



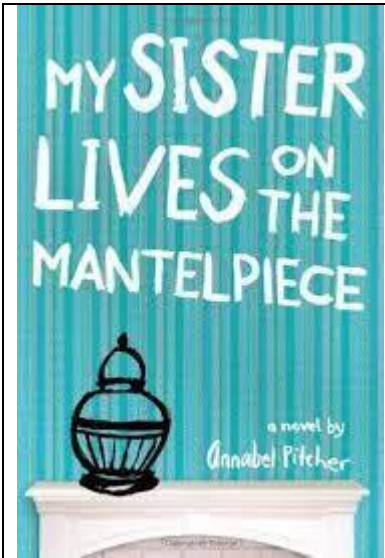
Curriculum Intent Overview


At the Ripley Academy, we believe that students deserve a broad and ambitious English curriculum, rich in skills and knowledge, which piques curiosity and prepares students well for future learning and/or employment. Our aim is to deliver an exciting, engaging curriculum which engenders a love of English, recognising the vital role of the subject in increasing social mobility, developing students' functional skills, cultural understanding and emotional wellbeing.


Year 7

Image for site	Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
	Non-Fiction	<i>Non-Fiction</i> is a module using texts that are informative and factual, rather than fictional. We will study a variety of forms such as: reviews, newspaper articles, letters and travel writing, and practise our discursive and analytical writing skills.	<ul style="list-style-type: none"> Using same terminology as primary feeder schools. Engaging with the same forms of writing used in primary schools. Building on topics covered in primary 	<ul style="list-style-type: none"> Introduction to the RASOR acronym. Sharper focus on methods used in non-fiction. Deeper consideration of authorial background and cultural influence.

		Grammar focus: Sentence types – simple, compound, complex, listing, bracketing, commas.	school e.g. The Holocaust.	
	Short Stories	<p><i>Short Stories</i> is a unit that teaches us how to analyse fictionalised narratives written by others. We will be using the WHAT, HOW, WHY structure to organise our analysis and explore how both language and structural devices work to construct meanings and impact. There will also be opportunities to imitate the craft of writers and produce our own short stories.</p> <p>Grammar focus: Semi-colons, elements of a text (topic sentences, paragraphs, introductions and conclusions).</p>	<ul style="list-style-type: none"> • Exploration of why writers may make particular decisions. • Revisiting grammar: sentence types. • Return to punctuation – listing and commas in particular. 	<ul style="list-style-type: none"> • Tackle longer and more complex texts. • Explore fiction from different periods. • Exploration of more subtle language devices. • Consideration of genre.

	<p>Class Novel: <i>My Sister Lives on the Mantelpiece</i></p>	<p><i>My Sister Lives on the Mantelpiece</i> is a modern novel that tackles many topical issues such as racism, depression, bullying and divorce. We will analyse the novel with a sharp focus on characterisation and theme.</p> <p>Grammar focus: Structure to create tension, syntax.</p>	<ul style="list-style-type: none"> • In <i>Short Stories</i> we analyse texts, usually over the course of one lesson, and we will be using the same analytical skills here but, by reading one text, we can focus on applying much more depth and detail. • Study of language and structure. • Revisiting grammar. 	<ul style="list-style-type: none"> • Focus on one novel, rather than a collection of shorter texts. • Exploration of more mature themes. • Close exploration of character/theme and how Pitcher develops this.
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	<p>Creative Writing</p>	<p><i>Creative Writing</i> is a module that explores techniques and strategies for powerful and engaging stories, descriptions and speeches. We will practise effective planning and learn to be more evaluative when redrafting work.</p> <p>Grammar focus: Sentence agility – Frontal adverbials, non-finite verb openings, prepositional openings.</p>	<ul style="list-style-type: none"> • During <i>Short Stories</i> we looked at how writers communicate clearly with effective use of language and structural techniques. This module builds on those skills and sees us apply them to creative writing ideas. • Semi-colons • Using fiction writers as models for writing 	<ul style="list-style-type: none"> • Opportunity to be creative whilst being able to implement the devices previously studied. • Writing in different forms. • Introduction to the TRICK acronym.
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	Poetry	<p>Poetry is a module that teaches us not only how to analyse poetry in a way separate from novels and other texts, but also how to write poetry ourselves in a variety of forms.</p> <p>Grammar focus : Syntax, rhyme, metre.</p>	<ul style="list-style-type: none">• The ability to creatively express ourselves is used in this module much like in Creative Writing, as is the study/use of language devices and effective vocabulary.• Consideration of authorial choices• Consideration of impact	<ul style="list-style-type: none">• Introduction to metre• Exposure to different forms of poems e.g. sonnets, haikus etc.• Opportunity to craft a poem, using other writers to help inform ideas.• Learning the history of sonnets- from Petrarch to Shakespeare, to Clare to Armitage
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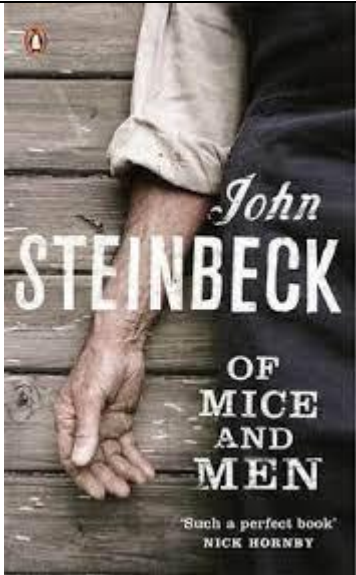
Shakespeare
play: *Romeo
and Juliet*

In this module we analyse the play *Romeo and Juliet* by William Shakespeare. We study not only the characters and plot but also the context of Elizabethan England, issues around gender, religion and fate. **Grammar focus:** Adverbs, comparative and superlative adjectives, nouns, plural nouns, the genitive case (the apostrophe), contractions.

- Shakespeare writes in a poetic and extremely intelligent style that our study of poetry will help us understand.
- We make use of the detailed analysis skills practised in the last module along with the subject terminology used to identify his methods.
- Reconsideration of poetic form
- Exploration of tragic genre.
- Consideration of Elizabethan England.
- Study of a performative text.
- Exploration of dramatic conventions.

Year 8

Image for site	Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
	Politics in Non-Fiction	<p>Politics in Non-Fiction is a unit of work focusing on different debates, such as animal rights, feminism, healthcare and racial injustice. In this unit, we engage with a range of non-fiction texts and the methods writers use to convey political issues.</p> <p>Grammar focus: Structuring discursive writing, semi-colons, dashes and colons. Using paragraphs for effect.</p>	<ul style="list-style-type: none"> This unit of work seeks to develop and build on discussions and debates of political issues within non-fiction texts which links to your Year 7 scheme and ideas of non-fiction. We will also continue to develop and consolidate our grammar skills from last year. We will continue to consider authorial intent 	<ul style="list-style-type: none"> Explore texts that centre around a particular political theme. Write articles that have a political focus. Explore the Aristotelian structure of writing an article.

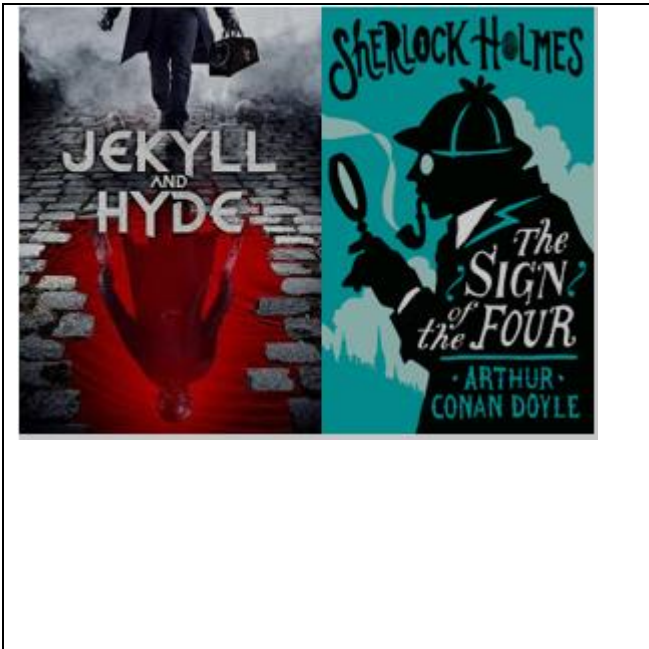

	<p>Class Novel: <i>Of Mice and Men</i></p>	<p><i>Of Mice and Men</i> is a novella written by American author John Steinbeck in the late 1930s. The text itself explores many topical issues such as racism, economic depression, misogyny and murder. We will analyse the novella with a sharp focus on characterisation and theme, acknowledging the contextual background of the writer/text.</p> <p>Grammar focus: Colloquial speech, dialects, syndetic and asyndetic listing, language as an indicator of marginalisation.</p>	<ul style="list-style-type: none"> • During Politics in Non-Fiction, we explored a range of texts from different time periods (including the 1930s) and how they were crafted. • We continue to explore politics, particularly looking at marginalisation, but in a fictionalised text. • Continue to explore elements of language and structure for analysis. 	<ul style="list-style-type: none"> • Exploration of mature themes • Exploration of colloquial language for impact • Focus on lexis and etymology • Consideration of pathos
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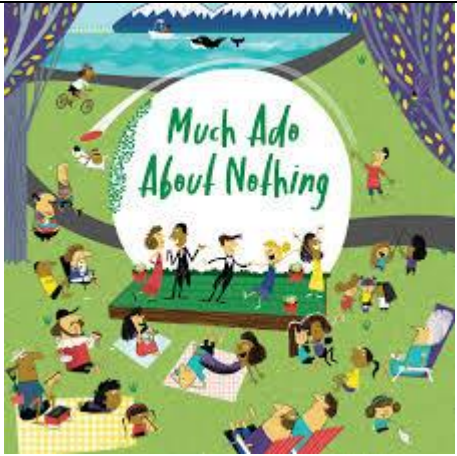
Nineteenth Century Literature

In this programme of study, Nineteenth Century Literature, we will study texts written during a previous century, identifying particularly how context has an impact on texts.
Grammar focus:
Structure for purpose
e.g. creating tension, sentence agility.


- During *Of Mice and Men*, we explored the historical context at the time Steinbeck wrote the novella and considered how this might have affected his attitudes and ideas.
- Themes of prejudice based on race, gender, disability and class were also explored.
- Consideration of the novella as a vehicle to present a perspective on current affairs.
- Exploration of specific Victorian language and more archaic terms.
- Exposure to a range of writers from a particular time in history.
- Study of writers such as Dickens, Shelley, Elliott, and Poe.


	<p>Nineteenth Century Class Novel: <i>The Curious Case of Dr Jekyll and Mr Hyde</i> OR <i>The Sign of the Four</i></p>	<p>In our study of A Nineteenth Century Novel (<i>The Sign of the Four</i> or <i>Jekyll and Hyde</i>), we will study a text in great depth written during a previous century, identifying how context has an impact on texts. We will look particularly at prevalent themes within the novel and how the writer manipulates their craft to showcase these.</p> <p>Grammar focus: Sentence types and clauses</p>	<ul style="list-style-type: none"> • Building on awareness of nineteenth century context • Exploring key themes such as class, and gender • Writers' use of their texts as a vehicle to present perspectives on current affairs 	<ul style="list-style-type: none"> • Study of a nineteenth century at a whole text level • Exploration of key nineteenth century context prevalent to the particular text studied • Consideration of motifs and symbolism
	<p>Global Perspectives</p>	<p>In our study of Global Perspectives, we will explore works from a range of varied writers from across the world, with links to global issues and different cultures. We will consider how writers use language and structure effectively and consider differences between contexts and cultures of writers.</p>	<ul style="list-style-type: none"> • Exploring the historical context of the time period • Study how cultural background might have affected writers' attitudes and ideas. 	<ul style="list-style-type: none"> • We are going to broaden our knowledge by applying our knowledge to a global context to see how cultures and contexts vary around the world. • Exploration of marginalised voices. • Consider the evolution of language and theme.



		<p>Grammar focus: More advanced sentence agility e.g. more, more, more/less, less, less, triple noun colon etc..</p>	<ul style="list-style-type: none"> Analysis of language and structure 	
	War Poetry	<p>In our study of War Poetry, we will explore a range of poems on the topic of war. We will focus on analysing language and structure and use our previous knowledge of poetic techniques to enhance and develop our analysis skills.</p> <p>Grammar focus: rhyme, syllables, rhythm, free verse, sonnet, speaker, stanza, simile, metaphor, personification, alliteration, onomatopoeia, tone, theme, repetition.</p>	<ul style="list-style-type: none"> Knowledge of the poetic form. Knowledge of metre. Study of poetic conventions. 	<ul style="list-style-type: none"> Explore both pro-war and anti-war poetry, considering how writers have been influenced. Exploring ideas of context, but in relation to war. To explore war poets from a variety of backgrounds and cultures.

	<p>Shakespeare Play: <i>Much Ado About Nothing</i></p>	<p>In our study of <i>Much Ado About Nothing</i>, we will focus on analysing language and structure by applying it to the genre of comedy. We will interrogate Shakespearean context/history, research the Elizabethan era, and study different extracts of plays through a shared focus such as power, villains, heroes, magic.</p>	<ul style="list-style-type: none"> • Exploration of Elizabethan context. • Exploration of Shakespearean conventions. • Sharp focus on language and structure. 	<ul style="list-style-type: none"> • Analyse with a sharp focus on comedy. • Consider Shakespearean crafting of humour i.e. puns. • Exploration of rhetoric.
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Year 9


Image for site	Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
	Crime Writing	<p>Crime Writing is a unit of work focusing on a range of fiction and non-fiction texts which enable us to develop our analysis (both language and structure) and exploration of writer intent. Creative writing elements within the scheme will also allow us to develop an understanding of crime writing conventions and how to use them to engage readers within our own writing.</p> <p>Grammar focus: Semi-colon and colon, hyphen, parenthesis.</p>	<ul style="list-style-type: none"> Engaging with a range of fiction extracts. Consideration of authorial intent. Use of context to better shape understanding. 	<ul style="list-style-type: none"> Explicit study of the crime writing genre. Study of writers such as Armitage, Dahl, Stevenson etc. Explore sub-genres and their effects.

	<p>Class Novel: <i>Animal Farm</i></p>	<p><i>Animal Farm</i>, a novella written by George Orwell in 1944, enables us to explore allegory and the power of story-writing to convey deeper meaning. You will explore historical context, writer's craft and will complete an in-depth study of the political allegory.</p> <p>Grammar focus: Topic sentences, paragraphs, introductions and conclusions. Punctuation for effect. Structural devices.</p>	<ul style="list-style-type: none"> • Explore political views of a writer. • To consider authorial intent and context. • Sharp focus on characterisation and theme. 	<ul style="list-style-type: none"> • Exploration of Marxism and Communism. • Introduction to the allegorical form, particularly considering the politics of this. • Consideration of the impact of The Russian Revolution.
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	<p>Analysis Agility</p>	<p>Analysis Agility, a unit of work focusing on explicitly developing our analysis (both language and structure) of a variety of texts from different time periods and of different genres.</p> <p>Grammar focus: Revision of all grammatical skills taught so far relevant to the emerging needs of teaching groups.</p>	<ul style="list-style-type: none"> • This unit of work seeks to develop and consolidate your work on Animal Farm, where we analysed language and explored the structure of an extract. • Consider methods used by writers. • Consider authorial choice and intended impact. 	<ul style="list-style-type: none"> • Application of previous knowledge to a range of unseen extracts. • Engage with only part of a text, being particularly evaluative about how methods are used. • Engage with an opinion statement and direct your analysis in the relevant way.
	<p>Shakespeare Play: <i>A Midsummer Night's Dream</i></p>	<p>This unit of work focuses closely on developing our analysis (both language and structure) and exploration of writer intent. Within this, we will also be considering the importance of Elizabethan England and its relevance to the play and how this shapes</p>	<ul style="list-style-type: none"> • Consideration of Elizabethan England. • Recapping of poetic form and metre. • Recapping of comedy genre. 	<ul style="list-style-type: none"> • We will study the conventions of script-writing, and put this into practice by writing our own script. • Consideration of soliloquies and performative impact. • Evolution of language and archaic terms.

meaning. Creative writing elements within the scheme will also allow you to develop an understanding of script-writing conventions and how to use them to engage readers within your own writing.

Grammar focus: Script writing conventions. Aside, soliloquy, denouement, dramatic irony, foreshadowing, fourth wall, symbolism, chronology of characters and themes, stage directions, settings, props. Parenthesis, italics.

	Love and Relationships Poetry	<p>Love and Relationships poetry is a unit of work focusing closely on developing your analysis (both language and structure) of poetry, drawing closely on context to explore the impact of culture and history on developing meaning within literature. We will learn and identify a range of poetic techniques and explore how they develop an understanding of the writer's purpose, and consider how they differ from techniques used in narratives to provide different impacts on readers.</p> <p>Grammar Focus: Poetic structure i.e. caesura, refrain, rhyme scheme, iambic pentameter, free verse.</p>	<ul style="list-style-type: none">• Explore a variety of poems that are thematically connected.• Analysis and inference skills.• Exploration of the poetic form.	<ul style="list-style-type: none">• Learn how to approach poetry comparison.• Higher level poetic terminology will be studied (i.e. Petrarchan vs. Elizabethan sonnets).• Consideration of sub-themes and the significance of this.
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Non-Fiction (Inference and Analysis)

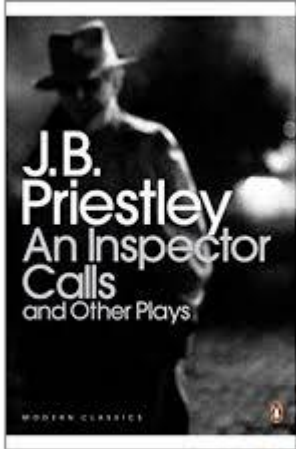
Non-Fiction is a module using texts that are informative and factual, rather than fictional to further our analysis of writer's perspectives. Students will explore multiple extracts alongside each other, analysing language and comparing writers' viewpoints and perspectives.

Grammar Focus:

Language change over time – lexis, syntax and presentation.
Revision of previous year, plus connections between sentences, drafting, proof reading.

- Interleaving with Analysis Agility.
- Engagement with non-fiction extracts.
- Inference, deduction, and analysis skills.

- Opportunity to compare two non-fiction texts by writers' perspective.
- Explore the issue of representation in depth.
- Exploring how different methods can be used to express a mutual theme across texts.



Class Play: *An Inspector Calls*

When studying Priestley's play, *An Inspector Calls*, we will closely develop our knowledge of the Edwardian period and post-war Britain. We will explore how key historical, political and societal issues during the time shaped literature.

Analysing language, structure, key themes and character portrayal within the play will enable us to consider the writer's intentions and the importance of the text to its time period and beyond.

Grammar focus:


Adverbs, comparative and superlative adjectives, nouns, plural nouns, the genitive case (the apostrophe), contractions.



- The dramatic form.
- Study the text as a political vehicle.
- Exploration of political themes such as class and gender.

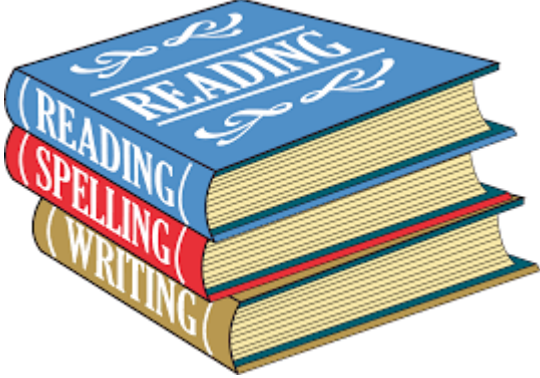
- Explore how socialism and capitalism are personified through characters.
- Consider Priestley's political inclinations when producing this text and the impact of this on an audience.
- To consider the intentional disparity between the play's first performance, and the year in which the play is set.






Year 10

Image for site	Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
	Shakespeare Play: <i>Macbeth</i>	<p>We will be studying <i>Macbeth</i>, one of Shakespeare's greatest tragic plays. We will focus particularly on themes and characters and track how these develop across the entire play. We will hone our analysis of language and structure in preparation for our GCSE Paper 1 in English Literature.</p> <p>Grammar Focus: Vocabulary, the changing of language over time, form, iambic pentameter, trochaic tetrameter, stichomythia.</p>	<ul style="list-style-type: none"> • Study of a Shakespearean text. • Tragic themes. • Consideration of Jacobean context. 	<ul style="list-style-type: none"> • How metre can be exploited to marginalise (i.e. trochaic tetrametre vs. iambic pentametre). • Adopt a historicist approach to analysing literature. • Link to other Shakespearean tragedies not explicitly taught in the KS3 or KS4 curriculum (e.g. Titus Andronicus, King Lear, Othello).


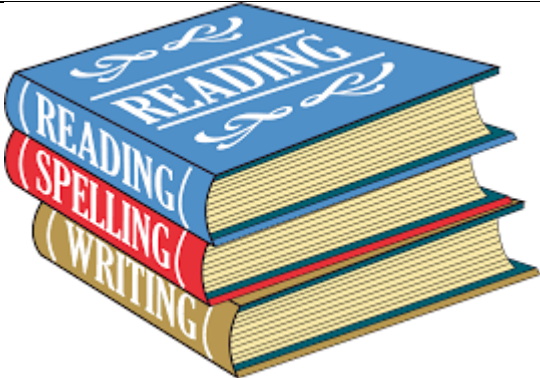
	<p>Power and Conflict Poetry</p>	<p>During this unit, Power and Conflict Poetry, we will study a range of poetry from different cultures, backgrounds and time periods in preparation for your GCSE Paper 2 in English Literature.</p> <p>Grammar Focus: Form, perspective, metre, dialect, caesurae, enjambment.</p>	<ul style="list-style-type: none"> • Thematic approach to poetry. • Comparing poems thematically. • Contextual knowledge applied to analysis. 	<ul style="list-style-type: none"> • Exposure to new poets such as Dharker, Blake, and Garland. • Consideration of poetry across time, adopting a more historicist approach to poetic analysis and comparison. • Adopting the ECLIPS structure for poetry analysis.
	<p>Unseen Poetry Analysis and Comparison</p>	<p>During this unit, Unseen Poetry, we will study a range of poetry from different cultures, backgrounds and time periods in preparation for your GCSE Paper 2 in English Literature.</p> <p>Grammar Focus: Form, perspective, metre, dialect, caesurae, enjambment.</p>	<ul style="list-style-type: none"> • Thematic approach to poetry. • Comparing poems thematically. • Consideration of phonology. 	<ul style="list-style-type: none"> • Adopting the ELIPS structure for poetry analysis (eliding the C component of ECLIPS taught in the previous unit). • Deeper consideration of poetic form and how it used to encourage specific methods. • Learn strategies to analyse lexis written in a more straightforward and 'easy' style (students often find texts lacking in richness of language)

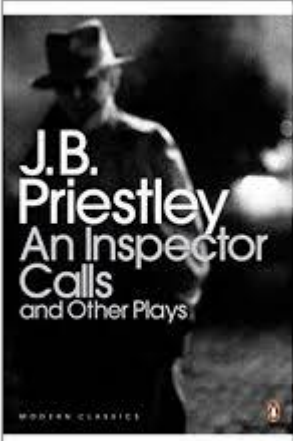

				features harder to analyse).
	English Language Papers 1 and 2	<p>In this unit, we will develop our reading analysis skills – in both fiction and non-fiction text. We will also further develop our writing skills to produce effective creative and discursive writing.</p> <p>Grammar focus: Language change over time – lexis, syntax and presentation. Revision of previous year, plus connections between sentences, drafting, proof reading.</p>	<ul style="list-style-type: none"> • Inference, deduction, and analysis skills. • Practising of RASOR and TRICK acronyms to aid with writing. • Consideration and analysis of writers' perspectives. 	<ul style="list-style-type: none"> • Explicit teaching of differences between summaries and comparisons. • Exposure to high level model answers for each question across the two papers. • Higher level analysis techniques (i.e. exploring free indirect discourse and its impact).


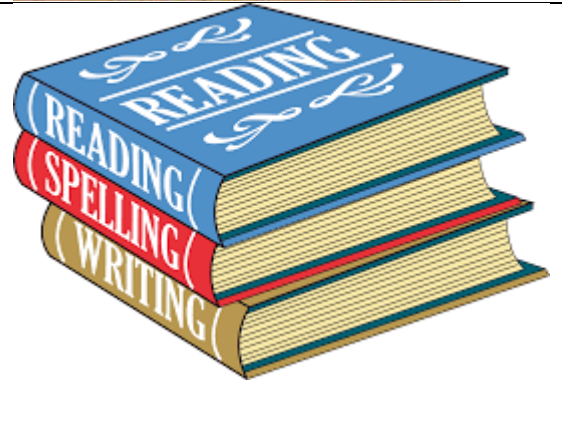
	<p>Nineteenth Century Novel: <i>A Christmas Carol</i></p>	<p><i>A Christmas Carol</i> is Dickens' most famous novella; it follows the Christmas Ghost story genre and provides us with a morality tale, allowing us to build on previous analysis skills of characters/themes. This novella is studied in preparation for your GCSE Paper 1 in English Literature.</p> <p>Grammar focus: Sentence structures, vocabulary, embedded clauses, use of adjectives.</p>	<ul style="list-style-type: none"> • Exploration of nineteenth century context. • Close analysis of language and structure. • Tracking themes and characters across the novella. 	<ul style="list-style-type: none"> • Exposure to didacticism and the morality tale genre. • Consider Malthusian philosophy and its condemnation in our class text. • Consider the explicit stave structure and its intended impact on a nineteenth century readership.
	<p>Writing using Literature as a Stimulus</p>	<p>In this unit we will practise our own writer's craft, focusing on the differences between effective creative writing and effective discursive writing. We will be using key themes from our literature texts to inspire our writing content.</p>	<ul style="list-style-type: none"> • Use of RASOR and TRICK for effect. • Reconsideration/revision of literature themes. • Consideration of writer's craft. 	<ul style="list-style-type: none"> • Exposure to full mark answers from previous years. • Exposure to wider ideas for each subject area – e.g. recent political affairs. • Consideration of famous rhetorical products and their impact.

		<p>Grammar focus: Techniques to persuade/argue, grammatical agreements.</p>		
	Y10 to Y11 Bridging Unit	<p>Whilst studying the Year 10 into 11 Bridging Unit, we will learn about higher level perspectives and elements of literature such as the tragic form, the gothic genre, the art of rhetoric, Shakespeare and the gender debate.</p> <p>Grammar focus: Techniques to persuade/argue, grammatical agreements, syntactic parallelism.</p>	<ul style="list-style-type: none"> • Analysis of non-fiction texts. • Links to theory taught in <i>A Christmas Carol</i>. • Connections to Aristotelian rhetoric. 	<ul style="list-style-type: none"> • Exposure to more complex debates. • Study of higher-level concepts and how to apply this to own writing/analysis. • Exposing students to a wider range of canonical texts.

Year 11

Image for site	Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
	Literature Revision	Students will revise literature texts in short bursts (approximately ten lessons on Power and Conflict Poetry, five lessons on <i>Macbeth</i> and five lessons on <i>A Christmas Carol</i>).	<ul style="list-style-type: none"> • Analysis of writer's craft. • Exposure to literary debate. • Track development of character/theme across a text. 	<ul style="list-style-type: none"> • See themes that transcend across multiple texts (e.g. poverty/greed/power). • To revise authorial intent for each literary text. • To focus on remaining 'outside' of the text, viewing these texts as products of their time and vehicles to inspire change.
	Language Papers 1 and 2 Revision	Students will revise and develop reading and analysis skills – in both fiction and non-fiction text. We will also further develop our writing skills to produce effective creative and discursive writing.	<ul style="list-style-type: none"> • Inference, deduction, and analysis skills. • Practising of RASOR and TRICK acronyms to aid with writing. • Consideration and analysis of writers' perspectives. 	<ul style="list-style-type: none"> • Revise explicit teaching of differences between summaries and comparisons. • Further exposure to high level model answers for each question across the two papers. • Revise higher level analysis techniques (i.e. exploring free indirect discourse and its impact).

	<p>Modern Play: <i>An Inspector Calls</i> Revision (Approximately 20 lessons).</p>	<p>Students will revise <i>An Inspector Calls</i>, focusing on consolidating our learning from year 9. The emphasis will be on higher level analysis and development of themes and characters in preparation for our GCSE English Literature Paper 2 examination.</p>	<ul style="list-style-type: none"> • Analysis of writer's craft. • Exposure to literary debate. • Track development of character/theme across a text. 	<ul style="list-style-type: none"> • See themes that transcend across multiple texts (e.g. poverty/greed/power). • To revise authorial intent. • To focus on remaining 'outside' of the text, viewing our text as a product of its time and a vehicle to inspire change.
	<p>Unseen Poetry Analysis and Comparison</p>	<p>During this unit, Unseen Poetry, we will revise a range of poetry from different cultures, backgrounds and time periods in preparation for your GCSE Paper 2 in English Literature.</p>	<ul style="list-style-type: none"> • Thematic approach to poetry. • Comparing poems thematically. • Consideration of phonology. 	<ul style="list-style-type: none"> • Adopting the ELIPS structure for poetry analysis (eliding the C component of ECLIPS taught in the previous unit). • Deeper consideration of poetic form and how it used to encourage specific methods. • Learn strategies to analyse lexis written in a more straightforward and 'easy' style (students often find texts lacking in richness of language features harder to analyse).


	<p>Literature Revision</p>	<p>Students will revise literature texts in short bursts (approximately four lessons on Power and Conflict Poetry, eight lessons on <i>A Christmas Carol</i> and twelve lessons on <i>Macbeth</i>).</p>	<ul style="list-style-type: none"> • Analysis of writer's craft. • Exposure to literary debate. • Track development of character/theme across a text. 	<ul style="list-style-type: none"> • See themes that transcend across multiple texts (e.g. poverty/greed/power). • To revise authorial intent for each literary text. • To focus on remaining 'outside' of the text, viewing these texts as products of their time and vehicles to inspire change.
	<p>Language Writing Focus</p>	<p>We will also further develop our writing skills to produce effective creative and discursive writing ready for our Sections B on the language examinations.</p>	<ul style="list-style-type: none"> • Practising of RASOR and TRICK acronyms to aid with writing. • Explicit recapping and practise of technical accuracy. • Explicit application of effective methods. 	<ul style="list-style-type: none"> • Further exposure to high level model answers for each question across the two papers. • Revise higher level writing techniques (i.e. exploring free indirect discourse and its impact). • Embedding of Aristotelian structure (what, why X3, counter argument and nullify, call to action).

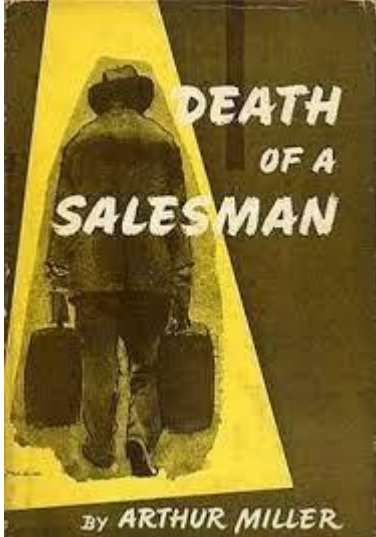

KS5 Courses Overview


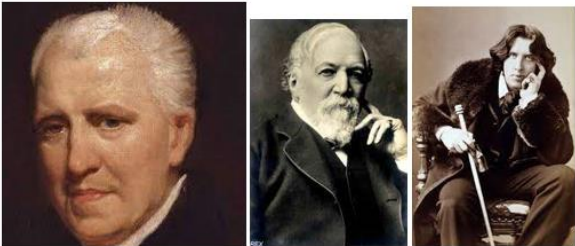
AQA English Literature B


This coherent course has a distinct philosophy which centres on different ways of reading and on the connections which exist between texts. Study of texts within the chosen literary and cultural genres in the examined topic areas is enhanced by the study of critical theory in the non-exam assessment. In this way, students gain a solid understanding of how texts can be connected and how they can be interpreted in multiple ways so that students can arrive at their own interpretations and become confident autonomous readers. Students are then not only equipped with the knowledge and skills needed for both exams and non-exam assessment, but also experience a rich, challenging and coherent approach to English literature that provides an excellent basis for studying the subject at university.


Year 12

Image for site	Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
	Shakespeare Play: <i>Othello</i>	We will be studying <i>Othello</i> , one of Shakespeare's greatest tragic plays. We will focus particularly on themes, characters, and tragic motifs and track how these develop across the entire play. We will hone our analysis of language and structure in preparation for our A level Paper 1 examination on the tragic genre.	<ul style="list-style-type: none"> • Study of a Shakespearean text. • Tragic themes. • Consideration of Jacobean context. 	<ul style="list-style-type: none"> • How metre can be exploited to marginalise (i.e. lapse from blank verse to zeugma and sticomythia). • Adopt a historicist approach to analysing literature. • Link to other tragedians and their work (i.e. Aristotle and Marlowe).


	<p>Tragic Play: <i>Death of a Salesman</i></p>	<p>We will be studying <i>Death of a Salesman</i>, one of Miller's most pertinent tragic plays. We will focus particularly on themes, characters, and tragic motifs and track how these develop across the entire play. We will hone our analysis of language and structure in preparation for our A level Paper 1 examination on the tragic genre.</p>	<ul style="list-style-type: none"> Analyse the dramatic form and function of a performative text. Analysis of play-specific structural elements. Recap themes of capitalism and monetary greed. 	<ul style="list-style-type: none"> Explore classical functions of tragedy and catharsis. Connections to Hegel's theory of tragedy. Comparison to Williams' <i>A Streetcar Named Desire</i> and Henrik Ibsen's <i>A Doll's House</i>.
	<p>Tragic Poetry: John Keats</p>	<p>We will be studying a collection of poems written by John Keats, one of the most profound tragic writers of all time. The poems we will study are: 'La Belle Dame Sans Merci', 'Lamia', 'Isabella; or The Pot of Basil', and 'The Eve of St. Agnes'. We will focus particularly on themes, characters, and tragic motifs and track how these develop across poems. We will hone our</p>	<ul style="list-style-type: none"> Application of poetic terms. Identification and exploration of varying poetic forms. Using varying poetic contexts within the framework of historicist study to explore typicality. 	<ul style="list-style-type: none"> Deep exploration of Romanticism and its impact on the tragic genre. Interrogation of more complex poetic forms (e.g. villanelle, sestina etc.). Exploration of one author's writing style across multiple poems.

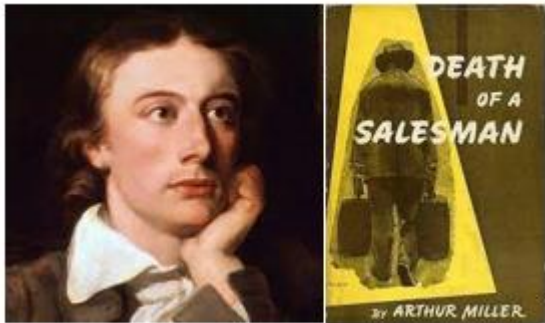
		analysis of language and structure in preparation for our A level Paper 1 examination on the tragic genre.		
	Elements of Crime: <i>Oliver Twist</i>	We will be studying <i>Oliver Twist</i> , one of Dickens' greatest novels – a novel that grapples with crime from the very onset. We will focus particularly on themes, characters, and elements of crime and track how these develop across the entire novel. We will hone our analysis of language and structure in preparation for our A level Paper 2 examination on 'Elements of Crime'.	<ul style="list-style-type: none"> • Dickensian conventions and context. • Conventions of crime writing. • Close reading of a novel. 	<ul style="list-style-type: none"> • Exploration of the 'victim theory' and the marginalisation of 'the other'. • Interrogation of social realist elements within the texts. • Consideration of the courtroom subgenre of crime writing and analysis of its impact.
	Elements of Crime: Crabbe, Browning, and Wilde Poetry.	We will be studying a collection of poems written by George Crabbe, Robert Browning, and Oscar Wilde, some of the most profound poetic writers of all time. The poems we will study are: 'Peter Grimes', 'The	<ul style="list-style-type: none"> • Further exploration into gender theory. • Tracking themes across multiple poems by different authors. 	<ul style="list-style-type: none"> • Exploring Foucauldian constructs to help analyse the meanings within the poems. • Consideration of tones bespoke to individual poets and evaluate the impact of this. • To explore the elements of crime explicitly within each poets' work(s).

		<p>Laboratory', My Last Duchess', 'Porphyria's Lover' and 'The Ballad of Reading Gaol'. We will focus particularly on themes, characters, and elements of crime and track how these develop across poems. We will hone our analysis of language and structure in preparation for our A level Paper 2 examination on 'Elements of Crime'.</p>	<ul style="list-style-type: none"> Studying texts through a historicist lens. 	
	<p>Elements of Crime: <i>When Will There Be Good News?</i></p>	<p>We will be studying <i>When Will There Be Good News?</i>, a postmodern novel written by Kate Atkinson – a novel that grapples with crime from the very onset. We will focus particularly on themes, characters, and elements of crime and track how these develop across the entire novel. We will hone our analysis of language and structure in preparation for our A</p>	<ul style="list-style-type: none"> Recap theories of gender and new historicism. Analyse crime within a novel. Sharp focus on narratology, language and structure. 	<ul style="list-style-type: none"> Explore postmodernism and elements of crime within this genre. Explicit analysis of Free Indirect Discourse and the advantages of this as a postmodernist tool. Research Bakhtinian genre theory and use as a tool to analyse.

		level Paper 2 examination on 'Elements of Crime'.		
	Non-Examined Assessment Preparation	In this unit of work, we explore multiple theoretical lenses to enhance the analysis of our texts. Students will explore ways to approach the NEA, apply critical theories explicitly to recently studied texts, and be advised how to undertake independent reading in an academic and efficient way.	<ul style="list-style-type: none"> • Theoretical approach to analysis. • Embed the essay structure from previous academic essays to own independent research. • Exposure to canonical texts. 	<ul style="list-style-type: none"> • Students will have the autonomy to select two texts to study. • Students have the autonomy to invent their own research question. • Explicit interactions with JSTOR and other academic journals to enhance independent research.

Year 13

Image for site	Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
	Unseen Crime	In this unit, students will develop 'cold reading' of newly introduced texts in an exam setting, whilst strengthening their ability to read and understand complex theoretical ideas regarding elements of crime	<ul style="list-style-type: none"> • Conduct close linguistic and structural analysis. • Apply study of elements of crime. • Approach the text holistically using all of the assessment objectives to offer a thorough analysis. 	<ul style="list-style-type: none"> • Close attention to narrative structure. • Consideration of subgenre of crime. • Learn how to approach unseen texts, with a particular focus on how to structure essays (overview/summary of extract and then chronological exploration of elements of crime).





Death of a Salesman and Keats (Paper 1, Section C) revision.

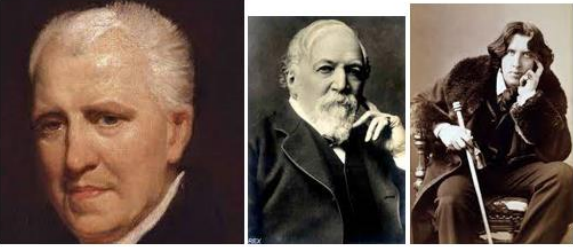
In this unit, students will focus specifically on Section C of Paper 1. This question requires students to explore DOASM and two Keats poems within one essay. Students will:


- Collaboratively plan and write essays.
- Analyse specific scenes and excerpts and make connections.
- Make connections to concepts of tragedy
- Explore poetic forms demonstrated in the poems.
- Compare between poems themselves.


- Recapping of tragedy.
- Recapping of texts studied last year.
- Close language and structural analysis.

- Explicit teaching of Section C.
- Historicist approach to the two texts.
- Exam timings (approximate 50% split between the play and the poems).
- Techniques to memorise high-value quotations.

		<p>Shakespeare Play: <i>Othello</i> Revision</p>	<p>We will be revising <i>Othello</i>, one of Shakespeare's greatest tragic plays. We will focus particularly on themes, characters, and tragic motifs and track how these develop across the entire play. We will hone our analysis of language and structure in preparation for our A level Paper 1 examination on the tragic genre.</p>	<ul style="list-style-type: none"> • Study of a Shakespearean text. • Tragic themes. • Consideration of Jacobean context. 	<ul style="list-style-type: none"> • Explicit exam timings. • Skills to differentiate between Section A and Section B of the paper. • Techniques to memorise high-value quotations.
		<p>Elements of Crime: <i>Oliver Twist</i> Revision with other text (Paper 2 Sections B and C).</p>	<p>We will be revising <i>Oliver Twist</i>, one of Dickens' greatest novels – a novel that grapples with crime from the very onset. We will focus particularly on themes, characters, and elements of crime and track how these develop across the entire novel. We will also explore how to include <i>Oliver Twist</i> and one other text into the same essay (Section C), a skill that is new to us. We will hone our analysis of language and structure in</p>	<ul style="list-style-type: none"> • Dickensian conventions and context. • Conventions of crime writing. • Close reading of a novel. 	<ul style="list-style-type: none"> • Exploration of the 'victim theory' and the marginalisation of 'the other'. • Interrogation of social realist elements within the texts. • Consideration of the courtroom subgenre of crime writing and analysis of its impact. • Consideration of how to merge <i>Oliver Twist</i> into an essay with one of our other crime texts (a requirement for Section C). • Exam Timings.

		preparation for our A level Paper 2 examination on 'Elements of Crime'.		
	<p>Elements of Crime: Crabbe, Browning, and Wilde Poetry Revision with other text (Paper 2 Sections B and C).</p>	<p>We will be revising a collection of poems written by George Crabbe, Robert Browning, and Oscar Wilde, some of the most profound poetic writers of all time. The poems we will study are: 'Peter Grimes', 'The Laboratory', 'My Last Duchess', 'Porphyria's Lover' and 'The Ballad of Reading Gaol'. We will focus particularly on themes, characters, and elements of crime and track how these develop across poems. We will also explore how to include our poetry and one other text into the same essay (Section C), a skill that is fairly new to us. We will hone our analysis of language and structure in preparation for our A level Paper 2 examination on 'Elements of Crime'.</p>	<ul style="list-style-type: none"> • Further exploration into gender theory. • Tracking themes across multiple poems by different authors. • Studying texts through a historicist lens. 	<ul style="list-style-type: none"> • Exploring Foucauldian constructs to help analyse the meanings within the poems. • Consideration of tones bespoke to individual poets and evaluate the impact of this. • To explore the elements of crime explicitly within each poets' work(s). • Consideration of how to merge this poetry into an essay with one of our other crime texts (a requirement for Section C). • Exam Timings.

	<p>Elements of Crime: <i>When Will There Be Good News?</i> Revision with other text (Paper 2 Sections B and C).</p>	<p>We will be revising <i>When Will There Be Good News?</i>, a postmodern novel written by Kate Atkinson – a novel that grapples with crime from the very onset. We will focus particularly on themes, characters, and elements of crime and track how these develop across the entire novel. We will also practise the Section C requirement of merging two texts into one essay. We will hone our analysis of language and structure in preparation for our A level Paper 2 examination on 'Elements of Crime'.</p>	<ul style="list-style-type: none"> • Recap theories of gender and new historicism. • Analyse crime within a novel. • Sharp focus on narratology, language and structure. 	<ul style="list-style-type: none"> • Explore postmodernism and elements of crime within this genre. • Explicit analysis of Free Indirect Discourse and the advantages of this as a postmodernist tool. • Research Bakhtinian genre theory and use as a tool to analyse. • Consideration of how to merge <i>When Will There Be Good News?</i> into an essay with one of our other crime texts (a requirement for Section C). • Exam Timings.
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	<p>Exam Revision and Application of Theory.</p>	<p>In this unit of work, we revise multiple theoretical lenses to enhance the analysis of our texts. We will practise many past papers, some which we have already been exposed to before, to build our skills and confidence for the upcoming examinations.</p>	<ul style="list-style-type: none">• Theoretical approach to analysis.• Embed the essay structure from previous academic essays.• Exposure to canonical texts.	<ul style="list-style-type: none">• Exposure to high-level example answers.• Opportunity to redraft mock examination answers/essays set for homework from earlier in the year• Explicit interactions with JSTOR and other academic journals to enhance independent research of our studied texts.
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