

EMMANUEL COLLEGE
THE ENGLISH DEPARTMENT

Year 11



Year 11	Autumn, Half-Term 1 & 2 Literature	Autumn, Half-Term 1 & 2 Language
Unit Title	Macbeth	Writer's Viewpoints & Perspectives (Section A & B)
Key Question(s)?	How does Shakespeare use language, structure and form to present the concerns of the early Jacobean era?	How can we use language, structure and form to present our ideas and affect the reader?
Threshold Concepts	<p><i>Macbeth</i> was written against a very specific contextual backdrop which includes King James I's interest in witchcraft and his authorship of <i>Daemonologie</i> and the 1589 storm during the voyage of his betrothed and the subsequent North Berwick witch trials.</p> <p>Various models of leadership are presented by various characters including Macbeth, Banquo, Macduff and Malcolm. This may have been inspired by the teachings of Machiavelli.</p> <p>Shakespeare's understanding of tragedy would have been based on ideas from Ancient Greece, specifically those developed by Aristotle.</p>	<p>A number of devices can be used to support and develop non-fiction writing including repetition, exaggeration and shocking or emotive language.</p> <p>The intended purpose and audience should have a deep impact on language choices.</p> <p>If the purpose is to argue or persuade, then a clear line of argument should be given. The counter-argument can be considered, but it is not effective to be without a clear stance of opinion.</p> <p>The analysis of such devices and the impact created is the focus belonging to the 'reading' section of the exam.</p>
Link to Prior Learning	Shakespearean study is sustained throughout the key stages enabling familiarity of historical context and association with stylistic and structural forms. Character and theme remain pivotal in addition to the analysis of language and structure. <i>Macbeth</i> as the play of choice provides complex study of the human condition, displaying the root of evil provoked by selfish design. In turn, students are presented with the morality of Shakespeare's message, uncovering the conventions of tragedy therein.	Lower school training appropriately establishes the foundation for ensuring appropriate mode of address aligned to task purpose and target audience. Drawing on the importance of creativity, individual voice is empowered through the frame of structure, language and technique. Grammatical and technical accuracy form the basis upon which students are encouraged to express and detail independent imagination and flare. Moreover, Section A and the analysis of established texts also function as modelled examples of written practice.
Year 11	Spring, Half-Term 1	Spring, Half-Term 2
Unit Title	Modern Text – An Inspector Calls Revision	Creative Reading and Writing
Key Question(s)?	How do modern authors use language, structure and form to present the concerns of the modern era and develop characterisation?	How do authors use language, structure and form to affect the reader?
Threshold Concepts	The historical context for the play, including social division, change and hierarchy, the role of women and changing political philosophies.	<p>Key terms and ideas that can be used to affect the reader include:</p> <ul style="list-style-type: none"> • The focus narrows/widens • Zooms in/out

	<p>Key themes and motifs of the text include social responsibility, guilt, injustice, the seven deadly sins, the identity of the Inspector, class and youth.</p> <p>The Inspector is widely believed to be a mouthpiece for Priestley’s socialist views.</p>	<ul style="list-style-type: none"> • Cyclical • Foreshadows • Prolepsis/analepsis • Switches • Dialogue <p>Effective creative writing includes an extensive and varied vocabulary, developed, complex ideas and matches the tone, style and register the audience and intended purpose.</p> <p>Effective description of a picture or image does not have to be restricted to what the student can see on the page, and the visual stimulus can be used as a springboard for more creative ideas.</p>
Link to Prior Learning	The modern text unit enables students to explore text written for the purpose of performance. The nuances of drama draw on prior training of form, structure, genre and context. The prominence of language and theme remain with the additional importance of stage directions, threading the playwright’s vision of stagecraft and character design.	Lower school training appropriately establishes the foundation for ensuring aspects of narrative and description are well rooted. Drawing on the importance of creativity, individual voice is empowered through the frame of structure, language and technique. Grammatical and technical accuracy form the basis upon which students are encouraged to express and detail independent imagination and flare.
Year 11	Summer, Half-Term 1	Summer, Half-Term 2
Unit Title	Exam Revision	Exam Revision
Key Question(s)?	What are the key priorities to address in English Literature?	What are the key priorities to address in English Language?
Threshold Concepts	As above – selected focus as appropriate.	As above – selected focus as appropriate.
Link to Prior Learning	Shakespearean study is sustained throughout the key stages enabling familiarity of historical context and association with stylistic and structural forms. Character and theme remain pivotal in addition to the analysis of language and structure. <i>Macbeth</i> as the play of choice provides complex study of the human condition, displaying the root of evil provoked by selfish design. In turn, students are presented with the morality of Shakespeare’s message, uncovering the conventions of tragedy therein.	Lower school training appropriately establishes the foundation for ensuring appropriate mode of address aligned to task purpose and target audience. Drawing on the importance of creativity, individual voice is empowered through the frame of structure, language and technique. Grammatical and technical accuracy form the basis upon which students are encouraged to express and detail independent imagination and flare. Moreover, Section A and the analysis of established texts also function as modelled examples of written practice.
Knowledge and Sequencing Rationale	<p>The two key subject strands at Key Stage 4, equating to two separate qualifications, consist of English Language and English Literature. The equal weighting of the two requires the discipline of continuity in the teaching of both. Out of the five lessons per week at Key Stage 4, students receive three lessons of literature and two of language.</p> <p>English Literature concerns the study of prose, poetry and drama, drawing on the essential skills of analysis, inference and perception established in the lower school. The sustained thread of the works of William Shakespeare at Key Stage 3 is befitting of the play <i>Macbeth</i> as a GCSE text. Notably, the complexity of character and theme present a familiar frame compounded by the understanding of contextual significance. Thematic works associated with the AQA <i>Power and Conflict</i> poetry collection exercise analysis of language, structure and the comparison of writers’ ideas and perspectives.</p>	

	<p>English Language functions in its entirety on the basis of skill, relying on the confidence to identify, interpret, analyse and compare within the context of unseen material. For each question on the exam paper, students are required to be well versed in the association of the question form and the time allocated. Surrounding this meticulous approach is the benefit of extended vocabulary and varied expression, drawing on the innate ability to show insight and perception of the writers' devices and the effects created therein. Students are also expected to communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Furthermore, students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>
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