

## Subject: English

Year 7 Character and Voice	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
What students are learning	Villains	Frankenstein Play	Rhetoric into Shakespeare	Grow your own Poems	Novel: Trash	Media/Representati on
Key Content and Skills	<ul style="list-style-type: none"> <li>Students explore character archetypes in a range of Greek myths and establish firstly how villains are presented in these stories but also consider what truly makes</li> </ul>	<ul style="list-style-type: none"> <li>Following the previous unit, students further develop their understanding of villainy and look at how writers craft complex characters and</li> </ul>	<ul style="list-style-type: none"> <li>Students explore how Shakespeare has created voices for his characters through some of his most famous speeches.</li> </ul>	<ul style="list-style-type: none"> <li>Based on their understanding of how Shakespeare creates voices, students now use their own voices in the form of poetry. They look at different forms</li> </ul>	<ul style="list-style-type: none"> <li>A dual narrative mystery novel set in Brazil. Students explore shifts in voice/narrative perspectives and what that brings to the story.</li> </ul>	<ul style="list-style-type: none"> <li>How are 'characters' represented in the media? This unit explores how voices are crafted in the media and how they can be used to represent</li> </ul>

	a villain.	create sympathy for them		of poetry and how they express ideas.		people or ideas about them in certain ways.
<b>Assessment</b>	Write an opinion article responding to a statement about one of the villains we have covered.	Personal response reading analysis.	Write a speech about something you care about.	Write and perform a poem expressing certain views on a topic.	Reading analysis on a writer's method used in Trash.	Write a magazine article expressing your viewpoints.
<b>How can students prepare beyond the classroom?</b>	<ul style="list-style-type: none"> <li>• Exposure to opinion articles in newspapers and magazines.</li> <li>• Review the texts covered in the booklet + comprehension questions.</li> <li>• Discussion on their views and opinions on the characters and stories.</li> </ul>	<ul style="list-style-type: none"> <li>• Review the text + comprehension questions.</li> <li>• Discussion of their views and opinions on the characters and stories.</li> </ul>	<ul style="list-style-type: none"> <li>• Exposure to famous speeches.</li> <li>• Review the texts covered in the booklet + comprehension questions.</li> <li>• Discussion of their views and opinions on a topic they are interested in.</li> <li>• Writing practice.</li> </ul>	<ul style="list-style-type: none"> <li>• Exposure to poems you and your child enjoy.</li> <li>• Discuss song lyrics: their meanings and why they are effective.</li> <li>• Discussion of their views and opinions on a topic they are interested in.</li> </ul>	<ul style="list-style-type: none"> <li>• Review the text + comprehension questions.</li> <li>• Discuss how the writer has used characterisation and narrative perspective to tell the story.</li> </ul>	<ul style="list-style-type: none"> <li>• Exposure to opinion articles in magazines</li> <li>• Review and discuss the viewpoints and representations covered in the booklet.</li> <li>• Discussion of their views and opinions on the 'characters' and 'stories'.</li> </ul>

<b>Year 8 Disruption &amp; Conflict</b>	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>What students are learning</b>	An Introduction to the Gothic genre	Sawbones	Exploring the dystopian genre	Animal Farm	Romeo & Juliet	Uncomfortable Truth Poetry
<b>Key Content and Skills</b>	<ul style="list-style-type: none"> <li>Students explore a range of Gothic texts including poetry, novel extracts and short stories before writing their own gothic piece of creative writing.</li> </ul>	<ul style="list-style-type: none"> <li>A mystery novel with a modern take on the Gothic genre. Students build an understanding of how plots unfold and how writers develop them.</li> </ul>	<ul style="list-style-type: none"> <li>Students analyse and compare a range of extracts from texts typical of the genre, before writing their own piece of creative writing with the conventions of dystopian literature.</li> </ul>	<ul style="list-style-type: none"> <li>Students explore a range of writer's methods employed by the characters, before students write and perform their own persuasive speech.</li> </ul>	<ul style="list-style-type: none"> <li>How is conflict and disruption introduced in Romeo and Juliet? Students also explore and compare different productions and learn how to write about drama.</li> </ul>	<ul style="list-style-type: none"> <li>How can conflict be dealt with in poetry? Why is the poetic form suitable for expressing those conversations that are difficult to have in the first place?</li> </ul>
<b>Assessment</b>	Write the opening to a gothic short story	Reading analysis on structure in Sawbones.	Reading analysis on a writer's method used in one of the texts covered.	Write a speech based on a stimulus from Animal Farm.	Personal response reading analysis.	Reading analysis of a poem covered.
<b>How can students prepare</b>	<ul style="list-style-type: none"> <li>Review the texts covered in the booklet + comprehension</li> </ul>	<ul style="list-style-type: none"> <li>Review the text + comprehension questions.</li> </ul>	<ul style="list-style-type: none"> <li>Review the texts in the booklet + comprehension questions.</li> </ul>	<ul style="list-style-type: none"> <li>Review the text + comprehension questions.</li> <li>Exposure to</li> </ul>	<ul style="list-style-type: none"> <li>Review the texts in the booklet + comprehension questions.</li> </ul>	<ul style="list-style-type: none"> <li>Review the poems in the booklet + comprehension</li> </ul>

<b>beyond the classroom?</b>	<p>questions.</p> <ul style="list-style-type: none"> <li>• Creative/descriptive writing practice.</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss how the writer has used setting, characterisation and narrative perspective to tell the story. Is it effective and why?</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss how the writer has used setting, characterisation and narrative perspective to tell the story. Is it effective and why?</li> </ul>	<p>famous speeches.</p> <ul style="list-style-type: none"> <li>• Writing practice.</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss how the writer has used setting, characterisation and language to tell the story. Is it effective and why?</li> <li>• Discuss their opinion on the story/characters.</li> </ul>	<p>questions.</p> <ul style="list-style-type: none"> <li>• What are the meanings of the poems and how are they presented?</li> <li>• How has language and structure been used to create a message?</li> </ul>
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<b>Year 9 Power and Freedom</b>	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>What students are learning</b>	Belonging & Othering	Merchant of Venice	Gender Viewpoints	Noughts & Crosses (play)	Purple Hibiscus	Real World Issues
<b>Key Content and Skills</b>	<ul style="list-style-type: none"> <li>• Students explore a range of fiction and non-fiction texts around the theme of</li> </ul>	<ul style="list-style-type: none"> <li>• Students continue to study the theme of othering and</li> </ul>	<ul style="list-style-type: none"> <li>• Students explore a range of fiction and non-fiction texts around the theme of gender,</li> </ul>	<ul style="list-style-type: none"> <li>• How are the themes of power and freedom explored in the</li> </ul>	<ul style="list-style-type: none"> <li>• A coming of age novel in which the protagonist finds her voice and power. Set</li> </ul>	<ul style="list-style-type: none"> <li>• Consolidating their entire study of English at KS3, students use their own</li> </ul>

	<p>belonging and othering. They explore a variety of outsider narratives and diverse voices, before writing their own creative piece in response to the texts studied.</p>	<p>the consequences of powerlessness in Shakespeare's Merchant of Venice.</p>	<p>exploring a variety of perspectives. They use these to refine their own ideas and write their own viewpoint piece in response to the texts studied.</p>	<p>modern play? An exploration of the shifts in power and how stagecraft can reflect and portray these.</p>	<p>in Nigeria in the 1960s, this unit aims to explore how narrative voice is used by a writer, the influence it can have and the writer's aims in doing so.</p>	<p>voices as their power. They craft their voices and views, and deliver speeches on what they deem is important. Writing and speaking are powerful tools to be utilised and students practise doing just this.</p>
<b>Assessment</b>	<p>Descriptive writing based on a stimulus.</p>	<p>Personal response reading analysis.</p>	<p>Reading analysis: comparison of views.</p>	<p>Writing an essay to explain your views on a question on the text.</p>	<p>Personal response reading analysis.</p>	<p>Create a speech arguing your views on a particular social issue.</p>
<b>How can students prepare beyond the classroom?</b>	<ul style="list-style-type: none"> <li>Exposure to descriptive writing particularly in fiction.</li> <li>Review and discuss the viewpoints and topics covered in the booklet.</li> <li>Writing practise.</li> </ul>	<ul style="list-style-type: none"> <li>Review the text + comprehension questions.</li> <li>Discuss how the writer has used characterisation and narrative perspective to tell the story.</li> <li>Discuss their</li> </ul>	<ul style="list-style-type: none"> <li>Review the text + comprehension questions.</li> <li>Discuss how the writer has used characterisation and narrative perspective to tell the story.</li> </ul>	<ul style="list-style-type: none"> <li>Review the text + comprehension questions.</li> <li>Discuss how the writer has used characterisation and narrative perspective to tell the story.</li> </ul>	<ul style="list-style-type: none"> <li>Review the text + comprehension questions.</li> <li>Discuss how the writer has used characterisation and narrative perspective to tell the story.</li> <li>Discuss their opinion on the</li> </ul>	<ul style="list-style-type: none"> <li>Exposure to famous speeches.</li> <li>Review the texts/topics covered in the booklet + comprehension questions.</li> <li>Discussion of their views and opinions on a</li> </ul>

		opinion on the story/characters			story/characters.	topic they are interested in. • Writing/speaking practice.
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Year 10	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>What students are learning</b>	Fiction Voices of War		Heroism Abuse of Power: Leaders		Power imbalances Powerful Voices	
<b>Key Content and Skills</b>	<ul style="list-style-type: none"> <li>• A study of fiction and what constitutes a story. What is included in stories, how are they constructed and how are key concepts introduced? Students look at conventions of different genres and how they differ in the delivery of the story and why.</li> <li>• An exploration of war fiction, non-fiction and poetry, looking at the different perspectives it can be experienced from and the attitudes it is presented with.</li> </ul>		<ul style="list-style-type: none"> <li>• A study of Shakespeare's tragedy Macbeth and how a hero can fall from grace. A close study of how Shakespeare has created and developed character and plot in this Jacobean play.</li> <li>• How does Macbeth abuse his power? How can parallels be drawn between Macbeth and other leaders in real life and other literary texts?</li> <li>• A study of poetry and non-fiction.</li> </ul>		<ul style="list-style-type: none"> <li>• Where are there power imbalances in society as a whole? An exploration into poetry, non-fiction and fiction (Jekyll &amp; Hyde) on poverty and what the imbalance can lead to.</li> <li>• An exploration of how voices are used in poetry and non-fiction to reclaim power. How can views be expressed within literature and why is writing empowering?</li> </ul>	
<b>Assessment</b>	Reading analysis Language and Structure	Poetry comparison	Extract question: Macbeth	Writing non-fiction	Extract question: J&H	Writing

<b>How can students prepare beyond the classroom?</b>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Read a range of fiction and non-fiction novels and short stories from different genres</li> <li>• Read fiction and non-fiction on modern wars such as WW1, WW2, the Vietnam war, the Iraq war</li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Watch an age-appropriate adaptation of Shakespeare's Macbeth</li> <li>• Revise Power and Conflict poetry both from their anthology and Mr Bruff videos</li> <li>• Read opinion and viewpoint writing widely across a range of non-fiction sources</li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Watch films/documentaries and/or read books about the 19th century and the Victorian era for support with the understanding of context for Stevenson's novella 'The Strange Case of Dr. Jekyll and Mr. Hyde'</li> <li>• Read a range of fiction &amp; non-fiction</li> </ul>
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Year 11	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>What students are learning</b>	<p>Power &amp; Conflict Poetry: Anthology and Unseen poetry</p> <p>Viewpoints and Perspectives: Reading and Writing</p>		<p>Unseen Poetry</p> <p>Paper 1 Reading and Writing</p>		<p>Revision and exam preparation</p>	
<b>Key Content and Skills</b>	<ul style="list-style-type: none"> <li>• Revising the poems studied in Year 10, comparing these to poems from the anthology, in the context of further unseen poetry in preparation for Sections B &amp; C of Literature Paper 2.</li> <li>• Viewpoint writing and practice alongside introduction of the Reading section of Language Paper 2</li> </ul>		<ul style="list-style-type: none"> <li>• Preparation for unseen poetry.</li> <li>• Creative Writing practice and revision alongside introduction to the Reading section of Language Paper 1.</li> </ul>		<p>Use the <a href="#">Guided Revision</a> spreadsheet and the other online resources below to support your revision.</p>	
<b>Assessment</b>	Poetry Comparison	PPE: Macbeth, poetry	Fiction Writing	Extract question: J&H	Reading Analysis An Inspector Calls	GCSE Exams

		comparison and Non-fiction				
<b>How can students prepare beyond the classroom?</b>	<p>Students should:</p> <ul style="list-style-type: none"> <li>● Research Macbeth</li> <li>● BBC Bitesize: <a href="http://www.bbc.co.uk/schools/gcsebit esize/english_literature/dramamacbeth/">http://www.bbc.co.uk/schools/gcsebit esize/english_literature/dramamacbeth/</a></li> <li>● Mr Bruff analysis: <a href="https://www.youtube.com/watch?v=E PhB8AzAnlk">https://www.youtube.com/watch?v=E PhB8AzAnlk</a> &amp;</li> <li>● Mr Bruff e-book: <a href="http://mrbruff.com/product/mr-bruffs-guide-to-shakespeares-macbeth-ebook/">http://mrbruff.com/product/mr-bruffs-guide-to-shakespeares-macbeth-ebook/</a></li> <li>● SparkNotes Macbeth: <a href="http://nfs.sparknotes.com/macbeth/">http://nfs.sparknotes.com/macbeth/</a></li> <li>● Plot summary: <a href="http://www.sparknotes.com/shakespeare/macbeth/summary.html">http://www.sparknotes.com/shakespeare/macbeth/summary.html</a></li> <li>● Macbeth in 96 seconds: <a href="https://www.youtube.com/watch?v=F 5nlx2XzP-4">https://www.youtube.com/watch?v=F 5nlx2XzP-4</a></li> <li>● Macbeth whole script: <a href="http://shakespeare.mit.edu/macbeth/full.html">http://shakespeare.mit.edu/macbeth/full.html</a></li> <li>● <u>Watch film versions of Macbeth, including the recent Michael Fassbender version (2015) – for more versions:</u> <a href="http://www.indiewire.com/2015/11/m">http://www.indiewire.com/2015/11/m</a></li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>● Revise all texts (<i>An Inspector Calls</i>, <i>Jekyll &amp; Hyde</i>, and <i>Macbeth</i>) ensuring knowledge of character, plot, themes, context and quotations by heart. Self-quiz and test</li> <li>● Use GCSE Pod, Seneca, <i>BBC Bitesize</i>, Mr Bruff and Collins Snap guides alongside teacher provided resources (e.g. consolidation booklet) to revise</li> <li>● Read a wide range of fiction and non-fiction texts to support with the Language papers, which will have unseen texts from the 19th, 20th and 21st Centuries</li> <li>● Watch film adaptations of <i>Macbeth</i> and read around or watch films/documentaries about the Jacobean (Shakespearean) era to support with the historical and contextual knowledge of <i>Macbeth</i></li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>● Revise and prepare for exams</li> </ul>			



	<a href="#">acbeth-on-screen-7-great-film-versions-of-shakespeares-classic-tragedy-101764/</a> <ul style="list-style-type: none"> <li>• Revise Power and Conflict Poetry</li> <li>• Read and range of fiction and nonfiction</li> </ul>		
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<b>Year 12 AQA English Literature</b>	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>What students are learning</b>	Narrative and Feminist: Theory in Literature  Social and Political Protest Texts: The Kite Runner and The Handmaid's Tale		Aspects of Tragedy and Keats Poetry  Songs of Innocence and Experience - Blake		Unseen Protest Prose and Poetry  Ecocritical, Postcolonial and Marxist theories and The Literary Canon  Prose NEA	
<b>Key Content and Skills</b>	Application of critical theory to text	Exam questions focused on texts as protest novels	Exam questions focused on texts as protest poems	Exam questions focused on texts as tragic poems	Unseen text skills	Critical Theory NEA
<b>Assessment</b>	Students complete timed writing practise bi-weekly and feedback will be given in line with the sixth form feedback policy.  This will be a range of questions from: <ul style="list-style-type: none"> <li>• Component 1: Aspects of Tragedy</li> <li>• Component 2: Social and Political Protest texts</li> <li>• NEA: Critical anthology</li> </ul>					

<b>How can students prepare beyond the classroom?</b>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Complete the summer work set on Google classroom</li> <li>• Read a wide range of 19th-21st century literature</li> <li>• Explore articles on the EMC website:</li> <li>• <a href="https://www.englishandmedia.co.uk/e-magazine/emag-login/">https://www.englishandmedia.co.uk/e-magazine/emag-login/</a> Username: English@ruislip Password: English</li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Revise notes from Handmaid's Tale and The Kite Runner.</li> <li>• Research the critical reception of KR and HMT.</li> <li>• Read a wide range of 19th-21st century literature</li> <li>• Start reading and thinking about potential books for your coursework.</li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Read a wide range of 19th-21st century literature</li> <li>• Revise the Kite Runner and Handmaid's Tale</li> <li>• Revise the critical lenses covered in class</li> <li>• Select a book to analyse against a lens in your coursework.</li> </ul>
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Year 13 Eduqas A Level Literature	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>What students are learning</b>	A Streetcar named Desire  The Tempest  Whitsun Weddings and Mean Time		PPE and continuation of Whitsun  Weddings and Mean Time  Unseen Poetry and Prose		Revision of all content	
<b>Key Content and Skills</b>	<ul style="list-style-type: none"> <li>• Revision of Christina Rossetti Poetry</li> <li>• <i>The Tempest</i> by William Shakespeare</li> <li>• <i>The Duchess of Malfi</i> by John Webster</li> <li>• Revision of Duffy/Larkin and A</li> </ul>		<ul style="list-style-type: none"> <li>• Carol Ann Duffy 'Mean Time' (in conjunction with revising Philip Larkin's 'Whitsun Weddings')</li> <li>• Revision of the poetry of Christina</li> </ul>		<ul style="list-style-type: none"> <li>• Revision and exam preparation</li> </ul>	

	<p>Streetcar Named Desire</p> <ul style="list-style-type: none"> <li>• Unseen Prose and Unseen Poetry</li> </ul>	<p>Rossetti</p> <ul style="list-style-type: none"> <li>• Revision of drama texts (The Tempest/Duchess of Malfi and A Streetcar Named Desire</li> <li>• Writing comparative drama essays</li> <li>• Analysis of unseen prose extracts (1880-1910)</li> </ul>	
<b>Assessment</b>	<p>Students complete timed writing practise bi-weekly and feedback will be given in line with the sixth form feedback policy.</p> <p>This will be a range of questions from:</p> <ul style="list-style-type: none"> <li>• Component 1: Poetry</li> <li>• Component 2: Drama</li> <li>• Component 3: Unseen texts</li> </ul>		
<b>How can students prepare beyond the classroom?</b>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Read all the texts</li> <li>• Complete Poetry PLCs including activities set for revision</li> <li>• Create knowledge organisers for Duffy/Larkin, Rossetti &amp; Streetcar &amp; revise</li> <li>• Create knowledge organiser for <i>A Streetcar Named Desire</i> and learn key quotations</li> <li>• Watch productions of <i>A Streetcar Named Desire</i> / <i>The Duchess of Malfi</i> / <i>The Tempest</i></li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Ensure all Larkin poems are annotated and notes on themes and context are detailed and secure</li> <li>• Start to build revision notes comparing Duffy &amp; Larkin as the Duffy poems are studied</li> <li>• Ensure all Rossetti poems are annotated and notes on themes and context are detailed and secure</li> <li>• Revise notes on AO3 (context) and AO5 (critical views and perspectives) on Duffy and Larkin</li> <li>• Revise notes on AO3 (context) and AO5 (critical views and perspectives) on Christina Rossetti</li> <li>• Complete practice essays and revision tasks on areas identified for</li> </ul>	<p>Students should:</p> <ul style="list-style-type: none"> <li>• Revise and prepare for exams</li> </ul>

		<p>improvement from the PPEs using resources provided</p> <ul style="list-style-type: none"><li>● Revise quotations, themes, characters, contexts and dramatic techniques for Webster and Williams</li><li>● Make use of the Independent reading guides to support contextual understanding for unseen prose extract.</li></ul>	
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