

YEAR 12 | A LEVEL ENGLISH LITERATURE

The curriculum and assessment of students at this stage of education has been carefully designed to promote a love of Literature and to develop and refine students' criticality in engaging with texts. It will build upon students' knowledge of texts as constructs which are produced and influenced by their many contexts. This programme of study also builds upon the study of a tragedy at GCSE alongside texts which introduce elements of morality. Students will build upon skills of analysis and evaluation developed in earlier study whilst developing their ability to be critical by engaging with debates which surround a text and exploring how a text exists within a genre. By developing students' criticality in engaging with written texts, this course prepares students for critically engaging with the world around them, ensuring students are able to form opinions and ideas which are well considered and reasoned. Texts studied this year will encourage independent study and prepare students for the increased level of philosophical discussion and greater exploration of genre in Year 13.

HALF TERM 1 INTRODUCTION TO TRAGEDY, THE GREAT GATSBY AND KING LEAR.

All students will know:

- » The purpose and intentions of tragedy.
- » The features of Aristotelian and Shakespearean tragedy.
- » The characters and plots of The Great Gatsby and King Lear.
- » Key themes, ideas and relevant context for The Great Gatsby and King Lear.
- » The methods (language, structural and dramatic methods) used by writers to convey meaning.
- » The influence narrative voice has on how a writer creates meaning.
- » How texts engage with the genre they belong to.
- » Conventions of tragedy and how to identify them.
- » Context can influence the interpretations of a reader/audience.
- » The importance of performance in creating meaning alongside the written word.

All students will be assessed:

In class tasks and private study essays.

Reading skills needed for this unit:

- » Reading for meaning.
- » Skimming.
- » Scanning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Play, Character, Theme, Tragedy, Tragic hero, Tragic downfall, Hamartia, Hubris, Catharsis, Anagnorisis, Peripeteia, Internal and external conflict, Narrative perspective, Unreliable narrator, The American Dream, Jazz age, Prohibition, Stage direction Soliloquy, Aside, Iambic pentameter, Dramatic irony, Blank verse, Prose, Rhyming couplet, Hendiady, Metrical caesura, Modern audience, Contemporary audience, Machiavellian villain, Kingship, Divine Right, Primogeniture.

Possibility for theatre trips/live screenings of productions when they are available. Shakespeare workshop on King Lear at the RSC in Stratford.

HALF TERM 2 THE GREAT GATSBY AND KING LEAR

All students will know:

- » The characters and plots of The Great Gatsby and King Lear and how these are developed.
- » Key themes, ideas and relevant context for The Great Gatsby and King Lear and how these are developed.
- » The methods (language, structural and dramatic methods) used by writers to convey meaning.
- » The influence narrative voice has on how a writer creates meaning.
- » How texts engage with the genre they belong to.
- » Conventions of tragedy and how to identify them.
- » Context can influence the interpretations of a reader/audience.
- » How to form judgements about texts and characters.
- » How to engage with the debates surrounding texts and characters.
- » The assessment objectives essays are marked against and how to structure a line of argument to engage with a debate.
- » How to develop an essay to support a line of argument.

All students will be assessed:

In class assessments of knowledge and private study essays.

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Play, Character, Theme, Analysis, Context, Debate, Tragedy, Tragic hero, Tragic downfall, Hamartia, Hubris, Catharsis, Anagnorisis, Peripeteia, Internal and external conflict, Narrative perspective, Unreliable narrator, The American Dream, Jazz age, Prohibition, Machiavellian villain, Stage direction Soliloquy, Aside, Iambic pentameter, Dramatic irony, Blank verse, Prose, Rhyming couplet, Hendiad, Metrical caesura, Modern audience, Contemporary audience, Kingship, Divine Right, Primogeniture.

HALF TERM 3 KING LEAR AND UNSEEN CRIME EXTRACTS

All students will know:

- » The characters and plot of King Lear and how these are developed by Shakespeare.
- » Key themes, ideas and relevant context for King Lear and how these are developed.
- » The methods (language, structural and dramatic methods) used by writers to convey meaning.
- » How texts engage with the genre they belong to.
- » Context can influence the interpretations of a reader/audience.
- » How to form judgements about texts and characters.
- » How to engage with the debates surrounding texts and characters.
- » Conventions of tragedy and crime and how to identify them.
- » How writers use conventions of a genre to create meaning.
- » The assessment objectives essays are marked against and how to structure a line of argument to engage with a debate.
- » How to develop an essay to support a line of argument.
- » The importance of context when engaging with an unseen extract.
- » How to manage micro-macro with an extract question.

All students will be assessed:

In class assessments of knowledge and private study essays.

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Play, Character, Theme, Analysis, Context, Debate, Tragedy, Tragic hero, Tragic downfall, Hamartia, Hubris, Catharsis, Anagnorisis, Peripeteia, Internal and external conflict, Machiavellian villain, Stage direction Soliloquy, Aside, Iambic pentameter, Dramatic irony, Blank verse, Prose, Rhyming couplet, Hendiad, Metrical caesura, Modern audience, Contemporary audience, Kingship, Divine Right, Primogeniture, Micro, Macro, Significance, Crime, Criminal, Perpetrator, Victim, Investigative figure, Motive, Persecution, Defence.

Possibility for theatre trips/live screenings of productions when they are available. Shakespeare workshop on King Lear at the RSC in Stratford.

HALF TERM 4 BRIGHTON ROCK, UNSEEN CRIME EXTRACTS AND CRIME POETRY ANTHOLOGY

All students will know:

- » The characters and plot of Brighton Rock.
- » Key themes, ideas and relevant context for Brighton Rock and crime poetry.
- » The methods (language and structural) used by writers to convey meaning.
- » How texts engage with the genre they belong to.
- » Context can influence the interpretations of a reader/audience.
- » How to form judgements about texts and characters.
- » How to engage with the debates surrounding texts and characters.
- » Conventions of crime and how to identify them.
- » How writers use conventions of a genre to create meaning.
- » How conventions of a genre can be engaged with by different texts e.g. poetry.
- » The assessment objectives essays are marked against and how to structure a line of argument to engage with a debate.
- » How to develop an essay to support a line of argument.
- » The importance of context when engaging with an unseen extract.
- » How to manage micro-macro with an extract question.

All students will be assessed:

In class assessments of knowledge and private study essays.

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Poem, Character, Theme, Analysis, Context, Debate, Micro, Macro, Significance, Crime, Criminal, Perpetrator, Victim, Investigative figure, Motive, Persecution, Defence, Morality, Innocence, Guilt, Human psyche, Judgement, Justice, Resolution, Remorse, Jury, Evidence, Police procedural, Forensics, Investigation, Revenge, Focalised narrative, Anti-hero, Realism, Excitement, Repugnance, Relief, Suspense, Form, Dramatic monologue, Rhyme scheme, Caesura, Enjambment.

HALF TERM 5 BRIGHTON ROCK AND ECOCRITICISM AND HARDY POETRY

All students will know:

- » The characters and plot of Brighton Rock and how these are developed by Greene.
- » Key themes, ideas and relevant context for Brighton Rock and how these are developed.
- » The methods (language and structural) used by writers to convey meaning.
- » How texts engage with the genre they belong to.
- » Context can influence the interpretations of a reader/audience.
- » How to form judgements about texts and characters.
- » How to engage with the debates surrounding texts and characters.
- » Conventions of crime and how to identify them.
- » How writers use conventions of a genre to create meaning.
- » How conventions of a genre can be engaged with by different texts e.g. poetry.
- » Texts can be read and interpreted through the lens of a critical theory.
- » The key ideas and concerns of Ecocritical theory.
- » How to apply critical theory to a Literature text.
- » The assessment objectives essays are marked against and how to structure a line of argument to engage with a debate.
- » How to develop an essay to support a line of argument.

All students will be assessed:

In class assessments of knowledge and private study essays.

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Character, Theme, Analysis, Context, Debate, Poem, Crime, Criminal, Victim, Motive, Morality, Innocence, Guilt, Human psyche, Judgement, Justice, Evidence, Remorse, Revenge, Focalised narrative, Anti-hero, Realism, Ecocriticism, Pastoral, Physical environment, Interrelatedness.

HALF TERM 6 ECOCRITICISM AND HARDY POETRY AND NEA CRITICISM TEACHING.

All students will know:

- › The methods (language, structural and dramatic methods) used by writers to convey meaning.
- › Texts can be read and interpreted through the lens of a critical theory.
- › The key ideas and concerns of Ecocritical, Feminism, Marxist and Postcolonial theory.
- › How to apply critical theory to a Literature text.
- › The assessment objectives essays are marked against and how to structure a line of argument to engage with a debate.
- › How to develop an essay to support a line of argument.

All students will be assessed:

- › In class assessments of knowledge and private study essays and tasks.
- › Mock exam.

Reading skills needed for this unit:

- › Reading for meaning.
- › Critical analysis.
- › Inference.
- › Interpretation.
- › Evaluation.
- › Judicious selection of evidence.

Key vocabulary:

Analysis, Context, Debate, Ecocriticism, Pastoral, Physical environment, Interrelatedness, Feminism, Gender role, Stereotype, Construct, Dynamic, Patriarchy, Marxism, Ideology, Socioeconomic, Exploitation, Alienation, Postcolonialism, Colonisation, Colonisers, Colonised, Imperialism, Marginalised, Plurality.

ENRICHMENT OPPORTUNITIES

Possibility for theatre trips/live screenings of productions when they are available. Shakespeare workshop on King Lear at the RSC in Stratford.

HOW THIS LEARNING WILL BE EMBEDDED ELSEWHERE IN THE CURRICULUM

Classics, Philosophy, Religion and Ethics, Law, Sociology and Psychology.

HOW STUDENTS CAN BE SUPPORTED AT HOME

Students have hard copies of the play, the novels and crime poetry anthology and should be encouraged to read these at home as well as wider reading from the recommended reading list. This should also include reading in and around the genres of tragedy and crime. Websites including Lit Charts and Grade Saver can provide useful revision of texts and their themes. Digital Theatre access is available from the school to allow students to watch productions and performances of texts online. There are also films available on DVD. Students should produce revision materials including act and chapter summaries as well as revision materials focused on aspects of tragedy and elements of crime.

YEAR 13 | A LEVEL ENGLISH LITERATURE

The curriculum for this stage of students' education has been designed to continue students' study of A Level English Literature texts as well as developing their understanding of their previous study of literature in year 12; to continue to enhance their skills of analysis, interpretation and debating. As well as to further honing skills in essay writing and clarity of communication, this curriculum will develop student's confidence in exploring texts through a critical lens. All students should have a secure grasp of key reading skills with a developed appreciation for the writer's skill and craft and how context helps to shape meaning and influence interpretations.

HALF TERM 1 NEA, ATONEMENT, CRIME POETRY

All students will know:

Texts can be read and interpreted through the lens of a range of critical theories
 How to apply critical theory to a Literature text
 How to draft and edit essays
 Conventions of crime and how to identify them
 How to explore the use of elements of crime by writers
 How narrative voice can be manipulated by an author to create meaning
 How to form judgements about texts and characters
 How to engage with the debates surrounding texts and characters
 How to write debate style responses

All students will be assessed:

Coursework drafts
 Debate style questions

Reading skills needed for this unit:

- » Reading for meaning.
- » Skimming.
- » Scanning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Character, Theme, Analysis, Context, Debate, Crime, Criminal, Victim, Motive, Morality, Innocence, Guilt, Human psyche, Judgement, Justice, Evidence, Remorse, Revenge, Focalised narrative, Anti-hero, Realism, Ecocriticism, Pastoral, Physical environment, Interrelatedness, Feminism, Gender role, Stereotype, Construct, Dynamic, Patriarchy, Marxism, Ideology, Socioeconomic, Exploitation, Alienation, Postcolonialism, Colonisation, Colonisers, Colonised, Imperialism, Marginalised, Plurality.

Possibility for theatre trips/live screenings of productions when they are available.

Shakespeare workshop on Richard II at the RSC in Stratford.

HALF TERM 2 NEA, ATONEMENT CRIME POETRY

All students will know:

Texts can be read and interpreted through the lens of a range of critical theories

Key principles of Ecocriticism and their chosen second theory

How to apply critical theory to a Literature text

How to draft and edit essays

Conventions of crime and how to identify them

How to explore the use of elements of crime by writers

How narrative voice can be manipulated by an author to create meaning

How to form judgements about texts and characters

How to engage with the debates surrounding texts and characters

How to write debate style responses

All students will be assessed:

Coursework drafts

Debate style questions

Reading skills needed for this unit:

- » Reading for meaning.
- » Skimming.
- » Scanning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Character, Theme, Analysis, Context, Debate, Crime, Criminal, Perpetrator, Victim, Motive, Persecution, Defence, Morality, Innocence, Guilt, Human psyche, Judgement, Justice, Resolution, Remorse, Atonement, Epistolary narrative, Post-modernism, Epigraph, Authorship, Macabre, Metafiction, Foreboding, Narrative perspective, Ecocriticism, Pastoral, Physical environment, Interrelatedness, Feminism, Gender role, Stereotype, Construct, Dynamic, Patriarchy, Marxism, Ideology, Socioeconomic, Exploitation, Alienation, Postcolonialism, Colonisation, Colonisers, Colonised, Imperialism, Marginalised, Plurality.

HALF TERM 3 ATONEMENT AND RICHARD II

All students will know:

Conventions of crime writing and tragic conventions and how to identify them

How to explore the use of elements of crime and tragic conventions by writers

That texts often reflect real life and societal issues

Authors and playwrights are influenced by the context in which they write

Context can influence the interpretations of a reader/audience

How McEwan and Shakespeare craft characters using a range of methods and write purposefully to create meaning

How McEwan and Shakespeare use structure and manipulative narrative to craft their texts and meaning

The importance of performance in creating meaning alongside the written word

How McEwan and Shakespeare develop themes across texts

The different forms that criminal activity can take

The different natures of criminals and victims

How to form judgements about texts and characters

How to engage with the debates surrounding texts and characters

How to write debate style responses

All students will be assessed:

Coursework drafts

Debate style questions

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Play, Character, Theme, Analysis, Context, Debate, Crime, Criminal, Perpetrator, Victim, Motive, Persecution, Defence, Morality, Innocence, Guilt, Human psyche, Judgement, Justice, Resolution, Remorse, Atonement, Epistolary narrative, Post-modernism, Epigraph, Authorship, Macabre, Metafiction, Foreboding, Narrative perspective, Tragedy, Tragic hero, Tragic downfall, Hamartia, Hubris, Catharsis, Anagnorisis, Peripeteia, Internal and external conflict, Stage direction Soliloquy, Aside, Iambic pentameter, Dramatic irony, Blank verse, Prose, Rhyming couplet, Hendiadys, Modern/contemporary audience, Kingship, Divine Right, Deposition, Usurp.

HALF TERM 4 RICHARD II UNSEEN CRIME

All students will know:

Conventions of crime writing and tragic conventions and how to identify them
How to explore the use of elements of crime and tragic conventions by writers
How conventions of a genre can be engaged with by different texts e.g. poetry
That texts often reflect real life and societal issues
Authors and playwrights are influenced by the context in which they write
Context can influence the interpretations of a reader/audience
How Shakespeare crafts characters using a range of methods and write purposefully to create meaning
How Shakespeares use structure and manipulative narrative to craft their texts and meaning
The importance of performance in creating meaning alongside the written word
How Shakespeares develop themes across texts
The different forms that criminal activity can take
The different natures of criminals and victims
How to form judgements about texts and characters
How to engage with the debates surrounding texts and characters
How to write debate style responses

All students will be assessed:

Coursework drafts
Mock examination
Debate style questions
Extract style questions

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

Novel, Play, Character, Theme, Analysis, Context, Debate, Crime, Criminal, Perpetrator, Victim, Motive, Persecution, Defence, Morality, Innocence, Guilt, Human psyche, Judgement, Justice, Resolution, Remorse, Atonement, Epistolary narrative, Post-modernism, Epigraph, Authorship, Macabre, Metafiction, Foreboding, Narrative perspective, Tragedy, Tragic hero, Tragic downfall, Hamartia, Hubris, Catharsis, Anagnorisis, Peripeteia, Internal and external conflict, Stage direction Soliloquy, Aside, Iambic pentameter, Dramatic irony, Blank verse, Prose, Rhyming couplet, Hendiad, Modern/contemporary audience, Kingship, Divine Right, Deposition, Usurp.

HALF TERM 5 UNSEEN CRIME AND REVISION OF YEAR 12 & 13 TEXTS

All students will know:

Conventions of crime writing and tragic conventions and how to identify them
How to explore the use of elements of crime and tragic conventions by writers
That texts often reflect real life and societal issues
Authors and playwrights are influenced by the context in which they write
Context can influence the interpretations of a reader/audience
How writers, poets and playwrights craft characters using a range of methods and write purposefully to create meaning
How writers, poets and playwrights use structure and manipulative narrative structure to craft their texts and meaning
How to engage with the debates surrounding texts and characters
How to analyse extracts
How to write debate and extract style responses

All students will be assessed:

Debate style questions
Extract style questions
Examinations start in May/June

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

All key vocabulary previously mentioned here and required in Year 12.

HALF TERM 6 REVISION OF YEAR 12 & 13 TEXTS AND UNSEEN CRIME PRACTICE

All students will know:

Conventions of crime writing and tragic conventions and how to identify them
How to explore the use of elements of crime and tragic conventions by writers
That texts often reflect real life and societal issues
Authors and playwrights are influenced by the context in which they write
Context can influence the interpretations of a reader/audience
How writers, poets and playwrights craft characters using a range of methods and write purposefully to create meaning
How writers, poets and playwrights use structure and manipulative narrative structure to craft their texts and meaning
How to engage with the debates surrounding texts and characters
How to analyse extracts
How to write debate and extract style responses

All students will be assessed:

Debate style questions
Extract style questions
Examinations start in May/June

Reading skills needed for this unit:

- » Reading for meaning.
- » Critical analysis.
- » Inference.
- » Interpretation.
- » Evaluation.
- » Judicious selection of evidence.

Key vocabulary:

All key vocabulary previously mentioned here and required in Year 12.

HOW STUDENTS CAN BE SUPPORTED AT HOME

Students have hard copies of the play, the novels and crime poetry anthology and should be encouraged to read these at home as well as wider reading from the recommended reading list. This should also include reading in and around the genres of tragedy and crime.

Websites including Lit Charts and Grade Saver can provide useful revision of texts and their themes.

Digital Theatre access is available from the school to allow students to watch productions and performances of texts online. There are also films available on DVD.

Students should produce revision materials including act and chapter summaries as well as revision materials focused on aspects of tragedy and elements of crime.

HOW THIS LEARNING WILL BE EMBEDDED ELSEWHERE IN THE CURRICULUM

Classics, Philosophy, Religion and Ethics, Law, Sociology and Psychology.