</p> <p>Exploration of Roman mythology to support textual understanding</p> <p>Reading of excerpts from historical and philosophical documents</p> <p><b>History</b> – exploration of Jacobean society to understand contextual influences</p>	<p>Development of close analysis skills which support study of other set texts studied throughout course, but specifically the Pre- and Post-1900 Drama and Poetry units</p> <p>Cross-over of contextual influences relevant to Pre-1900 Drama text, 'Doctor Faustus'</p> <p>Links to themes found in coursework</p>

	<p><i>theatre, Colonialism, Regicide, the Divine Right of Kings, rights of women, Jacobean views on witchcraft, etc.)</i></p> <ul style="list-style-type: none"> <li>• Understanding of WJEC Eduqas success criteria, mark scheme breakdown and demands of assessment objectives</li> <li>• How to structure a successful exam-style analytical response that interweaves assessment objectives</li> </ul>	<ul style="list-style-type: none"> <li>• Memorisation of key quotations</li> <li>• Evaluation of critical readings on key ideas and concepts and making links between these and textual analysis</li> <li>• Understanding of how to apply mark scheme to sample responses</li> <li>• Understanding of how to reflect upon and apply feedback to successfully edit and improve work</li> </ul>			<p><b>Geography</b> – exploration of settings and travel routes presented within the play (Italy, Tunisia, Bermuda)</p> <p><b>Politics</b> – examination of Italian monarchy and political system</p> <p><b>RE</b> – Exploration of key themes of forgiveness and redemption</p> <p><b>Philosophy and Ethics</b> – exploration of morality</p> <p><b>Theatre</b> including director, actor and stage design</p> <p><b>Public speaking</b> via examination of rhetorical devices</p>	<p>and Unseen Prose units, such as gender relations, restriction/ oppression,</p>
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**Spring Term 2 and Summer Term 1 & 2**

<p><b>Component 4 – NON-EXAM ASSESSMENT</b></p> <p>Comparative Coursework</p> <p>- ‘The Bloody Chamber’ by Angela Carter</p> <p>- ‘The Penelopiad’ by Margaret Atwood</p>	<ul style="list-style-type: none"> <li>• Whole text knowledge including plot, characters, relationships and themes</li> <li>• Literary devices frequently used by Carter and Atwood (<i>narrative perspective, natural imagery, symbolism, metaphors, etc.</i>)</li> <li>• Role of form and structure employed by Carter and Atwood (<i>short stories versus novel, role of chapters, interleaving of prose and poetry, etc.</i>)</li> <li>• Relevant historical contexts and relation to</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluating wording and intended meaning of prompt statements within set questions</li> <li>• Crafting and/or honing of prompt statements to support individualised approach to coursework</li> <li>• Analysing how meaning is shaped in prose texts through close analysis of crafting of language and techniques</li> <li>• Exploring the role of contextual influences upon individual texts</li> <li>• Evaluation of intended authorial purpose and/or</li> </ul>	<p>Practice analytical paragraph writing focused on individual texts in response to coursework style prompt statements</p> <p>First draft of coursework submission - <i>internally assessed via holistic grading and written</i></p>	<p>Research of key contexts to support reading</p> <p>Independent reading of set texts</p> <p>Annotation of key quotations</p> <p>Wider reading of provided critical essays</p> <p>Writing of analytical paragraphs in</p>	<p><b>The dignity of work</b> – through looking at how Carter and Atwood’s writing draws attention to important social issues such equality</p> <p><b>Grateful</b> for the contributions and actions of those that have progressed the feminist movement</p> <p><b>Peace and Reconciliation</b> - exploring texts that expose historical injustices and the role of rewriting traditional texts</p> <p>Reading of a range of traditional fairy tales, myths and legends to</p>	<p>Development of prose close analysis skills, which support study of Unseen Prose</p> <p>Comparative writing skills, which support revision of Pre- and Post-1900 Drama unit as well as build necessary skills for</p>
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	<p>key ideas, themes and characters (<i>Carter – Fin de Siècle, Marquis de Sade, the New Woman, Feminist movement, Sexual Revolution, etc. / Atwood – Ancient Greece, Homer’s ‘The Odyssey’, Greek chorus, slavery, etc.</i>)</p> <ul style="list-style-type: none"> <li>• Understanding of WJEC Eduqas coursework success criteria, mark scheme breakdown and demands of individual assessment objectives</li> <li>• How to structure an extended piece of coursework</li> <li>• Editing skills</li> </ul>	<p>message, considering role of contextual influences</p> <ul style="list-style-type: none"> <li>• Evaluating provided critical comments on set texts and using these to support and/or challenge individual views on texts</li> <li>• Effective annotation skills</li> <li>• Crafting of purposeful and detailed thesis statements that agree with, challenge and/or subvert provided prompt statements</li> <li>• Exploring alternative interpretations, including evaluating and developing personal responses to formal critical readings of set texts</li> <li>• Comparing and contrasting how similar ideas are presented by different authors</li> <li>• Understanding of how to apply mark scheme to sample responses</li> <li>• Understanding of how to reflect upon and successfully apply feedback to edit and improve drafts</li> </ul>	<p><i>feedback provided</i></p> <p>Final draft of coursework submission – <i>internally marked and moderated 6 prior to being sent to WJEC for external moderation</i></p>	<p>response to set selected coursework question</p> <p>Redrafting and editing of first drafts</p>	<p>support understanding of Carter’s text</p> <p>Reading of excerpts from Homer’s <i>The Odyssey</i> to support understanding of Atwood’s text</p> <p>Reading and evaluation of Carter’s draft manuscripts</p> <p><b>History</b> – exploration of various relevant contexts, including the Fin de Siècle, the New Woman, Ancient Greek and Spartan society, etc.</p> <p><b>Psychology</b> – exploration of relevant psychological theories such as the male gaze, Freudian psychoanalysis, Lacan’s mirror theory, etc.</p> <p><b>Sociology</b> – exploration of changing gender relations, dynamics and roles over time</p> <p><b>Politics</b> – exploration of Feminist movement</p> <p><b>Author</b> <b>Literary critic</b> <b>Lawyer</b></p>	<p>upcoming Post-1900 Poetry comparative unit</p>
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## Subject Curriculum Overview – Year 12 – Teacher B

Sequencing of topics	What knowledge will students develop? (Including key terminology)	What skills will students develop? (Including literacy & numeracy)	Assessment opportunities	Homework opportunities	Personal development (Ursuline Values, Catholic Social Teaching, Cultural Capital, Cross-curricular, Careers)	Curriculum links
<b>Autumn Term 1 &amp; 2 and Spring Term 1</b>						
<p><b>Component 2 - DRAMA</b></p> <p><u>Section B:</u> Pre-1900 Drama (text 1)</p> <p><i>Doctor Faustus</i></p>	<ul style="list-style-type: none"> <li>Whole text knowledge including plot, characters, relationships and themes</li> <li>Literary devices frequently used by Marlowe (e.g. <i>allusions, symbolism, diabolical imagery, etc.</i>)</li> <li>Dramatic techniques (e.g. <i>dialogue, monologues, soliloquys, asides, stage directions, dramatic irony, foreshadowing, etc.</i>)</li> <li>Structural techniques employed by Marlowe (e.g. <i>iambic pentameter, end-stopping, etc.</i>)</li> <li>Relevant historical contexts and relation to key ideas, themes and characters (e.g. <i>Elizabethan theatre, the Protestant and Catholic churches, Elizabethan views on witchcraft, religion, etc.</i>)</li> <li>Understanding of WJEC Eduqas success criteria,</li> </ul>	<ul style="list-style-type: none"> <li>Interpreting wording and demands of set questions</li> <li>Evaluating how meaning is shaped in the play through close analysis of crafting of language and techniques</li> <li>Exploring the role of contextual influences upon a piece of writing to support analysis</li> <li>Evaluation of intended authorial purpose and/or message, considering the role of contextual influences</li> <li>Differentiating between how a contemporary and a modern audience would respond to the play</li> <li>Effective annotation skills</li> <li>Crafting of purposeful and detailed thesis statements</li> <li>Selecting the most effective supporting textual evidence</li> <li>Exploring alternative interpretations</li> </ul>	<p>Formal class presentation on contextual research</p> <p>Completing exam-style assessments in class under timed conditions, including both extract based and closed text questions</p> <p>Completing non-timed exam-style questions at home</p> <p>QfE mock examination in December – full Drama paper</p>	<p>Research of key contexts to support reading</p> <p>Annotation of set scenes and/or extracts</p> <p>Wider reading of provided critical essays</p> <p>Completion of exam-style questions</p> <p>Editing and rewriting of marked work to improve</p>	<p><b>Grateful</b> for different writers' contributions to the literary canon</p> <p><b>Grateful and Generous</b> – consideration of the role of community and care for others</p> <p><b>Solidarity</b> - understanding the impact of our actions on others and considering the greater good</p> <p>Theatre trip to watch live production of 'Doctor Faustus' where available</p> <p>Exploration of relevant mythology to support textual understanding</p> <p><b>History</b> – exploration of Elizabethan society to understand contextual influences</p> <p><b>Geography</b> – exploration of settings presented within the play (Germany, Rome, Spain)</p>	<p>Development of close analysis skills which support study of other set texts studied throughout course, but specifically the Shakespeare and Poetry units</p> <p>Cross-over of contextual influences relevant to Shakespeare text, 'The Tempest'</p>

	<p>mark scheme breakdown and demands of individual assessment objectives</p> <ul style="list-style-type: none"> <li>How to structure a successful exam-style analytical response that interweaves assessment objectives</li> </ul>	<ul style="list-style-type: none"> <li>Memorisation of key quotations</li> <li>Evaluation of critical readings on key ideas and concepts and making links between these and textual analysis</li> <li>Understanding of how to apply the WJEC Eduqas mark scheme to responses</li> <li>Understanding of how to reflect upon and apply feedback to successfully edit and improve work</li> </ul>			<p><b>Philosophy and Ethics</b> – evaluation of morality of Faustus’ choices</p> <p><b>RE</b> – exploration of key themes of sin, repentance, salvation and damnation</p> <p><b>Theatre</b> including director, actor and stage design<sup>4</sup></p> <p><b>Public speaking / Oration</b> through examination of rhetorical devices</p>	
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**Spring Term 2 and Summer Term 1 & 2**

<p><b>Component 2 - DRAMA</b></p> <p><u>Section B:</u> Post-1900 Drama (text 2)</p> <p><i>Enron</i></p>	<ul style="list-style-type: none"> <li>Whole text knowledge including plot, characters, relationships and themes</li> <li>Literary devices frequently used by Prebble (e.g. <i>allusions, symbolism, diabolical imagery, etc.</i>)</li> <li>Dramatic and structural techniques employed by Prebble (e.g. <i>dialogue, monologues, soliloquys, asides, stage directions, dramatic irony, foreshadowing, etc.</i>)</li> <li>Relevant historical contexts and relation to key ideas, themes and characters (e.g. <i>monetarism, American politics in the late 20<sup>th</sup>,</i></li> </ul>	<ul style="list-style-type: none"> <li>Interpreting wording and demands of set questions</li> <li>Evaluating how meaning is shaped in the play through close analysis of crafting of language and techniques</li> <li>Exploring the role of contextual influences upon a piece of writing to support analysis</li> <li>Evaluation of intended authorial purpose and/or message, considering the role of contextual influences</li> <li>Effective annotation skills</li> <li>Crafting of purposeful and detailed thesis statements</li> </ul>	<p>Completing exam-style assessments in class under timed conditions, including both extract based and closed text questions</p> <p>Completing non-timed exam-style questions at home</p> <p>QfE mock examination in June – full Drama paper</p>	<p>Research of key contexts to support reading</p> <p>Independent reading of key scenes</p> <p>Annotation of set scenes and/or extracts</p> <p>Wider reading of provided critical essays</p> <p>Completion of exam-style questions</p>	<p><b>Grateful</b> for different writers’ contributions to the literary canon</p> <p><b>Grateful and Generous</b> – consideration of the role of community and care for others</p> <p><b>Solidarity</b> - understanding the impact of our actions on others and considering the greater good</p> <p>Theatre trip to watch live production of ‘Enron’ where available</p> <p>Exploration of contemporary media to explore thematic links to the text</p>	<p>Development of comparative analysis skills which support study of the Post-1900 Poetry and Prose Study units</p> <p>Cross-over themes relevant to Prose Study coursework component</p>
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	<p><i>early 21<sup>st</sup> Centuries, Social Darwinism, theatrical conventions in the modern era, capitalism etc.)</i></p> <ul style="list-style-type: none"> <li>• Understanding of authorial purpose</li> <li>• Understanding of WJEC Eduqas success criteria, mark scheme breakdown and demands of individual assessment objectives</li> <li>• How to structure a successful exam-style comparative response</li> </ul>	<ul style="list-style-type: none"> <li>• Selecting the most effective supporting textual evidence</li> <li>• Exploring alternative interpretations</li> <li>• Memorisation of key quotations</li> <li>• Evaluation of critical readings on key ideas and concepts and making links between these and textual analysis</li> <li>• Making purposeful connections and comparisons between set texts to illustrate concepts</li> <li>• Understanding of how to apply the WJEC Eduqas mark scheme</li> <li>• Understanding of how to reflect upon and apply feedback to successfully edit and improve work</li> </ul>		<p>Editing and rewriting of marked work to improve</p>	<p><b>History</b> – exploration of American culture within the 20<sup>th</sup> Century</p> <p><b>Economics</b> – Understanding economic concepts that influence the plot and characters within the text</p> <p><b>Philosophy and Ethics</b> – evaluation of morality of characters’ choices</p> <p><b>RE</b> – exploration of role and prevalence of religion in modern society</p> <p><b>Theatre</b> including director, actor and stage design<sup>4</sup></p> <p><b>Public speaking / Oration</b> through examination of rhetorical devices</p> <p><b>Journalism</b> through considering the role of media in society</p>	
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