

ENGLISH

Topic Sequencing and Rationale

Key Stage 3

	Year	What is taught? Overview of Topics	Why this? Why then?
KS3	7	<p>Looking at a range of diverse and engaging texts, students will engage in discussions around the theme of identity.</p> <p>Accelerated Reader will run alongside all other units.</p> <p>6 X 1 hour lessons</p>	<p>Students will start by exploring a range of autobiographical writing from a diverse range of writers from the world of sport, literature and key historic moments. These extracts will be used to inspire their own autobiographical writing. We will start here so students begin to grasp the power of words and the impact they can have. They will then be encouraged to find their own writing persona.</p> <p>We will then look at the gothic inspired novel 'Darkside' which is about a boy called Jonathan who discovers a world hidden in London; a world run by Jack the Ripper's family. Only the worst of the worst live here, and all too quickly Jonathan gets mixed up in a world full of murders, thieves, a werewolf and a vampire. Through this novel we will explore how identity is constructed through character to engage an audience as well as promoting a love of reading through the use of this intriguing text.</p> <p>Before embarking on our first Shakespeare text at KS3, students will gain an understanding of language change in order to answer the question about why Shakespeare uses the language that he does. This lively unit will cover hundreds of years of invasions and cultural shifts inviting students to consider our language as a living language. Students will examine their personal idiolect and trends in speech that evolve year by year further reflecting the theme of identity.</p> <p>'Much Ado About Nothing' is the chosen Shakespeare text for Year 7. This play has all the dramatic elements of a play you could wish for; love, deception and betrayal. Students will explore character and identity within the social and historical setting. This an opportunity to examine the role of women and their perceived lack of identity in society. Theatre as a physical form will follow with students gaining an understanding of how Shakespeare's theatre would have looked and functioned. They will also explore dramatic devices to bring these texts to life on the contemporary stage.</p> <p>With precise use of language and identity being at the heart of Year 7 we will move on to poetry enabling students to explore another genre of literature. The theme for this unit of study is family and how those crucial family bonds inform a huge part of our identity. We will consider parent/child</p>

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			<p>relationships through contemporary poets Carol Duffy, Simon Armitage and Seamus Heaney and writers of the past such as Ben Jonson.</p> <p>Finally, we will look at how identities are crafted in the media. As part of students becoming judicious readers, we want them to be able challenge and question ideas about identity that are constructed in the media and more specifically social media.</p>
8	<p>'Justice and Freedom' is the theme of y8 and will once again expose students to a diverse range of texts and genres.</p> <p>Accelerated Reader will run alongside all other units.</p>		<p>Students will start by exploring the theme of justice and freedom through broadsheet and tabloid newspapers. Students will examine how newspapers present different viewpoints on the same topic, using language to manipulate reader response. Students will consider how state - run media would impact the content of any news outlet. They will use 'The Other Side of Truth' to develop their own writing.</p> <p>Students will then move on to the novel 'The Other Side of Truth', which is the story of two Nigerian children who are sent to London as refugees after their mother is murdered. The story references real political events in Nigeria, most notably the execution of the poet Ken Saro-Wiwa. Like Saro-Wiwa, the father in this story angered Nigerian authorities by criticizing their agenda in his writing. This novel will not only link to the identity unit studied in Y7 but will also open discussions about the theme of justice and freedom.</p> <p>Next, students will explore a range of poems from other cultures and traditions to reinforce their understanding of not only poetic forms, but of how this genre is used to explore issues surrounding justice and freedom. Students will be introduced to poets who they will encounter again at GCSE including John Agard and Imtiaz Dharker.</p> <p>Finally, we will examine justice and freedom through the mystery genre by comparing Conan Doyle's 'The Speckled Band' and Roald Dahl's 'Lamb to the Slaughter'. For students who have only ever encountered Dahl as a children's author this text will be a bold and exciting departure. Justice and freedom can be debated through consideration of morality and the law and the potential conflict that exists between the two.</p> <p>An adaptation of Dickens' 19th century text 'Oliver Twist' is the chosen drama text for Y8. This rigorous text will broaden the reading experience for students and introduce key themes relating to injustice in Victorian England. At the heart of the novel is Oliver journey, trying to find his place in the world and when repeatedly rejected seeks justice and freedom from society.</p>

9	<p>'Big Voices' is the title we are giving to our Y9 curriculum as we will focus on texts that deal with the marginalised and the oppressed</p>	<p>Students will begin Y9 by extending their media studies from Y8, from print news to TV news and online sources. They will examine the representation of marginalised groups and reflect upon who gains from reinforcing pre-existing stereotypes.</p> <p>Literature continues to stretch and challenge students in Y9 with Dickens' 19th century text 'A Christmas Carol'. At the heart of the novella is the representation of class divide with the poor being oppressed and marginalised. Students will study the Victorian period including crime, punishment and the poor law.</p> <p>The poetry we will introduce students to in Y9 will focus on the voices of the oppressed and will include a range of forms across a broad time period including song lyrics. This will enable students to see the contemporary significance of poetry. Writers will include Maya Angelou, Billie Holiday and rapper Dave.</p> <p>The choice of Shakespeare play for Year 9 is 'The Merchant of Venice'. Students will explore the historical context of this play examining the representation of the oppressed Jews and privileged Christians in Elizabethan times. This play has both elements of identity, justice and freedom enabling students to draw upon knowledge and reference points from their y7 and Y8 studies.</p> <p>Finally, we will finish by exploring the use of allegory in Orwell's 'Animal Farm'. This novel as with all others studied at KS3 will be viewed within its historical context. Students will examine the inequalities within the farmyard and what they represent and the corruption of socialist ideas. They will then consider the importance of being politically aware as a young person today.</p>
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Key Stage 4

	Year	What is taught? Overview of Topics	Why this? Why then?
KS4	10	<ul style="list-style-type: none"> • Dystopia – creative writing Paper 1 Section B • 19th Century novel- Jekyll and Hyde • Modern drama - An Inspector Calls • Unseen poetry • Power poetry • Language skills - Mental health unit & 21st century capitalism unit • Speaking and Listening 	<p>Our KS4 curriculum is centred around wider themes of morality, taking responsibility and understanding consequences of actions which builds upon the key knowledge students have gained during KS3. Students will start the GCSE course by being reminded of Orwell from the end of Year 9 and starting by looking at an extract from 1984 and making links. Students will explore a range of dystopian extracts, including The Hunger Games and Fahrenheit 451 before creating their own.</p> <p>Students will then move on to studying Jekyll and Hyde to consider morality, religion and science. Furthermore, they will build upon their contextual knowledge from KS3 and apply this to the key texts as their responses become exploratory and conceptualised. Students will then study An Inspector Calls and develop their contextual knowledge to further include political ideologies, picking up on ideas and concepts learnt during the study of Animal Farm. This also allows students to utilise prior knowledge from A Christmas Carol and consider challenging concepts of manipulation of the lower classes, political dominance and power in society.</p> <p>We will then expand upon and develop poetry skills from KS3 with unseen poetry before students begin to study their GCSE poetry anthology. Their unseen poetry unit will focus on the poets in their anthology to give them a breadth of understanding and knowledge surrounding their key poets. Students will have studied Simon Armitage and Carol Ann Duffy in Y7 and can apply this prior knowledge to their more complex work. By looking at a collection of work by these named poets we share an insight into the A Level Literature approach to poetry and in turn widen students' knowledge and understanding in preparation for their GCSE poetry anthology. We will then introduce five of the poems from the anthology centred around power at this point in the course as we have addressed this theme in An Inspector Calls prior to this unit.</p> <p>Students will study independent language units throughout the year with a Language lesson once a week. This will allow them to develop skills from KS3 gained within their media units, particularly the study of newspapers. In the first term the theme will be mental health, this links with key themes in Jekyll and Hyde and allows students to develop their understanding of current topics of paramount importance to them. In the Spring term the Language unit will be centred around '21st century capitalism'. This links to the key themes in An Inspector Calls but will also allow them to increase their</p>

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			<p>cultural capital and through reading non-fiction develop their own opinions around their political stance in society.</p> <p>Finally, students will develop valuable oracy skills in their speaking and listening unit in which they will choose a topic of importance and relevance to them and deliver a presentation to the class.</p>
11		<ul style="list-style-type: none"> • Conflict poetry • Macbeth • Power and Conflict poetry • Unseen poetry • Language skills 	<p>Students will study their Shakespeare text, Macbeth. We have chosen Macbeth to build on the Shakespeare plays studied in Key Stage 3 (Merchant of Venice and Much Ado About Nothing) as this furthers their understanding of power and justice as key themes. We feel they will be well equipped for the challenge of Macbeth in Year 11 as at this stage they have grasped how to approach exam style questions and apply analytical skills to prose, drama and poetry.</p> <p>The transition into Year 11 also sees students continue their work on the poetry anthology, studying five poems centred around the theme of conflict. This will allow them to develop their analytical skills and build on the contextual knowledge they previously applied to poetry in Y10. They will address both mental conflict and physical conflict and consider the impact this has on people and society, further building on key themes and debates from their key texts studied in Y10.</p> <p>We will then deliver the remaining five poems from the anthology which have themes of both power and conflict. Students have approached the 15 poems required interleaved across the two-year course to connect the themes with prior learning and ensure the key ideas from each poem are fully understood by the students.</p> <p>At this stage in the course students will revisit unseen poetry through more of the key poets in their anthology, again promoting a love of literature and allowing them to analyse the poetry in a critical and conceptualised manner applying this wider knowledge.</p> <p>Students will continue with their Language lessons alongside their study of Literature and use the previous AQA exam papers to apply and develop their skills.</p>

Key Stage 5 - English Literature

	Year	What is taught? Overview of Topics	Why this? Why then?
KS5	12	<p>Philip Larkin/Carol Ann Duffy</p> <p>The Tempest</p> <p>A Streetcar Named Desire/ The Duchess of Malfi</p> <p>1880-1910 Unseen Prose</p> <p>Unseen Poetry</p> <p>Coursework Introduced (Choice of pre and post 2000 literary novel)</p>	<p>Two teachers teach the course – Teacher A delivers Larkin/Duffy and The Tempest. Teacher B delivers Streetcar/Malfi. The teacher with the extra hour lead on Unseen Prose and the other teacher Unseen Poetry.</p> <p>Paired Poets on WJEC: Larkin – voice of England at a significant and changing time in British history. Fallout from wars and end of Empire and onset of new social changes brought about by Swinging Sixties. Duffy - social, economic and gender oppressions confronted by the working class of Britain.</p> <p>We start with this to introduce students to two distinctive and contrasting voices that capture a wide breadth of British social history in the 20th century. Gets them instantly thinking about narrative voice and the importance of contrasting eras and their influence on literature.</p> <p>Paired plays on WJEC: Both plays address powerful female voices and the ensuing oppression of their voice by a patriarchy driven by a similar thirst for power. Significantly contrasting eras of post WWII America and the Jacobean era allow for the students to address the permanence of female oppression and the struggle for power highlighted across three centuries. Both playwrights were radical in giving such prominence to a female voice and both radical in terms of their utilisation of staging to illuminate feeling.</p> <p>We start with this as it offers a breadth of form of English Literature and covers such opposing time periods in the cannon. We study Malfi first so students can chart the progression in staging from Jacobean drama to the American stage and conversely how in some ways the plight of women has not changed dramatically over the same period.</p> <p>Unseen Prose: Covers the fin de siecle period of English Literature when old certainties in society were being questioned by and then mirrored in literature. We start it in Y12 as we can gradually over the two years introduce students to different poetic styles, forms and social and historical context to build up their knowledge and key skills.</p> <p>Unseen Poetry: We start it in Y12 as we can gradually over the two years introduce students to different literary styles, genres and themes to build up their knowledge and key skills.</p>
	13	Christina Rossetti	A strong powerful female voice that engages with her role as a woman in Victorian England but also her role as a devout Christian. This leads to conflict that allows students to engage with biblical

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		<p>The Tempest</p> <p>Unseen Prose</p> <p>Unseen Poetry</p> <p>Larkin/Duffy</p> <p>Coursework Completed (Novel)</p>	<p>influence, Pre-Raphaelites and Victorian life. It also introduces students to a poet who is renowned for her skill in aural devices.</p> <p>We do this now as we feel students will have built up a sound knowledge of the Victorian era preparing them to contextually engage with the broad range of poetry.</p> <p>The Tempest – Shakespeare text and not only explores Jacobean concerns of race, power, colonialism and governance but can be looked at through a modern post-colonial perspective introducing students to critical theories and readings.</p> <p>Unseen Prose and Poetry explained above.</p> <p>Larkin/Duffy poems continue to be taught in Y13, organised by theme.</p>
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Key Stage 5 - English Language

	Year	What is taught? Overview of Topics	Why this? Why then?
KS5	12	<ul style="list-style-type: none"> • Frameworks • Child Language Acquisition • Language Diversity • Representation 	<p>The course is taught by two teachers delivering different content over the two years. There are 2 exams at the end of the course which are 40% each with 20% coursework.</p> <p>We begin by introducing students to language study to enable the exploration of audience, purpose, genre, mode and representation. The frameworks also work as a suitable transition from GCSE English Language and underpin the whole A Level course. The second teacher will begin the course by delivering Child Language Acquisition, it is paramount to understand how we learn and develop language to progress their studies of Language. They cover the functions of children's language, development, different genres of speech and writing, different modes of communication and theories and research about language development. This allows students to assess the nature vs nurture debate of language and begin to develop their evaluative skills of such theories which will be developed later in the course.</p> <p>The two teachers will then move on to teach Language Diversity topics (gender, sexuality, occupation, accent and dialect and age). This allows students the opportunity to reflect on their own language use and consider the social and occupational groups they are part of, the communities they belong to and the areas they are from.</p> <p>Finally, students will also be introduced to the idea of representation in a range of texts. This will allow them to consider the frameworks they have learnt and apply these to their analysis to consider how subjects, readers and writers are represented.</p> <p>Towards the end of the summer term students begin both pieces of NEA-Original Writing and Language Investigation.</p>
	13	<ul style="list-style-type: none"> • Language Change • Language Investigation (coursework) • Original Writing (coursework) • Language discourses 	<p>We begin Year 13 with both teachers delivering Language Change. We split this into two units, historical change and global change. This allows students to understand where the English Language has come from and the different influences on our language, whilst also understanding the extent to which English is used currently around the world and different varieties of this (e.g. American English and Singaporean English). This is studied at this part in the course as students are in a position to make their own judgements in response to prescriptivist and descriptivist arguments and evaluate theories based on what they have previously learnt.</p>

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Key Stage 5 - Media Studies

	Year	What is taught? Overview of Topics	Why this? Why then?
KS5	12	<ul style="list-style-type: none"> • TV CSP : The Missing • Narrative • Mise en scene • Camera angles • Audience theory • Newspapers : The Daily Mail and The i • Advertising: Score - historical text/Maybelline 'Boss life' • Magazines: Men's Health/Oh Comely • Independent Film – Blinded by the light 	<p>The AQA course comprises of several Close study Products (CSPs) that must be studied as set texts for 2 x 2hr exams alongside preparation for the unseen elements of the exam. There is also a coursework element (NEA) worth 30% of the final grade.</p> <p>It is important that we strike a balance between the core skills that underpin the CSPs, the specific content of the CSPs and supporting students through the coursework element.</p> <p>The course is taught by 2 teachers who deliver different CSPs.</p> <p>The course begins with an introduction to the 4 key concepts that underpin the course: Language, Representation, Audience and Industries, with each teacher looking at 2 of the concepts.</p> <p>At the end of the first half term one teacher will begin the TV CSP focusing on the Nordic Noir TV series 'The Missing'. This enables students to reinforce basic media terminology; mise en scene, camera angles, editing and representation of characters. It also has non-linear structure with copious enigma codes for the engagement of the audience.</p> <p>The paired teacher will then introduce audience theory looking at a wide range of texts in terms of audience response. To understand the relationship between the producer (industry) and the consumer (audience) is the foundation of the whole course. Audience theory is then taught in historical order from hypodermic syringe and early propaganda campaigns to 2 step-flow to reception theory.</p> <p>Alongside the TV CSP, the newspaper CSP is also introduced once students really understand how the audience is impacted by the media they consume. Ideas about representation are reinforced here together with audience theory. Students at this stage will start to make connections with the key concepts across both modules.</p> <p>The set texts are 'The Daily Mail' and the 'i' newspaper. Students will consider the political leanings of each paper and the wider topic of newspaper industry and regulations.</p> <p>The Spring term begins with a focus on the Advertising CSPs, with one teacher looking at the contemporary world of print beauty advertising. This teacher will use the study of Maybelline Boss</p>

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			<p>Life to introduce how to respond to unseen texts, as well as providing students with the opportunity to complete a creative print task in preparation for the NEA in Year 13.</p> <p>The paired teacher will focus on the history of advertising and the historical, cultural and social contexts of a range of historical adverts before introducing the second advertising CSP: Score. This also provides opportunities to respond to a range of unseen historical advertising products. There will also be the opportunity to complete a creative moving image task in preparation for the NEA in Year 13.</p> <p>This is followed by the study of the first magazine CSP: Men's Health as well as the first radio CSP: War of the Worlds.</p> <p>During the Spring term there will also be a focus on the study of gender theories and post-modernism.</p> <p>The summer term will continue with the study of magazines with the CSP: 'Oh Comely' and the study of radio with: Newsbeat. The paired teacher will also introduce the film CSP: Blinded by the Light.</p> <p>The second half of the summer term will be focused on revision of Advertising and Radio in preparation for the end of year assessment.</p> <p>The NEA will be introduced to students, and there will be opportunities to decide, plan and prepare their individual products (30%) final grade.</p> <p>There will also be an opportunity to study the context of video games and read around the topic in preparation for the introduction of the video games CSPs in the autumn term of Year 13.</p>
13		<ul style="list-style-type: none"> • Music CSP – 'Ghost town' and 'Letter to the free' • Context – 1980s Britain • Black Lives Matter 	<p>Year 13 begins with the students honing skills gained in Y12. With a confident knowledge of key terminology, core concepts and theory, students are introduced to two diverse Music videos; The Specials 'Ghost Town' and Common's 'Letter to the free.' The context enables students to explore Thatcher's Britain and the general feeling of apathy among young working class youth. Issues of race and the rise of far right organisations are examined within the philosophy of The Specials. Such themes are further explored through examination of the Black Lives Matter movement and the impact of US politics on today's black youth through the haunting 'Letter to the free.'</p> <p>In contrast students will continue their exploration in to video games through 'Metroid' and 'Tomb Raider' examining representation across the platform.</p>

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		<ul style="list-style-type: none"> • Paul Gilroy's Black Atlantic • bell hooks • Video games CSP 'Metroid', 'Tomb Raider' and 'Sims'. • Nordic Noir – Witnesses • Websites – The Voice and Teen Vogue 	<p>Students then revisit the genre of Nordic Noir enabling them to revise earlier themes and conventions from 'The Missing'. They will use this prior knowledge to engage with 'Witnesses.' Building upon mise-en-scene and narrative analysis students will also look at industry and distribution and the shift from French TV networks to BBC4.</p> <p>The final units are then explored in the Spring term before revision begins with On line CSPs The Voice (Britain's first black newspaper) and the politically charged website Teen Vogue.</p> <p>To consolidate the work on video games 'Sims Freeplay' will be studied completing the video game CSP.</p>
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