

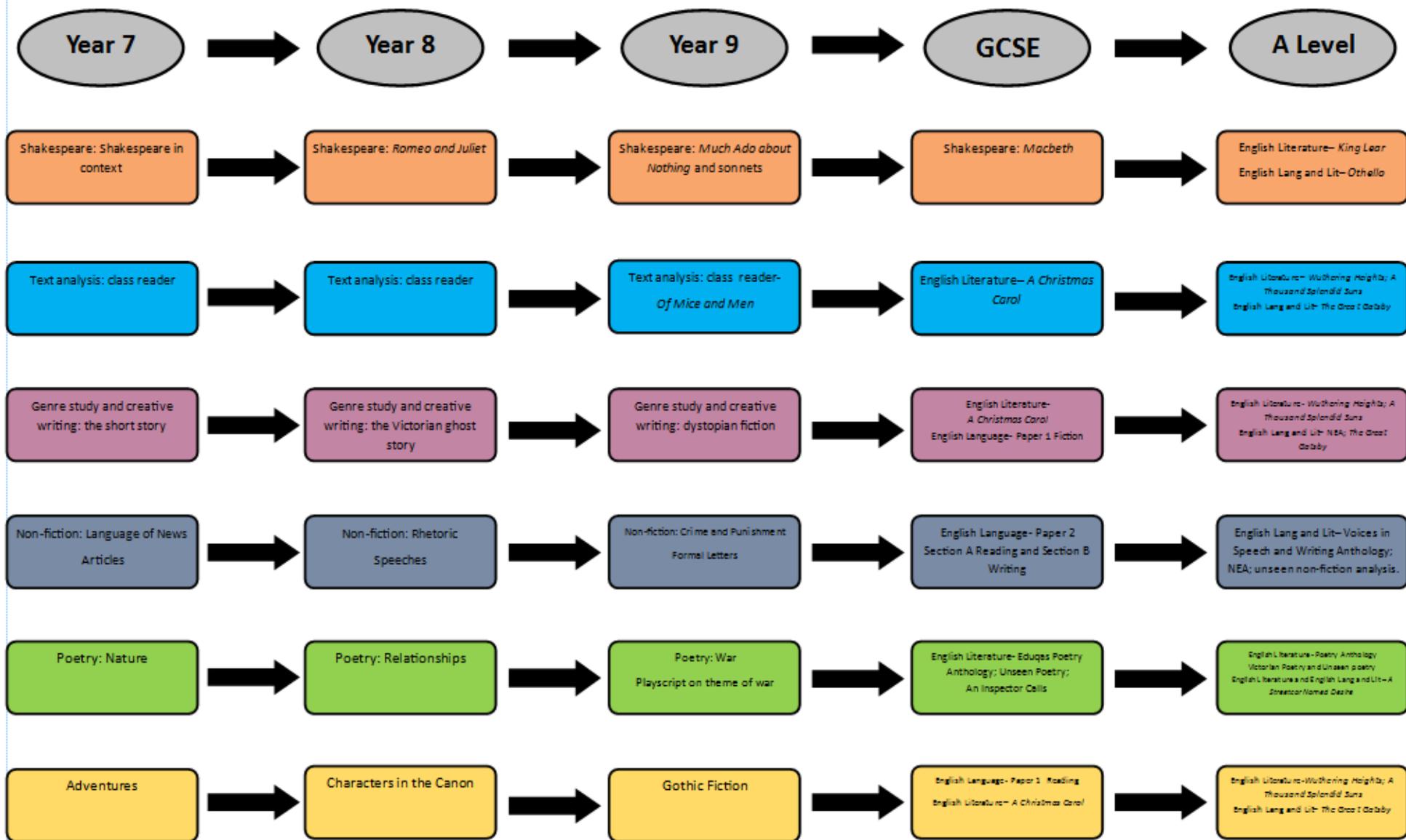


# **Formby High School English Department**

Curriculum Overview and Curriculum Maps  
2021-2022

# FHS ENGLISH DEPARTMENT: PLANNING FOR PROGRESSION

## Tracking skill development and embedding key concepts





<p><b>HEADLINES</b> <b>Marking and feedback will:</b></p> <ul style="list-style-type: none"> <li>• Provide students with clear, useful feedback enabling progress.</li> <li>• Provide consistency and continuity in feedback across the department.</li> <li>• Continue the focus on striving for excellence.</li> <li>• Develop students' self-esteem and understanding of excellence in English through specific praise which values their achievements.</li> <li>• Ultimately improve student attainment through regular and varied formative assessment.</li> </ul>	<p><b>ROAR examples</b></p> <ul style="list-style-type: none"> <li>• Directed questions to which students respond.</li> <li>• Students using the feedback to improve part of the work.</li> <li>• Teacher modelling an example paragraph with the same area for improvement as many students' work. Whole class discussion of ways to improve is followed by students applying the same process to their own work.</li> <li>• Students paired with a partner whose strength was their weakness and asked to 'borrow' sections or tips from each other.</li> <li>• Offer a different task to which they must transfer the same skills or expect them to add significant content.</li> </ul>													
<p><b>FREQUENCY</b> Students can expect their work to have been 'deep marked' twice per half term. These types of activities are typically:</p> <ul style="list-style-type: none"> <li>➢ End of half term/summative assessments which are marked in accordance with the department's mark scheme at KS3 and GCSE mark schemes at KS4.</li> <li>➢ Interim/diagnostic tasks that are used to ensure progress are marked using the department's 'Traffic Lights' code which assesses students against their target band for both KS3 and KS4. These tasks are selected at the teacher's discretion.</li> </ul>														
<p><b>PRESENTATION OF WORK</b></p> <ul style="list-style-type: none"> <li>• Write and underline headings</li> <li>• Underline with a ruler</li> <li>• Blue/black ink</li> <li>• Complete work with care</li> <li>• Delete with a single line</li> <li>• Write fluently, legibly and neatly</li> <li>• Ensure exercise books are graffiti free</li> <li>• Intervention will be used if the work repeatedly fails to meet the standard</li> </ul>	<p><b>MARKING CODES</b></p> <table border="1"> <thead> <tr> <th>Code</th> <th>Explanation</th> </tr> </thead> <tbody> <tr> <td> sp</td> <td>Correct the spelling.</td> </tr> <tr> <td> p</td> <td>Add in missing punctuation mark.</td> </tr> <tr> <td> //</td> <td>Add in paragraphs to your writing.</td> </tr> <tr> <td> v</td> <td>Use a better vocabulary choice.</td> </tr> <tr> <td> ✓✓</td> <td>Indicates an excellent section of work or a well-written phrase.</td> </tr> </tbody> </table>	Code	Explanation	sp	Correct the spelling.	p	Add in missing punctuation mark.	//	Add in paragraphs to your writing.	v	Use a better vocabulary choice.	✓✓	Indicates an excellent section of work or a well-written phrase.	<p><b>PRESENTATION OF WORK</b> FHS English Department</p> <p><b>Presentation Quality Control</b></p> <p>The presentation of your work is below expectations. Please ensure you:</p> <ul style="list-style-type: none"> <li>• rule off after your last piece of work;</li> <li>• use your best handwriting;</li> <li>• underline your date and title;</li> <li>• use a pencil for diagrams;</li> <li>• label 'classwork' and 'homework';</li> <li>• use your purple pen to ROAR;</li> <li>• stick in loose sheets;</li> <li>• keep your book graffiti free.</li> </ul> <p>Show your book to your teacher at the end of each lesson.</p>
Code	Explanation													
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<p><b>TRAFFIC LIGHT MARKING</b> This grades students against their target bands at KS3 and KS4. The tasks set are selected by the teacher to support development towards the summative half termly tasks.</p> <p><b>Red:</b> Stop! There are a number of issues with your work – review your teacher's guidance to improve and act upon it!</p> <p><b>Amber:</b> There are many good features about your work, however, some issues are holding you back; review your teacher's guidance to improve and act upon it!</p> <p><b>Green:</b> Well done! You are working at the expected level – challenge yourself to improve further!</p>	<p><b>CLASS TEACHERS</b></p> <ul style="list-style-type: none"> <li>• Regular routine to provide incisive written and verbal feedback.</li> <li>• Consistently use FHS marking codes.</li> <li>• Provide clear guidance on how to progress.</li> <li>• Provide regular ROAR time.</li> <li>• Acknowledge reflection and address any emerging issues.</li> </ul>	<p><b>KEY MESSAGES</b></p> <p>Students' work 'deep marked' twice per half term.</p> <p>Work in preparation for summative assessment to be marked using the 'Traffic Lights' system.</p> <p>Summative assessments at KS3 use the mark scheme – allows for conversion to % and reporting home.</p> <p>KS4 assessments marked according to GCSE mark schemes.</p>												
<p><b>A copy of the mark scheme is in each KS3 student's book</b></p>														

# Marking and feedback Summary

# Assessment Overview

KS3 and KS4

	YEAR 7	YEAR 8	YEAR 9	YEAR 10	YEAR 11 2021
<b>AUTUMN 1</b>	<b>Adventures</b> Reading: response to extract from 'Heart of Darkness'	<b>Characters in the Canon</b> Reading: response to extract from 'Great Expectations'	<b>Gothic Fiction</b> Reading: response to extract from 'Frankenstein'	<b>English Language Component 1A and English Literature Component 1B Poetry Anthology</b> SAMS: Lang Component 1 Section A: 'Justo' War poems (Poetry Anthology) Part a on 'Mametz Wood'	<b>English Language Component 2A</b> Additional SAMS: 'Arctic'
<b>AUTUMN 2</b>	<b>Nature Poetry</b> Reading: response to anthology poem	<b>Family Relationships Poetry</b> Reading: response to anthology poem	<b>WW1 Prose and Poetry</b> Reading: comparative essay Compare the presentation of war in 'Dulce et Decorum Est' and 'Who's for the Game'	<b>English Language Component 1B and English Literature Component 1B Poetry Anthology</b> Narrative writing task Love poems (Poetry Anthology) Part b comparison	<b>English Literature Component 2B A Christmas Carol</b> PPE A Christmas Carol SAMS question- Scrooge and how he changes
<b>SPRING 1</b>	<b>Non-Fiction: the language of news</b> Writing: adapt a broadsheet article	<b>Non-Fiction: rhetoric</b> Writing: persuasive speech on a topical issue	<b>Non-Fiction</b> Writing: transactional task on prisoners' rights	<b>English Language Component 2A and English Literature Component 1B Poetry Anthology</b> Lang Component 2 Section A 'Cycling' Nature and time poems (Poetry Anthology) Part b comparison	<b>English Literature Component 2A An Inspector Calls</b> SAMS question: Gerald
<b>SPRING 2</b>	<b>Genre Study: short stories</b> Writing: short story	<b>Genre study: ghost stories</b> Writing: opening of a ghost story	<b>Genre study: dystopia</b> Writing: opening of dystopian narrative	<b>English Language Component 2B</b> Transactional writing (Task at teacher's discretion)	<b>Lit Component 2C Unseen Poetry</b> 2017 Question: Seasons
<b>SUMMER 1</b>	<b>Novel: class reader</b> EOY assessment	<b>Novel: class reader</b> EOY assessment	<b>Novel: Of Mice and Men</b> EOY assessment	<b>English Literature Component 1A Macbeth</b> Macbeth extract question Act 1 S7 Macbeth extract question soliloquy 'To be thus...' Essay question: Write about how Shakespeare presents Macbeth and how he changes throughout the play.	<b>Language and Literature Revision</b>
<b>SUMMER 2</b>	<b>Shakespeare in context</b> Reading: response to extract	<b>Romeo and Juliet</b> Reading: response to extract	<b>Much Ado About Nothing</b> Reading: response to extract	<b>S&amp;L task</b>	

**KS3**

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**Fiction extracts:  
Adventures**



**Poetry skills:  
Nature**



**Non-fiction: the  
language of the  
news**



**Genre study and  
creative writing:  
short stories**



**Novel: class  
reader**



**Shakespeare:  
Shakespeare in  
Context**



**Fiction extracts:  
Characters in the  
Canon**



**Poetry skills:  
Family  
Relationships**



**Non-fiction:  
rhetoric**



**Genre study and  
creative writing:  
Ghost Stories**



**Novel: class  
reader**



**Shakespeare:  
Romeo and Juliet**



**Fiction extracts:  
The Gothic**



**Poetry skills:  
Conflict  
Drama: Journey's  
End**



**Non-fiction: crime  
and punishment**



**Genre study and  
creative writing:  
Dystopia**



**Novel: Of Mice  
and Men**



**Shakespeare:  
Much Ado About  
Nothing and  
sonnets**



Half Term 1

Half Term 2

Half Term 3

Half Term 4

Half Term 5

Half Term 6



Key Stage Three: Curriculum Map

		KNOWLEDGE			SKILLS		
YEAR 7		<p>The text as a construct and authorial intent.            Genre: adventures, literary non-fiction, news articles, discursive articles, YA novels, drama            Narrative: short stories, novels, drama            Characterisation and character archetypes: heroes and adventurers, protagonists and antagonists etc.            Tone, mood and atmosphere in writing; poetry and prose            The significance of context: colonialism, the Romantics, Elizabethan England            Spelling and grammar            Register            Text conventions and structures: poetry, novels, short stories, plays, articles            Reading for meaning            Poetic devices            Persuasive technique.            Shakespeare's language - an introduction            Shakespeare's world - an introduction</p>			<p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Adapting text to genre</li> <li>Punctuation and sentencing</li> <li>Structure and paragraphing</li> <li>Editing and proofreading</li> </ul> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Decoding and retrieving</li> <li>Inference and deduction</li> <li>Understanding and commenting on the writer's use of language, structure and form</li> <li>Poetry analysis</li> <li>Engaging with context</li> </ul> <p><b>Speaking and Listening</b></p> <ul style="list-style-type: none"> <li>Speaking appropriately according to context</li> <li>Listening and responding effectively</li> </ul>		
		<b>Autumn 1: 'Adventures'</b>	<b>Autumn 2: Poetry Skills: Nature'</b>	<b>Spring 1: The Language of the News</b>	<b>Spring 2: Genre study: short stories</b>	<b>Summer 1: class reader</b>	<b>Summer 2 Shakespeare in Context</b>
	<b>Content</b>	Reading and responding to a range of fiction and non-fiction extracts linked by the theme of adventures. Students will explore how writers create characters and convey mood and atmosphere.	Reading and responding to a range of modern and pre-1914 poetry on the theme of nature. Students will analyse poetry and develop personalised responses to poems.	Newspaper research and analysis- looking at presentation, bias etc. Understanding of fact, opinion, fake news etc. Comparison of newspaper articles	Reading and responding to a range of short stories with a focus on narrative construction and character development along with focus on core reading and writing skills.	Class novel- reading and analysis  Independent reading	Analysis and response to extracts from range of plays leading to exploration of Renaissance contextual issues such as Elizabethan theatre, Kings and Queens, religion, patriarchy, 'others' and nationalism.
<b>Skills</b>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Poetry analysis            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Writing</b>            Adapting text to genre            Punctuation and sentencing            Structure and paragraphing            Editing and proofreading</p> <p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Writing</b>            Adapting text to genre            Punctuation and sentencing            Structure and paragraphing            Editing and proofreading</p> <p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Writing</b>            Adapting text to genre            Punctuation and sentencing            Structure and paragraphing            Editing and proofreading</p> <p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Writing</b>            Adapting text to genre            Punctuation and sentencing            Structure and paragraphing            Editing and proofreading</p> <p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context.</p>	
<b>Diagnostic assessment will be given a green/amber/red sticker</b>	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	
<b>Summative assessment marked using KS3 Reading Mark Scheme (20)%</b>	Response extract from 'Heart of Darkness' KS3 Reading <u>Mark Scheme</u> (20) %	Response to anthology poem. Marked using KS3 Reading <u>Mark Scheme</u> (20) %	News article Marked using KS3 Writing <u>Mark Scheme</u> (20) %	Write own short story using titles as stimulus. Marked using KS3 Writing <u>Mark Scheme</u> (20) %	EOY test	Response to extract from 'The Taming of the Shrew' Marked using KS3 Reading <u>Mark Scheme</u> (20) %	



Key Stage Three: Curriculum Map

		KNOWLEDGE			SKILLS		
YEAR 8		<p>The text as a construct and authorial intent.            Genre: epic poetry, Victorian novels and ghost stories, persuasive speeches, YA novels, drama.            Narrative: short stories, novels, drama            Characterisation and character archetypes: heroes and villains, protagonists and antagonists, ingénues, etc.            Tone, mood and atmosphere in writing: poetry and prose            The significance of context: Homeric heroic code, Anglo-Saxon heroic code, Chaucer and satire, Elizabethan England, Victorian England, Ancient Greece and Rome, the Suffragettes and feminism, The Civil Rights Movement, BLM movement.            Spelling and grammar            Register            Text conventions and structures: poetry, novels, short stories, plays, speeches            Reading for meaning            Poetic devices            Persuasive techniques/rhetoric.            Shakespeare's language            Shakespeare's world</p>			<p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Adapting text to genre</li> <li>Punctuation and sentencing</li> <li>Structure and paragraphing</li> <li>Editing and proofreading</li> </ul> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Decoding and retrieving</li> <li>Inference and deduction</li> <li>Understanding and commenting on the writer's use of language, structure and form</li> <li>Poetry analysis</li> <li>Engaging with context</li> </ul> <p><b>Speaking and Listening</b></p> <ul style="list-style-type: none"> <li>Speaking appropriately according to context</li> <li>Listening and responding effectively</li> </ul>		
		<b>Autumn 1 'Characters in the Canon'</b>	<b>Autumn 2 Poetry Skills: Family Relationships</b>	<b>Spring 1 Rhetoric and speech writing</b>	<b>Spring 2 Genre study: Ghost Stories</b>	<b>Summer 1: class reader</b>	<b>Summer 2 Shakespeare: Romeo and Juliet</b>
	<b>Content</b>	Brief history of English. Reading and responding to extracts from 'The Iliad', 'Beowulf', 'The Canterbury Tales', 'Richard III' and 'Great Expectations' with a focus on characterisation.	Reading and responding to a range of modern poetry by poets of British and American heritage. Students will analyse poetry and develop personalised responses to poems.	Reading, responding and analysing speeches from antiquity to modern day. Students will work towards writing and delivering their own speech on a topical issue.	Read anthology of ghost stories with a focus on the writer's craft.	Class novel- reading and analysis  Independent reading	Analysis and response to seven scenes from the play with a focus on the writer's craft, characterisation and engaging with context
	<b>Skills</b>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Writing</b>            Adapting text to genre            Punctuation and sentencing            Structure and paragraphing            Editing and proofreading</p> <p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>
<b>Diagnostic Assessment will be given a green/amber/red sticker</b>	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	
<b>Summative assessment marked using KS3 Reading Mark Scheme (20)%</b>	Response extract from 'Great Expectations' KS3 Reading Mark Scheme (20) %	Response to anthology poem. Marked using KS3 Reading Mark Scheme (20) %	Write own speech on a topical issue. Marked using KS3 Writing Mark Scheme (20) %	Write own opening of a ghost story. Marked using KS3 Writing Mark Scheme (20) %	EOY test	Response to extract from Act 3, Scene 5 Marked using KS3 Reading Mark Scheme (20) %	



Key Stage Three: Curriculum Map

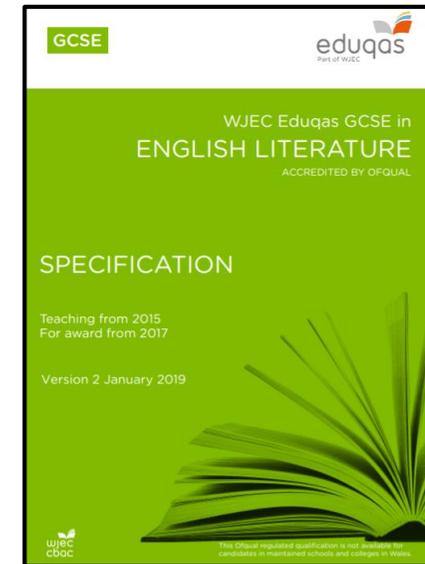
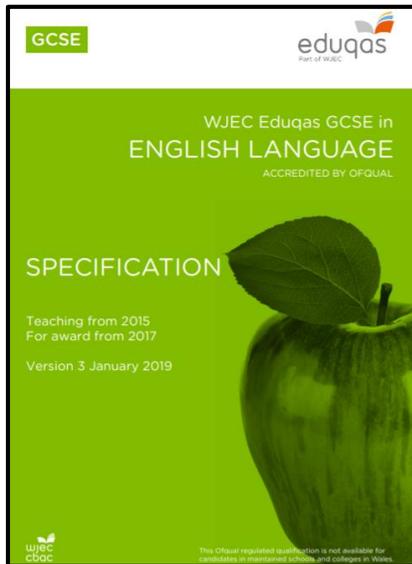
		KNOWLEDGE			SKILLS		
YEAR 9		<p>The text as a construct and authorial intent.            Genre: Gothic, Dystopia, poetry (sonnets), drama, novels and prose,            Narrative: novels, short stories, drama            Characterisation and character archetypes            Tone, mood and atmosphere in writing            The significance of context: Gothic influences, WWI propaganda and trench life, social and cultural attitudes to crime and punishment 18<sup>th</sup> century to modern day, emergence and development of dystopian genre, 1930s America (Great Depression, sexism, racism, The American Dream, Elizabethan England and patriarchy)            Spelling and grammar            Register            Text conventions and structures: poetry, novels, short stories, plays, speeches, articles, letters, diaries and memoirs            Reading for meaning            Poetic devices            Persuasive techniques/rhetoric.            Shakespeare's language            Shakespeare's world</p>			<p><b>Writing</b></p> <ul style="list-style-type: none"> <li>Adapting text to genre</li> <li>Punctuation and sentencing</li> <li>Structure and paragraphing</li> <li>Editing and proofreading</li> </ul> <p><b>Reading</b></p> <ul style="list-style-type: none"> <li>Decoding and retrieving</li> <li>Inference and deduction</li> <li>Understanding and commenting on the writer's use of language, structure and form</li> <li>Poetry analysis</li> <li>Engaging with context</li> </ul> <p><b>Speaking and Listening</b></p> <ul style="list-style-type: none"> <li>Speaking appropriately according to context</li> <li>Listening and responding effectively</li> </ul>		
		<b>Autumn 1 Gothic Literature</b>	<b>Autumn 2 Literature of WWI</b>	<b>Spring 1 Crime and Punishment: fiction and non-fiction</b>	<b>Spring 2 Dystopian Fiction</b>	<b>Summer 1 Of Mice and Men</b>	<b>Summer 2 Women in Shakespeare</b>
	<b>Content</b>	Reading and responding to features of the genre using pre and post 20 <sup>th</sup> Century texts. Focus on characterisation and mood and atmosphere.	Reading and analysing range poetry by poets of the Great War. Exploration of extracts from 'war' novels by Faulks and Barker. Students will also explore 'Journey's End'	Exploration of the theme of Crime and Punishment across fiction and non-fiction extracts - pre and post 20 <sup>th</sup> Century texts. Focus on reading skills	Reading and responding to features of the genre using pre and post 20 <sup>th</sup> Century texts with a focus on the writer's craft.	Reading novel and developing skills of character, theme, <u>structure</u> and language analysis.	Analysis and response to key scenes from 'Much Ado About Nothing' and a selection of sonnets with a focus on the writer's craft, characterisation and engaging with context
<b>Skills</b>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	<p><b>Reading</b>            Decoding and retrieving            Inference and deduction            Understanding and commenting on the writer's use of language, structure and form            Engaging with context</p> <p><b>Writing</b>            Punctuation and sentencing            Structure and paragraphing</p> <p><b>Speaking and Listening</b>            Speaking appropriately according to context</p>	
	<b>Diagnostic Assessment will be given a green/amber/red sticker</b>	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	Teacher's choice	
	<b>Assessment Each will be marked according to the relevant GCSE markscheme</b>	Response extract from 'Frankenstein' KS3 Reading Mark Scheme (20) %	Comparative essay 'Dulce et Decorum Est' and 'Who's for the Game' Marked using KS3 Reading Mark Scheme (20) %	Write a discursive essay on a topic related to modern issues in crime and punishment. Writing Mark Scheme (20) %	Write own opening of a ghost story. Marked using KS3 Writing <u>Mark Scheme</u> (20) %	EOY test	
						Response extract from 'Much Ado' or Sonnet 130. Marked using KS3 Reading Mark Scheme (20) %	

**KS4**

# English Language GCSE

# English Literature GCSE

Eduqas



**KNOWLEDGE: English Language****COMPONENT 1**

20th Century Literature Reading and Creative Prose Writing Written examination: 1 hour 45 minutes 40% of the qualification

**Section A: Reading**

20% of the qualification

One extract (approximately 60-100 lines) of literature from the 20th century

Total marks: 40

**Section B: Prose Writing**

20% of the qualification

One creative writing task drawn from a selection of four titles

Total marks: 40

**COMPONENT 2**

19th and 21st Century Non-Fiction Reading and Transactional/Persuasive writing

Written examination: 2 hours 60% of the qualification

**Section A: Reading**

30% of the qualification

Two extracts (approximately 900-1200 words in total) of high-quality non-fiction writing from the 19th and 21st centuries

Total marks: 40

**Section B: Writing**

30% of the qualification

Two compulsory transactional/persuasive writing tasks

Total marks: 40

**KNOWLEDGE: English Literature****Component 1**

Shakespeare and Poetry: Examination 2 Hours: 40% of the qualification.

**Section A (20%)** Macbeth.

**Section B (20%)** Poetry from 1789 to the present day

**Component 2**

**2 hours 30 minutes:** Post 1914 Drama, 19th Century Prose and Unseen Poetry

**Section A (20%)** Post-1914 Drama: 'An Inspector Calls' (Priestley). One source-based question on a post 1914 prose/drama text from a prescribed list.

**Section B (20%)** 19th Century Prose: 'A Christmas Carol'

**Section C (20%)** Unseen Poetry

This assessment will ask learners to consider two unseen poems from the 20th and/or 21st centuries. In the first question, learners will be asked to write about a previously unseen poem. In the second question, learners will be asked to write about a second previously unseen poem, and compare it to the first.

**SKILLS****READING (50% OF OVERALL QUALIFICATION)**

Each Reading question in the Eduqas specification targets a specific assessment objective

Read and understand a range of texts to:

**AO1** Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.

**AO2** Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

**AO3** Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.

**AO4** Evaluate texts critically and support this with appropriate textual references.

**WRITING (50% OF OVERALL QUALIFICATION)**

**AO5** Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

**AO6** Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (this requirement must constitute 20% of the marks for each specification as a whole).

**SKILLS**

**AO1** Read, understand and respond to texts. Students should be able to:

- maintain a critical style and develop an informed personal response
  - use textual references, including quotations, to support and illustrate interpretations.
- AO2** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

**AO3** Show understanding of the relationships between texts and the contexts in which they were written.

**AO4** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

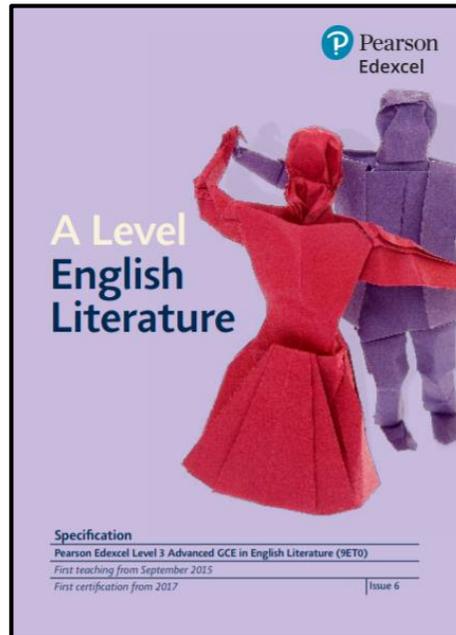
YEAR 10	Autumn Term 1 & 2 English Language 1A English Literature Poetry Anthology 1B	Spring Term 1& 2 English Language 2A and 2B English Literature Poetry Anthology 1B	Summer Term 1 & 2 English Literature 1A 'Macbeth' English Language 3 Spoken
<b>Content</b>	<p><b>English Language Component 1A: Fiction Reading</b> The study of an unseen extract from one 20th century literary prose text.</p> <p><b>English Language Component 1B: Fiction Writing</b> Creative prose writing- opportunities for writing to describe and narrate, and imaginative and creative use of language.</p> <p><b>English Literature Component 1B: Poetry Anthology</b> First half term: single poem analysis (war poems) Second half term: comparative (love poems)</p> <p>Learners will be expected to consider the context of each poem, its content and key ideas, and the poets' use of language, structure and form.</p>	<p><b>English Language Component 2A: Non-Fiction Reading</b> 19th and 21st Century Non-Fiction Reading</p> <p><b>English Language Component 2B: Non-Fiction Writing</b> Transactional/Persuasive writing</p> <p>Assessment: letter writing task Also, aim to complete one piece of writing for each type of task with one being recorded as second assessment task.</p> <p><b>English Literature Component 1B Poetry Anthology</b> Comparative (nature and time)</p>	<p><b>English Literature Component 1A: 'Macbeth'</b></p> <p>One extract and one essay question based on the reading of the text. Students are not permitted to take copies of the set texts into the examination.</p> <p><b>English Language component 3 Spoken Language</b></p> <p>Preparation for speech- development of skills; research; practice tasks. One presentation/speech, including responses to questions and feedback</p>
<b>Skills</b>	<ul style="list-style-type: none"> <li>• Critical reading and comprehension</li> <li>• Summary and synthesis</li> <li>• Evaluation of a writer's choice of vocabulary, form, grammatical and structural features</li> <li>• Students will need to evaluate and analyse how language, structure and form are used by the writer to create meanings and effects</li> <li>• Producing clear and coherent text</li> <li>• Writing effectively for different purposes and audiences</li> <li>• Using language imaginatively and creatively</li> <li>• Writing for impact: selecting, organising and emphasising facts, ideas and key points</li> </ul> <p>Consider the context of each poem, its content and key ideas;</p> <ul style="list-style-type: none"> <li>• The poets' use of language, structure and form</li> <li>• Students will need to evaluate and analyse how language, structure and form are used by the writer to create meanings and effects</li> </ul>	<ul style="list-style-type: none"> <li>• AO1 Identify and interpret explicit and implicit information and ideas; select and synthesise evidence from different texts</li> <li>• AO2 Explain, comment on analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</li> <li>• AO3 Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts</li> <li>• AO4 Evaluate texts critically and support this with appropriate textual references</li> <li>• Producing clear and coherent text</li> <li>• Writing effectively for different purposes and audiences</li> <li>• Using language imaginatively and creatively</li> <li>• Writing for impact: selecting, organising and emphasising facts, ideas and key points</li> </ul>	<ul style="list-style-type: none"> <li>• AO1 Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>• maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations.</li> <li>• AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</li> <li>• AO4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> <li>• AO7 Demonstrate presentation skills in a formal setting</li> <li>• AO8 Listen and respond appropriately to spoken language, including to questions and feedback to presentations</li> <li>• AO9 Use spoken Standard English effectively in speeches and presentations.</li> <li>• Present information and ideas: selecting and organising information and ideas effectively and persuasively for prepared spoken presentations; planning effectively for different purposes and audiences; making presentations and speeches</li> <li>• Respond to spoken language: listening to and responding appropriately to any questions and feedback</li> <li>• Spoken Standard English: expressing ideas using Standard</li> </ul> </li> </ul>

YEAR 11 2021-2022	Autumn Term 1 & 2 English Language 2A and 2B English Literature 2B	Spring Term 1& 2 English Literature 2A English Literature 2C	Summer Term 1
<b>Content</b>	<p><b>English Language Component 2A: Non-Fiction Reading</b> 19th and 21st Century Non-Fiction Reading</p> <p><b>English Language Component 2B: Non-Fiction Writing</b> Transactional/Persuasive writing</p> <p>Assessment: letter writing task Also, aim to complete one piece of writing for each type of task with one being recorded as second assessment task.</p> <p><b>English Literature Component 2B</b> <i>A Christmas Carol</i></p> <p>a source based response, knowledge and understanding of the 19th century prose novel. Learners will be expected to comment upon the context of the prose text, the language, structure and form of the text and key themes, characters and ideas within the text.</p> <p><b>NB/ Poetry Anthology will not be assessed in 2022</b></p>	<p><b>English Literature Component 2A</b></p> <p><i>An Inspector Calls</i></p> <p>A source based response, knowledge and understanding of the post-1914 prose/drama text. Learners will be expected to comment on the writer's use of language, structure and form and show an understanding of key themes, characters and ideas within the text. This assessment will also test learner's spelling, punctuation and grammar.</p> <p><b>English Literature 2C Unseen Poetry</b></p> <p>In the first question, learners will be asked to write about a previously unseen poem. In the second question, learners will be asked to write about a second previously unseen poem, and compare it to the first. Learners will be expected to consider the content and key ideas of each poem, and the poets' use of language, structure and form</p> <p><b>NB/ Poetry Anthology will not be assessed in 2022</b></p>	<p><b>Revision of all English Language and English Literature units and preparation for examinations</b></p> <p><b>NB/ Poetry Anthology will not be assessed in 2022</b></p>
<b>Skills</b>	<ul style="list-style-type: none"> <li>• Critical reading and comprehension</li> <li>• Summary and synthesis:</li> <li>• Evaluation of a writer's choice of vocabulary, form, grammatical and structural features</li> <li>• Students will need to evaluate and analyse how language, structure and form are used by the writer to create meanings and effects.</li> <li>• Producing clear and coherent text:</li> <li>• Writing effectively for different purposes and audiences:</li> <li>• Using language imaginatively and creatively;</li> <li>• Writing for impact: selecting, organising and emphasising facts, ideas and key points</li> <li>• AO1 Read, understand and respond to texts.</li> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations.</li> <li>• AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</li> <li>• AO3 Show understanding of the relationships between texts and the contexts in which they were written.</li> </ul>	<ul style="list-style-type: none"> <li>• AO1 Read, understand and respond to texts.</li> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations.</li> <li>• AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</li> <li>• Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</li> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations.</li> <li>• AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</li> </ul>	

**KS5**

# English Literature

Edexcel

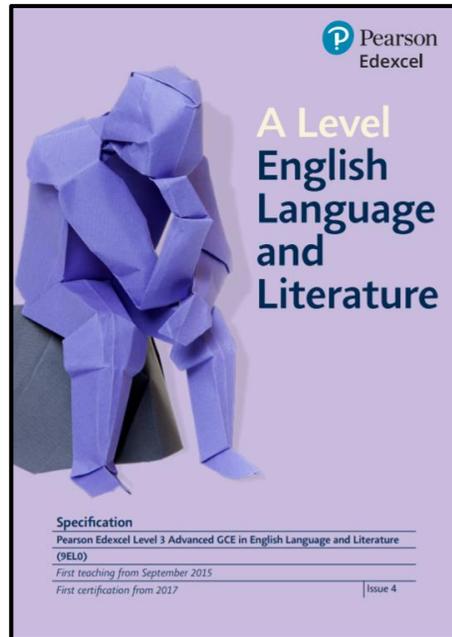


		KNOWLEDGE		SKILLS			
YEAR 12 & 13	Year 12	<p><b>Learning outcomes</b> Students are required to:</p> <ul style="list-style-type: none"> <li>● show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences</li> <li>● show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>● show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> <li>● show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively</li> <li>● respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics</li> <li>● identify and explore how attitudes and values are expressed in texts</li> <li>● communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts</li> <li>● use literary critical concepts and terminology with understanding and discrimination</li> <li>● make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.</li> </ul>		<p><b>Students must:</b> AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression AO2 Analyse ways in which meanings are shaped in literary texts AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received AO4 Explore connections across literary texts AO5 Explore literary texts informed by different interpretations</p>			
		<p style="text-align: center;"><b>Teacher 1</b></p>		<p style="text-align: center;"><b>Teacher 2</b></p>		<p style="text-align: center;"><b>Teacher 3</b></p>	
		<p><b>Component 1 Drama (40%) Section B – ‘A Streetcar Named Desire’</b></p> <p>Learning outcomes Students are required to:</p> <ul style="list-style-type: none"> <li>● show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences</li> <li>● show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>● show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> <li>● show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively</li> <li>● respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics</li> <li>● identify and explore how attitudes and values are expressed in texts</li> <li>● communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts</li> <li>● use literary critical concepts and terminology with understanding and discrimination</li> <li>● make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.</li> </ul>		<p><b>Component 2 (20%) Prose</b> <b>‘A Thousand Splendid Suns’ &amp; ‘Wuthering Heights’</b></p> <p>Learning outcomes Students are required to:</p> <ul style="list-style-type: none"> <li>● show knowledge and understanding of how genre features and conventions operate in prose fiction texts</li> <li>● show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively</li> <li>● show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> <li>● show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation</li> <li>● show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>● identify and explore how attitudes and values are expressed in texts</li> <li>● communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts</li> <li>● use literary critical concepts and terminology with understanding and discrimination</li> <li>● make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources</li> </ul>		<p><b>Component 3 Poetry (30%): Section A – ‘The Forward Anthology of Modern Poetry’</b> Students will consider the concerns and choices of modern-day poets in a selection of contemporary poems. Students will apply their knowledge of poetic form, content and meaning, and develop their skills in comparing an unseen poem with an example of studied poetry.</p> <p>Learning outcomes Students are required to:</p> <ul style="list-style-type: none"> <li>● show knowledge and understanding of the function of genre features and conventions in poetry</li> <li>● show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively</li> <li>● show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> <li>● show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation</li> <li>● show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>● communicate fluently, accurately and effectively their knowledge, understanding and critical evaluation of texts</li> <li>● identify and explore how attitudes and values are expressed in texts</li> <li>● use literary critical concepts and terminology with understanding and discrimination</li> <li>● make appropriate use of the conventions of writing in literary studies referring accurately and appropriately to texts and sources.</li> </ul>	

Year 13	<b>Component 1 Drama (40%) Section A – ‘King Lear’</b> Learning outcomes Students are required to: <ul style="list-style-type: none"> <li>• show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences</li> <li>• show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>• show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> <li>• show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively</li> <li>• respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics</li> <li>• identify and explore how attitudes and values are expressed in texts</li> <li>• communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts</li> <li>• use literary critical concepts and terminology with understanding and discrimination</li> <li>• make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.</li> </ul>		<b>NEA (20%)</b> Non-examination assessment will be assessed via two texts. ‘Jane Eyre’ and a choice from list in coursework booklet - Learning outcomes Students are required to: <ul style="list-style-type: none"> <li>• show knowledge and understanding of a variety of strategies for reading texts, including reading for detail of how writers use and adapt language, form and structure in texts</li> <li>• show knowledge and understanding of ways to interpret and evaluate texts independently and in response to interpretations by different readers</li> <li>• show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>• show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> <li>• show knowledge and understanding of the ways texts can be grouped and linked to inform interpretation</li> <li>• identify and explore how attitudes and values are expressed in texts</li> <li>• communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts</li> <li>• use literary critical concepts and terminology with understanding and discrimination</li> <li>• make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources</li> <li>• make connections and explore the relationships between texts</li> </ul>		<b>Component 3 Poetry (30%) Section B – Victorians</b> Learning outcomes Students are required to: <ul style="list-style-type: none"> <li>• show knowledge and understanding of the function of genre features and conventions in poetry</li> <li>• show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively</li> <li>• show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> <li>• show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation</li> <li>• show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>• communicate fluently, accurately and effectively their knowledge, understanding and critical evaluation of texts</li> <li>• identify and explore how attitudes and values are expressed in texts</li> <li>• use literary critical concepts and terminology with understanding and discrimination</li> <li>• make appropriate use of the conventions of writing in literary studies referring accurately and appropriately to texts and sources.</li> </ul>		
	<b>Drama</b> Written examination consisting of two sections. Open book examination – clean copies of the prescribed drama texts to be taken into the examination. Copies of the Critical Anthologies must not be taken into the examination. <b>The assessment length is 2 hours and 15 minutes. The assessment consists of 60 marks – 35 marks for Section A and 25 marks for Section B.</b>		<b>Prose</b> Written examination consisting of one section. Open book examination – clean copies of the prescribed prose texts to be taken into the examination. <b>The assessment length is 1 hour 15 mins. The assessment consists of 40 marks.</b>		<b>Poetry</b> Written examination consisting of two sections: students answer one question from a choice of two, comparing an unseen poem with a named poem from their studied contemporary text and one question from a choice of two on their studied movement/poet. Open book – clean copies of the poetry texts can be taken into the examination. <b>The assessment length is 2 hours and 15 minutes. Total of 60 marks available – 30 marks for Section A and 30 marks for Section B.</b>		<b>NEA</b>
Assessment	<b>Component 1 Section A</b> <b>Section A: Shakespeare</b> One essay question from a choice of two on their studied text, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed).	<b>Component 1 Section B</b> Section B: Other drama One essay question from a choice of two on their studied text (AO1, AO2, AO3 assessed).	<b>Component 2</b> Students answer one comparative essay question from a choice of two on their studied theme (AO1, AO2, AO3, AO4 assessed).		<b>Component 3 Section A</b> Section A – Post-2000 Specified Poetry: one comparative essay question on an unseen modern poem written post-2000 and one named poem from the studied contemporary text (AO1, AO2, AO4 assessed).	<b>Component 3 Section B</b> Section B – Specified Poetry Pre- or Post-1900: one essay question (AO1, AO2, AO3 assessed).	Students produce one assignment: <ul style="list-style-type: none"> <li>• one extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed)</li> <li>• advisory total word count is 2500–3000 words</li> <li>• total of 60 marks available.</li> </ul>

# English Language and Literature

Edexcel



		KNOWLEDGE		SKILLS			
		<p><b>Learning outcomes</b></p> <p>Students are required to:</p> <ul style="list-style-type: none"> <li>• apply relevant methods for text analysis, drawing on linguistic and literary fields</li> <li>• apply varied strategies for reading and listening according to text type and purpose for study</li> <li>• identify and describe how meanings and effects are created and conveyed in texts</li> <li>• show knowledge and understanding of the ways in which texts relate to the contexts in which they are produced and received</li> <li>• apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts</li> <li>• explore connections across a wide range of literary and non-literary texts</li> <li>• use English appropriately, accurately and creatively</li> <li>• use a range of techniques to evaluate the effectiveness of texts for different audiences and purposes, informed by wide reading and listening</li> <li>• show awareness of the different language levels, as appropriate, drawn from: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse</li> <li>• make accurate reference to texts and sources</li> <li>• synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.</li> </ul>		<p><b>Students must:</b></p> <ul style="list-style-type: none"> <li>• AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</li> <li>• AO2 Analyse ways in which meanings are shaped in texts</li> <li>• AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</li> <li>• AO4 Explore connections across texts, informed by linguistic and literary concepts and methods</li> <li>• AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways</li> </ul>			
		<b>Teacher 1</b>		<b>Teacher 2</b>		<b>Teacher 3</b>	
		<p><b>Component 2 (40%) Varieties in Language and Literature Section B</b></p> <p>Reading of <b>'The Great Gatsby'</b> –anchor text– using a variety of strategies (directed reading, class reading with specific focus, close textual analysis, reading to generate character /theme profiles, etc.) to focus on:</p> <ul style="list-style-type: none"> <li>• narrative perspectives and voices in texts (characterisation)</li> <li>• setting/tone/atmosphere of chosen texts</li> <li>• exploration of theme(s) through chosen texts and wider reading.</li> </ul> <p>Reading is supported by textual analysis that utilises relevant literary and linguistic terminology</p>		<p><b>Component 2(40%) Varieties in Language and Literature: Section B</b></p> <p>Reading of <b>'Othello'</b> –second text – using a variety of strategies (directed reading, class reading with specific focus, close textual analysis, reading with comparative focus, reading to generate character/theme profiles, etc.) to focus on:</p> <ul style="list-style-type: none"> <li>• narrative perspectives and voices in texts (characterisation)</li> <li>• setting/tone/atmosphere of chosen texts</li> <li>• exploration of theme(s) through chosen texts and wider reading.</li> </ul> <p>Reading is supported by textual analysis that utilises relevant literary and linguistic terminology</p>		<p><b>Component 1 (40%) Voices in Speech and Writing: Section A</b></p> <p>Students should be encouraged to consider how spoken and written voices are created in texts which range from semi-spontaneous to highly crafted. How do these texts make use of or appropriate features of spontaneous spoken language? How do the writers or speakers use language to present themselves in a particular way? How are their 'characters' constructed and conveyed? In reading the texts, can we 'hear' the voice or voices within them, and how are these created?</p> <p>Students study <b>Voices in Speech and Writing: An Anthology</b> which includes examples of non-literary and digital texts from the 20<sup>th</sup> and 21<sup>st</sup> century.</p>	
YEAR 12 & 13	Year 12						

	Teacher 1		Teacher 2		Teacher 3
Year 13	<b>Component 1(40%) : Voices in Speech and Writing : Section B</b>  Students will also study one literary drama text from the prescribed list, giving them the opportunity to study how writers create different voices within a literary genre - ' <b>A Streetcar Named Desire</b> '  <b>Component 2 (40%): Varieties in Language and Literature: Section B Comparison</b>		<b>Component 2 (40%): Varieties in Language and Literature : Section A</b>  Students will also be expected to read widely across a range of non-fiction genres in preparation for responding to an unseen extract in Section A of the examination. Students will explore and evaluate the ways different writers convey similar themes and issues in different texts.  <b>Theme : Society and the Individual.</b>		<b>NEA (20%)</b>  The non-examination assessment component has been designed to allow students to demonstrate their skills as writers, crafting their own original texts for different audiences and purposes. In exploring the various forms of writing and the ways different writers use linguistic and literary techniques in texts, students will acquire the synthesised knowledge and understanding required to produce original pieces of writing.  <b>Component 2 (40%): Varieties in Language and Literature: Section B Comparison</b>
	<b>Component 1 - Voices in Speech and Writing</b>  Written examination, lasting 2 hours 30 minutes. <ul style="list-style-type: none"> <li>• Open book – a clean copy of the prescribed drama text can be taken into the exam.</li> <li>• Two sections – students answer the question in Section A and one question on their chosen drama text in Section B.</li> <li>• Total of 50 marks available – 25 marks for Section A and 25 marks for Section B.</li> </ul>			<b>Component 2 – Varieties in Language and Literature</b>  Written examination, lasting 2 hours 30 minutes. <ul style="list-style-type: none"> <li>• Open book – clean copies of the prescribed texts can be taken into the exam.</li> <li>• Two sections – students answer one question from a choice of four in Section A and one question from a choice of four in Section B.</li> <li>• Total of 50 marks available – 20 marks for Section A and 30 marks for Section B.</li> </ul>	
Assessment	<b>Component 1 Section A</b>  Texts: one comparative essay question on one unseen extract selected from 20th- or 21st-century sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed).	<b>Component 1 Section B</b>  Drama Texts: one extract-based essay question on the chosen drama text 'A Streetcar Named Desire' (AO1, AO2, AO3 assessed).	<b>Component 2 Section A</b>  Unseen Prose Non-fiction Texts: one essay question on an unseen prose non-fiction extract. The unseen extract is linked to the studied theme – Society and the Individual (AO1, AO2, AO3 assessed).	<b>Component 2 Section B</b>  Prose Fiction and Other Genres: one comparative essay question on one prose fiction anchor text 'The Great Gatsby' and one other text – 'Othello' from the theme of Society and the Individual (AO1, AO2, AO3, AO4 assessed).	<b>Overview of assessment</b>  Students will produce two assignments: <ul style="list-style-type: none"> <li>• Assignment 1 – two pieces of original writing: one piece of fiction writing and one piece of creative non-fiction writing (AO5 assessed).</li> <li>• Assignment 2 – one analytical commentary reflecting on their studied texts and the pieces of writing they have produced (AO1, AO2, AO3, AO4 assessed).</li> <li>• The advisory total word count is 2500–3250: 1500–2000 words for the original writing pieces and 1000–1250 for the commentary.</li> <li>• Total of 60 marks available – 36 marks for the original writing and 24 marks for the commentaries.</li> </ul>
Assessment					

# Film Studies

## Eduqas



### Introduction

Students will study eleven films in total in relation to the following **core study** areas.

Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance

Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium

Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.

### Specialist study areas

Area 4. Spectatorship (American film since 2005)

Area 5. Narrative (Film movements: Experimental film)

Area 6. Ideology (British film since 1995 and American film since 2005)

Area 7. Auteur (Hollywood 1930-1990 and Film movements: Experimental film)

Area 8. Critical Debates (Film movements: Silent cinema and Documentary)

Area 9. Filmmakers' theories (Documentary)

### Resources

All resources, including course booklets, teaching materials, mark schemes and student progress, can be found here: [T:\Departments\Film\New Spec teaching from 2017](#)

### Assessment

In Year 12 there are three formal Pre-Public Examinations over the course of the year which will use questions from past papers with associated mark schemes. In Y13 there are two formal Pre-Public Examinations over the course of the year. The final Pre-Public Examination in Y13 will always be an entire past paper.

The sections of each component being studied at the time will dictate the questions set during these examination periods. Students will be formally assessed every half term against their target grade by each teacher. These assessments include the Pre-Public examinations.

### Revision

The intention is to commence **formal** revision from the **second half** of spring term.

\*The British film since 1995 (two-film study) section is split between the two teachers. This unit lends itself well to being shared as there is no comparative element required. Because the coursework unit requires so much time to prepare with the teaching of so many short films, in addition to the skills required to plan, produce and evaluate the screenplay, this is taught alongside 'Trainspotting' in order to provide an element of variety for students.

## Component 1

### AO1 & AO2

<b>Varieties of film and filmmaking</b> Written examination: 2.5 hours 35% of qualification	<b>Film(s) studied</b>
<b>Section A:</b> Hollywood 1930-1990 (comparative study) /40	'Vertigo' (Hitchcock, 1958) 'Apocalypse Now' (Coppola, 1979)
<b>Section B:</b> American film since 2005 (two-film study) /40	'Selma' (Duvernay, 2013) 'Winter's Bone' (Granik, 2010)
<b>Section C:</b> British film since 1995 (two-film study) /40	'Trainspotting' (Boyle, 1996) 'This is England' (Meadows, 2006)

## Component 2

### AO1 & AO2

<b>Global filmmaking perspectives</b> Written examination: 2.5 hours 35% of qualification	<b>Film(s) studied</b>
<b>Section A:</b> Global Film (two-film study) /40	'Pan's Labyrinth' (Del Toro, Spain, 2006) City of God (Mereilles, Brazil, 2002)
<b>Section B:</b> Documentary film /20	'Amy' (Kapadia, 2015)
<b>Section C:</b> Film movements - Silent cinema /20	'Sunrise' (Murnau, 1927)
<b>Section D:</b> Film movements - Experimental film (1960-2000) /20	'Pulp Fiction' (Tarantino, US, 1994)

## Component 3

### AO2 & A03

#### **Production**

Non-exam assessment (coursework)  
30% of qualification / 60

Students will produce a **screenplay** (/40) for a short film of between 1600 and 1800 words.

The screenplay must be accompanied by a **digitally photographed storyboard** of a key section from the screenplay (approximately 2 minutes' screen time, corresponding to approximately two pages of screenplay and to approximately 20 storyboard shots).

Students must also complete an **evaluative analysis** (/20) of their production of between 1600 and 1800 words, and make reference to all short films selected for study from the compilation set by Eduqas (at least three short films totalling a minimum of 80 minutes).

	KNOWLEDGE	SKILLS
	<p><b>Learning outcomes:</b> Students will demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• a diverse range of film, including documentary, film from the silent era, experimental film and short film</li> <li>• the significance of film and film practice in national, global and historical contexts</li> <li>• film and its key contexts (including social, cultural, political, historical and technological contexts)</li> <li>• how films generate meanings and responses</li> <li>• film as an aesthetic medium</li> <li>• the different ways in which spectators respond to film</li> </ul>	<p><b>Students must:</b> <b>AO1</b> Demonstrate knowledge and understanding of elements of film</p> <p><b>AO2</b> Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> <li>• analyse and compare films, including through the use of critical approaches</li> <li>• evaluate the significance of critical approaches</li> <li>• analyse and evaluate own work in relation to other professionally produced work</li> </ul> <p><b>AO3</b> Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>
	<b>Teacher 1</b>	<b>Teacher 2</b>
	<p><b>Component 2</b> <b>Section A: Global film (two-film study) 'Pan's Labyrinth' and 'City of God'</b></p> <p>Upon starting the course, students will be introduced to the key elements of film form consisting of cinematography, mise-en-scène, editing, sound and performance.</p> <p>As is indicated below, these key elements provide a means of approaching narrative as well as other aspects of Film Studies (such as spectatorship, aesthetic issues and the auteur), all of which students will study throughout their course.</p> <p><i>Key elements of film form</i> <b>Cinematography, including lighting</b> <i>Principal elements</i></p> <ul style="list-style-type: none"> <li>• camera shots including point of view shots, focus including depth of field, expressive and canted angle shots, handheld camera in contrast to Steadicam technology</li> <li>• composition, including balanced and unbalanced shots</li> </ul> <p><i>Creative use of cinematography</i></p> <ul style="list-style-type: none"> <li>• camerawork including subjective camera, shifts in focus and depth of field, mixed camera styles, filters</li> <li>• monochrome cinematography</li> <li>• the principles of 3-point lighting including key, fill and backlighting</li> <li>• chiaroscuro lighting and other expressive lighting effects</li> </ul> <p><i>Conveying messages and values</i></p> <ul style="list-style-type: none"> <li>• how shot selection relates to narrative development and conveys messages and values</li> <li>• how lighting, including 3-point lighting, conveys character, atmosphere and messages and values</li> <li>• how cinematography, including lighting, provides psychological insight into character</li> <li>• how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations</li> <li>• how and why different spectators develop different interpretations of the same camera shots and lighting</li> </ul>	<p><b>Component 2</b> <b>Section B: Documentary film 'Amy'</b></p> <p>Students are required to study the following: <i>The significance of digital technology in film</i> The degree of the impact the digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work.</p> <p>Students are required to study the following: <i>Filmmakers' theories</i> The documentary film will be explored in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking. The filmmakers chosen for this unit are Michael Moore and Kim Longinotto.</p> <p><b>Component 2</b> <b>Section D: Film movements – Experimental film (1960-2000) 'Pulp Fiction'</b></p> <p><i>Auteur</i> Students are required to study:</p> <ul style="list-style-type: none"> <li>• how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema</li> <li>• how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values</li> <li>• what 'signatures' can be identified for a film as a result of a more experimental approach to the film-making process</li> </ul>

- how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations
- how and why different spectators develop different interpretations of the same camera shots and lighting
- how cinematography, including lighting, is used to align spectators and how that alignment relates to spectator interpretation of narrative
- how cinematography, including lighting, contributes to the ideologies conveyed by a film

*Indication of an auteur approach and film aesthetic*

- how cinematography including lighting can be indicative of an auteur approach (director or cinematographer)
- how cinematography contributes to a film's overall aesthetic

**Mise-en-scène**

*Principal elements*

- setting, props, costume and make-up
- staging, movement and off-screen space
- how cinematography impacts on mise-en-scène, in particular through variation in depth of field, focus and framing (a significant area of overlap with cinematography)

*Creative use of mise-en-scène*

- how mise-en-scène can be used both naturalistically and expressively
- how the principal elements of mise-en-scène can generate multiple connotations and suggest a range of interpretations
- how changes in mise-en-scène contribute to character and narrative development

*Conveying messages and values*

- how mise-en-scène conveys messages and values
- how mise-en-scène, including setting, props, costume and make-up, can generate multiple connotations and suggest a range of possible interpretations
- how staging, movement and off-screen space are significant in creating meaning and generating response
- the significance of motifs used in mise-en-scène, including their patterned repetition
- how mise-en-scène is used to align spectators and how that alignment relates to spectator interpretation of narrative
- how and why different spectators develop different interpretations of the same mise-en-scène
- how mise-en-scène contributes to the ideologies conveyed by a film

*Indication of an auteur approach and film aesthetic*

- how mise-en-scène can be indicative of an auteur approach (director or designer)
- how mise-en-scène contributes to a film's overall aesthetic

**Editing**

*Principal elements*

- the shot to shot relationships of continuity editing including match editing, the 180° rule
- the role of editing in creating meaning, including the Kuleshov effect
- montage editing and stylised forms of editing including jump cuts

*Creative use of editing*

- how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition
- how the principal elements of editing can generate multiple connotations and suggest

- how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values
- what 'signatures' can be identified for a film as a result of a more experimental approach to the film-making process

*Narrative*

Students are required to study the following:

- how narrative construction reflects plot and expresses temporal duration and ellipsis
- narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning
- how the dramatic qualities of a sequence or scene are constructed, including through dialogue
- how narrative construction provides psychological insight into character
- ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification
- how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view
- the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film
- film poetics: what elements of film filmmakers select and how they combine them to create meaning
- the relationship between the screenplay and the realised film narrative
- narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative

*Critical Approaches to Narrative*

Students are required to study the following:

- the formalist conception of narrative based on the distinction between story and plot
- the structuralist conception of narrative based on binary oppositions
- how narrative can function as an ideological framework

*Genre*

Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film. Therefore the concept of genre, genre conventions and genre in relation to narrative are a requirement for study.

**Component 1**

**Section C: British film since 1995 (two-film study) 'Trainspotting' \***

*Ideology*

Students are required to study the following:

- the connotations of visual elements and sounds
- binary oppositions, both those contained in the narrative and those contained in film's use of formal elements
- the implications of spectator positioning and address
- ideological perspectives appropriate to the text (political perspective)
- an evaluation of the ideological critical approach to film

*Narrative*

Students are required to study the following:

- how narrative construction reflects plot and expresses temporal duration and ellipsis

- a range of interpretations
- how visual effects created in post-production are used, including the way they are designed to engage the spectator and create an emotional response
- the use of visual effects created in post-production including the tension between the filmmaker's intention to create a particular emotional response and the spectator's actual response

*Conveying messages and values*

- how editing conveys messages and values
- how editing is used to align the spectator and how that alignment relates to spectator interpretation of narrative
- how and why different spectators interpret the same editing effects differently
- how editing contributes to the ideologies conveyed by film

*Indication of an auteur approach and film aesthetic*

- how editing can be indicative of an auteur approach (director or editor)
- how editing contributes to a film's overall aesthetic

**Sound**

*Principal elements*

- vocal sounds (dialogue and narration), environmental sounds (ambient, sound effects, Foley), music, silence
- diegetic or non-diegetic sound
- parallel and contrapuntal sound and the distinction between them
- multitrack sound mixing and layering, asynchronous sound, sound design

*Creative use of sound*

- how sound is used expressively
- how sound relates to characters and narrative development including the use of sound motifs

*Conveying messages and values*

- how sound conveys messages and values
- how the principal elements of sound can generate multiple connotations and suggest a range of interpretations
- how sound is used to align the spectator and how that alignment relates to spectator interpretation of narrative
- how and why different spectators interpret the same use of sound differently
- how sound contributes to the ideologies conveyed by film

*Indication of an auteur approach and film aesthetic*

- how sound can be indicative of an auteur approach (director or sound designer)
- how sound contributes to a film's overall aesthetic

**Performance**

*Principal elements*

- the use of non-verbal communication including physical expression and vocal delivery
- the significance of the interaction between actors
- performance styles in cinema including method and improvisatory styles
- the significance of casting

*Performance as a creative collaboration*

- the role of directing as a 'choreography' of stage movement
- the relationship between performance and cinematography

*Conveying messages and values*

- how performance conveys messages and values

- narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning
- how the dramatic qualities of a sequence or scene are constructed, including through dialogue
- how narrative construction provides psychological insight into character
- ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification
- how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view
- the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film
- film poetics: what elements of film filmmakers select and how they combine them to create meaning
- the relationship between the screenplay and the realised film narrative
- narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative

*Critical Approaches to Narrative*

Students are required to study the following:

- the formalist conception of narrative based on the distinction between story and plot
- the structuralist conception of narrative based on binary oppositions
- how narrative can function as an ideological framework

*Genre*

Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film. Therefore the concept of genre, genre conventions and genre in relation to narrative are a requirement for study.

**Component 3: Production**

**Non-exam assessment**

**1. Short Film Study**

Students are **required to make a study of at least three short films** in preparation for their production. The total running time of the films selected must be at least 80 minutes.

Films studied:

- Meshes in the Afternoon (Deren, US, 1946) 14'
- La Jetée (Marker, France, 1962) 28'
- The Wrong Trousers (Park, UK, 1993) 30'
- About a Girl (Percival, UK, 2001) 09'
- Connect (Abrahams, UK, 2010) 05'
- Night Fishing (Park, South Korea, 2011) 33'
- Swimmer (Ramsay, UK, 2012) 18'
- The Gunfighter (Kissack, US, 2014) 09'

**2. Production**

Students are required to create an individual production of a screenplay for a short film of between 1600 and 1800 words which includes one of the following:

- a narrative twist
- a narrative which begins with an enigma
- a narrative which establishes and develops a single character
- a narrative which portrays a conflict between two central characters

- how performance is used to align the spectator and how that alignment relates to spectator interpretation of narrative
  - how and why different spectators interpret the same performance differently
  - how performance contributes to the ideologies conveyed by film
- Indication of an auteur approach and film aesthetic*
- how performance can be indicative of an auteur approach (director or performer)
  - how performance and choreography contributes to a film's overall

### Component 1

#### Section A: Hollywood 1930-1990 (comparative study) 'Vertigo' and 'Apocalypse Now'

##### *Auteur*

Students are required to study:

- how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema
- how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values

Students should consider:

- to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process
- how far it is appropriate to talk about these individuals as auteurs
- how far it is more appropriate to consider filmmaking as a collaborative process

### Component 1

#### Section B: American film since 2005 (two-film study) 'Selma' and 'Winter's Bone'

##### *Spectatorship*

Students are required to study the following:

- how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing
- how the spectator is in dynamic interaction with film narrative and film features designed to generate response
- reasons for the uniformity or diversity of response by different spectators
- the impact of different viewing conditions on spectator response
- the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response
- the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film

##### *Ideology*

Students are required to study the following:

- the connotations of visual elements and sounds
- binary oppositions, both those contained in the narrative and those contained in film's use of formal elements
- the implications of spectator positioning and address
- ideological perspectives appropriate to the text from a feminist point of view
- an evaluation of the ideological critical approach to film

The screenplay must be accompanied by a digitally photographed storyboard of a key section from the screenplay (approximately 2 minutes' screen time, corresponding to approximately two pages of screenplay and to approximately 20 storyboard shots).

### 3. Evaluative analysis

Students are required to complete an evaluative analysis of their production of between 1600 and 1800 words and make reference to all short films selected for study from the compilation set by EDUQAS (at least three short films totalling a minimum of 80 minutes). The evaluative analysis will include:

- narrative structure of the short film – an analysis of how the narrative features and dramatic qualities of all short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production
- cinematic influences – an analysis of how visual/audio elements of other professionally produced films or screenplays, including short films, influenced their short film or screenplay
- creating meaning and effect – an evaluative analysis of how their production creates meanings and generates responses for the spectator in relation to other professionally produced films or screenplays, including at least one of the short films studied

Students are required to submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word count of 1600 – 1800 words.

## **Component 1**

### **Section C: British film since 1995 (two-film study) 'This is England' \***

#### *Ideology*

Students are required to study the following:

- the connotations of visual elements and sounds
- binary oppositions, both those contained in the narrative and those contained in film's use of formal elements
- the implications of spectator positioning and address
- ideological perspectives appropriate to the text (political perspective)
- an evaluation of the ideological critical approach to film

#### *Narrative*

Students are required to study the following:

- how narrative construction reflects plot and expresses temporal duration and ellipsis
- narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning
- how the dramatic qualities of a sequence or scene are constructed, including through dialogue
- how narrative construction provides psychological insight into character
- ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification
- how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view
- the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film
- film poetics: what elements of film filmmakers select and how they combine them to create meaning
- the relationship between the screenplay and the realised film narrative
- narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative

#### *Critical Approaches to Narrative*

Students are required to study the following:

- the formalist conception of narrative based on the distinction between story and plot
- the structuralist conception of narrative based on binary oppositions
- how narrative can function as an ideological framework

#### *Genre*

Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film. Therefore the concept of genre, genre conventions and genre in relation to narrative are a requirement for study.

## **Component 2**

### **Section C: Film movements – Silent Cinema 'Sunrise'**

#### *Critical Debates*

Students are required to study the following debate:

*The realist and the expressive*

	<p>In the 1940s, the French film critic André Bazin set in motion a major debate when he argued that both German Expressionist and Soviet Montage filmmaking went against what he saw as the 'realist' calling of cinema. This opposition between the realist and the expressive has informed thinking about film from the beginnings of cinema.</p>	
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