










A LEVEL ENGLISH LITERATURE CURRICULUM MAP YEAR 12

<p>HALF TERM 1: POETRY ANTHOLOGY, UNSEEN PROSE COMPARISON, HANDMAID'S TALE</p> <p>Poetry Anthology</p> <p>Poets:</p> <ul style="list-style-type: none"> • Many of Sir Thomas Wyatt's poems were published posthumously • In 1536, Wyatt was imprisoned in the Tower of London for possibly committing adultery with Anne Boleyn • John Donne's poetry was famous for combining sexual and religious ideas using a conceit (an unusual metaphor) • Richard Lovelace was a Cavalier poet • John Wilmott was a poetic prodigy, restoration rouge and natural born hellraiser • William Blake's work embraced the imagination as 'the body of God' • Robert Burns is the National Poet of Scotland • Much of Rossetti's early work focused on death and loss • Thomas Hardy was a Victorian realist, influenced by the Romantic and highly critical of what he considered a declining society • The title of 'La Belle Dam Sans Merci' comes from a 15th Century poem by Alain Chartier • Ernest Dowson's most famous unrequited love was for an 11 year old girl, whom he proposed to when he was 23. She did not accept but inspired several of his poetic works, including 'Non Sum' 		<p>14 poems from AQA anthology Range of critical responses and contextual materials</p>
<p>Historical periods:</p> <ul style="list-style-type: none"> • The Renaissance period was when Henry VIII was on the throne • Donne and Marvel were metaphysical poets • Metaphysical tries to investigate the world through rational discussion • Metaphysical poets are interested in the relationship between the soul and body (neo-platonism) • Cavalier poets supported Charles I. • Cavalier writers got their name because they believed in pleasure and joy, this often included gaining material wealth and having sex with women • The Restoration period was a time in British history which refers to the Commonwealth being restored (1649-1660) • Romanticism was an artistic, literary and intellectual movement at the end of the 18th Century as a response to the industrial revolution • The Pre-Raphaelite Brotherhood's intention was to reform art. They objected to classical poses and elegant compositions • 'Fallen' women were a popular subject for Victorian art and literature – to reinforce values and warn against sexual temptation 		<p>Students will provide full written responses to weekly extended writing tasks</p> <p>Students will provide written notes for each poem studied</p>
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<p>TALK LIKE AN EXPERT: Pre-1900 Anthology</p> <p>Content</p> <p>Frenzy Propinquity Scorn Stout Treason Zest Innocence Coyness Eloquent Vestige Ruined Cynara</p>		
<p>HALF TERM 1: POETRY ANTHOLOGY, UNSEEN PROSE</p> <p>COMPARISON, HANDMAID'S TALE</p> <p>Aspects of LITERARY MODERNISM</p> <ul style="list-style-type: none"> Literary modernism, or modernist literature, has its origins in the late 19th and early 20th centuries, mainly in Europe and North America It is characterized by a self-conscious break with traditional ways of writing, in both poetry and prose fiction. Therefore, modern writers: <ul style="list-style-type: none"> break with the past reject literary traditions that seemed outmoded reject aesthetic values of their predecessors reject diction that seemed too genteel to suit an era of technological breakthroughs and global violence break with Romantic pieties and clichés (such as the notion of the sublime) Modernists experimented with literary form and expression This literary movement was driven by a conscious desire to overturn traditional modes of representation and express the new sensibilities of their time. The horrors of the First World War saw the prevailing assumptions about society reassessed Much modernist writing engages with the technological advances and societal changes of modernity moving into the 20th century. However, Postmodern texts tend to be aware of their own artifice, be filled with intertextual allusions, and ironic rather than sincere. 		<p>Unseen extracts:</p> <ol style="list-style-type: none"> Oranges Are Not The Only Fruit, Jeanette Winterson Oranges Are Not The Only Fruit, Jeanette Winterson Revolutionary Road, Richard Yates The God of Small Things, Arundhati Roy The Help, Kathryn Stockett
<p>Study 1: Unseen Prose analysis</p> <p>The practice of unseen critical analysis:</p> <p>FORM</p> <ul style="list-style-type: none"> What genre of prose is it? Why is the form relevant or important to the content? <p>STRUCTURE</p> <ul style="list-style-type: none"> Paragraphs: how are they structured? How does this influence the meaning? Syntax: how does syntax contribute to meaning? Narrative structure: how does the structure affect the narrative meaning? <p>LANGUAGE</p> <ul style="list-style-type: none"> What imagery is used? What do they mean / represent? Techniques: what techniques are used and why? Tone: what is the tone of the extract? Satirical? Melancholy? Romantic? Style: what is the style of the language? Formal? Informal? Matter-of-fact? Naturalistic? 		<p>Pupils to answer an exam style question based on an unseen extract from <i>The Handmaid's Tale</i>.</p> <p>See: https://filestore.aqa.org.uk/resources/english/AQA-7712-UE-6-THT.PDF</p>
		<ul style="list-style-type: none"> Paired / grouped reading Whole class / group seminars, post-reading Paired / grouped Q&A to develop ideas and interpretations





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<p>VOICE / CHARACTERISATION</p> <ul style="list-style-type: none"> Is it first / third person? How is speech / dialogue used? What is the tone of the voice / narrator / speaker / dialogue? How are different characters in the extract presented? <p>CONTEXT</p> <ul style="list-style-type: none"> What do we know about the time period it was written? What do we know about the writer? If name unfamiliar, what might it indicate about gender, age, race? How are these elements important? What do we know about the style / form that it is written? What texts do we know that are similar, either in content or style? What do we know about the history of the prose? How does the given theme of the extract relate to the time period and context? <p>MEANING</p> <ul style="list-style-type: none"> What is the obvious meaning? Could there be any possible layers of meaning beneath the surface? Identify the moments of change in the extract – what techniques are used to create these changes? What effect does this have on meaning? 		<ul style="list-style-type: none"> History – post-war climate and changes to attitudes and perspectives Art – modernism as a cultural movement PSHE – gender, feminism, race, and identity
<p>HALF TERM 1: POETRY ANTHOLOGY, UNSEEN PROSE COMPARISON, HANDMAID'S TALE</p> <p>The writer:</p> <ul style="list-style-type: none"> Margaret Atwood born 1939. Canadian. Has one child, a daughter. Unconventional childhood – often missed school to accompany her scientist father on field trips, sometimes for months at a time. Began writing at the age of 6. Graduated from the University of Toronto and Harvard University. Awarded honorary degrees by Oxford, Cambridge and the Sorbonne. Humanist - a belief that moral values are arrived at through experience and rational thought rather than religious faith. Member of the Green Party of Canada. <p>Political, social and historical context:</p> <ul style="list-style-type: none"> Reaganism and American New Right – US President Ronald Reagan (two terms 1981 – 1989). Republican and conservative in his agenda. Allied with the American New Right – right-wing Christian groups, sometimes fundamentalist, with concerns about abortion, homosexuality, contraception and pornography. Very popular in southern states 'Bible Belt'. Linked to televangelism – evangelist ministers preaching to the nation and becoming obscenely wealthy in some cases as people paid for prayers etc. The wives of some preachers were important in this movement and were used to propound right-wing policies on stereotypically female interests eg: family and marriage. Puritans – descendants of the first English settlers in New England. A very conservative Christian faith-based society, eschewing modern society, and technology, and with very clear gender roles and expectations. Women are seen as inferior to men, pious, modest and confined to the domestic world. The only acceptable roles for women are to be wives and mothers. Girls only have limited access to education, learning only about religion and how to be a home-maker. Environment – many concerns about global issues and their detrimental and destructive effects on humanity and the planet eg: nuclear testing, climate change, pollution, pesticides etc. Anti-feminist backlash (and second-wave feminism) – in the 1980s an anti-feminist backlash challenged the second-wave feminist movement and ultimately sought to reject it, seeing it as a 		<p><u>Set text:</u> The Handmaid's Tale by Margaret Atwood</p> <p><u>Linked suggested reading:</u> Early Modernism by Christopher Butler</p>
		<p>Pupils to answer an exam style question based on an unseen extract from The Handmaid's Tale.</p>





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<p>threat to traditional family values amongst other things. Atwood was deeply concerned by the anti-feminist backlash.</p> <p>Literary and Critical theory:</p> <ul style="list-style-type: none"> • CanLit – Although ‘The Handmaid’s Tale’ was written whilst Atwood was living in the US, it can be interpreted as being Canadian Literature; presenting the more powerful US as suffering wars and disasters and seeking to control its citizens. Canada, the US’s nearest northern neighbour, can be viewed as more peaceful, calm and liberal in this context. • Feminist criticism – ‘The Handmaid’s Tale’ can be viewed as a seminal feminist literary text as it challenges patriarchy and presents women as fully-rounded characters with complex lives, relationships (with each other and with men) and emotions. • Marxist criticism – would view this novel as being about inequality and oppression because of the capitalist society represented in it, where people are shaped by the circumstances they live in as a result of political, economic, religious, educational and social ideologies forced upon them. • Psychoanalytic criticism – critical analysis that focuses on the importance of the subconscious, dreams, unacknowledged desires and sexuality. • Reader-Response Criticism focuses on each reader’s personal reactions to a text, assuming meaning is created by a reader’s or interpretive community’s personal interaction with a text. Assumes no single, correct, universal meaning exists because meaning resides in the minds of readers. <p>*Ecocriticism - a growing movement which considers the relationship between works of literature (and television and film) and the environment, looking at ethical questions arising from the depiction of the natural world.</p>		<p>See: https://filestore.aqa.org.uk/resources/english/AQA-7712-UE-6-THT.PDF</p> <p>Study 2 Assessment Pupils to answer an AS exam style question, responding to the following statement:</p> <p><i>“Despite Atwood’s portrayal of Gilead as soulless and destructive, she has nevertheless succeeded in giving the reader a sense of optimism.”</i></p> <p>How far do you agree? Refer in the course of your answer to Chapter 22 when Moira escapes from the Red Centre</p>
<p>Core language for learning and discourse</p> <ul style="list-style-type: none"> • Allegory - a rhetorical device that creates a close, one-to-one Comparison • Denouement - The culmination or result of an action, plan or plot. • Empiricism - As a philosophy empiricism means basing knowledge on direct, sensory perceptions of the world. Empirical means seeking out acts established by experience not theory. • Intertextuality - A term describing the many ways in which texts can be interrelated, ranging from direct quotation or echoing, to parody. • Symbolism - The process of creating or detecting symbols within a work. Sometimes critics will talk of a text symbolising a larger • Transgressive - The crossing of a boundary of culture or taste, usually with a subversive intention • Trope - Any of the devices (metaphors, similes, rhyme etc.) whereby art language differentiates itself from functional language. • Writing Back - A term which describes the appropriation of a text or genre and a rewriting in response. This is a technique frequently employed by Post-colonial writers or feminist writers. Rastafarianism reinterprets the Bible as text of black liberation; Margaret Atwood’s The Handmaid’s Tale (1985) rewrites the Bible to expose its anti-feminist implications. 		<ul style="list-style-type: none"> • Paired / grouped reading • Whole class / group seminars, post-reading • Paired / grouped Q&A to develop ideas and interpretations
<ul style="list-style-type: none"> • Deus ex machina - an unexpected power or event saving a seemingly hopeless situation, especially as a contrived plot device in a play or novel • Pragmatographia - The description of an action • Deuteragonist - the secondary character, right behind the protagonist in importance. • Hubris – excessive pride 		







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<ul style="list-style-type: none"> • Encomia – a text written to praise or celebrate. Usually written in very elevated language and praise their object in very strong terms. • Equivocation - Commonly known as “doublespeak,” equivocation is the use of vague language to hide one’s meaning or to avoid committing to a point of view. It’s often used by dishonest politicians who want to seem like they agree with everyone • Peripeteia - is a sudden change in a story which results in a negative reversal of circumstances. Peripeteia is also known as the turning point, the place in which the tragic protagonist’s fortune changes from good to bad • Proverb - a short saying or piece of folk wisdom that emerges from the general culture • Verisimilitude - simply means ‘the quality of resembling reality.’ A verisimilitudinous story has details, subjects, and characters that seem similar or true to real life. <p>TALK LIKE AN EXPERT: The Handmaid’s Tale</p> <p>Content</p> <p>Bestow Birthmobile Colonies Econowives Fetish Jezebels Matrix Mistress Monotheocracies Participation Quakers Serial polygamy Sumptuary Laws The wandering womb</p>		<ul style="list-style-type: none"> • History – post-war climate and changes to attitudes and perspectives • Art – modernism as a cultural movement • PSHE – gender, feminism, race, and identity
<p>HALF TERM 2: THE GREAT GATSBY: COMPARISON OF AMERICAN LITERATURE TO POETRY ANTHOLOGY</p> <p>Fitzgerald:</p> <ul style="list-style-type: none"> • Fitzgerald uses selective details to describe his characters, typifying them with one feature • The author uses romantic and modernist language at the same time • Fitzgerald’s structure is a disrupted chronology that has many filters and layers • As a text regularly regarded as one of America’s true literary masterpieces, <i>Gatsby</i> can be seen to explore and subvert all these tropes: The machine in the garden, The American Adam, and the Virgin Land • A period of many contradictions, the 1920s, commonly known as the Jazz Age • In its exploration of class, <i>Gatsby</i> shows the supercilious and elitist nature of old money 		<p>‘The Great Gatsby’ as a full text Range of critical responses and contextual materials</p>
		<p>Students will provide full written responses to weekly extended writing tasks</p>






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<p>America, challenging the country's meritocratic ideals</p> <p>Symbols & motifs:</p> <ul style="list-style-type: none"> Green is clearly associated with Gatsby's dream, but also with the new world, exploration and discovery Both T.J Eckleberg and Owl eyes wear glasses. Both seem to have unique powers of perception The Valley of Ashes represents the impact of capitalist excess The 'green light' is initially a metonymic representation of Daisy <i>Gatsby</i> shows how dreams and desire are always paradoxical <p>Characterisation:</p> <ul style="list-style-type: none"> Gatsby is a paradoxical figure, who is the embodiment of the American Dream Nick is the narrator of the book. He can either be read as naïve but likeable Daisy is the object of Gatsby's affection. She is a cynical individual who seems apathetic and ambivalent about her wealth and status Tom is the embodiment of old money Jordan embodies the spirit of the era's 'flappers' Myrtle's attempts to transcend her station are futile because of her class Wilson is the hard work embodiment of the middle classes 		<p>Students will provide weekly written summaries of chapters read and classwork in note form</p>
		<p>Reading of the text Oral response to questions. Group presentations</p>
		<p>History: The Jazz Age, The Roaring Twenties, Flappers, Social class</p>
<p>HALF TERM 3&4 – OTHELLO & A STREETCAR NAMED DESIRE</p> <p>Tragedy:</p> <ul style="list-style-type: none"> Othello is split into 5 Acts, this follows the Aristotelian model According to Aristotle, the tragic hero should not be entirely good or evil. Instead, he possesses a fatal flaw (hamartia) which will incite pity or fear in the audience Critics are divided over the fatal flaw – pride or jealousy? Iago is a symbol of malcontent Othello's suicide makes him a Stoic hero Stoics follow the teaching of Greek philosopher, Zeno (335-263 BC) and were supposedly indifferent to pain, bearing suffering without complaint Othello was written during Shakespeare's great tragic period. Hamlet, King Lear and Macbeth were all performed around this time 		<p>'Othello' as a full text Range of critical responses and contextual materials</p>
<p>Venice:</p> <ul style="list-style-type: none"> A civilized and cosmopolitan society Meritocracy and non-feudal. This allows Othello to rise to the top of his profession but not power 		<p>Students will provide full written responses to weekly extended writing tasks</p> <p>Students will provide written notes for each poem studied</p>



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<ul style="list-style-type: none"> • Catholic, where there was some religious tension • Passionate, which uses the Italian stereotype • Had a racist attitude towards Islamic influences on Europe • Capitalist republic – a mercantile and colonial force 		<p>Students will complete timed and extended essays to respond to exam style questions</p>
<p>Cyprus:</p> <ul style="list-style-type: none"> • Was the end of the civilized world • A former Christian place but now the Ottoman Empire • Viewed as barbaric • Worn torn – military events based on historical fact <p>Marriage:</p> <ul style="list-style-type: none"> • Marriage was about ownership • Women were transferred from their father to their husband like property and were seen as an economic transaction • Desdemona deceives her father and asserts her independence from the patriarchy in choosing her own husband 		<p>Reading of the script Oral response to questions.</p>
<ul style="list-style-type: none"> • Cuckolds were men depicted with animal horns as a shameful sign their wives had been unfaithful • Cuckoldry was often used as a plot device in comedy • In the Elizabethan and Jacobean period, the wedding ring was not only a symbol of marriage but also of the woman’s chastity <p>Race:</p> <ul style="list-style-type: none"> • Racist language was used in the play by Iago • Othello’s noble and heroic character is original, unusual and a departure from the stereotypical 17th Century view of black people who were often seen as villains, cunning and ruthless • In the Medieval period, the devil was depicted in art as a black man surrounded by the flames of hell • Black men are often synonymous with lust, sin, envy, slavery, incapable of reason, primitive and undisciplined • Blackamoors were usually sinister and Shakespeare explores, and often subverts these assumptions • A ‘moor’ is an African from a variety of regions <p>TALK LIKE AN EXPERT: Othello Content</p> <p>Anthropophagi Billeted Callet Caitiff Procreants Sagittary Quillets Mutualities Exsufflicate Aleppo Bombast</p>		<p>History: Elizabethan, Jacobean, the Ottoman Empire Geography: the use of location and setting</p>
<p>HALF TERM 3&4 – OTHELLO & A STREETCAR NAMED DESIRE</p> <p>Aspects of TRAGEDY</p> <ul style="list-style-type: none"> • Tragedy is a subgenre that can be defined as a drama or literary work in which the main character is brought to ruin or suffers extreme sorrow, especially because of a tragic flaw, moral weakness, or inability to cope with unfavourable circumstances. 		<p>Set text: A Streetcar Named Desire by Tennessee Williams</p>



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<ul style="list-style-type: none"> • A tragedy traditionally focuses on a tragic hero or heroine. This character is an essentially noble person whose downfall, leading to death, is brought about by some combination of a flaw in their character, and fate. • Like many other playwrights, Williams disregards the artificiality of the unity of time and instinctively adopts the unities of place and action. <p>Modern tragedy has many characteristic that is different with traditional tragedy:</p> <ul style="list-style-type: none"> • It started evolving from more tradition to modern by focusing more on self-discovery and less on tragic mystery and fate. • The main characters involved in a modern tragedy are usually just a regular person. • Involves more than one character who take part in the tragedy. • The character has a tragic flaw. • It focuses more on the environment the character creates and the choices that the character makes. • The language used is just like every day speaking. <p>Aspects of the THEATRICAL:</p> <ul style="list-style-type: none"> • Plastic Theatre, is the use of props, noises and/or stage directions to convey a blatant parallel with the characters states of mind on stage. Thus, the state of Blanche’s mind, emotions, and memories converted into the stage setting. • Plastic Theatre is hence symbolic, non-realist, metaphorical theatre that uses objects, musical underscoring, costumes, props and theatrical space to create an experience for the audience that suggests poetic truths. <p>Tennessee Williams: A bibliography:</p> <ul style="list-style-type: none"> • Williams was inspired by his own time in the French Quarters of New Orleans; a culturally diverse place • He shares many similarities to Blanche, for instance he once said “I discovered writing as an escape from a world of reality in which I felt acutely uncomfortable. It immediately became my place of retreat, my cave, my refuge” • His father was an alcoholic; his mother called him ‘a man’s man’ who liked to gamble and drink • He became estranged from his sister, Rose, who suffered from mental illness, and felt intense guilt over this loss • Williams’ mother was often abused by his aggressive father and was prone to hysterical attacks • Williams was a fragile child who was bullied a lot • He said that his heroines spoke to him and that he understood women • As a man in a world where homosexuality was illegal, he could relate to marginalised characters (as women were) • His sister, Rose, spent most of her life from 1943 on in mental institutions following a prefrontal lobotomy. She was diagnosed with schizophrenia, but Williams was appalled that his mother allowed her to have the lobotomy. • In 1931 Williams had a nervous breakdown. • Suffering from depression, he resorted to heavy drinking and drugs. <p>Production background of the play:</p> <ul style="list-style-type: none"> • A Streetcar Named Desire was first produced in America on Broadway in 1947, directed by Elia Kazan, and in Great Britain in 1949 in a production directed by Laurence Olivier. • The Broadway production ran for two years and 855 performances and won Williams the New York Drama Critics’ Circle Best Play award and the Pulitzer Prize for drama in 1948. • Streetcar, according to Thomas Powers, ‘was the play that set Williams apart for life. Few lines outside of Shakespeare are as widely recognised as Blanche’s final words – “I have always depended on the kindness of strangers.” Blanche and Stanley are among the great characters of American literature.’ • Other key plays by Williams include The Glass Menagerie (1944), Cat on a Hot Tin Roof (1955), Sweet Bird of Youth (1959) and Night of the Iguana (1961). • Other key American plays of this period include: Arthur Miller’s All My Sons (1947) and Death of a Salesman (1949), and Eugene O’Neill’s The Iceman Cometh (1946). • A Streetcar Named Desire has been filmed twice: the 1951 adaptation was directed by Elia Kazan and starred Marlon Brando, Vivien Leigh, Kim Hunter and Karl Malden. A further version made for American television was screened in 1984 and starred Ann-Margret and Treat Williams. • The play has been frequently revived since with Glenn Close, Jessica Lange, Natasha Richardson, Rachel Weisz, and Gillian Anderson all playing the role of Blanche. • Compared to other ‘serious’ plays from that period in the American theatre, it has an astonishingly wide cultural influence and provides the basis for one of the greatest episodes of The Simpsons, ‘A Streetcar Called Marge’ <p>The cultural context of the play:</p> <ul style="list-style-type: none"> • Stanley represents the American Dream that all people are born equally and can succeed equally. • Blanche represents the old world where class and race were still important issues. 		
		<p>Assessment 1: Pupils to answer an exam style question based on a passage from the play.</p> <p><i>e.g. How does Williams present aspects of masculinity in this passage?</i></p>



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<ul style="list-style-type: none"> • Blanche admits to pretending to give the impression of wealth. She gives the impression that she is, secretly knowing that she is not. • Race relations weren't easy everywhere in the 1940s. This is a result of old prejudices and the way society was structured pre-Civil war. • New Orleans was known for its ethnic diversity and tolerance. The diversity of the city is also seen in Stanley with his Polish background; Pablo, whose first language is Spanish and the Mexican street vendors. • Women in the Old South had a social and symbolic role. They were expected to be passive and chaste. They were known as Southern Belles. • Southern Belles. It was based on the young, unmarried woman in the plantation-owning upper class of Southern society. • Southern belles were expected to marry respectable young men and become ladies of society dedicated to the family and community. • Homosexuality was illegal, and you could be punished, for the greater part of Williams' life. However, in some areas, such as New Orleans and the Key West in Florida, it was tolerated. <p>The social and historical context of the play:</p> <ul style="list-style-type: none"> • The class divide: the old ways of the Southern cotton fields were fading, whilst the American Dream resulted in the working class achieving more respect and equality • Domestic and sexual assault: Abuse was seen as a way to discipline wives; they were seen as possessions • Abuse was common in the 40s & 50s; divorce was unacceptable, therefore men had control over women • Reports of abuse were usually ignored; it wasn't until the 70s that it was criminally prosecutable • Stanley's Polish ancestry makes him part of the new diverse Post WW2 America • Set in New Orleans. Very multicultural (this is seen throughout the play) and cosmopolitan. Home of Jazz, oddly tolerant city, despite being in the middle of the deep south. • New Orleans, which is nicknamed "The City That Care Forgot" and "The Big Easy", has reputation of excess and sexual freedom • Known as a free-and-easy sort of place, with a lot of music (as in this play), especially jazz, bars and gambling – including poker. • Elysian Fields (where the play is set) is Greek for the final resting place of souls • Industrialisation was starting to happen more rapidly in cities after WW2. While the plantations of the old South were decaying, urban growth and capitalism were doing well. We can think of Stanley as symbolic of the new industry, and Blanche as symbolic of the decaying traditional plantations. • On a more general level, the play represents the decline of the aristocratic families traditionally associated with the South. • As a result of the Civil War, the treatment of the South was very harsh, and it took a long time for it to recover, especially when slavery was finally abolished a few years later. <p>Key Literary theory:</p> <ul style="list-style-type: none"> • Feminism Criticism focuses on understanding ways gender roles are reflected or contradicted by texts, how dominance and submission play out in texts, and how gender roles evolve in texts. • Psychoanalytical Criticism focuses on psychological dimensions of the work. • Marxist Criticism focuses on ways texts reflect, reinforce, or challenge the effects of class, power relations, and social roles. • Postcolonial Criticism focuses on how Western culture's (mis)representation of third-world countries and peoples in stories, myths, and stereotypical images encourages repression and domination. • Reader-Response Criticism focuses on each reader's personal reactions to a text, assuming meaning is created by a reader's or interpretive community's personal interaction with a text. Assumes no single, correct, universal meaning exists because meaning resides in the minds of readers. <p>Key terminology and concepts</p> <ul style="list-style-type: none"> • Three-act play: a play of three acts. <p>Form</p> <ul style="list-style-type: none"> • Cadence—how the words sound. When a character or a narrator is speaking, the sound of what he or she is saying, or how he or she is saying it, can give clues as to who the character is and why he or she is in the work. • Repetition—saying the same word, phrase, or concept over and over. Obviously, when something is repeated several times, it must be important. • Recurrences—when an event or a theme happens more than once. Like repetition, when something is repeated, it is for a reason. • Relationships—the connections between the characters. By looking carefully at the connections among the people in the story, one can understand the meaning of a work. Every character is put into the story for a reason. The reader's job is to find that reason. <p>Diction</p> <ul style="list-style-type: none"> • Denotation—the dictionary definition of a word. Obviously, understanding the meaning of the words used is vital to understanding a text. If a reader does not know what the words mean, he or she can have no idea what is being said. • Connotation—the subtle, commonly accepted meanings of words. Even though a word may technically mean one thing, the way it is used in society will 		<p>Assessment 2: Pupils to answer an exam style question, starting with a given passage from the play and then looking throughout the wider text.</p> <p><i>e.g. Examine the view that, in this passage and elsewhere in the play, Williams presents Blanche as a damaged victim.</i></p>







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<p>often place a slightly different spin on the word. Take for instance the word “condescension.” Though it literally means “the act of coming down voluntarily to equal terms with a supposed inferior to do something,” modern use of the word gives it a negative cast—when someone “condescends” now, he or she is acting superior to someone else.</p> <ul style="list-style-type: none"> • Etymology—the study of the evolution of a word’s meaning and use. Etymology is especially helpful when one is studying an old text in which the words might literally mean something different from what they mean today. A close study of words also helps a reader understand why the author uses a particular word rather than a synonym. • Allusions—links from the text at hand to other works. Though this area is less formalist than the others (because it reaches outside of a text for meaning), it is still valuable to consider all of the “connotations” of the word used. There is a reason the author wanted to link his or her text to that of another author, and studying the allusion is the only way to reveal that reason. • Ambiguity—is the use of an open-ended word or phrase that has multiple meanings. Just as the formalist asserts that a lack of form is a form, ambiguity can be used to connect several loose ends in a work. The author can use ambiguity to help reveal his or her meaning. • Symbol—a concrete word or image used mainly to represent an abstract concept. Understanding the use of a word or image to suggest deeper meanings can help a reader gain more from the text. The meaning of the text can be found in the many facets of a symbol. <p>Unity</p> <ul style="list-style-type: none"> • The use of one symbol, image, figure of speech, etc. throughout a work serves as a thread to connect one particular instance with every other occurrence of that symbol. Unity helps remind the reader of what has already happened and shows him or her how what is happening currently relates to earlier events or forthcoming events. • Formalist critics do not look for perfect unity. They look for tension and conflict. Irony and paradox are very important—irony being the use of a word or a statement that is the opposite of what is intended or expected, and paradox being the existence of two contradictory truths. This tension is what drives the work 		<ul style="list-style-type: none"> • Paired / grouped reading • Whole class / group seminars, post-reading • Paired / grouped Q&A to develop ideas and interpretations
<ul style="list-style-type: none"> • Realism - a representation of how things really are or being practical and facing facts. An example of realism is the rejection of mythical beings. • Expressionism - often considered a revolt against realism and naturalism, seeking to achieve a psychological or spiritual reality • Pathos - a quality that evokes pity or sadness, appealing to the emotions • Hamartia - a fatal flaw leading to the downfall of a tragic hero or heroine. • Hubris – excessive pride or self confidence • Anagnorisis - a moment in a plot or story, specifically a tragedy, wherein the main character either recognizes or identifies his/her true nature, recognizes the other character's true identity, discovers the true nature of his situation, or that of the others – leading to the resolution of the story. • Catharsis - the process of releasing, and thereby providing relief from, strong or repressed emotions • Diatribes - an impassioned rant or angry speech of denunciation. • Ludic - a text that plays games with readers’ expectations and/or the expectations aroused by the text itself. • Satire – a destructive reduction of an idea, image, concept or text. It can employ exaggeration, mimicry, irony or tone. • Stream of Consciousness - the removal of conventional sentence structures and grammar in an attempt to imitate the free flow of thoughts. • Ecphrasis - A sudden outcry • Pragmatography - The description of an action <p>Analysing characters’ speech: Grice’s Maxims</p> <ul style="list-style-type: none"> • The maxim of quantity, where one tries to be as informative as one possibly can, and gives as much information as is needed, and no more. • The maxim of quality, where one tries to be truthful, and does not give information that is false or that is not supported by evidence. • The maxim of relation, where one tries to be relevant, and says things that are pertinent to the discussion. • The maxim of manner, when one tries to be as clear, as brief, and as orderly as one can in what one says, and where one avoids obscurity and ambiguity <p>TALK LIKE AN EXPERT: A Streetcar Named Desire Content Pollock Fornication Bestial Polka Southern Belle Saccharine Slander</p>		<ul style="list-style-type: none"> • History – post-war immigration and gender roles; American class and attitudes to class and race • Art – presentations of realism and expressionism • PSHE – toxic masculinity, consent, mental health





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<p>Coquettishly Bobby-soxer Effeminate</p>		
<p>HALF TERM 5&6 – NEA & FEMININE GOSPELS NEA – ‘The Portrait of Dorian Gray’ Gothic history:</p> <ul style="list-style-type: none"> The first gothic novel was published in 1764 and was written by Horace Walpole The word gothic was used to mean barbarism which is a way of saying “not classical” - not Greek or Roman, not Latin Themes such as danger and doom are not uncommon in other genres but gothic works with melodrama Gothic literature uses Byronic heroes, named after the poet Byron, who was famously “mad, bad, and dangerous to know”. He was a great lover, but also a cruel womaniser There are the Promethean heroes, those whose mistakes lead to their doom, based on the story of Prometheus who was punished eternally for giving fire to man <p>‘Dorian Gray’ key concepts:</p> <ul style="list-style-type: none"> Aesthetics is concerned with the appreciation of beauty The novel examines the principles of ‘duplicitous’ which, in addition to the protagonist, many of the novel’s characters are greatly concerned with their reputations The sublime could be represented in this novel in the aesthetic sense. Dorian is thought to be sublimely beautiful Female writers in the Gothic fin de siècle often challenged assumptions and fears around women’s roles in the patriarchal structure of society (fin de siècle related to a characteristic of the end of a century, particularly the 19th Century) <p>The prevalence of art:</p> <ul style="list-style-type: none"> John Ruskin considered that “the art of any country is the exponent of its social and political virtues” Wilde believed that art was created by hands and the brain, and not manufactured by a machine <p>Women:</p> <ul style="list-style-type: none"> Men were considered the active character Women were supposed to demonstrate a feminine delicacy Industrialism sparked at the end. Men worked, and those wives of the rich were very well dressed and were almost a form of decoration <p>Setting:</p> <ul style="list-style-type: none"> Euston Road was built in the early 1860s over a former reservoir to provide affordable middle-class terraced housing <p>Influences:</p> <ul style="list-style-type: none"> Dorian could be compared to Narcissus – Greek mythology who admires only himself. Relates to ‘narcissistic’ Dorian could be compared to Mephistopheles from the play, Dr Faustus. Written by Elizabethan playwright Christopher Marlowe. It retells a German legend of the 1500s and it is about a man who makes a pact with the Devil. Edgar Allan Poe’s poem, <i>The Oval Portrait</i> has similarities to the novel. Famous for his gothic horror stories such as <i>The Telltale Heart</i>, this story appealed to Wilde because Poe too saw art worthy for its own sake. ‘The Yellow Book’ was a notorious quarterly magazine. The Yellow Book published a story by Joris-Karl Huysmans, called <i>Against Nature</i>, about an aristocrat who made the pursuit of pleasure an art form, a weird art form. It is a yellow book that Lord Henry sends Dorian. <p>‘The Portrait of Dorian Gray’ could be compared to texts of similar:</p> <ul style="list-style-type: none"> Melodrama – exaggeration of the ideas below: 		<p>‘A Portrait of Dorian Gray’ as a full text + one other considerable piece of Literature for comparative study (students’ own choice) Range of critical responses to both texts</p>
<p>Women:</p> <ul style="list-style-type: none"> Men were considered the active character Women were supposed to demonstrate a feminine delicacy Industrialism sparked at the end. Men worked, and those wives of the rich were very well dressed and were almost a form of decoration <p>Setting:</p> <ul style="list-style-type: none"> Euston Road was built in the early 1860s over a former reservoir to provide affordable middle-class terraced housing <p>Influences:</p> <ul style="list-style-type: none"> Dorian could be compared to Narcissus – Greek mythology who admires only himself. Relates to ‘narcissistic’ Dorian could be compared to Mephistopheles from the play, Dr Faustus. Written by Elizabethan playwright Christopher Marlowe. It retells a German legend of the 1500s and it is about a man who makes a pact with the Devil. Edgar Allan Poe’s poem, <i>The Oval Portrait</i> has similarities to the novel. Famous for his gothic horror stories such as <i>The Telltale Heart</i>, this story appealed to Wilde because Poe too saw art worthy for its own sake. ‘The Yellow Book’ was a notorious quarterly magazine. The Yellow Book published a story by Joris-Karl Huysmans, called <i>Against Nature</i>, about an aristocrat who made the pursuit of pleasure an art form, a weird art form. It is a yellow book that Lord Henry sends Dorian. <p>‘The Portrait of Dorian Gray’ could be compared to texts of similar:</p> <ul style="list-style-type: none"> Melodrama – exaggeration of the ideas below: 		<p>Students will complete one final assessed piece for NEA submission which compares ‘Dorian Gray’ to another published form of Literature from another era. The final word count is 2,500.</p> <p>Students will write several drafts before final submission</p> <p>Students will provide weekly written summaries of chapters read and classwork in note form</p>
<p>Setting:</p> <ul style="list-style-type: none"> Euston Road was built in the early 1860s over a former reservoir to provide affordable middle-class terraced housing <p>Influences:</p> <ul style="list-style-type: none"> Dorian could be compared to Narcissus – Greek mythology who admires only himself. Relates to ‘narcissistic’ Dorian could be compared to Mephistopheles from the play, Dr Faustus. Written by Elizabethan playwright Christopher Marlowe. It retells a German legend of the 1500s and it is about a man who makes a pact with the Devil. Edgar Allan Poe’s poem, <i>The Oval Portrait</i> has similarities to the novel. Famous for his gothic horror stories such as <i>The Telltale Heart</i>, this story appealed to Wilde because Poe too saw art worthy for its own sake. ‘The Yellow Book’ was a notorious quarterly magazine. The Yellow Book published a story by Joris-Karl Huysmans, called <i>Against Nature</i>, about an aristocrat who made the pursuit of pleasure an art form, a weird art form. It is a yellow book that Lord Henry sends Dorian. <p>‘The Portrait of Dorian Gray’ could be compared to texts of similar:</p> <ul style="list-style-type: none"> Melodrama – exaggeration of the ideas below: 		<p>Reading of the text Oral response to questions.</p>
<p>‘The Portrait of Dorian Gray’ could be compared to texts of similar:</p> <ul style="list-style-type: none"> Melodrama – exaggeration of the ideas below: 		<p>History: Victorian England</p>





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<ul style="list-style-type: none"> • Themes – danger, darkness, death, doom • Settings – isolation, wild landscapes, deserted buildings, wild weather • Characters – heroes, villains, innocents • Duality • Society • Recurrent motifs 		<p>Art: art & aesthetics Classics: Wilde's influences</p>
<p>HALF TERM 5&6 – NEA & FEMININE GOSPELS</p> <p>Aspects of Modernist Poetry:</p> <ul style="list-style-type: none"> • Modernist poetry refers to poetry written, mainly in Europe and North America, between 1890 and 1950 in the tradition of modernist literature • Modernism emerged with its insistent breaks with the immediate past, its different inventions, 'making it new' with elements from cultures remote in time and space • Modernism developed out of a tradition of lyrical expression, emphasising the personal imagination, culture, emotions, and memories of the poet. • After World War II, a new generation of poets sought to revoke the effort of their predecessors towards impersonality and objectivity <p>Characteristics of Modern Poetry:</p> <ul style="list-style-type: none"> • Stylistic experimentation and disrupted syntax • Stream of Consciousness (a term coined by American psychologist William James to describe the natural flow of a person's thoughts) • Theme of alienation: characters or speakers feel disconnected from people and/or society/the world • Focus on images 		<p><u>Set text:</u> Feminine Gospels, by Carol Ann Duffy</p> <p><u>Linked suggested reading:</u> Early Modernism by Christopher Butler</p>
<p>Carol Ann Duffy: A biography:</p> <ul style="list-style-type: none"> • Dame Carol Ann Duffy (born 23 December 1955) is a British[3] poet and playwright. • She is a professor of contemporary poetry at Manchester Metropolitan University, and was appointed Britain's Poet Laureate in May 2009, • She was the first woman, the first Scottish-born poet, and the first LGBT poet to hold the position • Her poems address issues such as oppression, gender, and violence in an accessible language that has made them popular in schools • She stood down as laureate in May 2019 <p>Style:</p> <ul style="list-style-type: none"> • Duffy's work explores both everyday experience and the rich fantasy life of herself and others. • In dramatizing scenes from childhood, adolescence, and adult life, she discovers moments of consolation through love, memory, and language. • Duffy's themes include language and the representation of reality; the construction of the self; gender issues; contemporary culture; and many different forms of alienation, oppression and social inequality • She writes in everyday, conversational language, making her poems appear deceptively simple • With this demotic style she creates contemporary versions of traditional poetic forms - she makes frequent use of the dramatic monologue in her exploration of different voices and different identities, and she also uses the sonnet form. • Duffy is both serious and humorous, often writing in a mischievous, playful style - in particular, she plays with words as she explores the way in which meaning and reality are constructed through language • In this, her work has been linked to postmodernism and poststructuralism, but this is a thematic influence rather than a stylistic one 		<p><u>Assessment 1:</u> <u>Formal presentation</u> 'Feminine Gospels presents suffering as a key element of female experience.' Discuss.</p> <p><u>Assessment 2:</u> <u>Exam style question</u> Examine the view that this collection 'excludes men as subjects and makes no attempt to engage them as readers.'</p>



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<p>The text:</p> <ul style="list-style-type: none"> • Feminine Gospels, published in 2002. • As the title suggests, is a concentration on the female point of view • Carol Ann Duffy draws on the historical, the archetypal, the biblical and the fantastical to create various visions – and revisions – of female identity • It is a celebration of female experience, and it has a strong sense of magic and fairytale discourse. However, as in traditional fairytales, there is sometimes a sense of darkness as well as joy. • Duffy’s beloved daughter Ella was born in 1995, and her experience of motherhood has deeply influenced her poetry (as well as inspiring her to write other works for children). Poems such as 'The Cord' and 'The Light Gatherer' rejoice in new life <p>Key Literary theory:</p> <ul style="list-style-type: none"> • Feminism Criticism focuses on understanding ways gender roles are reflected or contradicted by texts, how dominance and submission play out in texts, and how gender roles evolve in texts. • Psychoanalytical Criticism focuses on psychological dimensions of the work. • Marxist Criticism focuses on ways texts reflect, reinforce, or challenge the effects of class, power relations, and social roles. • Postcolonial Criticism focuses on how Western culture’s (mis)representation of third-world countries and peoples in stories, myths, and stereotypical images encourages repression and domination. • Reader-Response Criticism focuses on each reader’s personal reactions to a text, assuming meaning is created by a reader’s or interpretive community’s personal interaction with a text. Assumes no single, correct, universal meaning exists because meaning resides in the minds of readers. <p>Key terminology and concepts</p> <p>Poetic forms:</p> <p>*Ballad: a poem that tells a story. Historically, it was written to be sung, so it has short stanzas and a repeated refrain</p> <p>*Elegy: a sad poem (or song) that laments the loss of someone who has died.</p> <p>*Epic: a long, serious narrative poem about a significant event and featuring a hero</p> <p>*Haiku: a Japanese poem with three unrhymed lines of five, seven and five syllables.</p> <p>*Idyll: a short poem that describes a rural or pastoral scene. It has a mood of peacefulness and contentment. The modern use of the word ‘idyllic’ to describe any beautiful or peaceful setting is a good way to remember ‘idyll’. Events are set against an idyllic backdrop.</p> <p>*Lay: a lyrical, narrative poem often sung by medieval minstrels. Common themes include adventure and romance.</p> <p>*Limerick: a light-hearted and humorous poem of five lines and an aabba rhyme scheme.</p> <p>*Lyric poem: an emotional poem that expresses the thoughts and feelings of the poet. It does not tell a story. Sonnets and odes are also lyric poems.</p> <p>*Ode: a formal lyric poem, which praises a person, animal, object or event. It’s written in an elevated style.</p> <p>*Pastoral: a poem about the simplicity and sweetness of rural life, usually containing shepherds or shepherdesses.</p> <p>*Villanelle: a lyric poem of 19 lines, which has two rhymes and two repeating rhymes. The first and third lines alternate throughout the poem, which is structured in five tercets and a quatrain.</p> <p>Structural features of a poem:</p> <p>*Tercet: a stanza of three lines that often rhymes.</p> <p>*Quatrain: a stanza of four lines</p> <p>*Quintain: a stanza or poem of five lines</p> <p>*Elision: Leaving parts out of a word. An apostrophe shows where the letters have been missed out.</p> <p>*Feminine rhyme: a rhyme of stressed syllables followed by one or more unstressed syllable.</p> <p>*Hypermetrical: where a line of verse has an extra syllable</p>		<ul style="list-style-type: none"> • Assessment 1 • Paired / grouped reading • Whole class / group seminars, post-reading • Paired / grouped Q&A to develop ideas and interpretations
<p>Structural features of a poem:</p> <p>*Tercet: a stanza of three lines that often rhymes.</p> <p>*Quatrain: a stanza of four lines</p> <p>*Quintain: a stanza or poem of five lines</p> <p>*Elision: Leaving parts out of a word. An apostrophe shows where the letters have been missed out.</p> <p>*Feminine rhyme: a rhyme of stressed syllables followed by one or more unstressed syllable.</p> <p>*Hypermetrical: where a line of verse has an extra syllable</p>		<ul style="list-style-type: none"> • History – post-war climate and changes to attitudes and perspectives • Art – imagery, colour connotations, forms and shapes to communicate meaning • PSHE – gender, feminism, race, and identity



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<p>*Polysyndeton: the multiple use of conjunctions.</p>		