Carmel College Curriculum Implementation – KS5 Long Term Plan Subject: A-LEVEL ENGLISH LITERATURE B (AQA)

3 lesson Teacher 2 Lesson Teacher Homework

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|  | **Year 12** | **Year 13** |
| Autumn Term 1Sequential knowledge and Skills | **Introduction to Tragedy 3 Lessons a Week, Othello**English Literature Paper 1 Section A Pupils will develop their knowledge of critical genre and core text, ***Othello*****A01:** Assured understanding of all facets and dynamics of the text including (not exhaustive) plot, characters, characterization, explicit and implicit meanings, relationships, themes, motifs, setting, writer’s purpose and reader/audience reaction – changing over time. **A02:** Focus on how meanings are shaped by authorial methods, in particular across the whole text, and how these methods are shaped by the narrative order. Students should focus on patterns of methodology, including language (micro and macro), structure and form. Teacher and pupils should question how conscious decisions made by the writer inform understanding. **A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself.Autobiographical context is rarely relevant, and context should be applied diligently and precisely. **A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **tragedy.** **A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions. **Homework:**Weekly Homework Booklet, reading journal and one essay per fortnight (moving towards weekly) using Section A and Section B sample essays for English Literature Paper 1.**Introduction to Tragedy 2 Lessons a Week, The Great Gatsby**English Literature Paper 1 Section CPupils will develop their knowledge of critical genre and core text, ***The Great Gatsby*****A01:** Assured understanding of all facets and dynamics of the text including (not exhaustive) plot, characters, characterization, explicit and implicit meanings, relationships, themes, motifs, setting, writer’s purpose and reader/audience reaction – changing over time. **Teachers should use the key extract booklet to guide teaching and learning.** **A02:** Focus on how meanings are shaped by authorial methods, in particular across the whole text, and how these methods are shaped by the narrative order. Students should focus on patterns of methodology, including language (micro and macro), structure and form. Teacher and pupils should question how conscious decisions made by the writer inform understanding. **A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself. Students should know and understand *American Dream, 1920s, prohibition, class divide etc..***A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **tragedy.** **A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions. **Homework:**Weekly essays and weekly annotations from the key extract booklet, reading journal and its corresponding comprehension questions. | **Socio-Political Protest Unseen Extract 1 Lesson a Week,**English Literature Paper 2 Section A*Pupils will develop their knowledge of critical genre and variety of sample texts from text booklet.***A01:** Pupils should know and understand key terminology as well as being able to apply it to unseen extracts from the **Extract Booklet.** **A02:** How are meanings shaped by authorial methods, particularly in relation to the **trajectory** of the text. Students should focus on prose, poetry and plays in understanding conscious decisions made by author to shape meaning.**A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself.Autobiographical context is rarely relevant, and context should be applied diligently and precisely. **A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **Social and Political Protest****A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions. **Homework:**Weekly essays from the extract booklet, extracts should be taught and assessed in order. **Socio-Political Protest *The Handmaid’s Tale*  2 Lesson a Week,** English Literature Paper 2 Section B and C**A01:** Assured understanding of all facets and dynamics of the text including (not exhaustive) plot, characters, characterization, explicit and implicit meanings, relationships, themes, motifs, setting, writer’s purpose and reader/audience reaction – changing over time. Pupils should be aware of all three *worlds* of Gilead and connections across worlds**A02:** Focus on how meanings are shaped by authorial methods, in particular across the whole text, and how these methods are shaped by the narrative order. Students should focus on patterns of methodology, including language (micro and macro), structure and form. Teacher and pupils should question how conscious decisions made by the writer inform understanding. . **A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself.Autobiographical context is rarely relevant, and context should be applied diligently and precisely. **A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **Social and Political Protest. In addition, pupils should have an awareness of principals such as religion, feminism and fundamentalism that are at the heart of the text.****A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions. **Homework:**Weekly Reading journal as well as weekly essays.**Socio-Political Protest *The Kite Runner*  2 Lesson a Week,** English Literature Paper 2 Section B and C**A01:** Assured understanding of all facets and dynamics of the text including (not exhaustive) plot, characters, characterization, explicit and implicit meanings, relationships, themes, motifs, setting, writer’s purpose and reader/audience reaction – changing over time. Pupils should be aware of all **trajectories** of the text, including those related to characters and setting. **A02:** Focus on how meanings are shaped by authorial methods, in particular across the whole text, and how these methods are shaped by the narrative order. Students should focus on patterns of methodology, including language (micro and macro), structure and form. Teacher and pupils should question how conscious decisions made by the writer inform understanding. . **A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself. **Relevant contexts include geo-politics of Afghanistan, the nature of bildungsroman and the narrative mirroring of Amir’s journey to redemption and wider political movements.** **A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **Social and Political Protest. In addition, pupils should have an awareness of principals such as religion, feminism, Sunni/ Shia Islam/ fundamentalism that are at the heart of the text.****A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions. **Homework:**Weekly Reading journal/ Annotation booklet as well as weekly essays. |
| Assessment Content and methods used to judge learning | **Formal Assessment:*****A Level English Literature B Paper 1: Section A and C ONLY**** *Closed Book*
* *Extract provided for Othello Section A*

Pupils will be assessed to the assessment objectives for Othello and Gatsby. | **Formal Assessment:*****A Level English Literature B Paper 2: Section A, B and C**** *Open Book*

Pupils will be assessed to the assessment objectives for Unseen Extract, Handmaid’s Tale and The Kite Runner. |
| Autumn half term 2Sequential knowledge and skills | **Introduction to Tragedy 3 Lessons a Week, Othello**English Literature Paper 1 Section B**Pupils should focus on Section B and developing knowledge of text.****Assessment Objectives as above: Pupils and teacher should continue with homework booklets, reading journal and weekly essays, focusing on Section B primarily.****Introduction to Tragedy 2 Lessons a Week, The Great Gatsby**English Literature Paper 1 Section C | **Socio-Political Protest *The Handmaid’s Tale 3* Lesson a Week,** English Literature Paper 2 Section B and C**Assessment Objectives as above: Pupils and teacher should continue with homework booklets, reading journal and weekly essays.****Socio-Political Protest *The Kite Runner*  2 Lesson a Week,** English Literature Paper 2 Section B and C |
| Assessment Content and methods used to judge learning | **MOCK EXAMS:****Full A Level English Literature B Paper 1** | **Mock Exams:****Full A Level English Literature B Paper 1****Full A Level English Literature B Paper 2 (Excluding William Blake)** |
| Spring Half Term 2 | **Tragedy 3 Lessons a Week, Richard II**English Literature Paper 1 Section C**A01:** Assured understanding of all facets and dynamics of the text including (not exhaustive) plot, characters, characterization, explicit and implicit meanings, relationships, themes, motifs, setting, writer’s purpose and reader/audience reaction – changing over time. **A02:** Focus on how meanings are shaped by authorial methods, in particular across the whole text, and how these methods are shaped by the narrative order. Students should focus on patterns of methodology, including language (micro and macro), structure and form. Teacher and pupils should question how conscious decisions made by the writer inform understanding. **Students should also be familiar with the methods associated with form.****A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself.Autobiographical context is rarely relevant, and context should be applied diligently and precisely. **Students should have a familiarity with Richard’s ascension, peasants’ revolt and rebellion, Lords appellant, the war of the roses and other contextual references that help in understanding a dynamic interpretation of the text.****A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **tragedy.** **A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions. Homework: Richard II homework booklet and bi-weekly essays.**NEA Coursework Study: Angela Carter, *The Bloody Chamber* and Critical Anthology.**Critical Anthology should be taught in this order with particular emphasis on the first three, possibly the fourth depending on wishes of student and judgement of teacher.* **Feminist Theory (3 weeks)**
* **Marxist Theory (2 weeks)**
* **Post-Colonial Theory (2 weeks)**
* **Eco-Critical Theory**
* *Narrative Theory*
* *Literary Value and The Canon*

Students should complete Prose study in relation to Angela Carter’s, *The Bloody Chamber* as well as Poetry related study alongside these suggested texts: *Daddy-* Sylvia Plath – Feminism*The World’s Wife –* Carol Ann Duffy- FeminismWilfred Owen and W.H Auden War Poetry – Marxism*Book Ends* – Tony Harrison – MarxismTeachers may also choose to select poems by Byron, Shelley Whitman, Ginsberg, Wordsworth and sections from *The Wasteland* by T.S Eliot **Homework**Critical Theory Booklet | **Socio-Political Protest *William Blake Poetry 3 Lessons a week*,** English Literature Paper 2 Section B and C**Poems to be covered:** [Introduction](https://en.wikipedia.org/w/index.php?title=Introduction_(Songs_of_Innocence)&action=edit&redlink=1)[The Shepherd](https://en.wikipedia.org/wiki/The_Shepherd_%28Blake%29)[The Echoing Green](https://en.wikipedia.org/wiki/The_Echoing_Green)[The Lamb](https://en.wikipedia.org/wiki/The_Lamb_%28poem%29)[The Little Black Boy](https://en.wikipedia.org/wiki/The_Little_Black_Boy)[The Chimney Sweeper](https://en.wikipedia.org/wiki/The_Chimney_Sweeper)[The Little Boy Lost](https://en.wikipedia.org/wiki/The_Little_Boy_Lost)[The Little Boy Found](https://en.wikipedia.org/wiki/The_Little_Boy_Found)[A Cradle Song](https://en.wikipedia.org/wiki/A_Cradle_Song)[The Divine Image](https://en.wikipedia.org/wiki/The_Divine_Image)[Holy Thursday](https://en.wikipedia.org/wiki/Holy_Thursday_%28Songs_of_Innocence%29)[Nurse's Song](https://en.wikipedia.org/wiki/Nurse%27s_Song)[Infant Joy](https://en.wikipedia.org/wiki/Infant_Joy)[On Another's Sorrow](https://en.wikipedia.org/wiki/On_Another%27s_Sorrow)[Introduction](https://en.wikipedia.org/wiki/Introduction_%28Blake%2C_1794%29)[Earth's Answer](https://en.wikipedia.org/wiki/Earth%27s_Answer)[Holy Thursday](https://en.wikipedia.org/wiki/Holy_Thursday_%28Songs_of_Experience%29)[The Little Girl Lost](https://en.wikipedia.org/wiki/The_Little_Girl_Lost)[The Little Girl Found](https://en.wikipedia.org/wiki/The_Little_Girl_Found)[Nurse's Song](https://en.wikipedia.org/wiki/Nurse%27s_Song)[The Tyger](https://en.wikipedia.org/wiki/The_Tyger)[The Lilly](https://en.wikipedia.org/wiki/The_Lilly)[The Garden of Love](https://en.wikipedia.org/wiki/The_Garden_of_Love_%28poem%29)[The Little Vagabond](https://en.wikipedia.org/wiki/The_Little_Vagabond)[London](https://en.wikipedia.org/wiki/London_%28William_Blake_poem%29)[The Human Abstract](https://en.wikipedia.org/wiki/The_Human_Abstract_%28poem%29)[Infant Sorrow](https://en.wikipedia.org/wiki/Infant_Sorrow)[A Little Boy Lost](https://en.wikipedia.org/wiki/A_Little_Boy_Lost)[A Little Girl Lost](https://en.wikipedia.org/wiki/A_Little_Girl_Lost)[To Tirzah](https://en.wikipedia.org/wiki/To_Tirzah)[The School Boy](https://en.wikipedia.org/wiki/The_School_Boy)**A01:** Assured understanding of all facets and dynamics of the text including (not exhaustive) poetic voice, characterization, explicit and implicit meanings, relationships, themes, motifs, setting, writer’s purpose and reader/audience reaction – changing over time. Pupils should be aware of the poems **as a collection; changes across poems and the dynamic shaping of meanings across the trajectory of the poems and chronology.** **A02:** Focus on how meanings are shaped by authorial methods, in particular across the whole collection, and how these methods are shaped. **Methods particular to poetry are essential including rhythm and rhyme (iambic meter, trochaic, spondaic), anaphora, caesura, enjambment, catalectic lines, syllables. This list is by no means exhaustive (inclusive of methods related to narrative prose texts).** **A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself. **Relevant contexts include: Romanticism, Industry and revolution, the natural world, French Revolution, Religion, Aestheticism, Marxism, Politics and poetic form****A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **Social and Political Protest.****A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions.**Homework:**Weekly Reading journal/ essays and weekly poem coversheets.**Socio-Political Protest *The Kite Runner*  2 Lesson a Week,** English Literature Paper 2 Section B and C |
| Assessment Content and methods used to judge learning | **A Level English Literature Paper 1, Section C (Gatsby and Richard)** | **A Level English Literature Paper 2, *Inclusive of Blake Question.*** |
| Spring half term 4 Sequential knowledge and skills | **Tragedy 3 Lessons a Week, Richard II**English Literature Paper 1 Section CHomework: Richard II homework booklet and weekly essays.Continue with reading and analysis of Richard II through the critical lens of Tragedy.**NEA Coursework Study: Pupils will continue with their study of NEA Critical Theory – at the end of this half term, students will need to have a more accurate idea of their chosen field of study and texts.** | **Socio-Political Protest *William Blake Poetry 3 Lessons a week*,** English Literature Paper 2 Section B and C**Second half of poems to be covered in this half term.** **Homework:**Weekly Reading journal/ essays and weekly poem coversheets.**Revision of English Literature Paper 1, The Great Gatsby and Richard II – to be taught together, framed by AQA style questions for Paper 1 C.****Homework:**Weekly Reading journal/ Gatsby homework booklet and The Great Gatsby key extract booklet.**After school revision will now take place focusing on Othello Section A Paper 1 Extract Question.****Coursework must be ready to annotate and standardize OVER EASTER** |
| Assessment Content and methods used to judge learning | Continuous coursework assessment as well as A Level – English Literature Paper 1 Section C | A Level English Literature Paper 1 Section C and A Level English Literature Paper 2 Section A, B and C |
| Summer half term 5 Sequential knowledge and skills | **Mock Revision** 1. **Level English Literature Paper 1**

**Section A) Othello** **Section B) Othello** **Section C) The Great Gatsby and Richard II** | **English Literature Paper 1 Section A and B revision: Othello.****Teacher will use information about pupil progress based on revision and recall tasks to judge the content for revision.****Revision of English Literature Paper 1, The Great Gatsby and Richard II – to be taught together, framed by AQA style questions for Paper 1 C.****After school revision will continue to take place focusing on Othello Section A Paper 1 Extract Question.** |
| Assessment Content and methods used to judge learning | Mock Assessment: A Level English Literature Paper 1 | A – Level Exam Paper 1 & 2: ***Othello******The Great Gatsby******Richard II******The Kite Runner*** ***William Blake Songs of Innocence and Experience******Handmaid’s Tale*** |
| Summer half term 6Sequential knowledge and skills | **Coursework writing – computer room can be booked for students to write up one of their pieces, which must be completed at the end of this half term.****Homework:**Continuous coursework write up and assessment.**English Literature Paper 1 – Paper 2 Bridging Unit: Animal Farm****Skills** **A01**: Animal Farm, known at the beginning and the end of the novel as the Manor Farm, symbolizes Russia and the Soviet Union under Communist Party rule. But more generally, Animal Farm stands for any human society, be it capitalist, socialist, fascist, or communist. It possesses the internal structure of a nation, with a government (the pigs), a police force or army (the dogs), a working class (the other animals), and state holidays and rituals. Its location amid a number of hostile neighboring farms supports its symbolism as a political entity with diplomatic concerns. ***Students need an assured understanding of all facets of plot and narrative facts in light of Social and Political Protest Writing. Students must be aware of:*** plot, characters, characterization, explicit and implicit meanings, relationships, themes, motifs, setting, writer’s purpose and reader/audience reaction – changing over time. **A02:** Focus on how meanings are shaped by authorial methods, in particular across the whole text, and how these methods are shaped by the narrative order. Students should focus on patterns of methodology, including language (micro and macro), structure and form. Teacher and pupils should question how conscious decisions made by the writer inform understanding. **Students should also be familiar with the methods associated with form.****A03:** Assured understanding of connections between the context of the text, the author, the time period and the question itself.Autobiographical context is rarely relevant, and context should be applied diligently and precisely. **Orwell wrote the novel as an allegorical tale that links with the history of the Soviet Union. The book was viewed as incredibly controversial and rejected by several publishers before being published.Old Major represents Karl Marx, Snowball represents Communism, and Napoleon represents Stalin.The book charts the corruptions of Communist ideals of equality, where workers are promised equality and freedom and are eventually repressed and treated as bad, if not worse, as under the previous rule of the capitalist ‘Tsar’** **Old Major represents Karl Marx, putting forward the communist ideals which will free them from the tyranny of capitalism (represented by Jones).Snowball represents Trotsky, a passionate component of Animalism (Communism) who is expelled by Napoleon (Stalin).** **Napoleon follows a similar rise to power as Stalin, using fear and propaganda to control the masses, including show trials and executions.By the end of the novel, the ideals of communism have been so far abused and forgotten, that Napoleon meets and forms agreements with former oppressors.** **Orwell was a British journalist and author, who wrote two of the most famous political novels of the 20th century 'Animal Farm' and 'Nineteen Eighty-Four'. When Orwell saw a kid whipping a horse, he had an idea: "It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the working class”. This inspired him to write the novel.** **A04:** Perceptive exploration of how the text itself is framed by a wider network of texts, theories and contexts related to key genre, **Social and Political Protest.****A05:** Pupils should understand a dynamic interpretation of the text and be able to place their knowledge in a variety of different contexts, framed by AQA style questions. |  |
| Assessment Content and methods used to judge learningAssessment | Coursework Skills Assessment |  |