

		Term 1		Term 2	Term 3		End Points	
	Topic	Shakespeare's Othello	The Great Gatsby	Non-Examined Assessment	Pre-1900s Love Poetry	Unseen Poetry	Unseen Prose	To understand the key differences between Band 3, 4 and 5 responses.
Year 12	Substantive Knowledge: Core tasks and texts  Core tasks Core texts Grammar foci Technical terminology	<p>To have read Othello.</p> <p>To learn/revise specific dramatic terminology such as tragedy, soliloquy, aside and dramatic irony.</p> <p>To understand Jacobean terminology related to 'Sprezzatura' and Rhetoric as a courtier.</p> <p>To understand the characterisation of: Othello, Desdemona, Iago, Cassio, Emilia, Bianca, Brabantio and Roderigo.</p> <p>To have a nuanced understanding of the background sources: <i>Un Capitano Moro</i>, <i>Gli Hecatommithi</i> and <i>Geographia de Affrica</i>.</p> <p>To have a nuanced understanding of context: The Setting of Venice and Cyprus, attitudes regarding the 'other', chiefly Muslims and Africans, in the 17<sup>th</sup> Century, differing attitudes to love and honour, as well as attitudes towards women.</p> <p>To know relevant information regarding the themes of: Love, Pride, Jealousy, Race/Racism, Patriarchy, Machiavellianism, Faithfulness and Honesty, the Martial Hero, Deception and Justice.</p> <p>To select and develop a wide range of quotations and textual evidence for each character and theme within the play, as it pertains to the overarching concepts of Love.</p>	<p>To have read The Great Gatsby.</p> <p>To learn/revise terminology such as unreliable narration, non-linear, modernist and cyclical.</p> <p>To understand contextual terminology such as: prohibition, gilded age, jazz-age, libertine mores, flapper culture, the American Dream, hedonism.</p> <p>To know relevant information regarding the themes of: <b>Class</b>, regarding stations of birth, permanence, status and permeability. <b>Gender</b>, including social norms, the exclusion and marginalisation of women. <b>Infidelity and faithfulness</b>, including examinations of permissive morality and the normalisation of affairs. <b>Technology</b> and an increasingly industrialised America.</p> <p>To understand the characterisation of: Nick Carraway, Daisy &amp; Tom Buchanan, George &amp; Myrtle Wilson, Jordan Baker and Jay Gatsby.</p> <p>To identify and link Fitzgerald's messages and intentions for <i>The Great Gatsby</i>, to textual evidence.</p> <p>To select and develop a wide range of quotations and textual evidence for each character and theme within the novel, as it pertains to concepts of Love, that can be compared to a selection of Pre-1900s Poetry on the topic of love.</p>	<p>To have read two texts, with <b>at least one</b> being written before the year 1900.</p> <p>To explore avenues for comparative study between the two texts selected.</p> <p>To develop a question and focus for an area of comparison between two texts.</p> <p>To identify and comment on key themes from within either text.</p> <p>To develop a clear thesis which can be advocated for within the essay.</p> <p>To research and read <b>at least one</b> piece of secondary material on the texts chosen, to explore alternative interpretations and academic theory.</p> <p>To plan and write a 2500-word essay, which has a clear thesis statement and argument throughout, comparing both texts selected.</p> <p>To select and compare suitable textual references from both selected texts which can be compared.</p> <p>To understand what is meant by the 'Historicist approach' to analysing English Literature.</p> <p>To understand what is meant by 'Diachronic' or 'Synchronic' when comparing texts from distinct literary eras.</p>	<p>To have read the collection of AQA Love Through the Ages Poetry.</p> <p>To understand what is meant by the following literary eras: Renaissance, Neo-Classical, Romanticism, Pre-Raphaelite, Victorian, Decadence.</p> <p>To understand and identify the following stylistic choices, poetic methods and forms: Petrarchan and Shakespearean Sonnet, Metaphysical, Conceit, Carpe Diem, Volta, Stanza, Quatrain, Meter; including Iambic and dactylic, Rhyme, Lyrical Ballad, repetition, symbolism, allusion, alliteration, sibilance, plosives, semantic field, double entendre, internal rhyme, enjambment, caesura, end-stopping.</p> <p>To understand and explore the connections poems have to their respective context and the meanings attendant on these, including but not limited to: Courtly Love, Hunting and Competition in the 16<sup>th</sup> Century English court; the lives of Donne, Shakespeare and Marvell; Cavalier courtiers in the court of Charles II; competing religious ideals reflected in Protestantism, Catholicism and Puritanical faith, and the impact this has on poetry; the rise of romanticism and the competing attitudes towards sex, sexuality and gender roles, Victorian society and attitudes, as well as the role of the <i>Decadence</i> movement in the late 1800s.</p> <p>To know relevant information and textual references for the themes of: Unrequited love, true love, faithfulness, sexual desire, time, gratification, loss, distance, control, class and gender as well as forbidden love.</p> <p>To be able to make appropriate links that are developed with textual references between poems in the collection to Fitzgerald's <i>The Great Gatsby</i>.</p> <p>To select and develop a wide range of quotations and textual evidence from each poem related to themes and content.</p>	<p>To have read a selection of previously untaught poetry.</p> <p>To identify poetic methods within a piece of poetry on a 'cold read', such as; sibilance, plosives, fricatives, assonance, alliteration, rhyme schemes, meter, Volta, imagery including allusion, symbolism, extended metaphors, similes, semantic fields, caesura, enjambment, end-stopping.</p> <p>To understand broad contextual concerns from a variety of periods in history in the following eras: English Renaissance, English Civil War, The Georgian Era and Rise of Romanticism, the Regency and Victorian Era, Edwardian Period and the 20<sup>th</sup> Century more generally.</p> <p>To be able to apply the broad contextual concerns that may have influenced a writer to the textual evidence in a given poem.</p> <p>To be able to interpret the poetic methods, written style and language content as to create an opinion on the meaning of a given poem.</p> <p>To know relevant information regarding thematic presentations of love such as: Unrequited love, true love, transactional love, forbidden love, familial love, passionate love, affection, consummate love, infatuation, obsessive love, unconditional love, playful love, non-committal love, love and sex/sexuality, social conventions, young love, maturing love, jealousy and guilt, truth and deception, proximity and distance and finally marriage and promiscuity.</p> <p>To be able to select and develop a range of quotations from <b>two</b> poems and compare the presentations of love found within each.</p>	<p>To have read a selection of previously untaught prose extracts.</p> <p>To identify prose methods within an extract on a 'cold read', such as; allusion, characterisation, humour, sarcasm, diction, contrast, juxtaposition, irony, figurative language in metaphor, similes, personification and zoomorphism, foreshadowing, flashback, rising action, denouement, cliffhanger, leitmotif, narrative voice, parallelism, register, subtext, hyperbole, understatement, withheld information.</p> <p>To understand broad contextual concerns from a variety of periods in the 20<sup>th</sup> century proceeding from 1945 onwards. These may include; the immediate post-war world, the counter-culture movement of the 1960s, the rise of second-wave feminism, cultural changes from multiculturalism, changing gender roles or changing attitudes in religious belief from the 1970s to present.</p> <p>To be able to apply the broad contextual concerns that may have influenced a writer to the textual evidence in a prose extract.</p> <p>To be able to interpret the prose methods, written style and language content as to create an opinion on the meaning and message of a given extract.</p> <p>To know relevant information regarding themes such as, but not limited to; wars and the legacy of conflicts past and present; personal and social identity; changing morality and social structures; gender, class, race and ethnicity; political upheaval and change; resistance and rebellion and attitudes towards or about nationalism, national identity, imperialism, post-imperial/colonial societies.</p> <p>To be able to select and develop a range of quotations from within the extract, as it pertains to the given theme in the question.</p>	<p><b>AO1</b></p> <p>To articulate an argument and interpretation in confident introductions.</p> <p>To be able to structure an essay debate logically and with coherence, funneling relevant ideas into a sequence which guides the reader through to a predetermined conclusion.</p> <p>To maintain formal and mature written communication throughout an academic essay, whilst appreciating that the power of appropriate simplicity and conviction.</p> <p>To be able to tap back to the question routinely throughout an essay to ensure secure and relevant links to the question are sustained.</p> <p><b>AO2</b></p> <p>Seamless and confident use of literary terminology across poetry, prose, and drama texts.</p> <p>To understand how to compare different methods used between text types.</p> <p>To embed judiciously selected and detailed analysis of references into essays as part of a wider debate.</p> <p><b>AO3</b></p> <p>To have a rich understanding of contextual factors that have influenced the texts studied.</p> <p><b>AO4</b></p> <p>To trace literary eras across a timeline throughout the course to be able to apply ideas about typicality and convention.</p> <p><b>AO5</b></p> <p>To understand how to form a personal stance by interrogating, grappling, and</p>
		Disciplinary Knowledge: Key Skills	To analyse Shakespearean language and intentions in context.	To analyse Fitzgerald's language and intentions in context.	To plan a well-structured and coherent essay.	To analyse a variety of poets' language and intentions in context.  To write in a suitable academic style.	To analyse two poets' language and intentions in context and to compare them.  To write in a suitable academic style.	To analyse a writer's language and intentions in context.  To write in a suitable academic style.

		<p>To write in a suitable academic style.</p> <p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of dramatic and literary devices.</p> <p>To show a confident understanding of the implications of structural features across the play.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select salient and appropriate points from the wider play of <i>Othello</i> to use as illustrative examples of argument developed.</p> <p>To engage within the academic debate framed within the question confidently.</p>	<p>To write in a suitable academic style.</p> <p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of literary devices.</p> <p>To show a confident understanding of the implications of structural features across the novel.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select salient and appropriate points and quotations from <i>The Great Gatsby</i> to compare with poetry.</p> <p>To engage within the academic debate framed within the question confidently.</p>	<p>To development of a clear and authentic opinion on the two text.</p> <p>To engage with the wider debate, using precise word choice, analysis, and command of technical terminology to articulate points.</p> <p>To write in a suitable academic style.</p> <p>To identify, explain and analyse the effect of literary devices.</p> <p>To demonstrate comparison skills, including choosing the appropriate and salient points from texts across time, and linking thematic ideas as well as similarities in events.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p>	<p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of literary and poetic devices.</p> <p>To show a confident understanding of the implications of structural features in the poems.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select appropriate poems, matched to the topic in the question and quotations from said poem to compare with <i>The Great Gatsby</i>.</p> <p>To engage within the academic debate framed within the question confidently.</p>	<p>To write in a suitable academic style.</p> <p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of poetic devices.</p> <p>To show a confident understanding of the implications of structural features in two poems.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select appropriate quotations to evidence and advocate for a given opinion, and to engage with a debate.</p>	<p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of literary devices.</p> <p>To show a confident understanding of the implications of structural features in two poems.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select appropriate quotations to evidence and advocate for a given opinion, and to engage with a debate.</p>	<p><b>unpicking an exam question to elicit nuanced ideas surrounding the debate set up in the task.</b></p> <p><b>Content</b></p> <p><b>To have an insightful and rich understanding of common themes are topics in the Literature of Love – human relationships.</b></p> <p><b>To have a thorough understanding of Othello with regards to context, writer’s intention, dramatic methods, structure, typicality, and references across the play.</b></p> <p><b>To understand a range of methods for planning a comparison of unseen poems and how to look for nuance and focuses for debate.</b></p> <p><b>To have a thorough understanding of The Great Gatsby with regards to context, writer’s intention, prose methods, structure, typicality, and references across the novel.</b></p> <p><b>To have a thorough understanding of the pre-1900 poetry anthology with regards to the context of literary eras, writer’s intentions, poetic methods, typicality and how these compare with Fitzgerald’s text.</b></p>
	Assessed in PR/Focus of study	<p><b>PR1:</b> AQA A-Level English Literature Paper 1; Section A, Shakespeare.</p> <p>Analysis of a presentation of given theme or character in <i>Othello</i>.</p> <p>Mark out of 25.</p>	<p>AQA A-Level English Literature Paper 1; Section C, Comparing Texts.</p> <p>Practice skills for PR2, with a focus on responding to statements on <i>The Great Gatsby</i> ahead of comparative skills.</p>	<p>AQA Non-Examined Assessment.</p> <p>Comparative analysis of two texts by engaging in a critical debate.</p> <p>Mark of out 50.</p> <p>20% of overall AQA A-Level English Literature grade, handed in during Year 13.</p>	<p><b>PR2:</b> AQA A-Level English Literature Paper 1, Section C, Comparing Texts.</p> <p>Comparative analysis of <i>The Great Gatsby</i> and chosen Pre-1900s poems (<b>at least two</b>) in response to given thematic statement.</p> <p>Mark out of 25.</p>	<p>AQA A Level English Literature Paper 1; Section B, Unseen Poetry.</p> <p>Comparative analysis of <b>two</b> poems in response to a thematic statement.</p> <p>Mark out of 25.</p>	<p><b>PR3:</b> AQA A-Level English Literature Paper 1; Section A, B and C.</p> <p>Section A - Othello: Analysis of a presentation of given theme or character in <i>Othello</i> (25 Marks).</p> <p>Section B – Unseen Poetry: Comparative analysis of <b>two</b> poems in response to a thematic statement (25 Marks).</p> <p>Section C – Comparing Texts: Comparative analysis of <i>The Great Gatsby</i> and chosen Pre-1900s poems (<b>at least two</b>) in response to given thematic statement (25 Marks).</p> <p>Practice skills for Year 13 PR1, which focuses on Unseen Prose.</p>	

		Term 1		Term 2		Term 3	End Points
Year 13	Topic	A Streetcar Named Desire	The Handmaid’s Tale	Skirrid Hill		Unseen Prose Revision Unseen Poetry Revision Examination Revision	<p><b>To routinely meet the criteria for a band 4 essay and understand how to move writing to the band 5 with further practice and research.</b></p> <p><b>AO1</b></p> <p><b>To show perception in academic writing through extensive wider research and personal thought.</b></p>
	Substantive Knowledge:	To have read <i>A Streetcar Named Desire</i> .	To have read <i>The Handmaid’s Tale</i> .	To have read <i>Skirrid Hill</i> .	Poetry: To have read a selection of previously untaught poetry.		

<p>Core tasks and texts</p> <p>Core tasks</p> <p>Core texts</p> <p>Grammar foci</p> <p>Technical terminology</p>	<p>To know specific contextual factors such as; New Orleans, Huey Long, the Napoleonic Code, the Antebellum South, social changes brought on by the end of the Second World War, class tension, attitudes towards Homosexuality, and sexuality generally.</p> <p>To know specific dramatic features such as ‘Plastic Theatre’, stage directions, lighting, diegetic and non-diegetic sound, imagery and symbolism, tragedy and the Southern Gothic.</p> <p>To know relevant information on the characterisation of: Stanley, Stella, Blanche, Mitch, Pablo, Steve and Eunice. In addition, to consider the purpose of characters such as: the Young collector, Doctor, Nurse/Matron, the ‘Negro woman’ and the Mexican woman.</p> <p>To know relevant information on the themes of: Sexual desire, fantasy and delusion, authority, power, appearance and reputation, masculinity and femininity, death, loss, fate, entrapment, privilege, class, relationships to the past and high and low culture.</p> <p>To select and develop a wide range of quotations and textual evidence for each character and theme within the play.</p> <p>To be able to make links between <i>A Streetcar Named Desire</i> and <i>The Handmaid’s Tale</i> based on thematic ideas, and the messages of both writers.</p>	<p>To know specific contextual factors such as: The United States under Ronald Reagan, the ‘Moral Majority’, criticism of the sexual revolution, fears around ecological disasters and sexual panics caused chiefly by HIV/AIDS.</p> <p>To know specific literary features, including structural and genre features such as: dystopian literature, totalitarian literature, epigraphs, intertextuality, frame narratives, allusion, unreliable narrator, linear and non-linear plotlines, flashbacks, foreshadowing satire, and speculative fiction.</p> <p>To know relevant information on the characterisation of: Offred, The Commander, Serena Joy, Moira, Aunt Lydia, Nick, Ofglen, Cora, Janine, Luke, Offred’s Mother, Aunt Elizabeth, Rita and Professor Pieixoto.</p> <p>To know relevant information on the themes of: Womanhood, women’s Rights, sexual repression, instrumentalization and objectification, language and control of the written word, complacency and non-compliance, complicity and bystanderism, class, gender, power and control, sexuality, religion, oppression, authenticity and superficiality, and hypocrisy.</p> <p>To select and develop a wide range of quotations and textual evidence for each character and theme within the novel.</p> <p>To be able to make links between <i>A Streetcar Named Desire</i> and <i>The Handmaid’s Tale</i> based on thematic ideas, and the messages of both writers.</p>	<p>Wales, Welsh Identity and language, Skirrid Hill, Fijian politics as pertains to the collection, modern or contemporary attitudes towards men, women, sexuality, identity and fatherhood.</p> <p>To understand the structural implications of the poetry collection, including the ‘journey’ of the text, as well as the epigraphs.</p> <p>To know specific poetic techniques such as but not limited to: allusion, imagery, irony, simile, metaphor, alliteration, sibilance, plosives, stanza, repetition, internal rhyme, enjambment, caesura, end-stopping.</p> <p>To know relevant information on the themes of: Relationships and Partings, Memories; of relationships, childhood and adolescence, place; sexuality, fatherhood, Country living and routine; Wales and the Borders specifically, Appearances and Reality, War.</p> <p>To select and develop a range of quotations and textual evidence from each poem, and make cogent specific links between them on the topic of love, relationships or other given themes.</p>	<p>To identify poetic methods within a piece of poetry on a ‘cold read’, such as; sibilance, plosives, fricatives, assonance, alliteration, rhyme schemes, meter, Volta, imagery including allusion, symbolism, extended metaphors, similes, semantic fields, caesura, enjambment, end-stopping.</p> <p>To understand broad contextual concerns from a variety of periods in history in the following eras: English Renaissance, English Civil War, The Georgian Era and Rise of Romanticism, the Regency and Victorian Era, Edwardian Period and the 20<sup>th</sup> Century more generally.</p> <p>To be able to apply the broad contextual concerns that may have influenced a writer to the textual evidence in each poem.</p> <p>To be able to interpret the poetic methods, written style and language content as to create an opinion on the meaning of a given poem.</p> <p>To know relevant information regarding thematic presentations of love such as: Unrequited love, true love, transactional love, forbidden love, familial love, passionate love, affection, consummate love, infatuation, obsessive love, unconditional love, playful love, non-committal love, love and sex/sexuality, social conventions, young love, maturing love, jealousy and guilt, truth and deception, proximity and distance and finally marriage and promiscuity.</p> <p>To be able to select and develop a range of quotations from <b>two</b> poems and compare the presentations of love found within each.</p> <p>Prose:</p> <p>To have read a selection of previously untaught prose extracts.</p> <p>To identify prose methods within an extract on a ‘cold read’, such as; allusion, characterisation, humour, sarcasm, diction, contrast, juxtaposition, irony, figurative language in metaphor, similes, personification and zoomorphism, foreshadowing, flashback, rising action, denouement, cliffhanger, leitmotif, narrative voice, parallelism, register, subtext, hyperbole, understatement, withheld information.</p> <p>To understand broad contextual concerns from a variety of periods in the 20<sup>th</sup> century proceeding from 1945 onwards. These may include; the immediate post-war world, the counter-culture movement of the 1960s, the rise of second-wave feminism, cultural changes from multi-culturalism, changing gender roles or changing attitudes in religious belief from the 1970s to present.</p> <p>To be able to apply the broad contextual concerns that may have influenced a writer to the textual evidence in a prose extract.</p> <p>To be able to interpret the prose methods, written style and language content as to create an opinion on the meaning and message of a given extract.</p> <p>To know relevant information regarding themes such as, but not limited to; wars and the legacy of conflicts past and present; personal and social identity; changing morality and social structures; gender, class, race and ethnicity; political upheaval and change; resistance and rebellion and attitudes towards or about nationalism, national identity, imperialism, post-imperial/colonial societies.</p> <p>To be able to select and develop a range of quotations from within the extract, as it pertains to the given theme in the question.</p> <p>General Examination Revision:</p> <p>To confidently know how to approach each section from both Literature Paper 1 and 2.</p> <p>To know relevant information on themes, characterisation and literary/dramatic devices to meet the demands of the thematic questions set.</p>	<p><b>To consistently demonstrate insight and sensitivity in writing by tackling ‘big’ ideas about human nature and the writer’s intentions in context.</b></p> <p><b>To have developed the confidence and conviction to write with a personal academic voice.</b></p> <p><b>AO2</b></p> <p><b>To have a confident knowledge of how methods differ between poetry drama and prose.</b></p> <p><b>To write consciously about text specific methods and how these have been used differently between texts to produce meaning.</b></p> <p><b>To be able to refer to precise, perceptive, unique details in exam essays, as a result of conscious personal re-reading of core texts.</b></p> <p><b>AO3</b></p> <p><b>To have a rich understanding of contextual factors that have influenced the texts in question and to be able to apply this knowledge seamlessly and with a light touch.</b></p> <p><b>To be able to discuss literary eras with confidence and conviction and know how to avoid sweeping generalisations about time periods.</b></p> <p><b>AO4</b></p> <p><b>To be able to apply a rich schema of knowledge of literary eras and conventions to ascertain levels of typicality unconventionality to studied and unseen extracts.</b></p> <p><b>AO5</b></p> <p><b>To be able to apply further research of critical views to core texts with purpose to support a personal stance.</b></p> <p><b>Content</b></p> <p><b>To have an insightful and rich understanding of common themes are topics in modern Literature – human struggles.</b></p> <p><b>To have a thorough understanding of the Skirrid Hill poetry collection with regards to context, writer’s intention, poetic methods, typicality, and comparisons between themes.</b></p> <p><b>To understand a range of methods for planning an analysis of an unseen prose text and how to look for nuance and focuses for debate.</b></p> <p><b>To have a thorough understanding of <i>The Handmaid’s Tale</i> with regards to context, writer’s intention, prose methods, structure, typicality, and references across the novel.</b></p> <p><b>To have a thorough understanding of the <i>A Streetcar Named Desire</i> with regards to context, writer’s intentions, dramatic methods, typicality, and how modern themes compare with Atwood’s text.</b></p>
<p>Disciplinary Knowledge:</p>	<p>To analyse Williams’ language and intentions in context.</p>	<p>To analyse Atwood’s language and intentions in context.</p>	<p>To analyse Sheers’ language and intentions in context.</p>	<p>To plan a well-structured and coherent essay.</p>	



<p><b>Key Skills</b></p>	<p>To write in a suitable academic style.</p> <p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of dramatic and literary devices.</p> <p>To show a confident understanding of the implications of structural features across the play.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select salient and appropriate points from the wider play and <i>The Handmaid's Tale</i> to use as illustrative examples of argument developed.</p> <p>To engage within the academic debate framed within the question confidently.</p>	<p>To write in a suitable academic style.</p> <p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of literary and structural devices.</p> <p>To show a confident understanding of the implications of structural features across the novel.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select salient and appropriate points from the novel and <i>A Streetcar Named Desire</i> to use as illustrative examples of argument developed.</p> <p>To engage within the academic debate framed within the question confidently.</p>	<p>To write in a suitable academic style.</p> <p>To show an articulate and well-developed opinion on the text through close reading and analysis.</p> <p>To identify, explain and analyse the effect of literary and poetic devices.</p> <p>To show a confident understanding of the implications of structural features in the poems.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To be able to select appropriate poems, matched to the topic in the question and quotations from said poem to compare with one another.</p> <p>To engage within the academic debate framed within the question confidently.</p>	<p>To be able to analyse a writer's language and intentions in context.</p> <p>To development of a clear and authentic opinion on text(s) in given question.</p> <p>To engage with the wider debate, using precise word choice, analysis, and command of technical terminology to articulate points.</p> <p>To write in a suitable academic style.</p> <p>To identify, explain and analyse the effect of literary or dramatic devices.</p> <p>To demonstrate comparison skills, including choosing the appropriate and salient points from texts across time, and linking thematic ideas as well as similarities in events.</p> <p>To integrate alternative interpretations, viewpoints and provide nuanced critical debate in response to questions set.</p> <p>To know how to make use of planning time to structure a cogent and logical argument.</p> <p>To show a confident understanding of the implications of structural features in the poems.</p> <p>To feel confident and comfortable writing under pressure.</p> <p>To know how to examine a keyword in a question carefully, to articulate a fully developed response based on interrogation of the key term.</p>	
<p><b>Assessed in PR/Focus of study</b></p>	<p><b>PR1:</b> AQA A-Level English Literature Paper 1 Section B, Unseen Poetry.</p> <p>Comparative analysis of <b>two</b> poems in response to a thematic statement.</p> <p>Mark out of 25.</p> <p><b>and</b></p> <p>AQA A-Level English Literature Paper 2 Section C, Unseen Prose.</p> <p>Analysis of an extract from a prose text in response to a thematic statement.</p> <p>Mark out of 25.</p>	<p><b>PR2:</b> AQA A-Level English Literature Non-Examined Assessment First Draft.</p> <p>Comparative analysis of two texts by engaging in a critical debate.</p> <p>Mark out of 50.</p> <p><b>and</b></p> <p>AQA A-Level English Literature Paper 1 Section C, Comparing Texts: Comparative analysis of <i>The Great Gatsby</i> and chosen Pre-1900s poems (<b>at least two</b>) in response to given thematic statement.</p> <p>Mark out of 25.</p>	<p>AQA A-Level English Literature Paper 2, Section B.</p> <p>Comparative analysis of <i>A Streetcar Named Desire</i> and <i>The Handmaid's Tale</i> in response to a thematic question.</p> <p>Mark out of 25.</p> <p>Final hand in of AQA A-Level English Literature Non-Examined Assessment.</p> <p>Mark out of 50, submitted to AQA Examination Board.</p>	<p><b>PR3:</b> AQA A-Level English Literature Paper 2:</p> <p>Section A: <i>Skirrid Hill</i></p> <p>Comparative analysis of <b>at least two</b> poems within the <i>Skirrid Hill</i> poetry anthology in response to a thematic question.</p> <p>Mark out of 25.</p> <p>Section B: <i>A Streetcar Named Desire</i> and <i>The Handmaid's Tale</i></p> <p>Comparative analysis of <i>A Streetcar Named Desire</i> and <i>The Handmaid's Tale</i> in response to a thematic question.</p> <p>Mark out of 25.</p> <p>Section C: Unseen Prose</p> <p>Analysis of an extract from a prose text in response to a thematic statement.</p> <p>Mark out of 25.</p> <p><b>and</b></p> <p>Preparation and revision of Literature Paper 1 and all attendant skills ahead of examinations.</p>	

