

**Our core belief and the rationale that sits behind our curriculum and all that we do is that pupils are entitled to be introduced to, to know and to love some of the best Literature in the world. Our job is to encourage a love for reading and Literature that will continue beyond 'KS3 and KS4'.**

Our curriculum is designed to introduce pupils to some of the best that has been thought and written, to introduce them to a diverse range of voices and experiences, to maximise their academic outcomes, their personal development and their cultural literacy which will enable them to continue learning beyond GCSE and CVC.

At Cottenham VC we routinely use a range of strategies to formatively assess and give feedback to students about their progress. In English these strategies can include in-lesson quizzes, practice paragraphs with guidance and teacher input, whole-class feedback sessions based on student assessment, homework tasks to improve their understanding of the core lesson material.

Autumn Term	<p>What can we learn from 'A Haunted Hotel'?</p> <p>What are the key fears in the Victorian era?</p> <p>How do writers use juxtaposition of characters to get a specific message across?</p>
<b>Key subject knowledge:</b>	<ul style="list-style-type: none"> <li>✓ The Victorian novel and Wilkie Collins: key features; influence of the author on the crime fiction genre (the father of the detective story and subsequent influence on Conan Doyle); Europe/Venice and foreigners as 'exotic/other' and ideas of threat associated; the popularity of the ghost story – Collins and Dickens reflect this (link to their friendship also)</li> <li>✓ Key language – genre, supernatural, urban terror, femme fatale, Victorian gentleman, reputation, symbol/symbolic/symbolism, motif, authorial intent, allusion, horror, foreshadowing, overreaching, hubris (and revisiting gothic and crime fiction language and features from Y7).</li> <li>✓ Analysis of language techniques, structure, authorial intent (increasingly subtle/complex choices)</li> </ul>
<b>Key disciplinary knowledge:</b>	<ul style="list-style-type: none"> <li>✓ The content &amp; message(s) of the novel – including knowledge and understanding of characters, themes, plot</li> <li>✓ Allusions and connections (in lessons or for HW tasks). Links discussed between elements of the story and the following novels/stories: 'The Moonstone' – 1868 (widely accepted as the first detective novel in English); 'The Hound of the Baskervilles' – 1902 (crime fiction and detective story); 'A Christmas Carol' – 1843 (ghost story); 'Bleak House' – 1852-3 (detective story, Dickens' influence); 'The Yellow Wallpaper' – 1892 (female madness); 'Frankenstein' – 1818 (overreaching ambition/science vs religion); 'The Tell Tale Heart' – 1843 (the head beneath the floorboards in 'The Haunted Hotel'); 'Jane Eyre' – 1847 (the governess)</li> </ul>

	<ul style="list-style-type: none"> <li>✓ Cultural significance and context of the novel (including: immigration – suspicion/fear of the ‘foreigner’; Victorian fascination with death/supernatural; influence of gothic genre; influence of the crime fiction genre)</li> </ul>
<b>Summative Assessment Strategies</b>	<ol style="list-style-type: none"> <li>1. Writing a comparative essay on the way Collins presents the two women in the novel.</li> <li>2. Writing a creative narrative piece that draws inspiration from the opening of <i>Hound of the Baskervilles</i> and <i>The Haunted Hotel</i>.</li> </ol>
<b>How does this unit prepare students for future study?</b>	Developing on the knowledge of the Victorian fears, specifically Science and Madness and supporting students understand how a story can present contrasting ideas.

Spring Term	<p>What can we learn from ‘Henry V’?</p> <p>What are the key features of a Shakespearean History?</p> <p>How is power presented in Shakespeare plays?</p>
<b>Key subject knowledge</b>	<ul style="list-style-type: none"> <li>✓ The History genre: key features, links to other genres and differences.</li> <li>✓ Key language – persuasive, heroic, subtle criticism etc.</li> </ul>
<b>Key disciplinary knowledge</b>	<ul style="list-style-type: none"> <li>✓ Analysis of language techniques and structure – complexity of how to portray real life historical figures.</li> <li>✓ Cultural significance of the play: impact of which history Shakespeare had access to, public reception of Henry as a monarch, Elizabeth I’s impact on plays, ideas of responsibility of the monarch and class system, use of well-known peripheral characters.</li> <li>✓ The content and messages of the play – including knowledge and understanding of characters and plot</li> </ul>
<b>Summative Assessment Strategies</b>	<ol style="list-style-type: none"> <li>1. Writing an analytical essay on how Lady Macbeth is presented in the play.</li> <li>2. A speaking and listening debate about responsibility in the play.</li> </ol>
<b>How does this unit prepare students for future study?</b>	Developing a clear understanding of another one of Shakespeare’s genres, preparing them for the study of play that incorporates tragedy and comedy in a similar way in later years and reviewing their study of Comedy and Tragedy in year 7 and year 8. Supporting students to gain an awareness of the key themes within Shakespeare’s canon and their purpose.

Summer Term	Half Term 1: The Crucible What is an allegory? How does a modern play use features of tragedy?	Half Term 2: Literary Theory What are the key literary theories? How can we apply these theories to canonical texts to expand our understanding of them?
<b>Key subject knowledge</b>	<ul style="list-style-type: none"> <li>✓ The tragedy genre: key features, influence from Aristotle's 'Poetics'</li> <li>✓ Key language – tragedy, tragic hero, fatal flaw (hamartia), mass hysteria, allegory, Theocracy, morality, puritan, reputation</li> </ul>	<ul style="list-style-type: none"> <li>✓ Key critical stances for literary criticism (Marxist, psychoanalytical, feminist, colonial, post-colonial, reader response theory)</li> <li>✓ Key figures in Marxist, psychoanalytical and feminist critical theory (Karl Marx, Sigmund Freud, Simone de Beauvoir, Roland Barthes)</li> <li>✓ Key language – proletariat, bourgeoisie, capitalism, patriarchy, subversion, objectification, id, ego, superego, psyche, colonialism, Other, civilisation, hybridity</li> <li>✓ Influence and impact of the literary critical stances on the study and analysis of literature</li> <li>✓ Examining how writers conform and/or challenge discourses and the impact this has on society</li> </ul>
<b>Key disciplinary knowledge</b>	<ul style="list-style-type: none"> <li>✓ Analysis of language techniques and structure (increasingly subtle/complex choices)</li> <li>✓ Cultural significance and context of the play (including: beliefs about witchcraft; religious belief and puritanism; the pilgrims, mass hysteria)</li> <li>✓ The content and message(s) of the play – including knowledge and understanding of characters, themes, plot</li> </ul>	<ul style="list-style-type: none"> <li>✓ Analysis of extracts from a range of literature using specific literary critical stances</li> </ul>
<b>Summative Assessment Strategies</b>	1. Analytical essay that considers how far the protagonist is a tragic hero.	1. Writing an analysis of a text through the lens of a key theory.

**How does this unit prepare students for future study?**

To develop an understanding of a modern play with a moral message to prepare for their study of the modern play in KS4.  
To explore how playwrights use specific devices to share a political message in their performances through allegory.

To develop an understanding of literary theories and its application.  
To use develop analytical skills to support your understanding of a canonical text.