**English Literature and English Language Subject Audit**

Throughout the training year you are required to take personal responsibility for renewing and updating your subject knowledge, identifying areas for development, setting personal targets and addressing any areas of weakness. This process commences now, before the course starts, and will continue throughout.

RAG Rate your confidence in each area with a grade. **RED (High) Green (Low)** Highlight the statements which you believe require development.

**Please note the content mentioned below may not be relevant to your school’s chosen exam board or specification, however an understanding of it will enhance your approach to teaching similar texts/ topics.**

**ENGLISH LITERATURE:**

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| **Teachers should be confident in having a working knowledge of a range of texts, and how to explore them in light of readership, audience and context.**  | Pre-Interview | Pre- programme | Assessment Point 1 | Assessment Point 2 | Assessment Point 3 | Assessment Point 4 |
| Understand the commonly taught writers and their popular works (listed below):Charles Dickens: A Christmas Carol, Great Expectations |  |  |  |  |  |  |
| JB Priestley: An Inspector Calls |  |  |  |  |  |  |
| William Shakespeare: Macbeth, Othello, King Lear, Romeo and Juliet, The Tempest |  |  |  |  |  |  |
| Understand the conventions and themes within poetry from the past few centuries by having knowledge of poets/ poems commonly taught: Carol Ann Duffy: War Photographer, Valentine  |  |  |  |  |  |  |
| Lord Alfred Tennyson: Charge of the Light Brigade  |  |  |  |  |  |  |
| Percy Shelley: Ozymandias |  |  |  |  |  |  |
| Simon Armitage: Remains, About His Person |  |  |  |  |  |  |
| Beatrice Garland: Kamikaze |  |  |  |  |  |  |
| John Agard: Checkin’ Out Me History, Half-Caste |  |  |  |  |  |  |
| Have an extensive knowledge of key literary techniques associated with plays, novels and poetry: analogy, allegory, metaphor, volta, caesura, half-rhyme, imagery, first-person perspective, third-person perspective, zoomorphism, personification, consonance, assonance, alliteration, sibilance, euphony, cacophony, motif, tone, juxtaposition, oxymoron, simile.  |  |  |  |  |  |  |
| Understand how context (social, historical and personal) can inform writer’s choices and purpose.  |  |  |  |  |  |  |

**ENGLISH LANGUAGE:**

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| **Teachers should understand how to effectively address each of the following Assessment Objectives by applying the skill listed.**  | Pre-Interview | Pre- programme | Assessment Point 1 | Assessment Point 2 | Assessment Point 3 | Assessment Point 4 |
| Confidently source explicit and implicit information from a text. |  |  |  |  |  |  |
| Confidently analyse meaning as suggested explicitly or implicitly by a word or phrase.  |  |  |  |  |  |  |
| Confidently analyse meaning by exploring the denotation/ connotations of a singular word and identify the word class that word belongs to.  |  |  |  |  |  |  |
| Confidently analyse how a text is structured to maintain reader engagement.  |  |  |  |  |  |  |
| Confidently evaluate an opinion of a text, informed by your own understanding of language and structural analysis.  |  |  |  |  |  |  |
| Confidently compare texts – identifying similarities and/or differences in writers’ perspectives/ attitudes to a specific experience/topic.  |  |  |  |  |  |  |
| Understanding of the difference between non-fiction and fiction texts.  |  |  |  |  |  |  |
| Working and varied knowledge of historical, modern and ongoing social issues. |  |  |  |  |  |  |
| Extensive working knowledge of complex vocabulary choices to aid students written and spoken communication.  |  |  |  |  |  |  |
| Non-Fiction Techniques: Imperative/ Direct Address/ Rhetorical Question/ Imagery / Listing (nouns)/ Endorsement/ Alliteration/ Opinion/ Emotive Language/ Statistics/ Tripling (adjectives) |  |  |  |  |  |  |
| Fiction Techniques: Pathetic Fallacy/ Extended Simile/ Metaphor/ Zoomorphism/ Imagery (5 senses)/ Implicit Meaning/ Speech/ Thought/ Paragraphs that help contribute to tone, and progression of narrative/ Narrative perspective / Flashback/ Cyclical Structure |  |  |  |  |  |  |
| Both Fiction and Non-Fiction (SPAG): Sentence demarcation/ A range of punctuation, including the correct use of: semi-colon, parentheses, hyphen, speech marks/ A selection of sentence lengths– including: Short, Simple, Compound, Complex/ Proper Standard English– avoiding informal inappropriate language use/ Most written expression adheres to grammatical expectations/ Most words used are spelt accurately/ Vocabulary is varied, and features words linked to the task. |  |  |  |  |  |  |