

## Curriculum Overview Year 13

Subject	A-Level English Literature	Year group	13
<b>Vision statement:</b>	<p>At Landau Forte our curriculum exists to ensure all students regardless of background and ability have the opportunity to unlock their potential. We are committed to students being challenged from their previous key stage learning experiences. Our broad and balanced curriculum is ambitious, coherently planned and sequenced, and will provide the platform for preparing students with the foundations for examination success.</p> <p>Our Curriculum Intent has been informed by a wide variety of researchers and is steeped in evidence based research. Christine Counsell summarises the aspiration of our curriculum to empower all learners creating a pathway to success in university, their career and life:</p> <p><i>'A curriculum exists to change the pupil, to give the pupil new power. One acid test for a curriculum is whether it enables even lower attaining or disadvantaged pupils to clamber into the discourse and practices of educated people, so that they gain powers of the powerful.'</i></p> <p>As well as excellent academic success we aim to ensure our students leave us as polite and well-rounded young adults. Our new core values of Compassion, Courage and Curiosity are currently being embedded throughout our curriculum offer to ensure we continue to meet our social, emotional, spiritual and moral obligations.</p>		
<b>Curriculum intent:</b>	<p>English holds a privileged position within the curriculum as both a core subject and one that unlocks learning in other subjects. It has the capacity to help remove disadvantage and improve the social mobility of young people who may lack opportunities and face barriers in their lives. Through the delivery of our knowledge- based curriculum, we want students to:</p> <ul style="list-style-type: none"> <li>• Become fluent readers with an appreciation of literature, and an understanding of how it shapes and reflects the world we live in.</li> <li>• Develop <b>compassion</b> by teaching empathy and gaining insights in to the human condition</li> <li>• Be empowered to articulate viewpoints and ideas with <b>courage</b> and clarity in both the spoken and written form.</li> <li>• Be able to connect their learning in English with the knowledge and skills needed for work and lifelong learning.</li> <li>• Develop their vocabulary in order to narrow the word gap that limits literacy and understanding</li> </ul> <p>Through the study of both English Language and Literature, students are constantly exploring British values and many aspects of the PSHE programme of study. Literary and non-literary texts have been selected that develop students' understanding of key themes such as: law, morals, political beliefs, freedom and repression, war, different cultures and beliefs, physical and emotional wellbeing, relationships, power and conflict and responsibilities. They are provided with the opportunity to discuss and debate ideas and relate fictional characters and their</p>		

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	<p>situations to the real world. Deep learning of knowledge in the aforementioned areas is intended to inspire <b>curiosity</b> in our students and encourage them to ask questions about the world they live in.</p> <p>At LFA QEMS, we teach a knowledge rich curriculum that supports students in mastering the ideas, concepts and stories that shape our world. Topics are interleaved so that knowledge is retained and mastered, and skills are acquired more quickly. Low stakes quizzing, knowledge organisers and metacognitive strategies are used routinely to support learning and allow students to recognise the gaps in their own knowledge.</p>
<b>Threshold Concepts (TCs):</b>	<p>A good student of English understands that:</p> <ol style="list-style-type: none"> <li>1. English is about <b>communication</b> and <b>meaning</b>. [TC1]</li> <li>2. Acquiring a broad and varied <b>vocabulary</b> unlocks understanding of the wider world and opportunities in life. [TC2]</li> <li>3. Developing knowledge of effective <b>listening</b> and <b>oracy</b> develops acquisition and application of the language, as well as, reading and writing. [TC3]</li> <li>4. A text is a <b>construct</b> which possesses a <b>form</b>, is written in a particular <b>style</b> and has a <b>structure</b> which contributes towards <b>meaning</b>. [TC4]</li> <li>5. Texts are influenced by the <b>context</b> in which they are written in, as well as, the context in which they are received. [TC5]</li> <li>6. Texts are written for a variety of different <b>genres</b> and for different <b>purposes</b> and <b>audiences</b>. [TC6]</li> <li>7. <b>Literature</b> provides a gateway into <b>different interpretations</b> of what it meant to be human in the past and what it means across time including the present and future. [TC7]</li> <li>8. Texts may explore numerous <b>themes</b>. [TC8]</li> <li>9. There are many ways to explore a text through: <b>summary, synthesis, analysis, evaluation</b> and <b>comparison</b>. [TC9]</li> <li>10. <b>Writer's methods</b> are intentional choices made by writers in order to achieve <b>effects</b>. [TC10]</li> <li>11. There are many <b>literary theories</b> which may be used to enhance the exploration of a text. [TC11]</li> <li>12. Successful <b>communication</b> is <b>organised</b> and <b>cohesive</b>. [TC12]</li> <li>13. Meaningful <b>viewpoints</b> and <b>perspectives</b> are underpinned by <b>thesis</b>. [TC13]</li> <li>14. Better arguments are supported by <b>evidence</b>. [TC14]</li> <li>15. Accurate <b>spelling, punctuation</b> and <b>grammar</b> contribute towards successful communication. [TC15]</li> </ol>
<b>KS4 specification summary:</b>	<p>Pupils are taught to read and appreciate the depth and power of the English literary heritage through reading a wide range of high-quality, challenging, classic literature and extended literary non-fiction, such as essays, reviews and journalism. This writing includes whole texts. The range includes at least one play by Shakespeare; works from the 19th, 20th and 21st centuries; poetry since 1789, including representative Romantic poetry; re-reading literature and other writing as a basis for making comparisons. Pupils choose and read books independently for challenge, interest and enjoyment.</p>

Pupils are taught to understand and critically evaluate texts through: reading in different ways for different purposes, summarising and synthesising ideas and information, and evaluating their usefulness for particular purposes. Additionally, students draw on knowledge of the purpose, audience for and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs, to inform evaluation.

Pupils identify and interpret themes, ideas and information; explore aspects of plot, characterisation, events and settings, the relationships between them and their effects. They seek evidence in the text to support a point of view, including justifying inferences with evidence. Pupils also learn to distinguish between statements that are supported by evidence and those that are not, and identify bias and misuse of evidence. They analyse a writer's choice of vocabulary, form, grammatical and structural features, and evaluate their effectiveness and impact. Furthermore pupils learn at Key Stage 4 to make critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and draw on knowledge and skills from wider reading in order to make an informed personal response, recognising that other responses to a text are possible.

Learner skills:	<div> <div>Critical thinking</div> <div>Organisation</div> <div>Collaboration</div> <div>Adaptability</div> <div>Oracy</div> <div>Self-quizzing</div> </div>					
	 CRITICAL THINKING	 ORGANISATION	 COLLABORATION	 ADAPTABILITY	 ORACY	 SELF QUIZZING
	Term 1 Aug-Oct	Term 2 Nov-Dec	Term 3 Jan-Feb	Term 4 Mar-Apr	Term 5 Apr-May	Term 6 Jun-Jul
<b>The Big Question</b>	How can I apply the historicist approach to all the texts I study in English Literature?					
<b>Big picture questions:</b>	The Great Gatsby (Feminine Gospels Interleaved): What is the significance of love in The Great Gatsby?	Love through the Ages Poetry: To what extent has the Literature studied in 'Love through the Ages' stood the test of time?	Othello: Why did Shakespeare write this play?	Othello: To what extent can the tragedies within this play be interpreted differently since its writing?	Revision Road Map (Bespoke to PPE Assessment Outcomes and Co-planning): How can I improve my	

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					knowledge of course content?	
<b>Content (Linked to TCs):</b>	<ul style="list-style-type: none"> <li>F. Scott Fitzgerald background [TC5]</li> <li>The American Dream in the 1920s (pre-WW2) [TC5]</li> <li>The Jazz Age [TC5]</li> <li>Consumerism and Advertising [TC2]</li> <li>Applying literary theory and forming multiple interpretations [TC7]</li> <li>Attitudes towards love [TC7]</li> <li>Unreliable narrators [TC4]</li> </ul>	<ul style="list-style-type: none"> <li>Renaissance poetry [TC4+5]</li> <li>Restoration poetry [TC4+5]</li> <li>Enlightenment [TC4+5]</li> <li>Romanticism [TC4+5]</li> <li>Metaphysical poetry [TC4+5]</li> <li>Comparing texts from different eras [TC1-14]</li> </ul>	<ul style="list-style-type: none"> <li>Ottoman wars/Islamic fear [TC5]</li> <li>Post-colonial literary theory [TC11]</li> <li>Renaissance theatre [TC4, 5+6]</li> <li>Perceptions of women: expectations of a woman/the perfect woman [TC5]</li> <li>Reputation in Venice [TC5]</li> <li>Attitude to race [TC5+7]</li> <li>Satan represented as Moorish [TC5, 7+10]</li> <li>Aristotle's poetics [TC7]</li> <li>A. C. Bradley's theories and interpretations of Shakespearean tragedy [TC7]</li> </ul>	<ul style="list-style-type: none"> <li>Ottoman wars/Islamic fear [TC5]</li> <li>Post-colonial literary theory [TC11]</li> <li>Renaissance theatre [TC4, 5+6]</li> <li>Perceptions of women: expectations of a woman/the perfect woman [TC5]</li> <li>Reputation in Venice [TC5]</li> <li>Attitude to race [TC5+7]</li> <li>Satan represented as Moorish [TC5, 7+10]</li> <li>Aristotle's poetics [TC7]</li> <li>A. C. Bradley's theories and interpretations of Shakespearean tragedy [TC7]</li> </ul>	<p>Revision of A-Level English Literature from entire course until examinations</p> <p>Focus on TCs 1-15 with particular emphasis on:</p> <p>TC5 – Texts are influenced by the context in which they're written, as well as, the context in which they are received.</p> <p>TC10 – Writer's methods are intentional choices made by writers in order to achieve effects.</p> <p>TC 11 – There are many literary theories which may be used to enhance the exploration of a text.</p> <p>TC12 – Successful communication is</p>	

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			<ul style="list-style-type: none"> <li>• Pathos [TC10]</li> <li>• Appearance vs. Reality [TC10]</li> </ul>	<ul style="list-style-type: none"> <li>• Pathos [TC10]</li> <li>• Appearance vs. Reality [TC10]</li> </ul>	<p>organised and cohesive.</p> <p>TC13 – Meaningful viewpoints and perspectives are underpinned by thesis.</p> <p>TC14 – Better arguments are supported by evidence.</p> <p>TC15 – Accurate spelling, punctuation and grammar contribute towards successful communication.</p>	
<b>Key vocabulary:</b>	<p>Roaring Twenties, The Jazz Age, 1920s America, Capitalism, Prohibition, The Lost Generation, Modernity, Advertising, Self-marketing, Conspicuous Consumption, Romance, Realism, Dialogue, Perception, Cinematic Techniques, Protagonist, Frame Narratives,</p>	<p>Cavalier, Repression, Fidelity, Demonic, Romantic, Requited/Unrequited, Deception, Passion, Obsession</p>	<p>In Media Res, Moor, Pathos, Bestial imagery, Status, Reputation, Betrayal, Cuckold</p>	<p>In Media Res, Moor, Pathos, Bestial imagery, Status, Reputation, Betrayal, Cuckold</p>	<p>Explore, Examine, In light of this view, Compare and Contrast, Significance</p>	

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	Foreshadowing, The Golden Age, Visionary, The American Dream, Flappers, Archetype.					
<b>Assessment:</b>	Paper 1 'Love through the Ages' Section C question (comparing poetry with <i>The Great Gatsby</i> )		Paper 1 <i>Othello</i> question	PPE – English Literature Paper 1 NEA Final Deadline	Practice Papers	External examinations
<b>Key/Historical misconceptions in this unit:</b>			Students must ensure to be clear and accurate when applying tragic concepts – do not mix up specific terminology and concepts relating to Greek tragedy with A. C. Bradley's particular interpretations of Shakespearean tragedy.		Understanding of what each question is assessing; how to structure effective written responses; knowledge of the content of each paper and the formatting of questions.	
<b>Sequencing:</b>	We have chosen to sequence the year 13 curriculum like this because the historicist approach requires particular precision when making links between the various texts within 'Love from Ages' and, with the introduction of Post-colonial literary theory with <i>Othello</i> , the opportunity is presented for students to confidently and critically apply the broad range of concepts and theories they learned across the previous texts studied in the course. Students will also be refining their NEAs in Year 13 so, in conjunction with having learned the more complex comparison skills required for Paper 2, should be confident in applying this transferable knowledge between their examined texts and their chosen Non-Examined Assessment texts.					