



CURIOSITY

COMPASSION

COURAGE



## Curriculum Overview

Subject	A-Level English Literature	Year group	12
<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 challenging subject in its own right 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 English Literature, students are constantly exploring British values and many aspects of the PSHE programme of study. 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 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>		



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	<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 Literature is about <b>reading</b> and understanding deeper <b>meaning to build critical perspective</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 ability to explore, discuss and express ideas in the wider world. [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, developing a <b>historicist approach</b>. Attitudes to a text can change over time. [TC5]</li><li>6. Texts are written for a variety of different <b>genres</b>, these genres have a range of tropes which needn't always be met. [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>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>arguments</b> are underpinned by a strong <b>thesis</b>. [TC13]</li><li>14. Evidence comes in many different forms but must be used effectively and collaboratively to build a strong argument. [TC14]</li><li>15. Accurate <b>spelling, punctuation</b> and <b>grammar</b> contribute towards successful communication. [TC15]</li></ol>
<b>KS5 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> <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.</p> <p>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</p>



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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.

<b>Learner skills:</b>	Critical thinking	Organisation	Collaboration	Adaptability	Oracy	Self-quizzing
	 CRITICAL THINKING	 ORGANISATION	 COLLABORATION	 ADAPTABILITY	 ORACY	 SELF QUIZZING

	Term 1-2 Aug-Dec	Term 3-4 Jan - Apr	Term 5-6 Apr-Jul
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<b>The Big Question</b>	How do writers across time present their attitudes to love?					
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<b>Big picture questions:</b>	The Great Gatsby (Feminine Gospels Interleaved): What is the significance of love in The Great Gatsby?	Othello: Why did Shakespeare write this play?	Love through the Ages Poetry: To what extent has the Literature studied in 'Love through the Ages' stood the test of time?	Othello: To what extent can the tragedies within this play be interpreted differently since its writing?	A Streetcar Named Desire: Why did Williams write A Streetcar Named Desire?	NEA and revision
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<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> </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> </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> </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> </ul>	<ul style="list-style-type: none"> <li>Tennessee Williams's background [TC5]</li> <li>Introducing the historicist approach [TC7+11]</li> <li>Plastic theatre [TC4+6]</li> <li>The American South [TC5]</li> <li>Class and money in America [TC5]</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Attitudes towards love [TC7]</li> <li>• Unreliable narrators [TC4]</li> </ul>	<ul style="list-style-type: none"> <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> <li>• Pathos [TC10]</li> <li>• Appearance vs. Reality [TC10]</li> </ul>	<ul style="list-style-type: none"> <li>• Comparing texts from different eras [TC1-14]</li> </ul>	<ul style="list-style-type: none"> <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> <li>• Pathos [TC10]</li> <li>• Appearance vs. Reality [TC10]</li> </ul>	<ul style="list-style-type: none"> <li>• Rural and urban [TC9]</li> <li>• The southern belle [TC5]</li> <li>• New Orleans [TC5]</li> <li>• The American dream in the 1940s (post-WW2) [TC5]</li> <li>• Writing about a single text and making connections throughout it [TC9]</li> <li>• Academic writing [TC12-14]</li> </ul>	
<b>Key vocabulary:</b>	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, Foreshadowing, The Golden Age, Visionary, The American Dream, Flappers, Archetype.	In Media Res, Moor, Pathos, Bestial imagery, Status, Reputation, Betrayal, Cuckold	Cavalier, Repression, Fidelity, Demonic, Romantic, Requited/Unrequited, Deception, Passion, Obsession	In Media Res, Moor, Pathos, Bestial imagery, Status, Reputation, Betrayal, Cuckold	Expressionism, Realism, Context, Stage directions, Semantic fields, Social commentary, Psychological instability, Vulnerability, Tragedy, Tragic hero, Hamartia, Hubris, Structure, Critical Perspective, Antagonist, Patriarchy, Gender, Feminist Criticism, Ideology, Perpetuate, Reinforce, Subvert, Defy, Shifts, Naturalistic, Conversational Maxims, Foregrounding, Representation,	



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					Modernisation, Melodrama, Gratuitous, Foils, Climax, Mood; Elegy	
<b>Assessment:</b>	Baseline assessment	Single text question from Paper 2	Single text question from Paper 2	Comparison question from Paper 2 (Streetcar and Handmaid's Tale)	<b>PPE – English Literature Paper 2</b>	
<b>Key/Historical misconceptions in this unit:</b>	Misconceptions about the historicist approach in terms of what it is and how to apply it to literary interpretation		Students can easily neglect the fact that Atwood based all aspects of this novel on real world events – even the most controversial		<b>Address misconceptions relating to literary terminology especially in relation to poetic form and structure</b>	
<b>Sequencing:</b>	We have chosen to sequence the year 12 curriculum like this because students will be familiar with dramatic tragedies from Key Stage 4 study of Shakespeare so beginning with Othello makes for a smooth transition into Literature, it also begins the year with a challenging text to set expectations. Working with the Love through the ages unit as a whole to begin with allows the students to study with specific focus before moving on to the broader study of the texts on Paper 2. The relatively straightforward domestic issues arising in <i>A Streetcar Named Desire</i> provide an engaging and accessible medium of discussion through which students may be introduced to more complex concepts relating to A-Level study. The following schemes for learning cover the AQA A-Level English Literature A Paper 2 where students must make choices in regard to comparing texts. <i>The Handmaid's Tale</i> offers a somewhat more complex narrative through which students should be able to begin more confidently applying the historicist approach when studying it. At this point, feminism and Marxism will be introduced and students will begin applying those theories to both <i>The Handmaid's Tale</i> and retrospectively to <i>A Streetcar Named Desire</i> which will develop their metacognitive faculties. In Terms 5 and 6, <i>The Feminine Gospels</i> is introduced by which point students will become more confident in making connections between texts, as well as, across an anthology making links between different poems.					