
A Level English Literature: course planner

2-year linear course (without AS)

Year 1

Autumn 1	<ul style="list-style-type: none">• Shakespeare
Autumn 2	<ul style="list-style-type: none">• Shakespeare Critical Anthology• Contemporary Poetry
Spring 1	<ul style="list-style-type: none">• Drama
Spring 2	<ul style="list-style-type: none">• Contemporary Poetry
Summer 1	<ul style="list-style-type: none">• Unseen analysis
Summer 2	<ul style="list-style-type: none">• Coursework

Year 2

Autumn 1	<ul style="list-style-type: none">• Coursework• Prose
Autumn 2	<ul style="list-style-type: none">• Prose
Spring 1	<ul style="list-style-type: none">• Poetry movement/poet
Spring 2	<ul style="list-style-type: none">• Drama revision
Summer 1	<ul style="list-style-type: none">• Poetry and Prose revision
Summer 2	<ul style="list-style-type: none">• Exams

Year 1

Autumn 1	Autumn 2
<p>Introduction to Shakespearian comedy: building on students' Shakespeare studies at GCSE, students revise/are introduced to features of dramatic comedy. (1 week)</p> <p>Text: Measure for Measure (6 weeks)</p> <p>Focus on GENRE (comedy) and CONTEXTS (Social and Critical)</p> <p>Pre-reading activities should focus on student research into the contexts in which the play was produced:</p> <ul style="list-style-type: none"> • social/political contexts • renaissance attitudes to women • context of Shakespearian comedy. <p>Shared reading of the play. Students complete a reading journal with comments on characterisation, themes, setting, dramatic techniques and audience response.</p> <p>Focus on GENRE:</p> <ul style="list-style-type: none"> • links to classical comedy • expectations of contemporary audiences • 'problem' comedies • flawed heroes and heroines • endings • explorations of gender issues. <p>Re-reading of the play. Students add to their initial comments and focus on the structure of the play, comic techniques such as the use of disguise, the role of the Fool, malapropisms, etc., and revise comments on previous ideas.</p> <p>Introduction/revision of appropriate dramatic terminology: e.g. dramatic irony, satire, allusion, imagery, problem comedies, etc.</p> <p>Students complete essays on key aspects of the play – e.g. characterisation, contrasts and conflicts, dramatist's handling of themes such as the corruption of power, good leadership, private v public personas, justice vs. mercy, etc. – always linking to the contexts in which the play was produced and is received.</p>	<p>Text: Shakespeare: A Critical Anthology (4 weeks)</p> <p>Students explore a range of critical approaches to <i>Measure for Measure</i>, using the <i>Anthology</i> and any other appropriate sources.</p> <p>They will be encouraged to engage in critical debate around the text – taking part in group and paired discussion, hot-seating topics, etc.</p> <p>.....</p> <p>Introduction to Poetry (2 weeks)</p> <ul style="list-style-type: none"> • Links to poetry study at GCSE <p>Students are introduced to a range of contemporary poetry and encouraged to read and annotate:</p> <ul style="list-style-type: none"> • metre, rhythm, rhyme • the structure of the poem • unusual words • grammatical features • repetition/predominance • language/register • rhetorical features – metaphor, simile, hyperbole, personification, etc. • punctuation • allusions and references • tone. <p>.....</p> <p>Text: Poems of the Decade: (4 weeks)</p> <p>Focus on COMPARISON</p> <p>Students work through the poems, exploring and analysing, building on analytical work from GCSE and developing skills of comparison.</p>

Spring 1	Spring 2
<p>Text: <i>The Pitmen Painters</i> (6 weeks)</p> <p>Focus on CONTEXT</p> <p>Pre-reading activities should focus on student research into the contexts in which the play was produced:</p> <ul style="list-style-type: none"> • Lee Hall’s biography and influences • social/political contexts of mining in the north of England • Workers Education Association • Ashington group of painters, <p>Shared reading of the play. Students complete a reading journal with comments on characterisation, themes, setting, dramatic techniques and audience response.</p> <p>Focus on DRAMATIC TECHNIQUES:</p> <ul style="list-style-type: none"> • Hall’s use of comic devices • impact on audience of projections • use of the paintings • significance of Geordie dialect. <p>Re-reading of the play. Students add to their initial comments with focus on the play’s themes.</p> <p>Introduction/revision of appropriate dramatic terminology: e.g. symbolism, dramatic irony, comedy, hero, realism, direct address, etc.</p> <p>Students complete essays on key aspects of the play – e.g. characterisation, effects of theatrical techniques, dramatist’s handling of themes such as class conflict, the nature of art, etc. – always linking to the contexts in which the play was produced and is received.</p> <p>Revision and informal assessment opportunity using SAMs (Component 1 Drama)</p>	<p>Text: <i>Poems of the Decade</i> remaining poems and revision from autumn term)</p> <p>Focus on COMPARISON (6 weeks)</p> <p>Students work through the poems, exploring and analysing, building on analytical work from term 1 and developing skills of comparison.</p>

Summer 1	Summer 2
<p>Exploring unseen poetry (4 weeks)</p> <p>Students are introduced to strategies for scaffolding comparisons between the set poems and unseen poems in preparation for paper 3 Section A.</p> <p>.....</p> <p>Revision of components 1 and 2</p> <p>Mock exams using SAMS (3 weeks)</p>	<p>Introduction to Coursework component: Two complete texts linked by theme, movement, author or period (free choice coursework) (4–6 weeks)</p> <p>This is written coursework, covering two complete texts from poetry, drama, prose, literary non-fiction or the film of a literary text studied alongside the published text. The texts may be linked by theme, movement, author or period. Literary study of both texts should be enhanced by study of the links and connections between them, different interpretations and the contexts in which they were written and received.</p> <p>Focus on RESEARCH AND PRESENTATION SKILLS</p> <p>(for submission at the beginning of Year 2)</p> <p>Students will choose their texts and explore potential areas for study with their teacher and will be introduced to appropriate methods of research and presentation:</p> <ul style="list-style-type: none"> ● extended essay writing style ● integrating evidence ● avoiding plagiarism ● citations and bibliographies ● critical analysis ● editing and proofreading.

Year 2

Autumn 1	Autumn 2
<p>Submit Coursework </p> <p>Introduction to prose linking theme: <i>Colonisation and its Aftermath</i> Students explore and discuss representations of colonialism in a range of texts (1–2 weeks) </p> <p>Focus on CONTEXTS and COMPARISON Text: <i>Heart of Darkness</i> (6 weeks) Pre-reading activities should focus on student research into the contexts in which the novella was produced:</p> <ul style="list-style-type: none"> • Conrad’s biography and his experiences of the Congo River • The ‘Scramble for Africa’ • Leopold II and Congo Free State <p>While reading the novella, students complete a reading journal with comments on characterisation, themes, setting, narrative techniques and reader response. Focus on THEMES:</p> <ul style="list-style-type: none"> • power corrupts • man’s inhumanity to man • racial inequality • gender issues • man vs. nature <p>Re-reading of the novella. Students add to their initial comments and focus on the narrative structure and point of view, use of imagery and symbolism, and different readings of the text: e.g. Achebe vs. Caryl Phillips, other post-colonial readings, etc.</p> <p>Introduction/revision of appropriate terminology: e.g. frame narrative, allegory, impressionism, symbolism, etc. Students complete essays on key aspects of the novella – e.g. effects of narrative techniques, impact of settings, writer’s exploration of themes – always linking to the contexts in which the text was produced and is received.</p>	<p>Text: <i>The Lonely Londoners</i> (5 weeks) Focus on CONTEXTS and COMPARISON Pre-reading activities should focus on student research into the contexts in which the novel was produced:</p> <ul style="list-style-type: none"> • Selvon’s biography and experiences as a Trinidadian emigrant in the post-war period • British Nationality Act 1948 • <i>Empire Windrush</i> and Caribbean migration in the 1950s. <p>While reading the novel, students complete a reading journal with comments on characterisation, themes, setting, narrative techniques and reader response. Focus on LANGUAGE AND FORM:</p> <ul style="list-style-type: none"> • changing narrative perspective • non-standard dialect • free indirect style/focalisation • influence of Trinidadian calypso/oral storytelling • comedy • reportage. <p>Re-reading of the novel. Students add to their initial comments and focus on themes and ideas: e.g. racial/social inequalities, London, attitudes to women, culture clash, etc.</p> <p>Students complete essays on key aspects of the novel – e.g. characterisation, effects of narrative techniques, writer’s exploration of themes – always linking to the contexts in which the novel was produced and is received. </p> <p>Students explore contrasts and comparisons between the two novels, with due regard to the theme of <i>Colonisation and its Aftermath</i>. (1–2 weeks)</p> <p>One way in might be to explore both texts via the concepts of post-colonialist theory:</p> <ul style="list-style-type: none"> • identity • othering • stereotyping

	<ul style="list-style-type: none"> ● exoticism ● English vs. indigenous languages ● hybridity ● women and colonialism, etc.
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Spring 1	Spring 2
<p>January mock exam: Informal assessment opportunity (Component 2) using SAMs (1–2 weeks)</p> <p>.....</p> <p>Text: Metaphysical Poetry (6 weeks)</p> <p>Focus on CONTEXT</p> <p>Students work through the poems, exploring and analysing them in the contexts in which they were produced and received. They build on analytical work from Year 1.</p> <p>Pre-reading activities should focus on student research into the contexts in which the poems were produced and students will have an understanding of:</p> <ul style="list-style-type: none"> ● intellectual, social and political contexts of Elizabethan England ● the courtly ideal ● contemporary and subsequent reception: e.g. Eliot’s essay: ‘The Metaphysical Poets’. <p>Students complete a reading journal with comments on form, themes, imagery, language features, contexts and reader response.</p> <p>Introduction/revision of appropriate poetic terminology: e.g. conceit, irony, paradox, lyric, etc.</p> <p>Students complete essays on key aspects of the poetry and are encouraged to select illustrative poems appropriately, linking them to the contexts in which they were produced and are received. General themes might be: love, mutability, knowledge and learning, spirituality and religious belief, death, travel, etc.</p>	<p>Students re-visit drama texts from Year 1 – <i>Measure for Measure</i> and <i>The Pitmen Painters</i> – using the Anthology section on comedy and a range of revision strategies to encourage critical and contextual explorations: e.g. character/theme grids, critiquing earlier essays, ‘face the critic’ debates, timed responses, etc. (4–6 weeks)</p>

Summer 1	Summer 2
Thorough revision of all three components (6 weeks)	Formal examinations: Component 1: Drama 2 hours 15 minutes Component 2: Prose 1 hour Component 3: Poetry 2 hours 15 minutes