Key Stage Five: EDEXCEL A-Level English Literature (Year 12 2021-2022/Year 13 2022-2023)

Overall Curriculum Goals
- To understand and analyse a range of advanced texts including drama, prose, and poetry from the Renaissance to the Modern Era and explore their place in the canon of English Literature
- To understand how to critically evaluate a text in the form of an essay using perceptive analysis making links to literary, social, and historical contexts
- To be able to critically evaluate the academic writings of others and use this to support and develop academic writing.

Year 12 Half Term 1	Year 12 Half Term 2	Year 12 Half Term 3	Year 12 Half Term 4	Year 12 Half Term 5	Year 12 Half Term 6
Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)
Component Two: Prose *Wuthering Heights* and *A Thousand Splendid Suns*	**Component Two: Prose** *Wuthering Heights* and *A Thousand Splendid Suns*	**Component Two: Prose** *Wuthering Heights* and *A Thousand Splendid Suns*	**Component Two: Prose** *Wuthering Heights* and *A Thousand Splendid Suns*	**Component Four: Non-Examination Assessment** *The Handmaid's Tale* in comparison with another novel of the student's choice.	**Component Four: Non-Examination Assessment** *The Handmaid's Tale* in comparison with another novel of the student's choice.
Component Three: Poetry The Poetry of Christina Rossetti	**Component Three: Poetry** The Poetry of Christina Rossetti	**Component Three: Poetry** The Poetry of Christina Rossetti	**Component Three: Poetry** The Poetry of Christina Rossetti		
Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)
Component One: Drama *A Streetcar Named Desire*	**Component One: Drama** *A Streetcar Named Desire*	**Component One: Drama** *A Streetcar Named Desire* *Othello*	**Component One: Drama** *Othello*	**Component One: Drama** *Othello*	**Component One: Drama** *Othello*
			Component Three: Poetry Post-2000 Poetry Anthology		
Component Three: Poetry Post-2000 Poetry Anthology	**Component Three: Poetry** Post-2000 Poetry Anthology	**Component Three: Poetry** Post-2000 Poetry Anthology			

Year 13 Half Term 1	Year 13 Half Term 2	Year 13 Half Term 3	Year 13 Half Term 4	Year 13 Half Term 5	Year 13 Half Term 6
Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	
Component Four: Non-Examination Assessment *The Handmaid's Tale* in comparison with another novel of the student's choice.	**Component Three: Poetry** The Poetry of Christina Rossetti	**Component Three: Poetry** The Poetry of Christina Rossetti	**REVISION**	**REVISION**	
Component Two: Prose *Wuthering Heights* and *A Thousand Splendid Suns*					
Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	
Component Four: Non-Examination Assessment *The Handmaid's Tale* in comparison with another novel of the student's choice.	**Component Three: Poetry** Post-2000 Poetry Anthology	**Component Three: Poetry** Post-2000 Poetry Anthology	**REVISION**	**REVISION**	
Component One: Drama *Othello*					

Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
DRAMA **Year 12: _A Streetcar Named Desire_** **CONCEPTS** - Conventions of twentieth century American drama - Dramatic form and structure - Use of language - Use of imagery - Use of stage directions - Use of sound (diegetic and non-diegetic) - Use of lighting - Literary, social, and historical context **IDEAS** - How is Stanley presented as a violent and dominant character? - How is Blanche presented as a character of contradictions? - How is Stella presented as oppressed? - How does Williams present ideas about fantasy and reality? - How does Williams present ideas about death and loss? - How does Williams present Blanche as a tragic character? - How does Williams explore the conflict between the Old South and the new industrialised North? **Year 13: _Othello_** **CONCEPTS** - Conventions of a Shakespearean tragedy - Dramatic form and structure - Iambic pentameter - Blank verse and prose - Use of language - Use of metaphor and extended metaphor - Use of characters - Use of setting - The tragic hero cycle **IDEAS** - How is Iago presented as deceitful and duplicitous at the start of the play? - How do both Iago and Othello use rhetoric to achieve their aims? - How are the audience made complicit in Iago's plans and distanced from Othello? - How are women represented in the play? - How does Iago manipulate Othello and how does this expose his hamartia? - How is Othello presented at the end of the play? Do the audience experience true catharsis? - Does Othello complete the tragic hero cycle? - What is Iago's motive? Is he simply a 'motiveless malignity'?	**DRAMA** **Year 12: _A Streetcar Named Desire_** **CONCEPTS** - Conventions of twentieth century American drama - Dramatic form and structure - Use of language - Use of imagery - Use of stage directions - Use of sound (diegetic and non-diegetic) - Use of lighting - Literary, social, and historical context **IDEAS** - How is Stanley presented as a violent and dominant character? - How is Blanche presented as a character of contradictions? - How is Stella presented as oppressed? - How does Williams present ideas about fantasy and reality? - How does Williams present ideas about death and loss? - How does Williams present Blanche as a tragic character? - How does Williams explore the conflict between the Old South and the new industrialised North? **Year 12 and Year 13: _Othello_** **CONCEPTS** - Conventions of a Shakespearean tragedy - Dramatic form and structure - Iambic pentameter - Blank verse and prose - Use of language - Use of metaphor and extended metaphor - Use of characters - Use of setting - The tragic hero cycle **IDEAS** - How is Iago presented as deceitful and duplicitous at the start of the play? - How do both Iago and Othello use rhetoric to achieve their aims? - How are the audience made complicit in Iago's plans and distanced from Othello? - How are women represented in the play? - How does Iago manipulate Othello and how does this expose his hamartia? - How is Othello presented at the end of the play? Do the audience experience true catharsis? - Does Othello complete the tragic hero cycle? - What is Iago's motive? Is he simply a 'motiveless malignity'?	**DRAMA** **Year 12: _Othello_** **CONCEPTS** - Conventions of a Shakespearean tragedy - Dramatic form and structure - Iambic pentameter - Blank verse and prose - Use of language - Use of metaphor and extended metaphor - Use of characters - Use of setting - The tragic hero cycle **IDEAS** - How is Iago presented as deceitful and duplicitous at the start of the play? - How do both Iago and Othello use rhetoric to achieve their aims? - How are the audience made complicit in Iago's plans and distanced from Othello? - How are women represented in the play? - How does Iago manipulate Othello and how does this expose his hamartia? - How is Othello presented at the end of the play? Do the audience experience true catharsis? - Does Othello complete the tragic hero cycle? - What is Iago's motive? Is he simply a 'motiveless malignity'?	

PROSE	PROSE	PROSE
CONCEPTS *Wuthering Heights* • The literary, social, and historical context of the novel • The gothic: isolated settings, the supernatural, characters of duality, doubling, bleak weather and landscapes, melodrama) • Frame narrative/multiple narrators • The use of an epistolary narrative • The use of language • The use of imagery • The concept of the Byronic hero *A Thousand Splendid Suns* • The features of a historical novel • The social and historical context of Afghanistan in the second half of the twentieth century during the rise of the Taliban. • A male author telling a female story. • Use of language • Use of imagery • Use of dialogue • Multiple narrative focusses **Both Texts** • The position of women • The oppression of women • Social class and conventions • Contrasting settings indicative of class and position • The violence of men • Different narrative voices and focusses • Death and loss **IDEAS** *Wuthering Heights* • How is Heathcliff presented at the start of the novel? Why is he presented as a character in power? • Why does Bronte use Lockwood as a narrator? • Why does Bronte use Nelly Dean as a narrator? • How does Bronte explore the prejudices of social class? • How does Bronte present the relationships between Heathcliff and Catherine? • How does Bronte make use of the gothic? • How does Bronte present ideas about violence? • How does Bronte use the character of a Heathcliff as symbolic of wider social advancements in society during the 19th century? *A Thousand Splendid Suns* • How is Mariam presented at the start of the novel? How is her future foreshadowed by her treatment? • How does Hosseini present relationships between parents and children? • How does Hosseini present relationships between men and women? • How does Hosseini present the relationships and power dynamics between women? • How does Hosseini use the background of the Taliban takeover of Afghanistan to explore issues of war, and oppression? • How does Hosseini explore the significance of women and education? • How does Hosseini explore the endurance and resilience of women in oppressed circumstances? • Despite being based on female accounts of life under the Taliban, do we need to question Hosseini's narrative bias and position as a man outside this experience?	**CONCEPTS** *Wuthering Heights* • The literary, social, and historical context of the novel • The gothic: isolated settings, the supernatural, characters of duality, doubling, bleak weather and landscapes, melodrama) • Frame narrative/multiple narrators • The use of an epistolary narrative • The use of language • The use of imagery • The concept of the Byronic hero *A Thousand Splendid Suns* • The features of a historical novel • The social and historical context of Afghanistan in the second half of the twentieth century during the rise of the Taliban. • A male author telling a female story. • Use of language • Use of imagery • Use of dialogue • Multiple narrative focusses **Both Texts** • The position of women • The oppression of women • Social class and conventions • Contrasting settings indicative of class and position • The violence of men • Different narrative voices and focusses • Death and loss **IDEAS** *Wuthering Heights* • How is Heathcliff presented at the start of the novel? Why is he presented as a character in power? • Why does Bronte use Lockwood as a narrator? • Why does Bronte use Nelly Dean as a narrator? • How does Bronte explore the prejudices of social class? • How does Bronte present the relationships between Heathcliff and Catherine? • How does Bronte make use of the gothic? • How does Bronte present ideas about violence? • How does Bronte use the character of a Heathcliff as symbolic of wider social advancements in society during the 19th century? *A Thousand Splendid Suns* • How is Mariam presented at the start of the novel? How is her future foreshadowed by her treatment? • How does Hosseini present relationships between parents and children? • How does Hosseini present relationships between men and women? • How does Hosseini present the relationships and power dynamics between women? • How does Hosseini use the background of the Taliban takeover of Afghanistan to explore issues of war, and oppression? • How does Hosseini explore the significance of women and education? • How does Hosseini explore the endurance and resilience of women in oppressed circumstances? • Despite being based on female accounts of life under the Taliban, do we need to question Hosseini's narrative bias and position as a man outside this experience?	

POETRY	POETRY	POETRY
CONCEPTS • Narrative voice/speaker/poet's persona • Use of language • Use of imagery • Form and structure • Internal structures: enjambment, caesura, end-stopped lines • Rhyme and rhythm • Sounds in poetry • Literary, social, and historical context (Rossetti) • Independent analysis of poetry (anthology and unseen) • Academic essay writing (including linking and comparison) **IDEAS** Pre-1900 Poetry: Christina Rossetti How does Rossetti explore love and relationships? How does Rossetti explore God, faith, and religion? How does Rossetti explore gender and the relationships between men and women? How does Rossetti explore temptation and earthly pleasures? How does Rossetti explore death and loss? Post-2000 Poetry Anthology How do poets explore ideas about identity? How do poets explore ideas about moving from innocence to experience? How do poets explore ideas about violence and conflict? How do poets explore ideas about relationships? How do poets explore the conflict between man and nature?	**CONCEPTS** • Narrative voice/speaker/poet's persona • Use of language • Use of imagery • Form and structure • Internal structures: enjambment, caesura, end-stopped lines • Rhyme and rhythm • Sounds in poetry • Literary, social, and historical context (Rossetti) • Independent analysis of poetry (anthology and unseen) • Academic essay writing (including linking and comparison) **IDEAS** Pre-1900 Poetry: Christina Rossetti How does Rossetti explore love and relationships? How does Rossetti explore God, faith, and religion? How does Rossetti explore gender and the relationships between men and women? How does Rossetti explore temptation and earthly pleasures? How does Rossetti explore death and loss? Post-2000 Poetry Anthology How do poets explore ideas about identity? How do poets explore ideas about moving from innocence to experience? How do poets explore ideas about violence and conflict? How do poets explore ideas about relationships? How do poets explore the conflict between man and nature?	
NON-EXAMINATION ASSESSMENT **Year 13: *The Handmaid's Tale* (Final drafting stage before submission)** **CONCEPTS** • Narrative perspective • Narrative structure • Stream of consciousness • Flashback • Epistolary narrative/retrospective narrative • Use of language • Use of imagery • Use of names • Social and historical context • Genre of speculative fiction and dystopian tropes **IDEAS** • How does Atwood use Offred's narrative perspective to present the experience of Handmaids in Gilead? • How does Atwood present systems of power and oppression? • How does Atwood draw upon real historical events in the novel? • How does Atwood explore the power dynamic in relationships between men and women? • How does Atwood explore the power dynamic in relationships between women? • How does Atwood explore the nature of motherhood and sacrifice? • How does Atwood explore biblical precedent in the creation of oppressive theocratic societies? • How does Atwood Offred's narrative voice as continually controlled and oppressed?	**NON-EXAMINATION ASSESSMENT**	**NON-EXAMINATION ASSESSMENT** **Year 12: *The Handmaid's Tale* (Initial teaching of set text before independent stud and writing coursework for Summer task).** **CONCEPTS** • Narrative perspective • Narrative structure • Stream of consciousness • Flashback • Epistolary narrative/retrospective narrative • Use of language • Use of imagery • Use of names • Social and historical context • Genre of speculative fiction and dystopian tropes **IDEAS** • How does Atwood use Offred's narrative perspective to present the experience of Handmaids in Gilead? • How does Atwood present systems of power and oppression? • How does Atwood draw upon real historical events in the novel? • How does Atwood explore the power dynamic in relationships between men and women? • How does Atwood explore the power dynamic in relationships between women? • How does Atwood explore the nature of motherhood and sacrifice? • How does Atwood explore biblical precedent in the creation of oppressive theocratic societies? • How does Atwood Offred's narrative voice as continually controlled and oppressed?

VOCABULARY		VOCABULARY		VOCABULARY	
DRAMA	Play	**DRAMA**	Play	**DRAMA**	Play
	Playwright		Playwright		Playwright
A Streetcar Named Desire	Audience	*A Streetcar Named Desire*	Audience	*A Streetcar Named Desire*	Audience
Vulnerable	Act	Vulnerable	Act	Vulnerable	Act
Fragile	Scene	Fragile	Scene	Fragile	Scene
Elysian	Character	Elysian	Character	Elysian	Character
Delusion	Stage Direction	Delusion	Stage Direction	Delusion	Stage Direction
Fantasy	Dialogue	Fantasy	Dialogue	Fantasy	Dialogue
Hierarchy	Monologue	Hierarchy	Monologue	Hierarchy	Monologue
Power	Soliloquy	Power	Soliloquy	Power	Soliloquy
Industrialised	Protagonist	Industrialised	Protagonist	Industrialised	Protagonist
Romanticised	Antagonist	Romanticised	Antagonist	Romanticised	Antagonist
Dominance	Narrator	Dominance	Narrator	Dominance	Narrator
	Tragic hero/heroine		Tragic hero/heroine		Tragic hero/heroine
Othello	Hamartia	*Othello*	Hamartia	*Othello*	Hamartia
Malcontent	Hubris	Malcontent	Hubris	Malcontent	Hubris
Malicious	Interrogative dialogue	Malicious	Interrogative dialogue	Malicious	Interrogative dialogue
Duplicitous	Imperative	Duplicitous	Imperative	Duplicitous	Imperative
Perfidious	Declarative dialogue	Perfidious	Declarative dialogue	Perfidious	Declarative dialogue
Malevolent	Exclamatory Dialogue	Malevolent	Exclamatory Dialogue	Malevolent	Exclamatory Dialogue
Hubristic	Stichomythia	Hubristic	Stichomythia	Hubristic	Stichomythia
Hamartia	Dramatic Irony	Hamartia	Dramatic Irony	Hamartia	Dramatic Irony
Catharsis	Foreshadowing	Catharsis	Foreshadowing	Catharsis	Foreshadowing
Exposition	Climax	Exposition	Climax	Exposition	Climax
Denouement	Denouement	Denouement	Denouement	Denouement	Denouement
	Pathetic Fallacy		Pathetic Fallacy		Pathetic Fallacy
PROSE		**PROSE**		**PROSE**	
	Writer		Writer		Writer
Wuthering Heights	Reader	*Wuthering Heights*	Reader	*Wuthering Heights*	Reader
Misanthropic	First person narration	Misanthropic	First person narration	Misanthropic	First person narration
Byronic	Third person narration	Byronic	Third person narration	Byronic	Third person narration
Supernatural	Chapter	Supernatural	Chapter	Supernatural	Chapter
Generational wealth	Direct Speech	Generational wealth	Direct Speech	Generational wealth	Direct Speech
Laconic	Reported Speech	Laconic	Reported Speech	Laconic	Reported Speech
Taciturn	Character	Taciturn	Character	Taciturn	Character
Vulnerable	Setting	Vulnerable	Setting	Vulnerable	Setting
Fiendish	Flashback	Fiendish	Flashback	Fiendish	Flashback
Incestuous	Time Shift	Incestuous	Time Shift	Incestuous	Time Shift
Epistolary	Foreshadowing	Epistolary	Foreshadowing	Epistolary	Foreshadowing
	Pathetic Fallacy		Pathetic Fallacy		Pathetic Fallacy
A Thousand Splendid Suns	Interrogative	*A Thousand Splendid Suns*	Interrogative	*A Thousand Splendid Suns*	Interrogative
Taliban	Declarative sentence	Taliban	Declarative sentence	Taliban	Declarative sentence
Oppressed	Imperative	Oppressed	Imperative	Oppressed	Imperative
Harami	Exclamatory sentence	Harami	Exclamatory sentence	Harami	Exclamatory sentence
Segregation	Exposition	Segregation	Exposition	Segregation	Exposition
Hierarchy	Epiphany	Hierarchy	Epiphany	Hierarchy	Epiphany
Vulnerability	Epilogue	Vulnerability	Epilogue	Vulnerability	Epilogue
Punishment	Symbol	Punishment	Symbol	Punishment	Symbol
Retribution	Stream of Consciousness	Retribution	Stream of Consciousness	Retribution	Stream of Consciousness
Endurance	Persona	Endurance	Persona	Endurance	Persona
Education	Mood	Education	Mood	Education	Mood
	Irony		Irony		Irony

POETRY		POETRY		POETRY	
Pre-1900 Poetry: Christina Rossetti	Poet	Pre-1900 Poetry: Christina Rossetti	Poet	Pre-1900 Poetry: Christina Rossetti	Poet
Pre-Raphaelite	Reader	Pre-Raphaelite	Reader	Pre-Raphaelite	Reader
Narrative	Stanza	Narrative	Stanza	Narrative	Stanza
Tractarian	Enjambment	Tractarian	Enjambment	Tractarian	Enjambment
Fallen	Caesura	Fallen	Caesura	Fallen	Caesura
Sonnet	End-stopped line	Sonnet	End-stopped line	Sonnet	End-stopped line
Litany	Onomatopoeia	Litany	Onomatopoeia	Litany	Onomatopoeia
Devotion	Rhyme	Devotion	Rhyme	Devotion	Rhyme
Depression	Rhythm	Depression	Rhythm	Depression	Rhythm
Fulfilment	Couplet	Fulfilment	Couplet	Fulfilment	Couplet
Judgement	Metaphor	Judgement	Metaphor	Judgement	Metaphor
	Extended Metaphor		Extended Metaphor		Extended Metaphor
	Personification		Personification		Personification
Post-2000 Modern Poetry	Imagery	Post-2000 Modern Poetry	Imagery	Post-2000 Modern Poetry	Imagery
Conflict	Alliteration	Conflict	Alliteration	Conflict	Alliteration
Laconic	Sibilance	Laconic	Sibilance	Laconic	Sibilance
Reminiscent	Assonance	Reminiscent	Assonance	Reminiscent	Assonance
Regret	Anaphora	Regret	Anaphora	Regret	Anaphora
Exploration	Repetition	Exploration	Repetition	Exploration	Repetition
Oppression	Pun	Oppression	Pun	Oppression	Pun
Selfhood	Paradox	Selfhood	Paradox	Selfhood	Paradox
Identity	Oxymoron	Identity	Oxymoron	Identity	Oxymoron
Mythology	Tone	Mythology	Tone	Mythology	Tone
Tragedy	Allusion	Tragedy	Allusion	Tragedy	Allusion
Transition		Transition		Transition	

NON-EXAMINATION ASSESSMENT		NON-EXAMINATION ASSESSMENT		NON-EXAMINATION ASSESSMENT	
The Handmaid's Tale		*The Handmaid's Tale*		*The Handmaid's Tale*	
Oppressed		Oppressed		Oppressed	
Theocratic		Theocratic		Theocratic	
Dystopian		Dystopian		Dystopian	
Speculative		Speculative		Speculative	
Biblical		Biblical		Biblical	
Procreation		Procreation		Procreation	
Tyrannical		Tyrannical		Tyrannical	
Ceremonial		Ceremonial		Ceremonial	
Rebellion		Rebellion		Rebellion	
Persecution		Persecution		Persecution	

CIAG	CIAG	CIAG	CIAG	CIAG	CIAG
• Poet Laureate Competition • National Poetry Day • Book Club (TBC) • Lectures (Subject to availability) • Theatre (Subject to availability)		• World Book Day • Book Club (TBC) • Lectures (Subject to availability) • Theatre (Subject to availability)		• Book Club (TBC) • Lectures (Subject to availability) • Theatre (Subject to availability)	

Key Stage Five: EDEXCEL A-Level English Literature (Year 13 2021-2022)

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Overall Curriculum Goals
- To understand and analyse a range of advanced texts including drama, prose, and poetry from the Renaissance to the Modern Era and explore their place in the canon of English Literature
- To understand how to critically evaluate a text in the form of an essay using perceptive analysis making links to literary, social, and historical contexts
- To be able to critically evaluate the academic writings of others and use this to support and develop academic writing.

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Year 13 Half Term 1	Year 13 Half Term 2	Year 13 Half Term 3	Year 13 Half Term 4	Year 13 Half Term 5	Year 13 Half Term 6
Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	Teacher One (Five Lessons)	
Component Four: Non-Examination Assessment *The Great Gatsby* in comparison with another novel of the student's choice.	**Component One: Drama** *Othello*	**Component One: Drama** *Othello*	**REVISION**	**REVISION**	
Component Three: Poetry The Poetry of Christina Rossetti		**Component Three: Poetry** The Poetry of Christina Rossetti			
Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	Teacher Two (Four Lessons)	
Component Three: Poetry Post-2000 Poetry Anthology	**Component Two: Prose** *Wuthering Heights* and *A Thousand Splendid Suns*	**Component Two: Prose** *Wuthering Heights* and *A Thousand Splendid Suns*	**REVISION**	**REVISION**	
		Component Three: Poetry Post-2000 Poetry Anthology			

Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas		Key Vocabulary/Concepts/Ideas	
Non-Examination Assessment Final drafting, feedback and completion. **POETRY** **CONCEPTS** - Narrative voice/speaker/poet's persona - Use of language - Use of imagery - Form and structure - Internal structures: enjambment, caesura, end-stopped lines - Rhyme and rhythm - Sounds in poetry - Literary, social, and historical context (Rossetti) - Independent analysis of poetry (anthology and unseen) - Academic essay writing (including linking and comparison)	**DRAMA** *Othello* **CONCEPTS** - Conventions of a Shakespearean tragedy - Dramatic form and structure - Iambic pentameter - Blank verse and prose - Use of language - Use of metaphor and extended metaphor - Use of characters - Use of setting - The tragic hero cycle **IDEAS** - How is Iago presented as deceitful and duplicitous at the start of the play?	**POETRY** **CONCEPTS** - Narrative voice/speaker/poet's persona - Use of language - Use of imagery - Form and structure - Internal structures: enjambment, caesura, end-stopped lines - Rhyme and rhythm - Sounds in poetry - Literary, social, and historical context (Rossetti) - Independent analysis of poetry (anthology and unseen) - Academic essay writing (including linking and comparison) **IDEAS** Pre-1900 Poetry: Christina Rossetti How does Rossetti explore love and relationships?			

IDEAS

Pre-1900 Poetry: Christina Rossetti

How does Rossetti explore love and relationships?
How does Rossetti explore God, faith, and religion?
How does Rossetti explore gender and the relationships between men and women?
How does Rossetti explore temptation and earthly pleasures?
How does Rossetti explore death and loss?

Post-2000 Poetry Anthology

How do poets explore ideas about identity?
How do poets explore ideas about moving from innocence to experience?
How do poets explore ideas about violence and conflict?
How do poets explore ideas about relationships?
How do poets explore the conflict between man and nature?

- How do both Iago and Othello use rhetoric to achieve their aims?
- How are the audience made complicit in Iago's plans and distanced from Othello?
- How are women represented in the play?
- How does Iago manipulate Othello and how does this expose his hamartia?
- How is Othello presented at the end of the play? Do the audience experience true catharsis?
- Does Othello complete the tragic hero cycle?
- What is Iago's motive? Is he simply a 'motiveless malignity'?

PROSE

CONCEPTS

Wuthering Heights
- The literary, social, and historical context of the novel
- The gothic: isolated settings, the supernatural, characters of duality, doubling, bleak weather and landscapes, melodrama)
- Frame narrative/multiple narrators
- The use of an epistolary narrative
- The use of language
- The use of imagery
- The concept of the Byronic hero

A Thousand Splendid Suns
- The features of a historical novel
- The social and historical context of Afghanistan in the second half of the twentieth century during the rise of the Taliban.
- A male author telling a female story.
- Use of language
- Use of imagery
- Use of dialogue
- Multiple narrative focusses

Both Texts
- The position of women
- The oppression of women
- Social class and conventions
- Contrasting settings indicative of class and position
- The violence of men
- Different narrative voices and focusses
- Death and loss

How does Rossetti explore God, faith, and religion?
How does Rossetti explore gender and the relationships between men and women?
How does Rossetti explore temptation and earthly pleasures?
How does Rossetti explore death and loss?

DRAMA

Othello

CONCEPTS

- Conventions of a Shakespearean tragedy
- Dramatic form and structure
- Iambic pentameter
- Blank verse and prose
- Use of language
- Use of metaphor and extended metaphor
- Use of characters
- Use of setting
- The tragic hero cycle

IDEAS

- How is Iago presented as deceitful and duplicitous at the start of the play?
- How do both Iago and Othello use rhetoric to achieve their aims?
- How are the audience made complicit in Iago's plans and distanced from Othello?
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- What is Iago's motive? Is he simply a 'motiveless malignity'?

	IDEAS	**PROSE**			
	Wuthering Heights	**CONCEPTS**			
	• How is Heathcliff presented at the start of the novel? Why is he presented as a character in power?	***Wuthering Heights***			
	• Why does Bronte use Lockwood as a narrator?	• The literary, social, and historical context of the novel			
	• Why does Bronte use Nelly Dean as a narrator?	• The gothic: isolated settings, the supernatural, characters of duality, doubling, bleak weather and landscapes, melodrama)			
	• How does Bronte explore the prejudices of social class?	• Frame narrative/multiple narrators			
	• How does Bronte present the relationships between Heathcliff and Catherine?	• The use of an epistolary narrative			
	• How does Bronte make use of the gothic?	• The use of language			
	• How does Bronte present ideas about violence?	• The use of imagery			
	• How does Bronte use the character of a Heathcliff as symbolic of wider social advancements in society during the 19th century?	• The concept of the Byronic hero			
		A Thousand Splendid Suns			
	A Thousand Splendid Suns	• The features of a historical novel			
	• How is Mariam presented at the start of the novel? How is her future foreshadowed by her treatment?	• The social and historical context of Afghanistan in the second half of the twentieth century during the rise of the Taliban.			
	• How does Hosseini present relationships between parents and children?	• A male author telling a female story.			
	• How does Hosseini present relationships between men and women?	• Use of language			
	• How does Hosseini present the relationships and power dynamics between women?	• Use of imagery			
	• How does Hosseini use the background of the Taliban takeover of Afghanistan to explore issues of war, and oppression?	• Use of dialogue • Multiple narrative focusses			
	• How does Hosseini explore the significance of women and education?	**Both Texts**			
	• How does Hosseini explore the endurance and resilience of women in oppressed circumstances?	• The position of women • The oppression of women • Social class and conventions • Contrasting settings indicative of class and position			
	• Despite being based on female accounts of life under the Taliban, do we need to question Hosseini's narrative bias and position as a man outside this experience?	• The violence of men • Different narrative voices and focusses • Death and loss			
		IDEAS			
		Wuthering Heights			
		• How is Heathcliff presented at the start of the novel? Why is he presented as a character in power?			
		• Why does Bronte use Lockwood as a narrator?			
		• Why does Bronte use Nelly Dean as a narrator?			
		• How does Bronte explore the prejudices of social class?			
		• How does Bronte present the relationships between Heathcliff and Catherine?			
		• How does Bronte make use of the gothic?			
		• How does Bronte present ideas about violence?			
		• How does Bronte use the character of a Heathcliff as symbolic of wider social advancements in society during the 19th century?			

		A Thousand Splendid Suns • How is Mariam presented at the start of the novel? How is her future foreshadowed by her treatment? • How does Hosseini present relationships between parents and children? • How does Hosseini present relationships between men and women? • How does Hosseini present the relationships and power dynamics between women? • How does Hosseini use the background of the Taliban takeover of Afghanistan to explore issues of war, and oppression? • How does Hosseini explore the significance of women and education? • How does Hosseini explore the endurance and resilience of women in oppressed circumstances? • Despite being based on female accounts of life under the Taliban, do we need to question Hosseini's narrative bias and position as a man outside this experience?			
VOCABULARY Pre-1900 Poetry: Christina Rossetti Pre-Raphaelite Narrative Tractarian Fallen Sonnet Litany Devotion Depression Fulfilment Judgement Post-2000 Modern Poetry Conflict Laconic Reminiscent Regret Exploration Oppression Selfhood Identity Mythology Tragedy Transition	**VOCABULARY** *Othello* Malcontent Malicious Duplicitous Perfidious Malevolent Hubristic Hamartia Catharsis Exposition Denouement *Wuthering Heights* Misanthropic Byronic Supernatural Generational wealth Laconic Taciturn Vulnerable Fiendish Incestuous Epistolary	**VOCABULARY** Pre-1900 Poetry: Christina Rossetti Pre-Raphaelite Narrative Tractarian Fallen Sonnet Litany Devotion Depression Fulfilment Judgement *Othello* Malcontent Malicious Duplicitous Perfidious Malevolent Hubristic Hamartia Catharsis Exposition Denouement	**VOCABULARY**	**VOCABULARY**	**VOCABULARY**

	A Thousand Splendid Suns Taliban Oppressed Harami Segregation Hierarchy Vulnerability Punishment Retribution Endurance Education	*Wuthering Heights* Misanthropic Byronic Supernatural Generational wealth Laconic Taciturn Vulnerable Fiendish Incestuous Epistolary *A Thousand Splendid Suns* Taliban Oppressed Harami Segregation Hierarchy Vulnerability Punishment Retribution Endurance Education			
CIAG	**CIAG**	**CIAG**	**CIAG**	**CIAG**	**CIAG**
• Poet Laureate Competition • National Poetry Day • Book Club (TBC) • Lectures (Subject to availability) • Theatre (Subject to availability)		• World Book Day • Book Club (TBC) • Lectures (Subject to availability) • Theatre (Subject to availability)			