



A LEVEL ENGLISH LITERATURE CURRICULUM MAP YEAR 12

TERM 1: POETRY ANTHOLOGY

Poets:

- 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 Restoration-era poet, famous for ‘The Grand Tour’
- Robert Burns is the National Poet of Scotland
- 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
- Ernest Dowson’s most famous unrequited love was for an 11 year old girl, whom he proposed to when he was 23.

Historical periods:

- 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
- 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 grand tour).
- 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 – prioritising natural world
- The Pre-Raphaelite Brotherhood’s intention was to reform art. They objected to classical poses and elegant compositions, instead focusing on authenticity.
- ‘Sexual deviancy’ popular for Victorian art and literature – to reinforce values and warn against sexual temptation
- Decadence era focused on indulgence, luxury and hedonism. Oscar Wilde was a famous decadent author.

KEY VOCABULARY: Pre-1900 Anthology Content

Iambic/trochaic
 Voyeurism
 Blazon
 Polypoton
 Chiaroscuro
 Bathos
 dialectal
 Conceit
 Syllogism
 Carpe diem
 Heroic verse
 Hedonism
 Declarative/Imperative/
 Interrogative/Exclamation
 Treason
 Innocence
 Coyness
 Eloquent
 Ruined



14 poems from AQA anthology
Range of critical responses and contextual materials

Linked Texts
 Porphyria’s Lover – Robert Browning
 Pygmalion – George Bernard Shaw
 Sonnet 130 – William Shakespeare
 Bright Star – John Keats
 Madame Bovary – Gustav Flaubert
 Anna Karenina – Leo Tolstoy



Students will provide full written responses to bi-weekly extended writing tasks (towards latter part of half-term)

Students will provide written notes for each poem studied



Reading of each poem.
 Oral response to questions.
 Opportunities for debate every lesson.



History: Pre-1900
 Essay based subjects
 RS – Soul sleep and tractarian religion (Rossetti) and Biblical allusions in poems



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YEAR 12

TERM 1: OTHELLO

Tragedy:

- Othello is spilt 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

Venice:

- A civilized and cosmopolitan society
- Meritocracy and non-feudal. This allows Othello to rise to the top of his profession but not power
- Catholic, where there was some religious tension
- Passionate, which uses the Italian stereotype
- Had a racist attitude towards Islamic influences on Europe

Cyprus:

- 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

Marriage:

- 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
- Cuckoldry was often used as a plot device in comedy

Race:

- 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
- Black men are often synonymous with lust, sin, envy, slavery, incapable of reason, primitive and undisciplined – Shakespeare subverts this with the character of Othello
- A 'moor' is an archaism, meaning African from a variety of regions

KEY VOCABULARY: Othello Content

Moor
 Cuckold
 Machiavellian
 Double time
 Colonialism
 Malcontent
 Humorism
 Aside
 Catalyst
 Hamartia
 Xenophobic
 Soliloquy
 Restoration



Othello' as a full text
 Linked Extracts (Canon)
 Measure For Measure – William Shakespeare
 Hamlet - William Shakespeare
 The Merchant of Venice - William Shakespeare
 The Crucible – Arthur Miller
 Things Fall Apart – Chinua Achebe

Criticism:
 'The Theory of Double Time' – The Connell Guide



Full text annotations
 Responses to questions about themes/character/setting/symbols
 Responses to exam-style questions



- Paired / grouped reading
- Whole class / group seminars, post-reading
- Paired / grouped Q&A to develop ideas and interpretations

Reading of the script
 Oral response to questions.



History: Elizabethan, Jacobean, the Ottoman Empire
 Geography: the use of location and setting



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<p>TERM 2: THE HANDMAID'S TALE</p> <p>The writer:</p> <ul style="list-style-type: none"> • Margaret Atwood born 1939. Canadian. • 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. • 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. • 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 1970s and 80s an anti-feminist backlash challenged the second-wave feminist movement and ultimately sought to reject it, seeing it as a threat to traditional family values amongst other things. Atwood was deeply concerned by the anti-feminist backlash. <p>Literary and Critical theory:</p> <ul style="list-style-type: none"> • 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>Set text: The Handmaid’s Tale by Margaret Atwood</p> <p>Linked suggested reading: Early Modernism by Christopher Butler</p> <ul style="list-style-type: none"> • Linked extracts: • Brave New World – Aldous Huxley • Never Let Me Go – Kazuo Ishiguro • 1984 – George Orwell • Hamlet – Act 4, Scene 5 (Ophelia) • Mrs. Dalloway – Chapter 1
<p>Literary and Critical theory:</p> <ul style="list-style-type: none"> • 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>Pupils to answer an exam style question (chosen based on needs of the group) based on an unseen extract from The Handmaid’s Tale.</p>
<p>KEY VOCABULARY: The Handmaid’s Tale Content</p> <p>Birthmobile Colonies Econowives Fetish Jezebels Matrix Mistress Serial polygamy Bodily autonomy The wandering womb Dystopian</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
<p>KEY VOCABULARY: The Handmaid’s Tale Content</p> <p>Birthmobile Colonies Econowives Fetish Jezebels Matrix Mistress Serial polygamy Bodily autonomy The wandering womb Dystopian</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



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YEAR 12

TERM 2: UNSEEN PROSE COMPARISON, UNSEEN POETRY

COMPARISON

Application of AOs to unseen poetry and prose questions, including worked examples:

A01 – Articulate informed, personal and creative responses using associated concepts and terminology. How to construct a clear argument, using subject-specific literary terminology, and writing with an academic tone.

A02 – Analyse ways in which meanings are shaped in literary texts. Analysing form, structure, tone, language, imagery and sound (for poetry), examining their effects on the narrative.

A03 – Demonstrate understanding of the significance and influence of contexts. Exploring texts and their meanings through the lens of inferred context, considering how time period and typicality shapes narratives.

A04 – Explore connections across literary texts. Apt comparison of 2+ texts throughout response, including identification of similarities and differences in method, meaning and effect.

A05 – Explore literary texts informed by different interpretations. Offer alternative readings and use critical lenses to consider different perspectives, as well as engaging directly with criticism.

Poetry

Form: How does the poem’s form shape expectations and meaning, and how do poets use these in order to create meaning, or follow or subvert conventions?

Structure: How is the poem organised? Are there any voltas or turning points? How is the poem affected by pace, rhythm, enjambment, or stanza placement/length?

Imagery: What images are present throughout the poem? Does this change? How are abstract ideas represented through concrete images? Does the writer use metaphysical imagery, or a conceit?

Sound: Which sounds are highlighted in the piece? Are there any sound patterns? What moods or ideas do we associate with the sounds used?

Language: What are the writer’s word choices, and what connotations do those have? What techniques are used and what is the impact on meaning? What sentence types are present?

Voice/Tone: Who is speaking, and to whom? What is the formality of the register, as well as its emotional register? Does the tone change or stay the same? How is narrative voice constructed?

Identification of common structures, such as Petrarchan and Elizabethan sonnets, dramatic monologues, free verse, ballads, lyric poems, odes and elegies.

Writing a Comparative Piece

Use COMPARE (claim, one text, match/contrast, partner text, alternative, relate, evaluate) structure to help formation of comparative paragraphs

Engage with the critical position given in the question – consider opinion on a scale from largely agree to largely disagree, with an emphasis on establishing a nuanced response.

Context - Themes and Typicality



Potential Poetry Comparisons:
 In An Artist’s Studio by Christina Rossetti and Screen by Andrew McMillan (Objectification)
 Echo by Christina Rossetti and Long Distance by Tony Harrison (Grief)
 To A Man by Maya Angelou and Man and Wife by Robert Lovell (Long-Term Relationships)
 When You Are Old by WB Yeats and Ode to Patrick Swayze by Tishani Doshi (Infatuation)
 What Lips my Lips Have Kissed, and Where, and Why by Edna St. Vincent Milay and My Sad Captains by Thom Gunn (Memory)

Unseen Extracts:
 Wuthering Heights by Emily Bronte
 Pride and Prejudice/ Persuasion by Jane Austen
 Birdsong by Sebastian Faulks
 I Capture The Castle by Dodie Smith
 Middlemarch by George Eliot
 Far From The Madding Crowd by Thomas Hardy
 One Day by David Nicholls



Students to annotate unseen texts and build this up to writing written comparative responses



Paired / grouped reading
 Whole class / group seminars, post-reading
 Paired / grouped Q&A to develop ideas and interpretations



KEY VOCABULARY – Unseen Prose/ Prose Comparison

Dramatic monologue
 Ode
 Sonnet
 Elegy
 Lyric
 Free verse
 Octave
 Sestet
 Caesura
 Volta
 Anaphora
 Assonance
 Consonance
 Syntax



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YEAR 12

Study 1: Unseen Prose analysis

The practice of unseen critical analysis:

FORM

- What genre of prose is it?
- Why is the form relevant or important to the content?

STRUCTURE

- 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?

LANGUAGE

- 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?

VOICE / CHARACTERISATION

- 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?

CONTEXT

- 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?

MEANING

- 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?

Sibilance
Meter
End-stop
Enjambment
Archaism
Colloquialism
Imperative
Interrogative
Exclamation
Declarative
Conceit
Refrain



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<p>TERM 3 – THE PICTURE OF DORIAN GRAY - NEA</p> <p>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>‘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>‘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 ‘duplicity’ 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>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>This section of the scheme may be adapted for smaller classes.</p>
<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>Reading of the text. Oral response to questions.</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’ 		<p>History: Victorian England Art: art & aesthetics Classics: Wilde’s influences</p>



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- 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, *The Oval Portrait* has similarities to the novel. Famous for his gothic horror stories such as *The Telltale Heart*, 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 *Against Nature*, 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.

'The Portrait of Dorian Gray' could be compared to texts of similar:

- Melodrama – exaggeration of the ideas below:
- Themes – danger, darkness, death, doom
- Settings – isolation, wild landscapes, deserted buildings, wild weather
- Characters – heroes, villains, innocents
- Duality
- Society
- Recurrent motifs

KEY VOCABULARY – The Portrait of Dorian Gray.

Fin de siècle
Aesthete
Hedonism
Decadence
Mortality
Narcissism
Intertextuality
Barbarism
Byronic hero
Promethean
Duplicity
Narcissistic



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TERM 3 – REBECCA (Option 1)			<p>'Rebecca' as full text. Extracts from Gothic works such as Jane Eyre, Wuthering Heights and The Castle of Otranto.</p>
<p>CONTEXT: Du Maurier's experience of growing up in a privileged world in the early 1900s is reflected in the text. At a time where other writers were experimenting with modernism, Du Maurier relied on the characteristics of the Gothic genre. Du Maurier was influenced by the Gothic literary canon, including: The Castle of Otranto, Jane Eyre, Wuthering Heights. The decline of the English aristocracy impacted Du Maurier's construction of characters The female archetypes of the 'femme fatale', 'trembling victim', 'mad woman in the attic' can be traced throughout Gothic literature, including in Rebecca.</p>			
<p>SYMBOLS & MOTIFS:</p> <ul style="list-style-type: none"> ▪ Manderley ▪ Rebecca's boat ▪ The white dress ▪ The naming of characters (including namelessness) ▪ The sea ▪ Rhododendron 		<p>Chapter studies, focused on: setting, character, symbolism, themes, events and structure.</p> <p>Analytical paragraphs.</p>	
<p>CHARACTERS: Rebecca – mysterious and elusive character who is omnipresent throughout the text through her influence on other characters.</p> <p>Mrs Danvers – Duplicitous head housekeeper of Manderlay, potential for queer reading with Rebecca, strained treatment of Mrs. De Winter.</p> <p>Mrs. De Winter – Unnamed narrator, insecure in relationship with Maxim due to husband's absence and social differences. Childlike and innocent, and easily manipulated.</p> <p>Maxim – Stoic and absent husband. Represents the decline of the English aristocracy.</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 	
<p>Students know:</p> <ul style="list-style-type: none"> • The main themes, characters and plot of the text • Understand how the writer shapes meaning through use of structural and linguistic device • Understand relevant social, cultural and historical contexts <p>Students can:</p> <ul style="list-style-type: none"> • Analyse how the writer shapes meaning and consider the impact on readers through time • Apply relevant context and consider how this impacts readers' understanding Consider multiple views on the text • Create comparisons with Pre-1900s poetry anthology, with questions tailored to meet needs of the class <p>KEY VOCABULARY – Rebecca. Gothic double Femme fatale Gothic Seclusion Elusive</p>		<p>History: changing role of women in society PSHE: Identity and class</p>	



A LEVEL ENGLISH LITERATURE CURRICULUM MAP YEAR 12

<p>TERM 3 – THE GREAT GATSBY (Option 2)</p> <p>CONTEXT:</p> <ul style="list-style-type: none"> 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 America, challenging the country’s meritocratic ideals 		<p>‘The Great Gatsby’ as a full text Range of critical responses and contextual materials Retrieval from Love Poetry Pre-1900 anthology</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>Students will provide full written responses to weekly extended writing tasks</p> <p>Students will provide weekly written summaries of chapters read and classwork in note form</p>
<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>Reading of the text Oral response to questions. Group presentations</p>
<p>KEY VOABULARY: The Great Gatsby</p> <p>Bootlegger Flapper Ephemeral Capitalism American Dream The Jazz Age Meritocracy Modernism</p>		<p>History: The Jazz Age, The Roaring Twenties, Flappers, Social class</p>