










A LEVEL ENGLISH LITERATURE CURRICULUM MAP

YEAR 13

AUTUMN TERM 1: UNSEEN POETRY, PRE-1900 ANTHOLOGY AND POETRY GROUPINGS		
<p>AO1 - Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p> <ul style="list-style-type: none"> Structure an essay based on unseen poetry. Essay's should start with a clear introduction outlining the points of discussion. The main body of the unseen poetry should examine the argument with clear references to the given unseen poetry. The conclusion should evaluate and summarise the present comparative argument. Develop the use of comparative phrases beyond "in comparison". Juxtaposingly, similarly, in contrast, alternatively, comparably. 		<p>Pre-1900 AQA anthology A range of unseen poetry in relation to love</p>
<p>AO2 - Analyse ways in which meanings are shaped in literary texts.</p> <ul style="list-style-type: none"> Examine the use of metaphorical language in sonnet 116, comparing love to being like the stars and not being shaken by tempests. The significance of the sonnet structure on sonnet 116, as the last two lines deliver the key message of the poem that if shakespeare's statements about love can be proven wrong then no man can ever have been in love. The use of paradox in Hardy's At The Inn. Hardy suggests the paradox of his relationship with the woman: back then ('that day afar'), they seemed to be lovers but weren't actually in a relationship; now, nobody observing them would think them lovers, but in fact they are. Volta: A volta is a term that is used to describe the shift in ideas as a sonnet moves from the octave to the sestet. Often, the six line sestet presents an answer or a solution to the problem outlined in the eight line octave. This can be applied to Christina Rossetti's Remember. <p>AO3 - Demonstrate understanding of the significance and influence of the contexts in which texts are written and received.</p> <p>Revisiting the pre-1900 anthology and the context in which they were written.</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 complete full written responses to weekly extended writing tasks, with each week focusing on a different AO in relation to Section B of paper 1.</p> <p>Students will complete revision of key themes and groupings from the pre-1900 anthology.</p>
<p>AO4 - Explore connections across literary texts.</p> <p>Grouping the pre-1900 poems by group based on themes.</p> <ul style="list-style-type: none"> Unrequited love: whoso list to hunt, non sum quails eram bonae sub regno cynarae. Marriage: whoso list to hunt, sonnet 116, the flea, the scrutiny, a song: absent from thee. Sex: the flea, to his coy mistress, the scrutiny, a song: absent from thee. Lust: the flea, to his coy mistress, the scrutiny, a song: absent from thee, the ruined maid. Love over time: to his coy mistress, remember, at an inn. Developing comparisons between unseen poems in relation to concepts of love by examining the rhyme schemes (irregular, regular, rhyming couplets), structure (stanzas, quatrain, sonnets), imagery, metaphorical language, assonance, sibilance, alliteration. 		<p>Re-reading of key sections of texts Oral responses to questions</p>
<p>AO5 - Explore literary texts informed by different interpretations.</p> <ul style="list-style-type: none"> Sonnet 116: Formalist view that Shakespeare seems arrogant at the end of the poem that his idea may or could possibly be "error" or that error could be "proved". 		<p>Cross curricular: history pre-1900</p>



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<p>TALK LIKE AN EXPERT: Pre-1900 Anthology Analysis</p> <p>Consonance Enjambment Caesura Trochaic substitution Iambic pentameter Sonnet Figura etymologica Iambic tetrameter Stanza Pronoun Archaic Parable Symbolism Irony Macabre</p>		
<p><u>AUTUMN TERM 2: OTHELLO AND THESIS STATEMENTS, ESSAY WRITING AND CLOSED BOOK EXAM TECHNIQUE.</u></p> <p>This is a closed book component to the exam. Therefore, students are expected to learn quotations from Othello.</p> <p>Closed book exam revision: Repetition revision method:</p> <ul style="list-style-type: none"> • Reading the text in full and making detailed notes and key quotes. • Skim reading the text and condensing existing notes to slightly shorter, more manageable notes. • Using the shorter notes and quotes to create flashcard size revision material. • Using the flashcards and retained knowledge to produce revision mind maps. <p>AO1 - Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p>		<p>Othello – key extracts</p>
<p>AO1 - Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p> <ul style="list-style-type: none"> • This part of the exam gives students a statement in relation to Othello, in which they have to discuss. • Introductions should refer to the given statement and hypothesise what can be examined in relation to it, e.g. characters, themes. • The main body of the essay should contain detailed analysis of the text, referring ideas back to the given statement, where possible. • Counter arguments should be considered to strengthen student’s responses and show a deep understanding of the text, using literary criticism to reinforce ideas or provide the foundations of a counter argument. • The concluding section should summarise their written ideas in relation to the statement. <p>AO2 - Analyse ways in which meanings are shaped in literary texts.</p> <ul style="list-style-type: none"> • Structural issues relating to the changing nature of the relationship – Othello’s and Desdemona’s early mutual reverence and affection giving way to breakdown, confrontation and murder as a result of Othello’s belief in Desdemona’s infidelity. • Othello’s use of rhetorical devices such as repeated exclamations, questions and insults • Simplicity and directness of Desdemona’s language; the polite and respectful terms she uses; her use of questions to convey dismay and confusion; her blend of assertive and tentative responses • Use of imagery, eg heaven vs hell/good vs evil, suffering, natural beauty vs corruption 		<p>Students will complete full written responses to weekly extended writing tasks, with each week focusing on a different AO in relation to Section A of the paper 1.</p> <p>Students will complete revision of key concepts of Othello and develop their quotation bank.</p>
<p>AO3 - Demonstrate understanding of the significance and influence of the contexts in which texts are written and received.</p> <ul style="list-style-type: none"> • Revisiting the context in which Othello was written. Othello is split into 5 Acts, this follows the Aristotelian model 		<p>Re-reading of key sections of texts Oral responses to questions</p>





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<ul style="list-style-type: none"> 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 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>AO4 - Explore connections across literary texts.</p> <ul style="list-style-type: none"> The portrayal of women in Hamlet, as Hamlet has a problem with his mother's sexuality. Ideas about the play as a tragedy, for example A Street Car Named Desire is also seen as a tragedy, with Blanche being the tragic hero. Typical representations of love and lovers High premium placed upon fidelity and purity of the wife in literature Disgrace of the cuckolded husband in literature Destructive effect of third parties Representations of jealousy, suspicion and infidelity <p>AO5 - Explore literary texts informed by different interpretations.</p> <ul style="list-style-type: none"> Samuel Taylor Coleridge believes Iago is a "motiveless malignity". Critics are divided over the fatal flaw – pride or jealousy? A psychoanalytical critic would focus on the inner realms which propel a character to act in a certain way. Following the theories of Freud, they might pay attention to what dreams reveal about the hidden reality within. <p>TALK LIKE AN EXPERT: Othello Analysis</p> <p>Aesthetics Aside Blank verse Catalyst Hamartia New historicism Parody Malcontent Marxist criticism Post-colonialism criticism Xenophobic Soliloquy Restoration</p>		<p>History: Elizabethan era. Drama: conventions of a tragedy</p>
<p><u>SPRING TERM 1: HANDMAID'S TALE, A STREET CAR NAMED DESIRE, FEMININE GOSPELS AND LINKING TO UNSEEN PROSE.</u></p> <p>Paper 2B of the A-level. Students have a choice of 3 options, having to pick only one option. This scheme therefore prepares them for all 3 options.</p> <p>AO1 - Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p> <ul style="list-style-type: none"> Arguments throughout the options should be written clearly and to the point. Ideas should be organised in a logical structure: introduction, main points and conclusion. Use of terminology providing it is appropriate and accurate. <p>AO2 - Analyse ways in which meanings are shaped in literary texts.</p> <ul style="list-style-type: none"> Within The Handmaid's Tale, there is a patriarchal ethos of Gilead, as taught by Aunt Lydia. Atwood makes use of flashback to show the contrast between life in Gilead and the US, prior the main events of the text. A Streetcar Named Desire follows a non-linear structure and utilises flashbacks There are contrasting language patterns between Stella and Stanley. Some of the language within the Feminine Gospels, appeals to men. The metaphorical language in "The Map-Woman" presents women's physical features in a seductive way, "a woman's skin was a map of the town." 		<p>The Handmaid's Tale A Streetcar Named Desire Feminine Gospels Unseen prose extracts</p>
		<p>Students will complete full written responses to weekly</p>






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<ul style="list-style-type: none"> Subject matters covered in the Feminine Gospels may reflect ideological beliefs about women, e.g. diets. <p>AO3 - Demonstrate understanding of the significance and influence of the contexts in which texts are written and received.</p> <ul style="list-style-type: none"> How attitudes to gender are expressed within this poetry collection and how this reflects changing attitudes over time. Women originally seen as being submissive and subservient. Potential readings of ‘gospels’ as different kinds of process. The extent to which specifically men are represented and the way in which these representations reflection the patriarchal society. A Streetcar Named Desire has a powerful culture class in its post-war context. It is a tragic play, with Blanche Dubois as the tragic hero, panicking about her fading beauty. In The Handmaid’s Tale, men and women are represented within the novel are embedded within the specific social, historical and cultural contexts of the 1980s – reinforcing the idea of the handmaids being there to reproduce. 		<p>extended writing tasks, with each week focusing on a different AO in relation to the texts above and the option they may choose in the exam.</p>
<p>AO4 - Explore connections across literary texts.</p> <ul style="list-style-type: none"> Relationships between men and women. The feminine gospels reflect the changing attitudes over time. The role of women in Elizabethan times were seen in similar light to that of the Handmaid’s role. Clashes between characters, such as Offred and the society in which she lives, reflects their contrasting cultures. Power and patriarchy in the Feminine Gospels can be linked to The Handmaid’s Tale. <p>AO5 – Explore literary texts informed by different interpretations.</p> <ul style="list-style-type: none"> Some of the feminine gospels are written in first person, reflecting a feminine point of view. Expressions of animosity towards men run through some of the gospels. Conflict between Old and New America in a streetcar named desire, reflect changing attitudes towards gender, age, sexuality. There is a conflict between gender in A Streetcar Named Desire, similar to The Handmaid’s Tale, both of which can be seen to reflect the patriarchal society in which the texts are set and contextualised. 		<p>Re-reading of key sections of texts Oral responses to questions</p>
<p>TALK LIKE AN EXPERT: Streetcar Named Desire Analysis</p> <p>Plastic theatre Tragedy Freytag’s pyramid Stagecraft Modern tragedy Denouement Expressionist Hubris Melodrama Morality play Symbolism Trope</p> <p>TALK LIKE AN EXPERT: The Handmaid’s Tale Analysis</p> <p>Analogy Bildungsroman Counter-discourse Denouement Didactic Discourse Dystopia écriture feminine Elegy Euphemism</p>		<p>History: 1940s New Orleans, 1980s, 21st century feminism</p>



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<p>Fictive autobiography Ideology Motif Neologism Patriarchy Palimpsest Paradox Postmodern Satire Self-conscious narrator</p>		
<p>SPRING TERM 2: COMPARING TEXTS – THE GREAT GATSBY AND PRE-1900 POETRY This is an open book component of the exam, therefore students are allowed to take blank copies of the texts into the exam. AO1 - Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p> <ul style="list-style-type: none"> Structuring a comparative response for paper 1 section C. Introductions to comparative exam responses should be brief and to the point of the question. Students should begin with a thesis statement and then hypothesise ideas that will be discussed. Developing the use of comparative phrases beyond “in comparison”. Juxtaposingly, similarly, in contrast, alternatively, comparably. <p>AO2 - Analyse ways in which meanings are shaped in literary texts. Revisiting the key concepts of love throughout the pre-1900 anthology:</p> <ul style="list-style-type: none"> Class issues in Whoso List To Hunt, as the speaker’s pursuit has failed. Physical love and desire in The Flea, in which we see the blood of two lovers come together. Unrequited love in To His Coy Mistress, as the poet tries to persuade a woman to sleep with him. <p>Revisiting the symbols and motifs of The Great Gatsby and linking them to aspects of love such as: romance, desire and loss:</p> <ul style="list-style-type: none"> Green is associated with money in The Great Gatsby and could be seen as Gatsby’s love and how he may have been blinded by it. The Valley of Ashes represents the impact of capitalist excess. Love is therefore blinded by greed and affects our perceptions. The ‘green light’ is initially a metonymic representation of Daisy, representing her objectification in love. <p>AO3 - Demonstrate understanding of the significance and influence of the contexts in which texts are written and received. Revisiting the contexts of the great Gatsby:</p> <ul style="list-style-type: none"> The author uses romantic and modernist language at the same time. As a text regularly regarded as one of America’s true literary masterpieces, Gatsby 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, Gatsby shows the supercilious and elitist nature of old money America, challenging the country’s meritocratic ideals. 		<p>The Great Gatsby Range of critical responses and contextual materials Pre-1900 AQA anthology</p>
<p>Revisiting the contexts of the pre-1900 poems:</p> <ul style="list-style-type: none"> Donne and Marvell 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 and got their name because they believed in pleasure and joy, this often included gaining material wealth and having sex with women 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 complete full written responses to weekly extended writing tasks, with each week focusing on a different AO and comparing the great Gatsby to pre-1900 poetry.</p> <p>Students will complete revision of key themes, sections and ideas from Gatsby and the pre-1900 anthology.</p>
		<p>Re-reading of key sections of texts Oral responses to questions</p>





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<p>AO4 - Explore connections across literary texts. Connecting ideas developed in AO2 to one another.</p> <ul style="list-style-type: none"> • “Non Sum Qualis Eram Bonae sub Regno Cynarae” is about a young girl whom the poet is in love with, but never got over similarly to Gatsby’s love for Daisy. • Green is associated with money in The Great Gatsby and could be seen as Gatsby’s love. Linking to pre-1900 poetry through fatal and tormented love in A Song (Absent from thee). • Both T.J Eckleberg and Owl eyes wear glasses. Both seem to have unique powers of perception. Linking to pre-1900 Shakespeare’s ideas of love being fixed in Sonnet 116. • Tom and Myrtle have a passionate relationship in the novel. This links to the sexual imagery presented in The Flea poem. • Daisy is the object of Gatsby’s affection. Comparing to Byron’s She Walks In Beauty in which he puts his cousin on a pedestal romantically. <p>AO5 - Explore literary texts informed by different interpretations.</p> <ul style="list-style-type: none"> • Developing the use of literary criticism to support arguments or counter argue against. • The Critical essay “The Death of the Idealized Romantic Love Dream in the Great Gatsby,” argues that idealised love is an essential driving force. http://www.ijhssnet.com/journals/Vol_6_No_10_October_2016/24.pdf • Gretchen Danielle Fischle examines the great Gatsby from a feminist perspective, as Fitzgerald uses the language spoken by his female characters to stand against a patriarchal representation. <p>TALK LIKE AN EXPERT: he Great Gatsby Analysis</p> <p>The jazz age Symbolism Juxtaposition Participant narrator Modernist Romantic language Disrupted chronology</p>		<p>History: The Jazz Age, The Roaring Twenties, Flappers, Social class, pre-1900,</p>
<p>SUMMER TERM 1: ALL TEXTS INTERLEAVED. STRUCTURING AN ACADEMIC ESSAY.</p>		
<p>AO1 - Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p> <ul style="list-style-type: none"> • Mastering the academic essay structure using model answers to examine where marks have been achieved and the way in which essays are structured. • Context is a useful way to add some ‘bigger picture’ perspective to your analysis, an introduction – the part of your essay where you give a ‘bigger picture’ overview before going into detail – is the ideal place to include context. 		<p>Extracts from all A-level texts Model answers</p>
<p>AO2 - Analyse ways in which meanings are shaped in literary texts.</p> <ul style="list-style-type: none"> • Students will focus on picking out themes of the text and developing these ideas so that they can effectively connect their ideas as seen in AO4. • Developing their AO2 responses with links to themes such as: love, conflict and relationships. • The presentations of the societies the texts are set in will be examined, eg. The dystopian patriarchal society in the handmaid’s tale and the 1940s America of A streetcar named desire. 		<p>Students will complete full written responses to weekly extended writing tasks, with each week focusing on a different AO in relation to one of the texts studied.</p> <p>Students will complete bespoke revision based on their strengths and weaknesses.</p>



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<ul style="list-style-type: none"> Examining the way in which language is adjusted in relation to gender, e.g. the language in the feminine gospels is supposed to appeal to women. Othello’s language can seem quite proud and reinforcing of gender stereotypes. <p>AO3 - Demonstrate understanding of the significance and influence of the contexts in which texts are written and received.</p> <ul style="list-style-type: none"> Comparing the contexts of your two texts and their different (or similar) influences on the texts is a good way to bring in both AO3 and AO4. Comparing the contexts of your two texts and their different (or similar) influences on the texts is a good way to bring in both AO3 and AO4. Producing a contextual timeline that incorporates all of the texts covered on the A-level. 		<p>Re-reading of key sections of texts Oral responses to questions</p>
<p>AO4 - Explore connections across literary texts.</p> <ul style="list-style-type: none"> The balance between similarities and contrasts should be quite even in your essay in order to demonstrate your ability to make different kinds of links. Comparing the contexts of your two texts and their different (or similar) influences on the texts is a good way to bring in both AO3 and AO4. <p>AO5 - Explore literary texts informed by different interpretations.</p> <ul style="list-style-type: none"> Examining broad literary criticism that can be applied to a number of scenarios for their exam, e.g. feminism, psychoanalysis, Marxist. 		<p>History: The Jazz Age, The Roaring Twenties, Flappers, Social class, pre-1900, Elizabethan era, Jacobean, the Ottoman Empire</p> <p>Geography: the use of location and setting</p>