

INTENT: A powerful, knowledge-rich curriculum

- By the end of their five years with us, a student of English at Dixons Brooklands will:
 - Appreciate a wide variety of high quality literature and literary non-fiction including poetry, plays, novels, short stories and a range of letters, speeches, essays, articles, diary entries and reports by writers from wide variety of cultures, perspectives and historical contexts spanning a range of genres, themes and moral issues.
 - Know how to be able to craft their writing to match the conventions of a wide variety of forms from speeches and letters to narrative and descriptive pieces making judicious choices regarding language, structure and nuance to manipulate readers in a variety of contexts.
- Our unifying sentence is *“The English department empowered our students to be confident, independent thinkers who are empathetic, articulate and make a positive difference in their community”*.
- In order to achieve a true understanding of English, topics have been intelligently sequenced based on the following rationale:
 - Each academic year, students are exposed to high quality literature and literary non-fiction from a wide variety of forms in order to enable them to revise and develop key knowledge in relation to each: comprehension, analysis and evaluation of entire works of Shakespeare, poetry from the English speaking canon and both classical fiction and high quality contemporary fiction.
 - Within each SoW, key knowledge is taught and re-visited on a regular basis through interleaved ‘Do Now’ quizzes, Morning Mastery quizzes and repetition of key skills. All SoWs allow for key schema to be added to whereby teachers carefully select new knowledge to teach based on the changing needs of the students they teach each time they re-visit an area of key knowledge.
- The English curriculum will address social disadvantage by addressing gaps in pupils’ knowledge and skills:
 - By providing opportunities for all students to appreciate a very broad variety of texts written in a very broad variety of contexts with situated purposes, we intend to increase the cultural capital of all students allowing them to access concepts and moral standpoints at least as well as their more advantaged peers.
 - By assigning the most experienced staff to our lowest ability learners, the department aims to close gaps in the pre-requisite knowledge students require swiftly and responsively in order for students to access the wider curriculum. Through the use of Lexonik Leap and Advance to support those with low reading ages, explicit teaching of vocabulary throughout all SoWs, and deployment of LSAs to support those with additional needs, the department ensures that students are able to access our challenging curriculum.
- We fully believe English can contribute to the personal development of students at DBK:
 - By selecting a wide variety of texts which provide contrasting viewpoints regarding a range of moral issues, the English curriculum provides a wealth of opportunities for students’ moral development through understanding perspectives that differ from those shared by their own communities promoting cohesion and empathy.
 - Through selecting texts from a wide variety of cultural contexts, students’ understanding and empathy for a wide variety of cultures is deepened.
 - Through selecting a variety of non-fiction texts for SoWs in all year groups, ranging from topics such as social media use and healthy eating to sustainability and environmental issues, many opportunities for personal development are provided.

- Opportunities are built in to make links to the world of work to enhance the careers, advice and guidance that students are exposed to:
 - several of the non-fiction forms students are taught to write in will be useful and transferrable to the world of work for example, letters, reports and evaluations).
 - through taking part in several national writing competitions, students will be given the opportunity to become published authors gaining insight into this career path and the process and competition involved in becoming a published writer.

- A true love of English involves learning about the domain English. We teach beyond the specification requirements, but do ensure students are well prepared to be successful in GCSE examinations:
 - students are given the opportunity to appreciate narratives from a variety of cultures through a variety of texts from around the world.
 - students will be given the opportunity to probe how playwrights, poets, novelists and journalists utilise nuanced language to convey moral, spiritual and political messages with increasing sophistication each year.

Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 28/8	W/C 04/09	W/C 11/09	W/C 18/09	W/C 25/09	W/C 02/10	W/C 09/10	W/C 16/10	W/C 06/11	W/C 13/11	W/C 20/11	W/C 27/11	W/C 04/12
	Training days + 1 pupil day										Data days 23/11 + 24/11		
		Greek Myths: Origins The Myth of Prometheus How were the gods and human kind presented?	Greek Myths: Origins The Myth of Pandora How is Pandora presented as alluring?	Greek Myths: Malevolent Monsters: Myth of Medusa How does the writer structure the myth?	Greek Myths: Malevolent Monsters: The Myth of the Minotaur Evaluating Theseus (reading)	Greek Myths: Monsters / Mythical Heroes (reading checkpoint) DIRT on	Greek Myths: Mythical Heroes What was the Odyssey? The	Greek Myths: Mythical Heroes The Odyssey 2: Poseidon Describe the storm that shipwrecks	Greek Myths: Mythical Heroes The Odyssey 3: Cyclops Varying sentences	Greek Myths: Mythical Heroes The Odyssey 4: Scylla and Charybdis	Greek Myths: Mythical Heroes Describing images (writing checkpoint)	Greek Myths: Mythical Heroes DIRT and redrafting (writing checkpoint)	Greek Myths: Closing Gaps: choose a myth to focus on
Cycle 2	W/C 11/12	W/C 18/12	W/C 08/01	W/C 15/01	W/C 22/01	W/C 29/01	W/C 05/02	W/C 19/02	W/C 26/02	W/C 04/03	W/C 11/03	W/C 18/03	W/C 08/04
							Training day 09/02			Data days 07/03 + 08/03			
	The Tempest Context & Story	The Tempest Act 1: Opening, Prospero and Ariel language analysis	The Tempest Act 2: coming ashore, Trinculo and Stephano	The Tempest Caliban – victim or villain evaluation	The Tempest Ferdinand and Miranda character analysis	The Tempest Climax and resolution – tension and drama	The Tempest Evaluation Question & DIRT	History of Rhetoric -What is Rhetoric? Aristotelian Triad	History of Rhetoric Ethos: Alexander the Great	History of Rhetoric Logos and Pathos; Churchill	History of Rhetoric Analysing viewpoints: MLK & Kopatcha	History of Rhetoric Rhetorical Writing	History of Rhetoric Rhetorical writing
Cycle 3	W/C 15/04	W/C 22/04	W/C 29/04	W/C 06/05	W/C 13/05	W/C 20/05	W/C 03/06	W/C 10/06	W/C 17/06	W/C 24/06	W/C 01/07	W/C 08/07	W/C 15/07
				May bank holiday 06/05							Data day 19/07		
	Narrative Poetry Key features/ timeline/ poetic terminology	Narrative Poetry 'Beowulf': literary context, Comprehension, language analysis	Narrative Poetry 'Idylls of the King': literary context, Comprehension, language analysis	Narrative Poetry Character description	Narrative Poetry 'The Lion and Albert': literary context, Comprehension, language analysis	Assessment Prep	Assessment / revision	Assessment / revision	Narrative Poetry – closing gaps 'In Mrs Tilscher's Class': literary context, Comprehension, language analysis	Narrative Poetry – Closing gaps Descriptive writing: creating imagery/varying sentence structures	Narrative poetry – closing gaps The Ballad of Frankie and Johnnie: literary context, Comprehension, language analysis	Narrative poetry – closing gaps The Ballad of Charlotte Diamond: literary context, Comprehension, language analysis	Narrative poetry – closing gaps The Ballad of Charlotte Diamond: literary context, Comprehension, language analysis

Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 28/8	W/C 04/09	W/C 11/09	W/C 18/09	W/C 25/09	W/C 02/10	W/C 09/10	W/C 16/10	W/C 06/11	W/C 13/11	W/C 20/11	W/C 27/11	W/C 04/12
	Training days + 1 pupil day										Data days 23/11 +		
		19 th Century Voices: Poverty What was the 19 th Century like?	19 th Century Voices: Poverty 'the orphan in 19 th Century literature' Great Expectations: analysing structural	19 th Century Voices: Poverty Dickens and societal issues/ analysing Dickens' use of language in Oliver Twist	19 th Century Voices: Poverty Dickens and authorial intention in Oliver Twist	19 th Century Voices: Poverty 19 th Century Non-Fiction:	19 th Century Voices: poverty Transactional writing to	19 th Century Voices: women Non-fiction: the role of women and Pankhurst's 'Freedom or	19 th Century Voices: women Transactional writing: writing to persuade Pride and	19 th Century Voices: Presentation of women in Great Expectations and Cousin Kate	19 th Century Voices of Colour: 16th to 19th Century Depictions and Voices of People of	19 th Century Voices of Colour: Non Fiction: Sojourner Truth and 12 Years a Slave (reading	19 th Century Voices of Colour: (writing checkpoint and extended DIRT opportunity)
Cycle 2	W/C 11/12	W/C 18/12	W/C 08/01	W/C 15/01	W/C 22/01	W/C 29/01	W/C 05/02	W/C 19/02	W/C 26/02	W/C 04/03	W/C 11/03	W/C 18/03	W/C 08/04
							Training day 09/02			Data days 07/03 +			
	Reinduction Romeo and Juliet Conventions of tragedy/context	Romeo and Juliet Prelude/opening fight; comprehension and language analysis	Reinduction Romeo and Juliet Prince Escalus' speech language analysis/ non fiction/ transactional writing	Romeo and Juliet Romeo's melancholy/ language analysis/patriarchal society NF/ language analysis	Romeo and Juliet Juliet and the Nurse/Sonnet s/ comprehension	Romeo and Juliet Romeo and Juliet meet/comprehension/ language analysis	Romeo and Juliet Lovers' realisation/ Act 2 Prologue/ comprehension/ language	Romeo and Juliet The Balcony Scene: comprehension/ language analysis	Reinduction Romeo and Juliet Friar Lawrence and Romeo/ The Fight/ comprehension/ structural	Romeo and Juliet Gap Closing/ Grammar Lectures	Romeo and Juliet Romeo's Grief/ comprehension/ language analysis/ writing from a viewpoint	Romeo and Juliet DIRT on assessment gaps	Romeo and Juliet Rounding off Romeo and Juliet
Cycle 3	W/C 15/04	W/C 22/04	W/C 29/04	W/C 06/05	W/C 13/05	W/C 20/05	W/C 03/06	W/C 10/06	W/C 17/06	W/C 24/06	W/C 01/07	W/C 08/07	W/C 15/07
				May bank holiday 06/05							Data day 19/07		
	Reinduction Context/ Cold Read Animal Farm Do Now: Comprehension and reading	Animal Farm / Cold Read Animal Farm Do Now: Comprehension and reading	Animal Farm Plot Summary/ Chapter One: retrieval and broken down language analysis	Animal Farm Chapter Two: broken down language analysis/ Chapter 3 evaluation	Animal Farm Chapter Four structural analysis and descriptive writing	Animal Farm Chapter five: language analysis/ Chapter eight retrieval/context	Animal Farm Linked Non-Fiction Summarising viewpoints, summarising the differences in viewpoint	Animal Farm Linked on-Fiction Writing Persuasively	Animal Farm Continue lined NF/ Assessment Prep/ Assessment	Animal Farm Chapter nine: structural analysis/ Chapter ten evaluation	Animal Farm DIRT: Summarising viewpoints, summarising the differences in viewpoint	Animal Farm DIRT: Language Analysis/ Writing persuasively	End of Year Celebration Writing persuasively

Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 28/8	W/C 04/09	W/C 11/09	W/C 18/09	W/C 25/09	W/C 02/10	W/C 09/10	W/C 16/10	W/C 06/11	W/C 13/11	W/C 20/11	W/C 27/11	W/C 04/12
	Training days + 1 pupil day										Data days 23/11 +		
		Gothic Literature: Defining the Gothic Gothic conventions Identifying Gothic	Gothic Literature: The Tell Tale Heart: structural analysis (reading checkpoint)	Gothic Literature: Sigmund Freud and the Uncanny and analysing language in Dr Jekyll and Mr Hyde	Gothic Literature: Frankenstein and evaluating ideas (reading checkpoint and extended	Gothic Literature: analysing structural choices in Dr Jekyll and Mr Hyde	Gothic Literature: Gothic Descriptions (writing checkpoint and opportunity	Gothic Literature: Gothic settings: Jane Eyre, Dracula, The Woman in Black	Gothic Literature: Gothic settings: Jane Eyre, Dracula, The Woman in Black	Gothic Literature: Further gothic descriptions and narrative	Gothic Literature: Narrative writing (writing checkpoint and opportunity	Gothic Literature: Dr Jekyll and Mr Hyde , The Werewolf and evaluating ideas	Gothic Literature: Closing gaps
Cycle 2	W/C 11/12	W/C 18/12	W/C 08/01	W/C 15/01	W/C 22/01	W/C 29/01	W/C 05/02	W/C 19/02	W/C 26/02	W/C 04/03	W/C 11/03	W/C 18/03	W/C 08/04
							Training day 09/02			Data days 07/03 +			
	Purple Hibiscus <u>Section A:</u> Teach: Context Read: Pg3-16 Booklet: Pg11-12	Purple Hibiscus <u>Section A:</u> Read: Pg19-109 Booklet: Pg 12-14 (Kambili)	Purple Hibiscus <u>Section A:</u> Read: Pg19-109 Booklet: Pg 15-16 (Papa)	Purple Hibiscus <u>Section B:</u> Read: Pg110-205 Booklet: Pg 17-18 (Jaja)	Purple Hibiscus <u>Section B:</u> Read: Pg110-205 Booklet: Pg 17-18 (Jaja)	Purple Hibiscus <u>Section B:</u> Read: Pg110-205 Booklet: Pg 20 (Mama)	Purple Hibiscus <u>Section C:</u> Read: Pg 206-253 Booklet: Pg 21-22 (Evaluation	Purple Hibiscus <u>Section C:</u> Read: Pg 206-253 Booklet: Pg 21-22 (Evaluation)	Purple Hibiscus <u>Section C:</u> Read: Pg 257-307 Booklet: Pg 23-24 (Analysing	Purple Hibiscus <u>Section C:</u> Read: Pg 257-307 Booklet: Pg 23-24 (Analysing	Purple Hibiscus <u>Section C:</u> Read: Pg 257-307 Booklet: Pg 30 (Imaginative	Purple Hibiscus <u>Section D:</u> Themes and Evaluation Booklet: Pg 25-27	Purple Hibiscus <u>Section D:</u> Themes and Evaluation Booklet: Pg 25-27
Cycle 3	W/C 15/04	W/C 22/04	W/C 29/04	W/C 06/05	W/C 13/05	W/C 20/05	W/C 03/06	W/C 10/06	W/C 17/06	W/C 24/06	W/C 01/07	W/C 08/07	W/C 15/07
				May bank holiday 06/05							Data day 19/07		
	Early life and childhood – DIRT opportunity Woodson’s use of enjambment	Language and Pride: Hill Speak, Harlem, Still I Rise and The British with at least one piece of analysis / feedback in purple books.	Language and Pride: Hill Speak, Harlem, Still I Rise and The British with at least one piece of analysis / feedback in purple books.	Language and Pride: Hill Speak, Harlem, Still I Rise and The British with at least one piece of analysis / feedback in purple books.	Overcoming adversity: If, Invictus, comparative analysis and feedback	The Impact of Historical and Social injustice: The Doll’s House, Flag, Peace, comparative analysis and feedback	AIC Introduction	Language (assessment prep)	AIC – Cold Read	AIC – Cold Read. Big Ideas and analysis of the play	AIC – Cold Read. Big Ideas and analysis of the play	AIC – Cold Read. Big Ideas and analysis of the play	AIC – Cold Read. Big Ideas and analysis of the play

Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 28/8	W/C 04/09	W/C 11/09	W/C 18/09	W/C 25/09	W/C 02/10	W/C 09/10	W/C 16/10	W/C 06/11	W/C 13/11	W/C 20/11	W/C 27/11	W/C 04/12
	Training days + 1 pupil day										Data days 23/11 + 24/11		
	Student Reinduction <i>An Inspector Calls</i> - recap and plot	<i>An Inspector Calls</i> Knowledge checks and responsive teaching to fill gaps	<i>An Inspector calls</i> Birling and the Inspector – capitalism and power dynamics	<i>An Inspector Calls</i> Sheila Sybil & Gerald	<i>An Inspector Calls</i> Eric Social responsibility, inc final message	<i>An Inspector Calls Assessment</i> Macbeth Cold Watch	AIC feedback Macbeth Context and the prophecies	<i>Macbeth</i> Macbeth's portrayal in Act 1.	<i>Macbeth</i> The Regicide – Lady M persuasion, dagger speech	<i>Macbeth</i> Motif of hands, Porter	<i>Macbeth</i> Supernatural and guilt – Banquo's ghost	<i>Macbeth</i> Supernatural and return to the witches	<i>Macbeth</i> Kingship Lady Macbeth
Cycle 2	W/C 11/12	W/C 18/12	W/C 08/01	W/C 15/01	W/C 22/01	W/C 29/01	W/C 05/02	W/C 19/02	W/C 26/02	W/C 04/03	W/C 11/03	W/C 18/03	W/C 08/04
							Training day 09/02			Data days 07/03 + 08/03			
	<i>Macbeth</i> Ending – fate and inevitability Gap fill and revision	P&C Poetry The hubris of tyrants <i>London, Ozy, COMH</i>	P&C Poetry Domestic tyranny MLD Fragile social constructs Emigree, Tissue	P&C Poetry Conflict and representations COLB, Bayonet Charge, Exposure	P&C Poetry Ideological and domestic experience of war Poppies, Kamikaze, WP, Remains	P&C Poetry Ideological and domestic experience of war Poppies, Kamikaze, WP,	P&C Poetry Nature and the human condition Prelude, Storm	Poetry Gap fill and revision	Lang P1 Introduction and Question 3, structure. Pages 6-16	LangP1 Question 2, language. Pages 17-23	Lang P1 Question 4, evaluation. Pages 26-32	Lang P1 Full Section A. Pages 33-43. Common Feedback point on Section A pages 42-43	Lang P1 Q5 – page 44 onward
Cycle 3	W/C 15/04	W/C 22/04	W/C 29/04	W/C 06/05	W/C 13/05	W/C 20/05	W/C 03/06	W/C 10/06	W/C 17/06	W/C 24/06	W/C 01/07	W/C 08/07	W/C 15/07
				May bank holiday 06/05							Data day 19/07		
	Language Paper 1	Language Paper 1	AIC Revision	AIC Revision	Macbeth Revision	Macbeth Revision	Gap fill revision	Mock Exam period	Mock Exam period	Mock Exam period	ACC Cold Read	ACC Cold Read	ACC Cold Read

English Yr11

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 28/8	W/C 04/09	W/C 11/09	W/C 18/09	W/C 25/09	W/C 02/10	W/C 09/10	W/C 16/10	W/C 06/11	W/C 13/11	W/C 20/11	W/C 27/11	W/C 04/12
	Training days + 1 pupil day										Data days 23/11 + 24/11		
		Language Paper 2	Language Paper 2	Language Paper 2	Language Paper 2	Language Paper 2	A Christmas Carol	A Christmas Carol	Revision / mock preparation - AIC, Poetry, LP2	Mocks LP2 revision	Mocks	A Christmas Carol <i>Unseen Poetry</i>	A Christmas Carol <i>Unseen Poetry</i>
Cycle 2	W/C 11/12	W/C 18/12	W/C 08/01	W/C 15/01	W/C 22/01	W/C 29/01	W/C 05/02	W/C 19/02	W/C 26/02	W/C 04/03	W/C 11/03	W/C 18/03	W/C 08/04
							Training day 09/02			Data days 07/03 + 08/03			
	A Christmas Carol <i>Unseen Poetry</i>	A Christmas Carol <i>Macbeth / Lang writing / P&C poetry</i>	A Christmas Carol <i>Macbeth / Lang writing / P&C poetry</i>	A Christmas Carol <i>Macbeth / Lang writing / P&C poetry</i>	Macbeth Revision <i>LP1 writing</i>	Macbeth Revision <i>LP1 Writing</i>	Macbeth Revision <i>LP2 Writing</i>	P&C Poetry <i>LP2 writing</i>	AIC Revision <i>Language</i>	AIC Revision <i>Language</i>	P&C Poetry <i>Language</i>	P&C Poetry <i>Language</i>	ACC <i>Language</i>
Cycle 3	W/C 15/04	W/C 22/04	W/C 29/04	W/C 06/05	W/C 13/05	W/C 20/05	W/C 03/06	W/C 10/06	W/C 17/06	W/C 24/06	W/C 01/07	W/C 08/07	W/C 15/07
				May bank holiday 06/05							Data day 19/07		
	ACC <i>Language</i>	LP1 <i>Literature</i>	LP1 <i>Literature</i>	LP2 <i>Literature</i>	LP2 <i>Literature</i>	Revision	Revision	Revision	Revision				

Long Term Plan

- New content is covered up until January
- At least one lesson per week should be focusing on exam practice (suggested focus in italics for revisiting of old content)
- November Mocks: AIC, P&C Poetry, LP2
- February /March Mocks: full suite