

## 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

Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
<b>Avenues of English</b>	<p><i>Avenues of English</i> is a module delving into the powers of English. We will explore the different avenues English can take us, looking specifically at careers like law, journalism, teaching and politics. This module will not only enable us to share our love for English, but to also understand its power as a subject and discipline.</p> <p><b>Grammar focus:</b> Sentence types – simple, compound, complex, listing, bracketing, commas.</p>	<ul style="list-style-type: none"> <li>• Draws on writing and analysis skills established in Primary School</li> <li>• Techniques and concepts explored in KS2 are revisited and expanded on</li> </ul>	<ul style="list-style-type: none"> <li>• Reading and writing about how English can be applied to jobs, specifically: Law, Journalism, Teaching and Politics.</li> <li>• Engaging with a range of fiction and nonfiction texts and the methods the writer's use</li> </ul>
<b>Hero and Villain Writing</b>	<p><i>Hero and Villain Writing</i> is a unit that teaches us how to create interesting, fictionalised characters. Looking specifically at famous archetypal characters, we will have the chance</p>	<ul style="list-style-type: none"> <li>• Builds on reading done at KS2 and familiar story structure and archetypes.</li> </ul>	<ul style="list-style-type: none"> <li>• Writing stories and descriptions centred around archetypal characters</li> </ul>

	<p>to craft and develop our own heroes and villains, assessing and evaluating their significance.</p> <p>Grammar focus: Sentence agility: Frontal adverbials, nonfinite verb openings, prepositional openings.</p>	<ul style="list-style-type: none"> <li>Analysis of textual examples from previous model is further developed and embedded.</li> </ul>	
<p><b>Introduction to Short Stories</b></p>	<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><b>Grammar focus:</b> Semicolons, elements of a text (topic sentences, paragraphs, introductions and conclusions).</p>	<ul style="list-style-type: none"> <li>Textual analysis now expanded to longer extracts.</li> <li>Character archetypes explored in the prior module are now demonstrated more fully</li> </ul>	<ul style="list-style-type: none"> <li>Reading a range of short fiction stories</li> <li>Summarising, comparing and analysing texts in close detail using specific evidence</li> </ul>
<p><b>Class Novel: My Sister Lives on the Mantlepiece</b></p>	<p><i>My Sister Lives on the Mantlepiece</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><b>Grammar focus:</b> Structure to create tension, syntax.</p>	<ul style="list-style-type: none"> <li>Textual analysis now expanded to a single text in depth, prior skills built on extracts are utilised.</li> </ul>	<ul style="list-style-type: none"> <li>Reading the novel “My Sister Lives on the Mantlepiece” in its entirety with a specific focus on the plot, characters and message of the story.</li> <li>Deeper exploration of the novel’s themes: racism, discrimination,</li> </ul>

			<p>death, addiction, family dissolution, social isolation and maturity.</p> <ul style="list-style-type: none"> <li>• Analysis of character motivations and the writer's intent</li> </ul>
<b>Poetry</b>	<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><b>Grammar focus:</b> Syntax, rhyme, metre.</p>	<ul style="list-style-type: none"> <li>• Having studied more Standard English work now shifts to poetic language and forms</li> </ul>	<ul style="list-style-type: none"> <li>• Reading and discussing a range of poems that explore a variety of themes and ideas.</li> <li>• Analysing the use of poetic techniques and their impacts.</li> <li>• Writing our own poetry and developing the use of language and structural techniques.</li> </ul>
<b>Romeo and Juliet</b>	<p>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.</p> <p><b>Grammar focus:</b> Adverbs, comparative and superlative adjectives, nouns, plural nouns, the genitive case (the apostrophe), contractions.</p>	<ul style="list-style-type: none"> <li>• Draws on Shakespeare study from KS2</li> <li>• Poetry and narrative study earlier in the year are revised and expanded upon; this is the zenith of year 7 study.</li> </ul>	<ul style="list-style-type: none"> <li>• Reading through the play and exploring the staging, writing and performance involved.</li> <li>• Performing elements of the play to enhance understanding</li> <li>• Deeper analysis of character motivation, wider themes and Shakespeare's intent</li> </ul>



## Year 8

Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
Journalism and Non-Fiction	<p><i>Journalism and Non-Fiction</i> is a unit of work focusing on different debates, such as animal rights, feminism, healthcare and racial injustice but through a journalistic lens. Students will have the opportunity to delve into the world of journalism, becoming journalists themselves, as well as analysing the work of reputable and nonreputable journalists. In this unit, we engage with a range of nonfiction texts and the methods writers use to convey political issues.</p> <p><b>Grammar focus:</b> Structuring discursive writing, semicolons, dashes and colons. Using paragraphs for effect.</p>	<ul style="list-style-type: none"><li>• Links back to first module of yr7, developing on nonfiction reading with more complex ideas</li><li>• Journalism thread from yr7 now expanded in more detail</li></ul>	<ul style="list-style-type: none"><li>• Engaging with a range of nonfiction texts and writer's methods</li><li>• Exploring different debates currently in the media, such as climate change, poverty, AI and politics</li><li>• Investigating the craft of Journalism and explore both factual and opinionbased articles.</li></ul>



<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. <b>Grammar focus:</b> More advanced sentence agility e.g. more, more, more/less, less, less, triple noun colon etc.</p>	<ul style="list-style-type: none"> <li>• Moving from national topics to international topics, drawing on similar skills from previous module</li> <li>• Draws on previous writing modules to develop with more focused and specialised nonfiction writing</li> </ul>	<ul style="list-style-type: none"> <li>• Reading extracts from a wide range of cultures, perspectives and time periods.</li> <li>• Discussing, analysing and comparing perspectives in texts</li> <li>• Writing and reflecting based on the perspectives explored through texts</li> </ul>
<p>Class Novel: <i>Chinese Cinderella</i></p>	<p>In this programme of study, we will explore a nonfiction text in the form of a novel. We will explore the life of a young Chinese girl affected by ostracism and loss. We will explore the perspective of a child living in another part of the world, identifying particularly how context has an impact on life and texts. <b>Grammar focus:</b> Colloquial speech, dialects, syndetic and asyndetic listing, language as an indicator of marginalisation.</p>	<ul style="list-style-type: none"> <li>• Utilising skills from class novel in yr7 and drawing on topical debates from prior 2 modules</li> <li>• From broad scope in prior module to much more narrow to allow for more indepth analysis and exploration</li> </ul>	<ul style="list-style-type: none"> <li>• Reading the novel “Chinese Cinderella” in its entirety with a specific focus on the plot, characters and message of the story.</li> <li>• Deeper exploration of the novel’s themes: sexism, racism, family relationships, culture and history</li> <li>• Analysis of character motivations and the writer’s intent</li> </ul>



<p>Novel and The Nineteenth Century</p>	<p>In our study of <i>Novel and The Nineteenth Century</i>, we will study the nineteenth century more holistically and then root key ideas in Stevenson's <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>. We will look at big ideas, 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. <b>Grammar focus:</b> Sentence types and clauses</p>	<ul style="list-style-type: none"> <li>• Moving from a modern novel to older, more archaic texts</li> <li>• Characterisation ideas are revisited and expanded upon with archetypes</li> </ul>	<ul style="list-style-type: none"> <li>• Reading texts from the 19th century, using the novella "The Strange Case of Dr Jekyll and Mr Hyde" as an anchor text and common touch point.</li> <li>• Close analysis of the text with additional focus on the social, political and economic context of the Victorian Era</li> <li>• Engagement with contemporary issues relevant in this time period and their parallels in the modern day</li> </ul>
<p>War Poetry</p>	<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. <b>Grammar focus:</b> rhyme, syllables, rhythm, free verse, sonnet, speaker, stanza, simile, metaphor, personification, alliteration, onomatopoeia, tone, theme, repetition.</p>	<ul style="list-style-type: none"> <li>• Moving from challenging prose to challenging poetry</li> <li>• Drawing on more broad poetry analysis in yr7</li> </ul>	<ul style="list-style-type: none"> <li>• Reading and discussing a range of war poems that explore both the experience of war and it's impact.</li> <li>• Analysing the use of poetic techniques and their impacts.</li> <li>• Writing our own poetry and developing the use of language and structural techniques</li> </ul>



<p>Shakespearean Comedy On Stage</p>	<p>In our study of <i>Shakespearean Comedy on Stage</i>, we will explore a range of Shakespeare's comedies, looking particularly at comic conventions and stage craft. We will focus on analysing language and structure and use our previous knowledge of Shakespeare and poetic techniques to enhance and develop our analysis skills.</p> <p><b>Grammar focus:</b> Adverbs, comparative and superlative adjectives, nouns, plural nouns, the genitive case (the apostrophe), contractions</p>	<ul style="list-style-type: none"><li>• Moving from study of poetic language to Shakespearean prose</li><li>• Draws on Shakespeare study from Y7</li><li>• Poetry and narrative study earlier in the year are revised and expanded upon; this is the zenith of year 8 study.</li></ul>	<ul style="list-style-type: none"><li>• Reading through parts of a range of Shakespearean comedies and exploring the staging, writing and performance involved.</li><li>• Performing elements from each play to enhance understanding</li><li>• Deeper analysis of the genre of comedy, character motivation, wider themes and Shakespeare's intent</li></ul>
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## Year 9

Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
Crime and Law	<p>Crime and Law is a unit of work focusing on a range of fiction and nonfiction 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. Investigating legal procedure and the dynamics of the court system will feature across multiple lessons.</p> <p><b>Grammar focus:</b> Semicolon and colon, hyphen, parenthesis.</p>	<ul style="list-style-type: none"> <li>Utilising non-fiction and career-based study from prior years</li> <li>More focused and detailed exploration of rhetoric skills from prior years</li> </ul>	<ul style="list-style-type: none"> <li>Reading and analysing a range of non-fiction and fictions texts exploring both criminals and law enforcement</li> <li>Analysing close textual detail and focusing on the composition and use of language techniques Investigating legal procedure and the dynamics of the court system</li> </ul>
Class Novel: <i>Nineteen Eighty-Four</i>	<p><i>Nineteen Eighty-Four</i>, a novella written by George Orwell in 1949, enables us to explore power through language, themes of state surveillance, and the power of</p>	<ul style="list-style-type: none"> <li>Draws on skill in analysing a novel from yr7 and yr8 now with an even more complex novel</li> </ul>	<ul style="list-style-type: none"> <li>Reading the entire text and analysing it in terms of plot, characters and wider motifs</li> <li>Analysing specific extracts in detail and considering wider thematic links</li> </ul>



	<p>story-writing to convey deeper meaning. You will explore historical context, writer's craft and will complete an in-depth study of the political undertones within the novel.</p> <p><b>Grammar focus:</b> Topic sentences, paragraphs, introductions and conclusions. Punctuation for effect. Structural devices.</p>	<ul style="list-style-type: none"> <li>Moving from broader discussion of social issues in prior module to a focused discussion of social issues through the lens of dystopia</li> </ul>	<ul style="list-style-type: none"> <li>Investigating the wider topic of dystopian literature through additional extracts</li> </ul>
Analysis and Synthesis	<p>Analysis and Synthesis, 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><b>Grammar focus:</b> Revision of all grammatical skills taught so far relevant to the emerging needs of teaching groups.</p>	<ul style="list-style-type: none"> <li>Moving from study of a text in depth to now adding in synthesis based on these texts</li> <li>Close study of extracts practiced in early years, as is creative writing</li> </ul>	<ul style="list-style-type: none"> <li>Combing elements of texts to create a new perspectives in our own writing</li> <li>Developing reading and writing skills in tandem by using extracts as prompts for writing</li> <li>Exploring a range of non-fiction and fiction texts</li> </ul>
World Poetry	<p>In our study of World Poetry, we will explore a range of poems from around the world, building our</p>	<ul style="list-style-type: none"> <li>Moving from reading and writing prose to reading and writing poetry; the more complex form</li> </ul>	<ul style="list-style-type: none"> <li>Reading and analysing a myriad of different poems from across the world</li> </ul>

	<p>empathy skills and cultural capital. 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><b>Grammar:</b> Revision of all grammatical skills taught so far relevant to the emerging needs of teaching groups.</p>	<ul style="list-style-type: none"> <li>Builds on poetry study and in prior two years</li> </ul>	<ul style="list-style-type: none"> <li>Composing our own poetry, either in specific forms or freeform</li> <li>Exploring the wider themes and issues raised in poetry across the world.</li> </ul>
Titus Andronicus	<p><i>Titus Andronicus</i> is a unit of work focusing closely on one of Shakespeare's most famous tragedies. We will look at more complex themes, particularly how Shakespeare chose to stage them, and practise our analysis and creative writing skills.</p> <p><b>Grammar Focus:</b> Script writing conventions. Aside, soliloquy, denouement, dramatic devices.</p>	<ul style="list-style-type: none"> <li>At the zenith of yr9 study, now moving to the complex skill of juggling two, challenging texts and making comparisons</li> <li>Makes use of non-fiction study and close language analysis from earlier years.</li> </ul>	<ul style="list-style-type: none"> <li>Reading the entire play and engaging in the use of characters, the plot and the wider themes</li> <li>Analysing the wider tragic form</li> <li>Performing elements of the play to enhance understanding</li> <li></li> </ul>
Comparing Writers' Perspectives	<p>Comparing Writers' Perspectives 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</p>	<ul style="list-style-type: none"> <li>At the zenith of yr9 study, now moving to the complex skill of juggling two, challenging texts and making comparisons</li> </ul>	<ul style="list-style-type: none"> <li>Reading and analysing texts on similar topics</li> <li>Comparing texts and supporting ideas with textual evidence and analysis</li> </ul>



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.

- Makes use of non-fiction study and close language analysis from earlier years.

- Drawing on a range of non-fiction and fiction texts

## Year 10

Unit Title	Unit Overview	Prior Knowledge / skills	New Learning
Power and Conflict Poetry	<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><b>Grammar Focus:</b> Form, perspective, metre, dialect, caesurae, enjambment.</p>	<ul style="list-style-type: none"> <li>• Thematic approach to poetry.</li> <li>• Comparing poems thematically.</li> <li>• Contextual knowledge applied to analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• Exposure to new poets such as Dharker, Blake, and Garland.</li> <li>• Consideration of poetry across time, adopting a more historicist approach to poetic analysis and comparison.</li> <li>• Adopting the ECLIPS structure for poetry analysis.</li> </ul>
Unseen Poetry Analysis and Comparison	<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><b>Grammar Focus:</b> Form, perspective, metre, dialect, caesurae, enjambment.</p>	<ul style="list-style-type: none"> <li>• Thematic approach to poetry.</li> <li>• Comparing poems thematically.</li> <li>• Consideration of phonology.</li> </ul>	<ul style="list-style-type: none"> <li>• Adopting the ELIPS structure for poetry analysis (eliding the C component of ECLIPS taught in the previous unit).</li> <li>• Deeper consideration of poetic form and how it used to encourage specific methods.</li> <li>• 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).</li> </ul>
Nineteenth Century Novel: <i>A Christmas Carol</i>	<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</p>	<ul style="list-style-type: none"> <li>• Exploration of nineteenth century context.</li> <li>• Close analysis of language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• Exposure to didacticism and the morality tale genre.</li> <li>• Consider Malthusian philosophy and its condemnation in our class text.</li> </ul>

	<p>analysis skills of characters/themes. This novella is studied in preparation for your GCSE Paper 1 in English Literature.</p> <p><b>Grammar focus:</b> Sentence structures, vocabulary, embedded clauses, use of adjectives.</p>	<ul style="list-style-type: none"> <li>Tracking themes and characters across the novella.</li> </ul>	<ul style="list-style-type: none"> <li>Consider the explicit stave structure and its intended impact on a nineteenth century readership.</li> </ul>
English Language Papers 1 and 2	<p>In this unit, we will develop our reading analysis skills – in both fiction and nonfiction text. We will also further develop our writing skills to produce effective creative and discursive writing.</p> <p><b>Grammar focus:</b> Language change over time – lexis, syntax and presentation.</p> <p>Revision of previous year, plus connections between sentences, drafting, proof reading.</p>	<ul style="list-style-type: none"> <li>Inference, deduction, and analysis skills.</li> <li>Practising of RASOR and TRICK acronyms to aid with writing.</li> <li>Consideration and analysis of writers' perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>Explicit teaching of differences between summaries and comparisons.</li> <li>Exposure to high level model answers for each question across the two papers.</li> <li>Higher level analysis techniques (i.e. exploring free indirect discourse and its impact).</li> </ul>
Modern Play: <i>An Inspector Calls</i>	<p>Students will study <i>An Inspector Calls</i>. 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"> <li>Analysis of writer's craft.</li> <li>Exposure to literary debate.</li> <li>Track development of character/theme across a text.</li> </ul>	<ul style="list-style-type: none"> <li>See themes that transcend across multiple texts (e.g. poverty/greed/power).</li> <li>To revise authorial intent.</li> <li>To focus on remaining 'outside' of the text, viewing our text as a product of its time and a vehicle to inspire change.</li> </ul>
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</p>	<ul style="list-style-type: none"> <li>Study of a Shakespearean text.</li> <li>Tragic themes.</li> </ul>	<ul style="list-style-type: none"> <li>How metre can be exploited to marginalise (i.e. trochaic tetrametre vs. iambic pentametre).</li> <li>Adopt a historicist approach to analysing literature.</li> </ul>

	<p>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><b>Grammar Focus:</b> Vocabulary, the changing of language over time, form, iambic pentameter, trochaic tetrameter, stichomythia.</p>	<ul style="list-style-type: none"> <li>• Consideration of Jacobean context.</li> </ul>	<ul style="list-style-type: none"> <li>• Link to other Shakespearean tragedies not explicitly taught in the KS3 or KS4 curriculum (e.g. Titus Andronicus, King Lear, Othello).</li> </ul>
<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> <p><b>Grammar focus:</b> Techniques to persuade/argue, grammatical agreements.</p>	<ul style="list-style-type: none"> <li>• Use of RASOR and TRICK for effect.</li> <li>• Reconsideration/revision of literature themes.</li> <li>• Consideration of writer's craft.</li> </ul>	<ul style="list-style-type: none"> <li>• Exposure to full mark answers from previous years.</li> <li>• Exposure to wider ideas for each subject area – e.g. recent political affairs.</li> <li>• Consideration of famous rhetorical products and their impact.</li> </ul>

## Year 11

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"> <li>• Analysis of writer's craft.</li> <li>• Exposure to literary debate.</li> <li>• Track development of character/theme across a text.</li> </ul>	<ul style="list-style-type: none"> <li>• See themes that transcend across multiple texts (e.g. poverty/greed/power).</li> <li>• To revise authorial intent for each literary text.</li> <li>• To focus on remaining 'outside' of the text, viewing these texts as products of their time and vehicles to inspire change.</li> </ul>
Language Papers 1 and 2 Revision	Students will revise and develop reading and analysis skills – in both fiction and nonfiction text. We will also further develop our writing skills to produce effective creative and discursive writing.	<ul style="list-style-type: none"> <li>• Inference, deduction, and analysis skills.</li> <li>• Practising of RASOR and TRICK acronyms to aid with writing.</li> <li>• Consideration and analysis of writers' perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>• Revise explicit teaching of differences between summaries and comparisons.</li> <li>• Further exposure to high level model answers for each question across the two papers.</li> <li>• Revise higher level analysis techniques (i.e. exploring free indirect discourse and its impact).</li> </ul>
Modern Play: <i>An Inspector Calls</i> Revision (Approximately 20 lessons).	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.	<ul style="list-style-type: none"> <li>• Analysis of writer's craft.</li> <li>• Exposure to literary debate.</li> <li>• Track development of character/theme across a text.</li> </ul>	<ul style="list-style-type: none"> <li>• See themes that transcend across multiple texts (e.g. poverty/greed/power).</li> <li>• To revise authorial intent.</li> <li>• To focus on remaining 'outside' of the text, viewing our text as a product of its time and a vehicle to inspire change.</li> </ul>

<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"> <li>• Thematic approach to poetry.</li> <li>• Comparing poems thematically.</li> <li>• Consideration of phonology.</li> </ul>	<ul style="list-style-type: none"> <li>• Adopting the ELIPS structure for poetry analysis (eliding the C component of ECLIPS taught in the previous unit).</li> <li>• Deeper consideration of poetic form and how it used to encourage specific methods.</li> <li>• 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).</li> </ul>
<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"> <li>• Analysis of writer's craft.</li> <li>• Exposure to literary debate.</li> <li>• Track development of character/theme across a text.</li> </ul>	<ul style="list-style-type: none"> <li>• See themes that transcend across multiple texts (e.g. poverty/greed/power).</li> <li>• To revise authorial intent for each literary text.</li> <li>• To focus on remaining 'outside' of the text, viewing these texts as products of their time and vehicles to inspire change.</li> </ul>
<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"> <li>• Practising of RASOR and TRICK acronyms to aid with writing.</li> <li>• Explicit recapping and practise of technical accuracy.</li> <li>• Explicit application of effective methods.</li> </ul>	<ul style="list-style-type: none"> <li>• Further exposure to high level model answers for each question across the two papers.</li> <li>• Revise higher level writing techniques (i.e. exploring free indirect discourse and its impact).</li> <li>• Embedding of Aristotelian structure (what, why X3, counter argument and nullify, call to action).</li> </ul>





## 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 nonexam 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 nonexam 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

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"> <li>• Study of a Shakespearean text.</li> <li>• Tragic themes.</li> <li>• Consideration of Jacobean context.</li> </ul>	<ul style="list-style-type: none"> <li>• How metre can be exploited to marginalise (i.e. lapse from blank verse to zeugma and sticomythia).</li> <li>• Adopt a historicist approach to analysing literature.</li> <li>• Link to other tragedians and their work (i.e. Aristotle and Marlowe).</li> </ul>
Tragic Play: <i>Death of a Salesman</i>	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	<ul style="list-style-type: none"> <li>• Analyse the dramatic form and function of a performative text.</li> <li>• Analysis of playspecific structural elements.</li> </ul>	<ul style="list-style-type: none"> <li>• Explore classical functions of tragedy and catharsis.</li> <li>• Connections to Hegel's theory of tragedy.</li> <li>• Comparison to Williams' <i>A Streetcar Named Desire</i> and Henrik Ibsen's <i>A Doll's House</i>.</li> </ul>

	preparation for our A level Paper 1 examination on the tragic genre.	<ul style="list-style-type: none"> <li>Recap themes of capitalism and monetary greed.</li> </ul>	
Tragic Poetry: John Keats	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 analysis of language and structure in preparation for our A level Paper 1 examination on the tragic genre.	<ul style="list-style-type: none"> <li>Application of poetic terms.</li> <li>Identification and exploration of varying poetic forms.</li> <li>Using varying poetic contexts within the framework of historicist study to explore typicality.</li> </ul>	<ul style="list-style-type: none"> <li>Deep exploration of Romanticism and its impact on the tragic genre.</li> <li>Interrogation of more complex poetic forms (e.g. villanelle, sestina etc.).</li> <li>Exploration of one author's writing style across multiple poems.</li> </ul>
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"> <li>Dickensian conventions and context.</li> <li>Conventions of crime writing.</li> <li>Close reading of a novel.</li> </ul>	<ul style="list-style-type: none"> <li>Exploration of the 'victim theory' and the marginalisation of 'the other'.</li> <li>Interrogation of social realist elements within the texts.</li> <li>Consideration of the courtroom subgenre of crime writing and analysis of its impact.</li> </ul>
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 Laboratory', 'My Last Duchess', 'Porphyria's Lover' and	<ul style="list-style-type: none"> <li>Further exploration into gender theory.</li> <li>Tracking themes across multiple poems by different authors.</li> </ul>	<ul style="list-style-type: none"> <li>Exploring Foucauldian constructs to help analyse the meanings within the poems.</li> <li>Consideration of tones bespoke to individual poets and evaluate the impact of this.</li> <li>To explore the elements of crime explicitly within each poets' work(s).</li> </ul>

	<p>'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"> <li>Studying texts through a historicist lens.</li> </ul>	
<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 level Paper 2 examination on 'Elements of Crime'.</p>	<ul style="list-style-type: none"> <li>Recap theories of gender and new historicism.</li> <li>Analyse crime within a novel.</li> <li>Sharp focus on narratology, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Explore postmodernism and elements of crime within this genre.</li> <li>Explicit analysis of Free Indirect Discourse and the advantages of this as a postmodernist tool.</li> <li>Research Bakhtinian genre theory and use as a tool to analyse.</li> </ul>
<p>NonExamined Assessment Preparation</p>	<p>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.</p>	<ul style="list-style-type: none"> <li>Theoretical approach to analysis.</li> <li>Embed the essay structure from previous academic essays to own independent research.</li> <li>Exposure to canonical texts.</li> </ul>	<ul style="list-style-type: none"> <li>Students will have the autonomy to select two texts to study.</li> <li>Students have the autonomy to invent their own research question.</li> <li>Explicit interactions with JSTOR and other academic journals to enhance independent research.</li> </ul>

## Year 13

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"> <li>• Conduct close linguistic and structural analysis.</li> <li>• Apply study of elements of crime.</li> <li>• Approach the text holistically using all of the assessment objectives to offer a thorough analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• Close attention to narrative structure.</li> <li>• Consideration of subgenre of crime.</li> <li>• 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).</li> </ul>
<i>Death of a Salesman</i> 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: <ul style="list-style-type: none"> <li>• Collaboratively plan and write essays.</li> <li>• Analyse specific scenes and excerpts and make connections.</li> <li>• Make connections to concepts of tragedy</li> <li>• Explore poetic forms demonstrated in the poems.</li> </ul>	<ul style="list-style-type: none"> <li>• Recapping of tragedy.</li> <li>• Recapping of texts studied last year.</li> <li>• Close language and structural analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• Explicit teaching of Section C.</li> <li>• Historicist approach to the two texts.</li> <li>• Exam timings (approximate 50% split between the play and the poems).</li> <li>• Techniques to memorise highvalue quotations.</li> </ul>

	<ul style="list-style-type: none"> <li>• Compare between poems themselves.</li> </ul>		
Shakespeare Play: <i>Othello</i> Revision	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.	<ul style="list-style-type: none"> <li>• Study of a Shakespearean text.</li> <li>• Tragic themes.</li> <li>• Consideration of Jacobean context.</li> </ul>	<ul style="list-style-type: none"> <li>• Explicit exam timings.</li> <li>• Skills to differentiate between Section A and Section B of the paper.</li> <li>• Techniques to memorise highvalue quotations.</li> </ul>
Elements of Crime: <i>Oliver Twist</i> Revision with other text (Paper 2 Sections B and C).	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 preparation for our A level Paper 2 examination on 'Elements of Crime'.	<ul style="list-style-type: none"> <li>• Dickensian conventions and context.</li> <li>• Conventions of crime writing.</li> <li>• Close reading of a novel.</li> </ul>	<ul style="list-style-type: none"> <li>• Exploration of the 'victim theory' and the marginalisation of 'the other'.</li> <li>• Interrogation of social realist elements within the texts.</li> <li>• Consideration of the courtroom subgenre of crime writing and analysis of its impact.</li> <li>• Consideration of how to merge <i>Oliver Twist</i> into an essay with one of our other crime texts (a requirement for Section C).</li> <li>• Exam Timings.</li> </ul>
Elements of Crime: Crabbe, Browning, and Wilde Poetry Revision with other text (Paper 2 Sections B and C).	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	<ul style="list-style-type: none"> <li>• Further exploration into gender theory.</li> <li>• Tracking themes across multiple poems by different authors.</li> <li>• Studying texts through a historicist lens.</li> </ul>	<ul style="list-style-type: none"> <li>• Exploring Foucauldian constructs to help analyse the meanings within the poems.</li> <li>• Consideration of tones bespoke to individual poets and evaluate the impact of this.</li> </ul>

	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'.		<ul style="list-style-type: none"> <li>To explore the elements of crime explicitly within each poets' work(s).</li> <li>Consideration of how to merge this poetry into an essay with one of our other crime texts (a requirement for Section C).</li> <li>Exam Timings.</li> </ul>
Elements of Crime: <i>When Will There Be Good News?</i> Revision with other text (Paper 2 Sections B and C).	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'.	<ul style="list-style-type: none"> <li>Recap theories of gender and new historicism.</li> <li>Analyse crime within a novel.</li> <li>Sharp focus on narratology, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Explore postmodernism and elements of crime within this genre.</li> <li>Explicit analysis of Free Indirect Discourse and the advantages of this as a postmodernist tool.</li> <li>Research Bakhtinian genre theory and use as a tool to analyse.</li> <li>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).</li> <li>Exam Timings.</li> </ul>
Exam Revision and Application of Theory.	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	<ul style="list-style-type: none"> <li>Theoretical approach to analysis.</li> <li>Embed the essay structure from previous academic essays.</li> <li>Exposure to canonical texts.</li> </ul>	<ul style="list-style-type: none"> <li>Exposure to highlevel example answers.</li> </ul>



	exposed to before, to build our skills and confidence for the upcoming examinations.		<ul style="list-style-type: none"><li>• Opportunity to redraft mock examination answers/essays set for homework from earlier in the year</li><li>• Explicit interactions with JSTOR and other academic journals to enhance independent research of our studied texts.</li></ul>
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