

KS5 Long Term Plan: A-Level English Literature

Rationale & End Points

To facilitate the transition from GCSE "guided" analysis to **autonomous critical evaluation**. Students will explore how genre (Tragedy and Crime) constructs meaning and will engage with the **NEA (Non-Exam Assessment)** to develop independent research skills, applying critical lenses such as Postcolonialism, Marxism, and Feminism to the literary canon.

Year 12: Establishing the Genre

Term	Topic & Knowledge	Skills (AOs)	Reading / Wider Reading
Autumn 1	<p>Paper 1: Aspects of Tragedy</p> <p><i>King Lear</i> (Shakespeare)</p> <p>Knowledge: Genre conventions; the Tragic Hero; <i>Hamartia</i> and <i>Catharsis</i>; Literary Value.</p>	<p>AO1: Maintain critical style and personal response.</p> <ul style="list-style-type: none">• The ability to write in a "Critical Style".• Instead of just giving an opinion, students must use a logical, "lawyer-like" approach. They need to use precise terms (like Catharsis or Protagonist) to ensure their argument is formal and clear.• To move from a "personal feeling" to an "informed personal response". <p>AO2: Analyse how Shakespeare shapes meanings through dramatic form.</p> <ul style="list-style-type: none">• Analysing the ways in which meanings are shaped• This is the "How." If a reader feels sad or scared, <i>how</i> did the writer do that? Was it a specific metaphor, the way a poem is paced, or a sudden change in a character's stage directions?.• To explain the "Writer's methods" behind the story	<p><i>King Lear</i> (Arden)</p> <p>British Library: Tragedy</p>

<p>Autumn 2</p>	<p>Paper 2: Elements of Crime Writing</p> <p><i>Unseen Crime Texts & Narrative Theory.</i></p> <p>Knowledge: Victim/Villain archetypes; settings of corruption; the detective figure; Postcolonial/Marxist/Feminist lenses.</p>	<p>AO3: Understand relationships between texts and contexts.</p> <ul style="list-style-type: none"> • Understanding relationships between texts and contexts. • Books do not exist in a vacuum. Students must explain how the time a book was written (e.g., the Victorian Era or the Great Depression) influenced the characters and the plot. • To prove that literature is a product of its history and society <p>AO5: Evaluate texts through different critical lenses.</p> <ul style="list-style-type: none"> • Exploring different interpretations". • This is the biggest leap from GCSE. Students must realize there is no "single right answer". They must look at a text through different "lenses"—for example, how would a Feminist critic view <i>Othello</i> differently than a Marxist critic?. • To evaluate a text critically and engage with "different voices" in the literary world. <p>[Complex Activity: Analytical Essay]</p>	<p><i>The Murder of Roger Ackroyd</i></p> <p>The Crime Writers' Association</p>
<p>Spring 1</p>	<p>Paper 1: Aspects of Tragedy</p> <p><i>Death of a Salesman (Miller).</i></p> <p>Knowledge: Domestic Tragedy; the "Common Man" as hero; the American Dream; Social Realism.</p>	<p>AO4: Explore connections between Shakespearean and Modern tragedy.</p> <ul style="list-style-type: none"> • Exploring connections across literary texts". • This is about seeing patterns. If we are studying "Tragedy," how is a 400-year-old play like <i>King Lear</i> similar to a modern play like <i>Death of a Salesman</i>? • To identify the "rules" of a genre (like Crime or Tragedy) across different centuries. <p>Skill: Comparative analytical writing.</p>	<p><i>Death of a Salesman</i></p> <p><i>The Great Gatsby</i></p>

<p>Spring 2</p>	<p>Paper 2: Crime Poetry</p> <p><i>Browning, Crabbe, and Wilde.</i></p> <p>Knowledge: Victorian morality; crime as social protest; the "Ballad of Reading Gaol"; Gothic elements in poetry.</p>	<p>AO2: Explore writer's methods in verse narrative.</p> <ul style="list-style-type: none"> Analysing the ways in which meanings are shaped This is the "How." If a reader feels sad or scared, <i>how</i> did the writer do that? Was it a specific metaphor, the way a poem is paced, or a sudden change in a character's stage directions?. To explain the "Writer's methods" behind the story <p>Skill: Use of subject terminology to support views.</p>	<p><i>The Rime of the Ancient Mariner</i></p> <p>Victorian Web</p>
<p>Summer 1</p>	<p>Paper 1: Tragic Poetry</p> <p><i>John Keats.</i></p> <p>Knowledge: Romanticism; the tragic inevitability of death/decay; <i>La Belle Dame Sans Merci</i>; Lamia; Isabella.</p>	<p>AO1: Articulate informed, personal responses.</p> <ul style="list-style-type: none"> The ability to write in a "Critical Style". Instead of just giving an opinion, students must use a logical, "lawyer-like" approach. They need to use precise terms (like Catharsis or Protagonist) to ensure their argument is formal and clear. To move from a "personal feeling" to an "informed personal response". <p>AO3: Relationship between the Romantic movement and Tragedy.</p> <ul style="list-style-type: none"> Understanding relationships between texts and contexts. Books do not exist in a vacuum. Students must explain how the time a book was written (e.g., the Victorian Era or the Great Depression) influenced the characters and the plot. To prove that literature is a product of its history and society 	<p><i>Selected Poems: Keats</i></p> <p>Keats-Shelley House</p>
<p>Summer 2</p>	<p>NEA Intro & Internal Exams</p>	<p>AO1-5: Synthesis of all skills.</p>	<p><i>Atonement</i></p>

	<p>Introduction to <i>Atonement</i> (McEwan).</p> <p>Knowledge: Postmodernism; unreliable narrators; metafiction; NEA text selection (e.g., Shelley, Bronte, Adichie).</p>	[Complex Activity: NEA Draft Submission]	JSTOR: Metafiction
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Year 13: Mastery and Revision

Term	Topic & Knowledge	Skills (AOs)	Reading / Wider Reading
Autumn 1	<p>NEA Completion & Tragedy Recall</p> <p><i>King Lear</i> and NEA Prose/Poetry comparison.</p> <p>Knowledge: Deep dive into tragic sub-text; applying refined critical lenses to NEA texts.</p>	<p>Skill: Develop informed personal response and critical style.</p> <p>[Complex Activity: Final NEA Submission]</p>	<p><i>Jane Eyre</i> or <i>Frankenstein</i></p> <p>Poetry Society</p>
Autumn 2	<p>Crime & Tragedy Deep Dive</p>	<p>Skill: Select and synthesise evidence across texts.</p>	<p><i>Selected Poems: Keats</i></p>

	<p><i>Keats and Atonement.</i></p> <p>Knowledge: Identifying explicit and implicit information across complex modern narratives.</p>	<p>[Complex Activity: Mock Examinations]</p>	<p>McEwan Official Website</p>
<p>Spring 1</p>	<p>The Final Play</p> <p><i>Death of a Salesman and Atonement.</i></p> <p>Knowledge: Tragic endings vs. Crime resolutions; the subversion of genre.</p>	<p>AO4: Compare writers' ideas and perspectives across different genres.</p>	<p><i>Death of a Salesman</i></p> <p>Arthur Miller Society</p>
<p>Spring 2</p>	<p>Synoptic Revision</p> <p>Revision of all texts for Paper 1 (Tragedy) and Paper 2 (Crime).</p> <p>Knowledge: Recall of key motifs, quotes, and critical interpretations across the full spec.</p>	<p>Skill: Evaluate texts critically and support with textual references.</p>	