**PGCE English: Subject Knowledge Audit 2025 entry **

The purpose of the audit is to help student teachers to pinpoint strengths and areas for development in their subject knowledge. It is intended to assist student teachers prior, across and beyond the PGCE year by indicating the necessary range of specialist knowledge so that they are able to check, update and record their current understanding. The audit measures student teacher’s *own perception* of their knowledge competence and confidence; it is not a conclusive list of what needs to be known, but rather a tool to help student teachers take ownership of their own learning.

Ensuring that the audit is up to date will be valuable evidence towards the requirement to Demonstrate good subject knowledge and curriculum knowledge and so it should be made available when requested to the Associate Tutor, Professional Tutor, external examiner and other relevant colleagues.

There are different ways to think about subject knowledge in the context of teacher education. In its broadest sense, it can consist of the information, concepts, processes and skills in the subject, as well as the methods to teach, plan and assess it. For the purpose of this audit, the focus is mainly on the subject matter itself, across both literature and language, though student teachers should also be aware of the concepts and processes that underpin this material. The numbers of the sections correspond to the English themes for ease of cross-reference.

**Completing the audit:**

1. The audit is designed to be completed electronically, although student teachers are free to print it and complete it by hand if they choose.
2. The audit should be completed prior to interview, updated at the start of the programme and then updated prior to each tutorial, although it may be used as a ‘running record’ of reading and updated more frequently. Initial targets will be set at interview; further targets will be set and reviewed at each tutorial.
3. Select a different highlight colour for interview and each tutorial and record choices in the box below, which will act as a key:

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| --- | --- | --- | --- | --- |
| Interview | Tutorial 1: September | Tutorial 2: October | Tutorial 3: December | Tutorial 4: April |

1. Each time the audit is completed, the number that best corresponds to current knowledge and understanding of each item should be highlighted in the appropriate colour (representing the respective tutorial, as shown in the key above) according to the following ratings in the CODE column:

1 = *Confident to teach, studied to post-graduate level or equivalent;*

2 = *Competent to teach, studied to undergraduate level or equivalent;*

3 = *Developing competence to teach; studied A Level or equivalent*

4 = *Not yet competent to teach*

1. Names of texts read and any other useful details should be recorded briefly in the appropriate Pre-PGCE / During PGCE columns, and Teaching Opportunities recorded during school placements. In this way, the audit acts as a summary of texts and topics taught as well as those read and studied.
2. The literary texts may be found in the Arts & Social Sciences Library on Tyndalls Avenue. The Recommended Reading List on Blackboard is a valuable source of texts on pedagogic and non-literary themes. All the texts on the Reading List are available in the library.
3. Student teachers are encouraged to reflect on texts read and topics studied in their reflective journal (from September), particularly if they feel that the text has a big impact on their professional development.

Topics labelled \*\* are included in the National Curriculum (2014); \* are named on one or more GCSE specification (2015 - ); # on one or more A level specification (2015 -)

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| **CODE** | **AREA OF KNOWLEDGE *WITH INDICATIVE TEXTS AND TOPICS*** | **READING PRE-PGCE**  ***Note texts read and whether at post-graduate, undergraduate, A Level, personal pleasure or other*** | **READING DURING PGCE**  ***Note texts read and any other relevant information*** | **TEACHING OPPORTUNITIES**  ***Note when and what taught, age-group, etc.*** |
| **1** | **The English Curriculum** | | | |
| 1 2 3 4  1 2 3 4  1 2 3 4  1 2 3 4 | National Curriculum for English KS3  National Curriculum for English KS4  GCSE Specifications  A Level Specifications |  |  |  |
| **2** | **Speaking and listening (known as Spoken language in NC documentation from 2014 )** | | | |
| 1 2 3 4 |  |  |  |  |
| **3** | **Reading (prose)** | | | | |
| 1 2 3 4 | **Literacy terminology** – understanding and application of terminology for teaching reading, e.g. phonemes, graphemes, morphology |  |  |  |
| 1 2 3 4 | **\*\*Literary terminology** - understanding and application of terminology for ‘practical criticism’ (e.g. theme, tone, texture) of literary writing |  |  |  |
| 1 2 3 4 | **Overview of critical theory**, e.g. Structuralism, Post-Structuralism, Feminism, Marxism, New Historicism, Psychoanalytic, Eco-critical |  |  |  |
| 1 2 3 4 | **\*\*The Nineteenth Century novel**, e.g.  Jane Austen \**Pride and Prejudice, #Emma, #Persuasion, #Northanger Abbey, #Mansfield Park, #Sense and Sensibility*  Mary Elizabeth Braddon #*Lady Audley’s Secret* The Brontë sisters \*#*Jane Eyre, #Wuthering Heights, #The Tenant of Wildfell Hall*  Kate Chopin *#The Awakening*  Wilkie Collins #*The Moonstone, #The Woman in White*  Charles Dickens \**Great Expectations, \*A Christmas Carol, #Hard Times, #Oliver Twist*  Conan Doyle *\*The Sign of Four*  George Eliot \**Silas Marner*, #*The Mill on the Floss, #Middlemarch*  Elizabeth Gaskell *#North and South*  Charlotte Perkins Gilman *#The Yellow Wallpaper*  Thomas Hardy, \**The Withered Arm and Other Wessex Tales, #Tess of the D’Urbervilles*  Mary Shelley \*#*Frankenstein*  Robert Louis Stevenson, \**Dr Jekyll and Mr Hyde*  Bram Stoker #*Dracula*  William M Thakery #Vanity Fair  HG Wells *\*#War of the Worlds*  Oscar Wilde #*The Picture of Dorian Gray* |  |  |  |
|  | **\*\*British fiction… since the First World War** e.g.  Agatha Christie #*The Murder of Roger Ackroyd*  William Golding \**Lord of the Flies*  Graham Greene #*Brighton Rock*  E.M. Forster #*A Passage to India, #A Room with a View*  JP Hartley *#The Go-Between*  Daphne Du Maurier *#Rebecca*  DH Lawrence  George Orwell \**Animal Farm, #1984*  Helen Zenna Smith *#Not so Quiet*  Rebecca West *#Return of the Soldier*  Virginia Woolf #*Mrs Dalloway* |  |  |  |
| 1 2 3 4 | **Recent and contemporary writers**,e.g.  Douglas Adams  Pat Barker #*Regeneration, #Life Class*  Sebastian Barry *#A Long, Long Way*  Octavia E Butler *\*The Parable of the Sower*  AS Byatt  Angela Carter *#The Bloody Chamber*  Jonathan Coe *#The Rotters Club*  Kit de Waal*\*My Name is Leon*  Kiran Desai *#Hullaballoo in the Guava Orchard*  Ben Elton *#The First Casualty*  Bernadine Everisto *#Girl, Woman, Other*  Sebastian Faulks *#Birdsong*  Michael Frayn *#Spies*  Susan Hill \**Woman in Black, #Strange Meeting*  Kazuo Ishiguro *\*#Never Let Me Go, #The Remains of the Day*  P D James #*The Murder Room*  Jackie Kay *#Trumpet*  Stephen Kelman *\*Pigeon English*  Andrea Levy #*Small Island*  Ian McEwan #*Atonement*  Graham Swift *#Waterland*  Meera Syal \**Anita and Me*  Sarah Waters #*The Little Stranger*  Jeanette Winterson \**Oranges are not the Only Fruit* |  |  |  | |
| 1 2 3 4 | **\*\*Seminal world literature, written in English** e.g.  Margaret Atwood #*The Handmaid’s Tale*  Truman Capote #*In Cold Blood*  Joseph Conrad #*The Heart of Darkness*  Jim Crace *#Harvest*  Roddy Doyle *#The Woman Who Walked Into Doors*  F Scott Fitzgerald *#The Great Gatsby*  Ernest Hemingway *#AFarewell to Arms*  Mohsin Hamid *#The Reluctant Fundamentalist*  Khaled Hosseini #*A Thousand Splendid Suns*  Henry James #*What Maisie Knew*  Ken Kesey #*One Flew Over the Cuckoo’s Nest*  Nella Larson *#Passing*  Harper Lee, *To Kill a Mockingbird*  Toni Morrison #*Beloved*  DBC Pierre *#Vernon God Little*  ~ EM Remarque *#All Quiet on the Western Front (translated)*  Henry Roth *#Call It Sleep*  Arundhati Roy *#The God of Small Things*  Salman Rushdie  Sam Selvon #*The Lonely Londoners*  John Steinbeck, *Of Mice and Men, #The Grapes of Wrath*  Kathryn Stockett *#The Help*  Mark Twain #*The Adventures of Huckleberry Finn*  Alice Walker #*The Colour Purple*  Richard Yates *#Revolutionary Road*  Benjamin Zephaniah |  |  |  | |
| 1 2 3 4 | **Literature for children and young adults**, e.g.  Elizabeth Acevedo  David Almond  Malorie Blackman \*Boys Don’t Cry  Robert Cormier, \**Heroes*  Jamila Gavin *\*Coram Boy*  John Green  Anthony McGowan  Philip Pullman  Louis Sachar |  |  |  | |
| 1 2 3 4 | **Literary non-fiction**, e.g.  Personal records / journals (Pepys, Anne Frank, Robert Graves #*Goodbye to All That*, Siegfried Sassoon #*Memoirs of an Infantry Officer)*  Reportage (Alistair Cooke, Theroux)  Travel Writing (Dalrymple, Orwell) |  |  |  | |
| 1 2 3 4 | **Short Stories, e.g.**  Leila Abouela\* Doris Lessing\*  Elizabeth Baines\* Penelope Lively  Roald Dahl Michael Morpurgo  Arthur Conan Doyle Ridjal Noor\*  Helen Dunmore\* Sylvia Plath\*  Thomas Hardy\* Edgar Allen Poe  Ernest Hemingway\* Michèle Roberts\*  DH Lawrence |  |  |  | |
| **4** | **Writing** | | | | |
| 1 2 3 4 | **Literacy terminology** – understanding and application of terminology for teaching writing, e.g. prefixes, suffixes, root words, homophones |  |  |  | |
| 1 2 3 4 | \*\***Form and structure of genres** for different audiences and purposes, e.g. speeches, letters, reports, formal expository and narrative essays |  |  |  | |
| 1 2 3 4 | **Conventions for presentation** |  |  |  | |
| **5** | **Grammar, punctuation, spelling and vocabulary** (see Appendix 1 to key stage 1 & 2 programmes of study, 2014) | | | | |
| 1 2 3 4 | \*\***Grammatical constructions** (terms and rules) |  |  |  | |
| 1 2 3 4 | \*\***Spelling rules** |  |  |  | |
| 1 2 3 4 | \*\***Punctuation rules** |  |  |  | |
| **6** | **Language study** |  |  |  |
| 1 2 3 4 | **The history of the English language**  Principles and reasons for language change |  |  |  |
| 1 2 3 4 | **Study of spoken language**,e.g.  Theories in language acquisition;  Variety of genres and registers of speech and writing, according to audience, purpose, subject, context. |  |  |  |
| 1 2 3 4 | **Linguistic Method**  Using ‘linguistic concepts and methods’ (graphology, phonology, semantics, grammar, discourse,) to analyse non-fiction and non-literary texts |  |  |  | |
| **7** | **Drama** | | | | |
| 1 2 3 4 | **C16th – C18th drama** e.g.  Apra Behn #  William Congreve #*The Way of the World*  Oliver Goldsmith #*She Stoops to Conquer*  Christopher Marlow *#Edward II*  John Middleton #  John Webster *#The Duchess of Malfi*  William Wycherly *#The Country Wife* |  |  |  | |
| 1 2 3 4 | \*\*Shakespeare e.g. *#A Midsummer Night’s Dream*  *#Anthony and Cleopatra \*#Othello*  *#Coriolanus #Richard II*  *#Hamlet #Richard III*  *#Henry IV Part 1 \*Romeo and Juliet*  *\*Henry V \*The Merchant of Venice*  \**Julius Caesar #The Taming of the Shrew*  *#King Lear \*#The Tempest*  *\*Macbeth \*#Twelfth Night*  *#Measure for Measure*  *\*Much Ado About Nothing* |  |  |  | |
| 1 2 3 4 | Nineteenth century drama, e.g. Henrik Ibsen #*A Doll’s House*  George Bernard Shaw #  Oscar Wilde #*A Woman of No Importance, #The Importance of Being Earnest* |  |  |  | |
| 1 2 3 4 | \*\*British drama… since the First World War Samuel Beckett #*Waiting for Godot*  Harold Brighouse \**Hobson’s Choice*  Noel Coward *#Private Lives*  Joan Littlewood *#Oh! What a Lovely War*  ~Arthur Miller *#Death of a Salesman, #All My Sons*  Harold Pinter #*Betrayal, #The Homecoming*  Priestley \**An Inspector Calls*  RC Sherriff \*#*Journey’s End*  Tom Stoppard *#Arcadia*  Dylan Thomas  Timberlake Wertenbaker #*Our Country’s Good*  Peter Whelan *#The Accrington Pals*  ~Tennessee Williams #*A Streetcar Named Desire, #Cat on a Hot Tin Roof* |  |  |  | |
| 1 2 3 4 | Recent and contemporary playwrights, e.g Alan Bennett \*#*The History Boys*  Jez Butterworth *#Jerusalem*  Caryl Churchill *#Top Girls*  Curtis & Elton *#Blackadder Goes Forth*  Shelagh Delaney *\*A Taste of Honey*  Brian Friel #*The Home Place, #Making History, #Translations*  Tanika Gupta *\*The Empress*  Willis Hall  Lee Hall #*The Pitmen Painters*  David Haig #*My Boy Jack*  David Hare #*Murmuring Judges*  Charlotte Keatley \**My Mother Said I Never Should*  Nick Kelly \**DNA*  Joe Orton #*Loot*  Stephen MacDonald *#Not About Heroes*  Chinonyerem Odimba \**Princess & The Hustler*  Winsome Pinnock *\*#Leave Taking*  Lucy Prebble #*Enron*  Willy Russell \**Blood Brothers, #Educating Rita*  Polly Stenham *#That Face*  Wole Soyinka *#Death and the King’s Horseman*  Simon Stephens\**The Curious Incident of the Dog in the Night-Time*  Benjamin Zephaniah/Lemn Sissay *\*Refugee Boy* |  |  |  | |
| **8** | **ICT** | | | | |
| 1 2 3 4 | Applications of e.g. interactive whiteboards, mobile phones, tablets, cameras and associated software in education |  |  |  | |
| **9** | **Media** | | | | |
| 1 2 3 4 | Media theory and new Media theory (ICT-based) |  |  |  | |
| 1 2 3 4 | Advertising |  |  |  | |
| 1 2 3 4 | Image analysis |  |  |  | |
| 1 2 3 4 | Film Studies and Television |  |  |  | |
| 1 2 3 4 | Newspapers |  |  |  | |
| 1 2 3 4 | Multimedia Texts (e.g. websites) |  |  |  | |
| **10** | Poetry |  |  | | |
| 1 2 3 4 | Middle English and Renaissance poetry,e.g. Chaucer #, Shakespeeare (Sonnets), Wyatt, |  |  |  | |
| 1 2 3 4 | Early C17th poetrye.g. The Metaphysical Poets (Donne #), Milton # |  |  |  | |
| 1 2 3 4 | \*\*The Romanticse.g. Blake, Byron, Keats #, Clare #, Coleridge #, Shelley, Wordsworth |  |  |  | |
| 1 2 3 4 | The Victorianse.g. The Brontes #, Browning, Hardy #, Tennyson #, Rossetti # |  |  |  | |
| 1 2 3 4 | \*\* Poets of the First World War e.g. Brittain, Brooke, Graves, Owen #, Sassoon, Thomas |  |  |  | |
| 1 2 3 4 | \*\*British poetry… since the First World Ware.g. Auden, John Betjeman #, Gillian Clarke #,TS. Eliot #, Heaney #, Hughes #, Larkin #, DH Lawrence #, Plath #, WB Yeats |  |  |  | |
| 1 2 3 4 | Recent and contemporary poets, e.g. e.g. Angelou #, Armitage, Duffy #, Dunn, Lochead, Mitchell, Muir, Nichols, Shapcott, Sheers # |  |  |  | |