

What are the aims and intentions of this curriculum?

During the second year of studying the English literature B specification, (7717), students will be building up on knowledge of literary genres in the previous year, continuing to explore Aspects of Tragedy and tragic texts to a greater depth through comparisons and ultimately acknowledging that in all set texts, the tragic hero or heroine is flawed in some way, suffers and causes suffering to others, sometimes blurring the boundaries between villains and victims. They will also need to consider: the elements of tragedy, the type of the tragic text, the settings, the journey towards death, their flaws, the role of the tragic villain or opponent, fate, the effect of the hero's action, the significance of violence and revenge, humour and moments of happiness, the structural pattern, the way that language is used to heighten the tragedy, 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. In addition, they will be introduced to Elements of Crime Writing wherein the three set texts – *Atonement*, *Brighton Rock* and *Rime of the Ancient Mariner* – explore how crime drives the narratives and how the execution and consequences of the crime are fundamentally important to the way the text is structured. The narratives are therefore focused on transgressions against established order and the specific breaking of either national, social, religious or moral laws. Students will need to consider: 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, the nature, the detection, the investigation, the victims, motifs, structure, language, how far there is a moral purpose and restoration of order, the way that crime writing is used to comment on society, ultimately, how crime stories affect audiences and readers.

Moreover, the specification encourages students to have their own voices, reflected in the NEA component (*Theory and Independence*) which requires students to explore aspects of their chosen prose and poetry texts through the lens of different critical ideas and for them to engage with the notion that meanings in literature are not fixed and are influenced by many external factors that may be brought to bear on texts. This area of the course provides a challenging and wide-ranging opportunity for an introduction to different ways of reading and for independent study.

Term	Topics	Knowledge and key terms	Skills developed	Assessment
Autumn 1	<ul style="list-style-type: none"> Outline of NEA plans Introduction to Elements of Crime Writing Introduction to Unseen Extracts of Crime Writing Introduction to 'Atonement' Revisiting of Tragic Conventions Othello (Question 2) and Introduction of Debate Questions for Othello 	<p>Students should:</p> <ul style="list-style-type: none"> Research and use the critical anthology and subsequent theories to plan their NEA assessment (Marxist, Feminist, Post-colonial, Ecological and Narrative.) Begin to understand AO5 debate in relation to Section B on Paper 1A (Tragedy), looking at aspects of tragedy in Othello such as Venice as a place of civility and order, juxtaposing Cyprus as a place of chaos and destruction; the significance of marriage, death, lies, jealousy, etc. Be able to comment confidently on the role of tragic protagonists outside of Othello, Iago 	<p>Students are able to identify relevant patterns that emerge in the selected and unseen texts, thereby aiding them in recognising parallels created by the author, playwright or poet. This in turn will allow them to select appropriate quotes, show how links are made with context and the base texts, as well as drawing inferences and forming informed analyses, thus bringing authorial methods to the fore. Furthermore, with deeper exploration of the texts and the possible theories that arise, they will then be able to use these as the foundations to critique and comment on human nature.</p>	<p>Reading</p> <ul style="list-style-type: none"> Atonement Part 1 <p>Writing:</p> <ul style="list-style-type: none"> Research on context (Crime) <p>Speaking:</p> <ul style="list-style-type: none"> Group presentations on contextual ideas

		<p>and Desdemona, such as Cassio and Emilia and Roderigo, in order to consider wider elements of tragedy.</p> <ul style="list-style-type: none"> Identify and understand key Elements of Crime, as well as using appropriate terminologies, and incorporating them in writing Explain the significance of Post Modernism in the crime genre Read the selected text and link emerging ideas to the author's intention 		
Autumn 2	<ul style="list-style-type: none"> Submission of 1st draft of NEA (Conventional and Re-creative) at the end of the Autumn 2 term. Section C of Paper 1 (Comparative Essays for Death of a Salesman & Keats' Poetry) Elements of narrative writing in 'Atonement' Introduction to <i>Brighton Rock</i> Structuring an argument Introduction to unseen crime text 	<ul style="list-style-type: none"> Understand how to construct arguments for a debate, linking to aspects of tragedy/elements of crime Utilise authorial methods in their writing to enhance arguments, with a particular focus on narration, narrative perspective, setting, voice and structure; looking into trajectories of extracts and set texts (i.e., how the novels/poems are split into Parts and how different focalisers/narrators are used.) Use ideas from the critical anthology to construct their draft the NEA essays, ensuring that students understand critical theory and how to apply it to their chosen texts, alongside justifying their chosen form for the re-creative piece (i.e., monologue, journal entries, speech, script, etc.) Link Elements of Crime Writing to ideas explored in Atonement, along the context of the war (Part 2 and 3.) Understanding the plot structure of Brighton Rock and exploring key characters such as Ida (either as a force of justice or a force of destruction), Pinkie (as an evil criminal who cannot be pitied) and Rose (as an innocent victim) with the view of debating. The AO3 context of Brighton and the criminal underworlds underneath the glittering façade of the seaside town. Examine selected unseen crime extracts from 	<p>Students will be able to use the knowledge garnered in their previous learning to construct arguments for a debate which will significantly improve students' listening and deductive skills, as they work in collaboration. Furthermore, their NEA responses will allow them to hone in on research skills, as they consider the validity of points put forward, not only through reflection, but also through hypothesis as they articulate ideas. Furthermore, they will be able to show their understanding of the crime component by integrating skills learnt in studying tragedy, annotating, summarising, analysing, presenting differing viewpoints thus enabling them to reflect and compose their own ideas.</p>	<p>Reading</p> <ul style="list-style-type: none"> Debate question on 'Atonement' <p>Writing:</p> <ul style="list-style-type: none"> Research on critical theories Trial 1 on full Paper 1 and amended Paper 2 (Section A and B only) <p>Speaking:</p> <ul style="list-style-type: none"> Debating ideas in Othello

		<p>different periods- crime noir, Golden age, etc.</p> <ul style="list-style-type: none"> Use exemplars and structural guides to write an essay 		
Spring 1	<ul style="list-style-type: none"> Submission of 2nd draft NEA Elements of poetry Introduction to Coleridge's, The Rime of the Ancient Mariner Context of Rime and the Geographical/Ecological context Further practice of comparative essays (Section C of both papers) Unseen Crime Extracts 	<ul style="list-style-type: none"> Discuss the significance of the poetry conventions used in selected texts (Keats' Poetry) Understanding the religious context of Rime of the Ancient Mariner and how the albatross is ascribed a Christian significance, linking to Brighton Rock and the idea of 'mortal sin.' Compare and contrast ideas in 'Atonement' and 'Rime' and link to elements of crime Use ideas about Romanticism and other relevant critical theories to enhance arguments Construct relevant ideas debating similar and contrasting ideas linking to aspects of tragedy on selected texts Submit 2nd draft of NEA, assessment 	<p>Studying the conventions of poetry will allow students to make relevant associations through highlighting and linking these to the elements of crime writing, as well as aspects of tragedy. Moreover, as they take a more critical approach to their study, this will greatly enhance their evaluative skills as they assess and defend their ideas comparing and contrasting ideas that arise in the texts. Furthermore, as they incorporate ideas from critical theories, they will gain a better understanding about society, developing a greater level of empathy which will ultimately be reflected in their discussions about everyday life and how that ties in to the context of the texts they are exploring.</p>	<p>Reading</p> <ul style="list-style-type: none"> Extract analysis in Unseen crime extract Brighton Rock Rime of the Ancient Mariner Atonement Othello Death of a Salesman Keats' Poetry <p>Writing:</p> <ul style="list-style-type: none"> NEA tasks-conventional
Spring 2	<ul style="list-style-type: none"> Final draft submission for NEA Aspects of Tragedy- Developing arguments Practice Papers: Othello- Q1 & 2 Further reading on theories Practice Papers: comparative- Q3 Comparing crime texts Unseen Extract analysis 	<ul style="list-style-type: none"> Use critical quotes to develop and write arguments for a debate Complete introductions, conclusions and whole essays on specific questions Incorporate theories to enhance arguments linking to the tragic genre Submit final draft of NEA assessment Examine the features of Golden Age crime writing and link to emerging ideas in the text Examine the presentation of criminals, victims, significance of place and the actual crime. Alternate how crime texts studied can be compared Explore ideas about crime in unseen extracts 	<p>Ample opportunities are given to students to practice selecting and retrieving suitable quotes appropriate to their debate and analysis. This allows them to become more independent at researching, reviewing and assessing their own writing, while learning from their collaboration with their peers. Through this, they also begin are able to identify their own strengths and weaknesses, as they develop their own strategies for learning and writing, thus fueling a deep sense of accomplishment and responsibility.</p>	<p>Reading</p> <ul style="list-style-type: none"> Extract analysis in Unseen crime extract Brighton Rock Rime of the Ancient Mariner Atonement Othello Death of a Salesman Keats' Poetry Critical theories <p>Writing</p> <ul style="list-style-type: none"> Weekly essays Trial 2 for full papers

Summer 1

Exam preparation -Revision

- The tragic genre/ aspects of tragedy
- All tragic set texts
- Key quotes
- Dramatic conventions
- Critical quotes and theories
- Elements of crime writing
- Unseen extracts
- All crime set texts

Exam essay writing skills/ timed writing

- Extracts
- Comparison/ debate
- Writing introductions, development and conclusions

- Identify and link ideas in the text to aspects of tragedy
- Recall key quotes relevant to each genre of study
- Compile relevant information or create cue cards for study
- Include dramatic conventions and relevant authorial methods in analysis of ideas in selected texts
- Write informed criticisms on specific texts linking to either tragedy or crime
- Use theories and critical quotes as the basis to comment on ideas about human nature
- Complete timed writing on extracts, single texts and comparative texts

At the final stage of study, students will be consolidating all that they have learnt in the previous terms, maximising their areas of strengths and minimising aspects of weaknesses. They will be creating mind-maps, defining outlining, highlighting, categorising and presenting pertinent points of study. Through constant self/ group assessment and evaluation, they will be able to explore multiple interpretations, judging the accuracy of their own ideas, which will enable them to extend and expand thus giving greater depth to their responses. By consolidating and synthesizing all that they have garnered, they are better able to comprehend, organize and argue and express their ideas more accurately.

Reading

- Extract analysis in Unseen crime extract
- Brighton Rock
- Rime of the Ancient Mariner
- Atonement
- Othello
- Death of a Salesman
- Keats' Poetry
- Critical theories

Writing

Timed essay questions for Paper 1A and 2A.