



A LEVEL ENGLISH LITERATURE CURRICULUM MAP YEAR 13

TERM 1 – A STREETCAR NAMED DESIRE			
<p>Context:</p> <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. Williams was inspired by his own time in the French Quarters of New Orleans; a culturally diverse place He shares many similarities to Blanche. He said that his heroines spoke to him and that he understood women. 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. 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 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. 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 On a more general level, the play represents the decline of the aristocratic families traditionally associated with the South. Exploration of the Southern Gothic genre. An understanding of contemporary theatrical movements such as naturalism and expressionism. 		<p>A Streetcar Named Desire</p> <p>Extracts from the Southern Gothic: Edgar Allen Poe, Shirley Jackson, etc.</p> <p>Comparative plays: The Glass Menagerie, A Doll's House, Dealer's Choice</p>	 <p>Students will complete full written responses to weekly extended writing tasks.</p> <p>Students will complete revision of key themes and components of each text.</p> <p>Students will answer 2 essay-based comparative responses, comparing FG and ASND. This will be based on a previous exam question.</p>
<p>Methods:</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. 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. Analysis of key symbols in the play, including the polka, the blue piano, Elysian fields, poker, Blanche's clothes, lighting and Blanche's assault. Analysis of key themes in the play including desire, death, social class, gender, fantasy/ reality and appearances. Analysis of key characters: Blanche, Stanley, Stella, Mitch and the meanings behind minor characters. <p>Key Literary theories:</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>Re-reading of key sections of text.</p> <p>Oral responses to questions and opportunities for debates.</p>
<p>KEY VOCABULARY:</p> <p>Polka Southern Belle Napoleonic code Antebellum Southern Gothic Expressionism Naturalism</p>			 <p>History: American civil war PSHE: Healthy relationships</p>



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TERM 1 – FEMININE GOSPELS			
<p>Context:</p> <ul style="list-style-type: none"> 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. Dame Carol Ann Duffy (born 23 December 1955) is a British[3] poet and playwright. Her poems address issues such as oppression, gender, and violence in an accessible language that has made them popular in schools. <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. <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 VOCABULARY: Elegy Ballad Ode Materiality Consumption Anon Objectification Misogyny Metamorphosis</p>		Feminine Gospels – Carol Ann Duffy	<p>Students will provide full written responses to bi-weekly extended writing tasks (towards latter part of half-term)</p> <p>Students will provide written notes for each poem studied.</p> <p>Students will answer 2 essay-based comparative responses, comparing FG and ASND. This will be based on a previous exam question.</p>
		Reading of each poem. Oral response to questions. Opportunities for debate every lesson.	<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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TERM 1 – SINGLE TEXT STUDIES	
<p><u>Students to revisit previously taught texts, and be exposed to a wider range of exam responses, exam questions, and taught explicitly how to respond to a question. Retrieval should be integrated throughout and critics can be used to re-engage students with ideas of a works.</u></p> <p><u>For each texts, students should re-engage with: key themes, genre, methods, characters, symbols, narrative voice, contexts, structure and form, reception, appropriate critics, and links to other texts. These can be explored through the following A0s:</u></p>	 <p>Othello The Handmaid’s Tale Unseen Prose extracts Unseen prose extracts</p>
<p>A01 – Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p> <ul style="list-style-type: none"> Essays should start with a clear introduction outlining the points of discussion. The main body of the essay should examine the argument with clear references to the given unseen poetry. 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 question. A01 should be rooted in A03 understanding. 	 <p>Students will complete full written responses to weekly extended writing tasks.</p> <p>Students will complete revision of key themes and components of each text.</p>
<p>A02 – Analyse ways in which meanings are shaped in literary texts.</p> <ul style="list-style-type: none"> Students should look at: language use, characterisation, setting, motifs and symbols, form, dramatic methods, structure and any other relevant methods. This should be used to illuminate your argument and prove its validity, including personal response. <p>A03 – Demonstrate understanding of the significance and influence of the contexts in which texts are written and received.</p> <ul style="list-style-type: none"> Context used should be relevant to the question and thesis, and should be carefully considered when crafting A01 points. 	 <p>Re-reading of key sections of texts Oral responses to questions</p>
<p>A04 - Explore connections across literary texts.</p> <ul style="list-style-type: none"> Addressing typicality of genre/time period, place in the cannon (including its inspirations and those inspired by it, and the development of this idea), and any specific connections to individual texts. Connections can also be made to adaptations. <p>A05 - Explore literary texts informed by different interpretations.</p> <ul style="list-style-type: none"> To engage with critics across a broad collection of critical studies, including: feminist theory, queer theory, eco-critical theory, structuralist theory, reader-response theory, and post-colonial theories. 	 <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>



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<p>TERM 2: COMPARITIVE TEXTS – A STREETCAR NAMED DESIRE/FEMININE GOSPELS, REBECCA/THE GREAT GATSBY/ PRE-1900 POETRY, UNSEEN POETRY</p> <p>Students to revisit previously taught texts, and be exposed to a wider range of exam responses, exam questions, and taught explicitly how to respond to a question. Retrieval should be integrated throughout and critics can be used to re-engage students with ideas of a works.</p> <p>For each texts, students should re-engage with: <u>key themes, genre, methods, characters, symbols, narrative voice, contexts, structure and form, reception, appropriate critics, links to other texts, and how they compare to their partner texts.</u> These can be explored through the following A0s:</p> <p>A01 – Articulate informed, personal and creative responses to literary text, using associated concepts and terminology.</p> <ul style="list-style-type: none"> Structure a comparative essay. Essays should start with a clear introduction outlining the points of discussion. The main body of the essay should examine the argument with clear references to the given unseen poetry. Counter arguments should be considered to strengthen student’s responses and show a deep understanding of the texts, 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 question. A01 should be rooted in A03 understanding. <p>A02 – Analyse ways in which meanings are shaped in literary texts.</p> <ul style="list-style-type: none"> Students should look at: language use, characterisation, setting, motifs and symbols, form, dramatic methods, structure and any other relevant methods. This should be used to illuminate your argument and prove its validity, including personal response. Writers’ methods can be compared and contrasted. <p>A03 – Demonstrate understanding of the significance and influence of the contexts in which texts are written and received.</p> <ul style="list-style-type: none"> Context used should be relevant to the question and thesis, and should be carefully considered when crafting A01 points. Contexts should be compared and contrasted when exploring concepts and designs of texts. Context should be used to illuminate comparisons, not bolted on. Students should consider the impact of different kinds of context on the texts they are comparing, and how these change their understanding of a text. These include: historical context, social context, literary context, context of reception and biographical context. <p>A04 - Explore connections across literary texts.</p> <ul style="list-style-type: none"> Addressing typicality of genre/time period, place in the cannon (including its inspirations and those inspired by it, and the development of this idea), and any specific connections to individual texts. Connections can also be made to adaptations. Comparative conjunctions should be used in order ensure both texts are engaged with. Connections across texts within comparisons should be explicit and should anchor the response. They should be genuine and sustained through the responses. <p>A05 - Explore literary texts informed by different interpretations.</p> <ul style="list-style-type: none"> To engage with critics across a broad collection of critical studies, including: feminist theory, queer theory, eco-critical theory, structuralist theory, reader-response theory, and post-colonial theories. <p>Explicitly teach an integrated comparison paragraph structure, such as:</p> <ol style="list-style-type: none"> Topic sentence: Identify the aspect of the question focus you’re comparing Text A analysis: How does the first text present this? (with textual evidence and method analysis) Comparative pivot: Use a comparative connective to transition Text B analysis: How does the second text present this? (with textual evidence and method analysis) Contextual explanation: Why do the texts differ/align? What does this reveal? Synthesis: What does the comparison illuminate about the question focus? 		<p>The Great Gatsby/Rebecca Unseen poetry extracts Range of critical responses and contextual materials A Streetcar Named Desire Feminine Gospels Pre-1900 AQA anthology</p>
		<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>
		<p>History: The Jazz Age, The Roaring Twenties, Flappers, Social class, pre-1900,</p>



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<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. 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>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>
<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>