

EPCHS English Department: Year 12 Programme of Study

AQA A level English Literature B

Year/Term	Unit of Work	Intent
Overall		
Autumn Term 1	<p>Paper 2, Option 2a, Texts and Genres: Section A</p> <p>4.2 Texts and Genres</p> <p>4.2.1 Elements of Crime Writing</p> <p>4.3 Theory and Independence</p>	<p>Teacher 2</p> <p>Unseen Extracts</p> <p>Unseen Texts - Paper 2, Option 2a, Texts and Genres: Section A (essay question on an unseen passage) Students will look at a range of unseen extracts and use these to identify a range of elements traditionally found in crime writing.</p> <p>NEA Piece 1</p> <p>Study of two texts: one poetry and one prose text, informed by study of the Critical Anthology</p> <p>Two essays of 1250–1500 words, each responding to a different text and linking to a different aspect of the Critical anthology</p> <p>One essay can be re-creative. The re-creative piece will be accompanied by a commentary.</p> <p>Students will be taught the skills for both a conventional essay linking analysis with critical theories and the ways to write an effective re-creative text and commentary.</p> <p>A conventional essay will focus on debate and explore potential meanings in a literary text using critical theories and ideas.</p> <p>A re-creative response allows students to explore aspects of a text and its potential meanings and at the same time show enjoyment in the creative aspects of their task. The purpose of a re-creative response is to offer a critical reading of the base text that has been informed by working with the Critical anthology.</p> <p>Re-creative work can find the ‘narrative gaps’ or ‘absence’ in a base text and by filling some of these gaps students offer a critical reading of the text. New light can be shed on a text and its potential ambiguities by re-creating part of it through a new voice and genre.</p> <p>New light can also be shed on a conventional reading of a text by offering a reading from a different critical and/or contextual starting point.</p> <p>Students will study the following critical methods and ideas:</p> <ul style="list-style-type: none"> • narrative theory • feminist theory • Marxist theory • eco-critical theory • post-colonial theory <p>literary value and the canon.</p>

<p>AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>AO2: Analyse ways in which meanings are shaped in literary texts.</p> <p>AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>AO4: Explore connections across literary texts.</p> <p>AO5: Explore literary texts informed by different interpretations.</p>	<p>Paper 1: Literary Genres, option 1a, Section a and b</p> <p>4.1 Literary Genres</p> <p>4.1.1 Aspects of Tragedy</p>	<p>Teacher 1</p> <p>Keats – Pre-1900 Text</p> <p>'Lamia', 'Isabella or The Pot of Basil', 'La Belle Dame Sans Merci', 'The Eve of St. Agnes'</p> <p>Students study three texts: one Shakespeare play, a second drama text and one further text. In addition to the compulsory Shakespeare play, one of the other two texts must be written pre-1900.</p> <p>The paper for this component is closed book. Students are not permitted to take a copy of their set texts into the exam.</p> <p>At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and students will need to understand how particular aspects of the tragic genre are used and how they work in the three chosen texts. The absence of an 'aspect' can be as significant as its presence. There can be no exhaustive list of the 'aspects' of tragedy but areas that can usefully be explored include:</p> <ul style="list-style-type: none"> • the type of the tragic text itself, whether it is classical and about public figures, like Lear, or domestic and about representations of ordinary people, like Tess • the settings for the tragedy, both places and times • the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil • the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is partly responsible for the hero's demise • the presence of fate, how the hero's end is inevitable • how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others • the significance of violence and revenge, humour and moments of happiness • the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end • the use of plots and sub-plots • the way that language is used to heighten the tragedy • ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.
<p>Autumn Term 2</p>	<p>4.3 Theory and Independence</p> <p>Paper 2, Option 2a, Texts and</p>	<p>Teacher 2</p> <p>NEA Piece 2 – see above for an overview of potential tasks for the essay or re-creative piece.</p> <p>This will be interleaved with unseen crime skills.</p>

**Genres:
Section A
4.2 Texts and
Genres
4.2.1
Elements of
Crime Writing**

**4.2 Texts and
Genres**

**Teacher 1
Oliver Twist – Pre-1900**
Elements of crime writing

In the case of Elements of crime writing, many of the texts pre-date the crime fiction genre that emerged as a recognisable literary genre in the mid-19th century and with academic recognition in the 20th century. However, in all the texts a significant crime drives the narrative and the execution and consequences of the crime are fundamentally important to the way the text is structured.

All set texts are narratives which focus on transgressions against established order and the specific breaking of either national, social, religious or moral laws. The focus in this component must be on 'Elements' and students need to consider the elements that exist in each of their texts. The elements that might be explored, depending on the individual text, include:

- the type of the crime text itself, whether it is detective fiction, a post-modern novel, a revenge tragedy, an account of a life lost to crime
- the settings that are created as backdrops for criminal action and for the pursuit of the perpetrators of crime: both places and times will be significant here
- the nature of the crimes and the criminals, the criminals' motives and actions
- the inclusion of violence, murder, theft, betrayal
- the detection of the criminal and the investigation that leads to his or her capture or punishment
- how far there is a moral purpose and restoration of order
- guilt and remorse, confession and the desire for forgiveness
- the creation of the criminal and their nemesis, the typical detective hero
- the sense that there will be a resolution and the criminal will be punished
- the victims of crime and the inclusion of suffering
- the central motifs of love, money, danger and death
- punishment, justice, retribution, injustice, accusation, the legal system, criminal trials and courtroom dramas, imprisonment, death
- the structural patterning of the text as it moves through a series of crises to some sense of order
- the specific focus on plotting
- the way that language is used in the world that is created; there may be use of a criminal register, legal register, police register
- the way that crime writing is used to comment on society, particularly the representation of society at particular historical periods
- ultimately, how crime stories affect audiences and readers, creating suspense, repugnance, excitement and relief.

<p>Spring Term 1</p>	<p>Paper 2 Texts and Genres – Section B and C 4.2 Texts and Genres 4.2.1 Elements of Crime Writing Paper 1: literary Genres – Section 3 an essay question linking two texts Focus on extract Q1 section</p>	<p>Teacher 2 Crime – Atonement Revision</p> <p>This novel will act as the post-2000 prose. Students will also study crime poetry and Oliver Twist</p> <p>Students will study the key themes in the novel and look to improve all AO skills throughout the unit.</p> <p>Interleaved with Tragedy – Death of a Salesman</p> <p>Students will look at the dramatic and tragic elements of the play. All lessons will cover the 5 assessment objectives and look at the skills needed to compare and contrast texts and their context.</p> <p>Texts Covered in 4.1 Literary Genres: Othello Keats Poetry Death of a Salesman</p> <p>Teacher 1 Othello</p> <p>Paper 1: Literary Genres, option 1a, Section a and b Students will study the Shakespeare play Othello and identify the tragic elements within the text.</p> <p>All lessons will also look at improving understanding of the 5 assessment objectives whilst building the skills to effectively answer two of the questions in paper 1.</p>
<p>Spring Term 2</p>	<p>Paper 2 Texts and Genres – Section B and C 4.2 Texts and Genres 4.2.1 Elements of Crime Writing Paper 1: literary Genres – Section 3 an essay question linking two texts</p>	<p>Teacher 2 Crime - Crime Poetry (Crabbe, Browning, Wilde) – Paper 2, Option 2a, Section B, Texts and Genres (essay question on set text). This will act as the crime poetry. Students will also study the 19th century text Oliver Twist and the post-2000 prose Atonement</p> <p>Students will study the following texts: 'Peter Grimes', 'The Laboratory', 'My Last Duchess', 'Porphyria's Lover', 'The Ballad of Reading Gaol'</p> <p>Students will then look for the elements of crime writing whilst looking to improve their skills in the 5 assessments objectives.</p> <p>Teacher 1 Tragedy – Keats and Dickens</p> <p>Students will look for the elements of crime writing whilst looking to improve their skills in the 5 assessments objectives. Students will be using this time to understand how to approach each question and starting to perfect responses.</p>

Summer Term 1		Exam skills and revision up to the summer examinations
Summer Term 2		Exam skills and revision up to the summer examinations