

Key Stage 5 (12)

Course title: A-Level English Literature

Exam board: AQA

Specification code: English Literature (A) 7711, 7712

Topic: Love Through the Ages (paper one exam)

The course is arranged thematically/ conceptually. Broadly speaking, the year 12 course focuses on Paper 1 and Year 13 will focus on 'WW1 and its aftermath.' Students are advised to read widely in order to enhance and strengthen their understanding of the set texts. In the spring term, students will start to prepare for the non-exam assessment which comprises of 20% of their final A-Level result. Assessments take place regularly and students will be given clear guidance and success criteria prior to any formal testing/mock exams. Ultimately, we aim to ensure that all students, of all abilities, can access the course and that our bespoke, in-house resources are tailored to meet the specific needs of our students and enhance their learning experience. We recognise that the English literature course is challenging, and that wider reading is a non-negotiable part of the course. In the light of this, we issue students with a recommended reading list on entry to the course and we make our expectations explicit at the start of the year 12 course. Students are made aware of the increased complexity of the A level course (in comparison to GCSE course) and about the 2-year linear course. To best support students with their wider reading, a 'mobile' library is available in classrooms so that students have some of the best critical debate to hand. The A level course provides students with a rich experience of English literature through time and offers students the opportunity to cultivate their own critical voice and share ideas in a learning environment which encourages debate and discussion.

Autumn 1
(September-
October) &
Autumn 2
(October-
January) &
Spring 1
(February -
April)

Sequence: (Termly)

Preparation for Paper One 40%

Paper 1

- **Section A:** *Othello*
- **Section B:** Unseen poetry (comparative on 2 poems)
- **Section C:** *Wuthering Heights* & anthology love poetry (pre-1900)

Section A: (1 hour) Extract is provided but closed text exam (play)

Students are required to write about a short passage from *Othello* and make wider links to the whole play. Throughout this course, the challenge is incremental and students will be assessed on ALL assessment objectives in each question. For Section A, students must be able to comment on the writer's language, form and structure; to comment on the impact of social and historical context; consider how to 'read' the extract from a range of critical angles and perspectives and be judicious in selection of supporting textual evidence.

Section B: (1 hour) Unseen poetry

Students are required to compare and contrast two unseen love poems and consider the significance of the times in which the poems were written and conceived; understand the significance of poetic form and explore typicality/atypicality within the writing. Writing must be clear and coherent and sustain a relevant focus on the question.

<p>Spring 2 (April-May)</p>	<p>Section C: (1 hour) <i>Wuthering Heights</i> (prose) + selected pre-1900 poetry (open text exam – copies of each of the texts will be provided in the exam) Students will be required to comment on the effects of Bronte’s style and consider similarities and differences with the selected love poetry. (The anthology comprises of 15 pre-1900 love poems and students are advised to write about 3 poems in depth.)</p> <p>Spring term: Launch of the non-exam assessment: 20% The coursework will be launched in the spring term and students will have formal guidance in terms of success criteria. AQA stipulate that this is an independent submission and at least one of the selected texts should be pre-1900. Again, as a department, we ensure that clear guidance is given to our students and that they are made aware of the formal requirements of this submission.</p> <p>Complete reading/preparation for <i>Othello</i>, unseen poetry & <i>Wuthering Heights</i> & selected pre-1900 poetry.</p>
<p>Summer 1 (May-June) & Summer 2 (June-July)</p>	<p>Summer term: Continue to work/prepare ideas for non-exam assessment. Introduce students to unseen prose (preparation for Section B: Paper 2 WW1 and its aftermath).</p> <p>In this unit, students will be introduced to Paper 2 and will explore the rich context of WW1. Focus will include discussion & reading of extracts from:</p> <ul style="list-style-type: none"> • Erich Maria Remarque’s ‘All Quiet on the Western Front’ • Susan Hill’s ‘Strange Meeting’ • Sebastian Faulk’s ‘Birdsong’ <p>In this section of Paper 2, students must be able to make discriminating links between an unseen prose extract and possible thematic links to wider war literature that they have read. Students should be able to comment on literary style and political stance and understand the significance of when the text was written and conceived. It is of paramount importance that the student can comment on how meanings have been shaped by the writer and apply their understanding of ‘schools’ of thought such as psychoanalytical and new-historicist readings of the text.</p>

Key Stage 5 (13)

WW1 and its Aftermath (Paper 2) 40%

Throughout the A level course, the knowledge and skills required are extended and the demand for wider reading increases as the students enter Year 13 and become incrementally more challenging. There are regular opportunities for students to learn through recall and retention activities and, in the early stages of Year 13, scaffolded resources and guidance will still be provided. This exam paper allows the students to focus on shifts in society and how attitudes to war have shifted over time. Once again, in the run up to assessments, students will be given bespoke, in-house revision materials which will support them with course coverage and success criteria. There is an even greater expectation on the students to consolidate their learning beyond the classroom and after-school revision sessions will run from September-May to help students revise/ revisit Paper One. The A level course is arranged conceptually and thematically, and students will look at a broad range of war literature from 1914- modern day. The expectation, at this stage, is that students will have been able to hone their skills as writers and will have a secure understanding of the assessment criteria. Students are encouraged to consider the shifting political and ideological landscape of war – for example, they should be able to comment on literary bias within literature and to examine the particular stance of the writer. Additionally, students should now find that they have greater understanding of the conventions of literary form and should draw on their prior knowledge from Year 12 to support their study of set texts. The first draft of coursework will be submitted in the Autumn term.

Autumn 1
(September-
October) &
Autumn 2
(October-
January)

**Paper 2 Section A: Journey's End by R C Sherriff
(Drama) Single text focus**

Specific details:

Students will study the play for Section A of Paper 2 and will place the play in the context of war - Sherriff's own experiences in WW1. Particular focus will be on depictions of trench life & the experience of the combatant & writer's intention and purpose. Students must be able to make discriminatory comments about dramaturgy & impact on contemporary & modern audience. Additionally, focus/discuss will be on staging and dramatic effects and links to wider war literature and drama such as anti-war plays of the 1920s/30s.

Students must be able to consider the text from new-historicist/feminist/psychoanalytical/Marxist perspectives and consider how the play was received in 1928/production history such as Lawrence Olivier production/Watermill Theatre Production 2014.

(Autumn Term cont.)

Paper 2 preparation: **Comparative text focus Section C: *Life Class* by Pat Barker (post-2000 text) & Oxford War Anthology (open text exam)**
Students will compare attitudes/ideologies in prose & poetry. Focus will be on poetic form, style & structure and typicality/ atypicality in terms of political stance/poetic convention/shifts in poetic form over time. Additionally, students must understand the conventions of prose and comment on the ways in which meanings are shaped; characterisation and thematic concerns.
Barker's novel enables students to discuss attitudes towards combatant/ non-combatant + the role of art in WW1 and consider the significance of Barker's stance as female writer of fiction looking back at war from retrospect. This section of the A level course, also enables students to consider

	<p>how warfare has changed since WW1 – from trench fighting to chemical warfare. A key focus is to track how ideologies have shifted through the 20th century and into the 21st century. It is imperative that students can identify ballads, odes, elegies, lyric poems and have a secure understanding of holistic and internal structure/ poetic voice and impact on the reader.</p> <p>Poets studied will include (but is not limited to):</p> <ul style="list-style-type: none"> • Siegfried Sassoon • Wilfred Owen • Issac Rosenberg • William Stafford • May Wedderburn Cannan • Denise Levertov <p>End of Autumn term: Submission of final draft of non-exam assessment</p>
<p>Spring 1 (February - April) & Spring 2 (April-May)</p>	<p>Spring term: Complete reading/preparation for Paper 2 WW1 and its Aftermath. Practise papers/model answers/regular opportunities for assessments/activities to build resilience and recall. Interleaved revision plan – revisit Paper One. At this point in the year, students will consolidate all of their prior learning and focus will be on completing responses in timed conditions and learning key quotations (for closed text tasks).</p> <p>Summer: Examination</p>