

# Subject: A'level English Literature

## Year 12 (Modules, Topics)

Term 1	Term 2	Term 3
<p><b>AQA Literature (LITB) Aspects of Tragedy</b></p> <p><b>Unit 1:</b> Students will learn about the conventions and origins of tragedy and how this developed from the time of Aristotle to Shakespeare. They will explore how Shakespeare skilfully re-created tragedy for sixteenth century audiences, focussing in particular in his play <i>Othello</i>. A particular focus is Shakespeare's use of dramatic techniques and language, as well as the audience reaction to the play in his own time and today. Students will be taught how to write a coherent, analytical and explorative essay on <i>Othello</i>, further developing the skills they learned at GCSE.</p> <p><b>Resources:</b> <i>Othello</i></p> <p><b>Assessment:</b> Explore the significance of the aspects of dramatic tragedy in a given passage in relation to the play as a whole.</p> <p><b>Unit 2:</b> Students will learn about the conventions of a Modern Tragedy and a Domestic Tragedy. They will explore Expressionism and theatre</p>	<p><b>AQA Literature (LITB) Aspects of Tragedy</b></p> <p>Unit 2 continues across Term 2 with Teacher 2</p> <p><b>Assessment:</b> Explore the significance of the aspects of dramatic tragedy in a given passage in relation to the play as a whole.</p> <p><b>Unit 3:</b> This unit also follows the theme of aspects of tragedy. Students will have the opportunity to explore the art and literature of the Romantic era (c.1780-1840), focussing particularly on the poetry of John Keats. They will be taught about how Keats used tragedy as a vehicle to explore topics such as the role of women in society and the nature of industrialism. Discussion of these themes will be supported by close analysis of Keats' poetic language and research into relevant historical and literary contexts. Students will further develop the essay-writing skills taught in Term 1, and will be challenged to evaluate the poet's</p>	<p><b>AQA Literature (LITB) Aspects of Tragedy</b></p> <p>Unit 2 continues across Term 3 with Teacher 1</p> <p><b>Assessment:</b> Explore the significance of the aspects of dramatic tragedy in a given passage in relation to the play as a whole.</p> <p><b>Non-Exam Assessment: Theory and Independence</b></p> <p><b>Unit 4:</b> This unit focuses on the coursework requirement of the A' level course; the component is designed to allow students to read widely, to choose their own texts, and to understand that contemporary study of literature needs to be informed by the fact that different theoretical and critical methods can be applied to the subject. Students will learn about different critical literary theories, including Marxism, feminism and post-colonialism. They will develop a detailed understanding of each theory and the way in which each has evolved over time, before making links between the theories and a variety of poetry texts which allow</p>

<p>production as well as aspects of dramatic form, structure and setting in drama texts. They will learn about the different ways of reading and writing about texts and how to analyse, interpret, compare and understand texts whilst constructing an effective argument. They will explore and evaluate the influence of various contextual factors; the production of the text and the influences at the time of its writing; how the text has been received over time and how the text can be interpreted by readers now.</p> <p><b>Resources:</b> <i>Death of a Salesman</i></p> <p><b>Assessment:</b> Explore the view that Willy Loman's death is not merely the pathetic demise of a small man but the downfall of a tragic hero.</p> <p>Explore the view that Willy's tragic isolation is caused largely by Linda's failure to understand him.</p>	<p>methods.</p> <p><b>Resources:</b> Selected Poetry of Keats</p> <p><b>Assessment:</b> <i>Lamia, Isabella or The Pot of Basil, La Belle Dame sans Merci, and The Eve of St. Agnes</i> – John Keats</p> <p>Explore the view that, in Keats' poems, the boundaries between villains and victims are continually blurred.</p> <p>In your answer you need to analyse closely Keats' authorial methods and include comment on the extract provided.</p>	<p>access to a range of critical views and interpretations. They will then be required to respond to a collection of poetry of their choice, working independently to produce a written essay of approximately 1500 words which links one of the critical theories to the texts. Whilst students are fully supported through this unit in selecting their texts, formulating their coursework question and the drafting process, the title 'Theory and independence' highlights the important idea that, within a literature course, students should have the opportunity to work as independently as possible.</p> <p><b>Resources:</b> AQA critical anthology and poetry texts selected by students.</p> <p><b>Assessment:</b> Formal coursework: critical response to a poetry collection, linking the texts to a theory from the AQA critical anthology. Final essays are worth 10% of the A level.</p>
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Year 13  
(Modules, Topics)

Term 1	Term 2	Term 3
<p><b>Aspects of Political and Social Protest Writing:</b></p> <p>Unit 1: Students will study the type of the text itself, whether it is a post-modern novel, science fiction, satirical poetry, historical or political drama. They will consider the settings that are created as backdrops for political and social action and the power struggles that are played out on them. Both places (real and imagined) and time settings will also be significant here. We will consider the specific nature of the power struggle, the behaviours of those with power and those without, those who have their hands on the levers of power, the pursuit of power itself, rebellion against those with power, warfare, the workings of the ruling political classes, corruption, conspiracy and control.</p> <p><b>Resources:</b> <i>The Kite Runner</i></p> <p><b>Assessment:</b> 'In <i>The Kite Runner</i>, the personal and the political are always linked.' To what extent do you agree with this view? Remember to include in your answer relevant detailed exploration of Hosseini's authorial methods.</p>	<p><b>Aspects of Political and Social Protest Writing:</b> Drama text</p> <p>Unit 3: Continues with the same focus of unit 1 with a shift in text and consideration of the similarities and differences of social protest as presented in both texts.</p> <p><b>Resources:</b> Tony Harrison Poetry Selection</p> <p><b>Assessment:</b> 'Political and social protest writing often focuses on rebellion against those in power.' Explore the significance of rebellion as it is presented in Harrison's poetry.</p>	<p>Unit 5: Unseen Extract Question The work students have completed across the year will prepare them for these questions. They will be given an unseen extract and asked to identify and explore the aspects of political protest that can be seen in this extract.</p> <p><b>Resources:</b> Extracts from a range of genres and time frames.</p> <p><b>Assessment:</b> Explore the significance of the elements of political protest in this extract. Remember to include in your answer relevant detailed analysis of the ways the author has shaped meanings.</p>

<p>‘Political and social protest writing often focuses on rebellion against those in power.’ Explore the significance of people joining together as it is presented in <i>The Kite Runner</i></p> <p>Unit 2: Non-Exam Assessment: Theory and Independence This unit focuses on the coursework requirement of the A’ level course; the component is designed to allow students to read widely, to choose their own areas of study, and to understand that contemporary study of literature needs to be informed by the fact that different theoretical and critical methods can be applied to the subject. Students will use the AQA critical anthology to learn about different critical literary theories, including Marxism, feminism and post-colonialism. They will develop a detailed understanding of each theory and the way in which it has evolved over time, before studying a variety of poetry and prose texts which allow access to a range of critical views and interpretations.</p> <p><b>Resources:</b> AQA critical anthology and poetry texts selected by students and Jean Rhys’ <i>Wide Sargasso Sea</i></p> <p><b>Assessment:</b> Coursework piece 1: Students will study Jean Rhys’ <i>Wide Sargasso Sea</i>, exploring the novel in detail before applying ideas from the critical anthology to Rhys’ work.</p>	<p>‘Political and social protest writing shows that, if people are to effect change, they need to group together.’ Explore the significance of rebellion as it is presented in Harrison’s poetry.</p> <p>Unit 4: Continues with the same focus of unit 1 with a shift in text and consideration of the similarities and differences of social protest as presented ion both texts.</p> <p><b>Resources:</b> Ibsen’s <i>A Doll’s House</i></p> <p><b>Assessment:</b> By the end of the play Nora is presented as having fulfilled her desire to be absolutely free.’ To what extent do you agree with this view?</p> <p>‘Political and social protest writing often focuses on rebellion against those in power.’</p>	<p>Bespoke Revision Revision materials will be provided for each section of each exam.</p> <p><b>Resources:</b> Key literature texts; specimen and past exam papers. <b>Assessment:</b> Regular opportunities to practise each section of each exam paper will be provided.</p>
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<p>Coursework piece 2: Students are required to respond to a collection of poetry of their choice, working independently to produce a written essay.</p>	<p>Explore the significance of rebellion as it is presented in two political and social protest texts you have studied.</p>	
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