

Year 12 Topics

In year 12 we teach the following topics over the course of the year. Each topic draws on prior learning from previous years and builds on understanding from the KS3 programme of study. Each topic develops and deepens the Core knowledge that will underpin all areas of the curriculum at KS5 and onward into undergraduate courses.

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
<p>Prose (The Picture of Dorian Gray)</p> <p>Teacher A</p> <p>Autumn HT1/2</p>	<p>We begin A Level Literature with a Victorian novel (building on the students' experience of reading 'A Christmas Carol' at GCSE). Students will study a range of narrative techniques, exploring the ways that writers use language, structure and form to create meanings. They will understand how to write analytically about these methods, and they will know how to integrate</p>	<p>Prose (The Supernatural – 'The Picture of Dorian Gray')</p> <ul style="list-style-type: none"> Understanding how writers use language, structure and formal techniques to create meanings in texts. Understanding a range of literary techniques, and, being able to identify these independently whilst commenting on the effects created. Understanding the importance of a range of literary, social and historical contexts* when analysing meanings in prose texts. Understanding how to make developed comparative points, drawing upon a secure knowledge of character, setting, theme and structure. <p>*Including: gothic conventions, Victorian historical events of the late 19th century,</p>	<p>Prose-specific</p> <p>narrative, structure, narrative perspective, first/third person, omniscient narrator, indirect free speech/thought, chronology, flashback, narrative gap, foreshadowing, climax, complication, conclusion/resolution, characterisation, theme, setting, pathetic fallacy, direct/indirect speech, exposition, imagery, metaphor, protagonist, antagonist, subtext, suspense,</p> <p>'The Picture of Dorian Gray'</p> <p>epigram, romanticism, fin de siècle, aestheticism, allegory, allusion, ambiguity, aphorism, comedy, dialogic form, epiphany, euphemism, Faustian bargain, flaneur, ideology, irony, malcontent, melodrama, orientalism, satire,</p>	<ul style="list-style-type: none"> Analytical skills when applying knowledge of literary terms and concepts (AO1) Analytical skills when applying knowledge of language, structure and formal features in a text (AO2) Evaluative and analytical skills when applying knowledge of contextual factors related to broader meanings in the text(s) – (AO3) Comparative skills when exploring points of similarity and difference in TPODG and TLS (AO4) Analytical skills related to the production of exam responses that meet the appropriate criteria for Edexcel A Level English Literature Paper 2 (AO1). <p>Enrichment</p> <ul style="list-style-type: none"> E-Magazine subscription. Video/audio podcasts produced by teachers. Opportunities for outside speakers/theatre trips etc when this is possible.

	<p>contextual factors into their responses. Finally, we establish the thematic link of 'The Supernatural'.</p> <p>Why this? Why now?</p> <p>We begin with a prose text as a way of establishing the greater depth of analysis that characterises A Level study. It allows students to engage with the challenge of an accessible older text which deals with notions of narcissism and morality – hugely relevant to this day.</p>	<p>aestheticism, biographical information re: Oscar Wilde, sexuality in the Victorian era, weath and poverty, Darwinism, religious context</p>	<p>hedonism, doppelganger (double), gothic, narcissism</p>	
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<p>Drama (A Streetcar Named Desire)</p> <p>Teacher B</p> <p><i>Autumn HT1/2</i></p>	<p>Students will study a range of dramatic techniques related to language, structure and form. They will consider the play as a tragedy (making a generic connection to the later study of 'Othello'), as well as developing their ability to analyse character and themes. Students will understand how social, literary and historical contexts contribute to meaning in this text.</p> <p>Why this? Why now?</p> <p>Students are introduced to the drama</p>	<p>Drama (A Streetcar Named Desire)</p> <ul style="list-style-type: none"> • Understanding the formal dramatic techniques used to create meanings in the play. • Understanding the ways that structure has been used to create meanings in the play. • Understanding literary, historical, social context. • Understanding how to write an effective, and stylistically sound, literature response. 	<p>tragedy, stagecraft, lighting, props, audience, characterisation, plastic theatre, setting, climax, melodrama, exposition, motif, symbol, allegory, old South, set design, stage directions, exterior, interior, episodic structure, dialogue, conflict, metaphors, romance and realism</p>	<ul style="list-style-type: none"> • Analytical skills when responding to aspects of language, structure and form (AO2) • Evaluative skills when considering the relevance and meanings arising from relevant contextual factors (AO3) • Analytical and evaluative skills in identifying and evaluating the effects of a range of literary/dramatic devices (AO1/AO2) <p>Enrichment</p> <ul style="list-style-type: none"> ○ E-Magazine subscription. ○ Video/audio podcasts produced by teachers. ○ Opportunities for outside speakers/theatre trips etc when this is possible.
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	component of the course with a play which is, perhaps, more accessible than the later Shakespeare play. However, it establishes some of the tragic themes that will be explored again in 'Othello'.			
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Prose (The Little Stranger) Teacher A <i>Spring HT3/4</i>	<p>This unit builds upon the knowledge gained when studying the partner text ('The Picture of Dorian Gray'). Students will understand a range of narrative techniques, exploring the ways that writers use language, structure and form to create meanings. <i>They</i></p>	<p>Prose (The Supernatural – 'The Little Stranger')</p> <ul style="list-style-type: none"> Understanding how writers use language, structure and formal techniques to create meanings in texts. Understanding a range of literary techniques, and, being able to identify these independently whilst commenting on the effects created. Understanding the importance of a range of literary, social and historical contexts* when analysing meanings in prose texts. 	<p>Prose-specific</p> <p>narrative, structure, narrative perspective, first/third person, omniscient narrator, indirect free speech/thought, chronology, flashback, narrative gap, foreshadowing, climax, complication, conclusion/resolution, characterisation, theme, setting, pathetic fallacy, direct/indirect speech, exposition, imagery, metaphor, protagonist, antagonist, subtext, suspense</p> <p>'The Little Stranger'</p>	<ul style="list-style-type: none"> Analytical skills when applying knowledge of literary terms and concepts (AO1) Analytical skills when applying knowledge of language, structure and formal features in a text (AO2) Evaluative and analytical skills when applying knowledge of contextual factors related to broader meanings in the text(s) – (AO3) Comparative skills when exploring points of similarity and difference in TPODG and TLS (AO4) Analytical skills related to the production of exam responses that meet the appropriate criteria for Edexcel A Level English Literature Paper 2 (AO1).

	<p><i>will also begin to make developed comparative, analytical, points during this unit.</i></p> <p>These comparative links will relate to theme of 'The Supernatural' which is established in HT1 and HT2 ('The Picture of Dorian Gray').</p> <p>Why this? Why now?</p> <p>This text corresponds with 'The Picture of Dorian Gray'. Therefore, it makes perfect sense to study it alongside the former text. This allows students to make comparative analytical links.</p>	<ul style="list-style-type: none"> • Understanding how to make developed comparative points, drawing upon a secure knowledge of character, setting, theme and structure. <p>*Including: post-WWII Britain, creation of welfare state/NHS, austerity, gender and class inequalities, decline of the landed gentry, growth of social mobility etc.</p>	<p>flashback, unreliable narrator, first-person narrator, suspense, tension, ambiguity, climax, retrospective narrative, decay, corruption, epiphany, gothic, direct/indirect speech</p>	<p>Enrichment</p> <ul style="list-style-type: none"> ○ E-Magazine subscription. ○ Video/audio podcasts produced by teachers. ○ Opportunities for outside speakers/theatre trips etc when this is possible.
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<p>Poems of the Decade/Unseen poetry</p> <p>Teacher B</p> <p><i>Spring HT3/4</i></p>	<p>Students will study a range of contemporary poetry whilst developing their understanding of the ways that <i>unseen</i> poetry can be analysed effectively. They will understand how poets use language, structure and form to create nuanced meanings, and they will know how to approach poetry independently whilst making conceptual links and contrasts. This unit prepares students for the later focus on 'The Romantics'.</p> <p>Why this? Why now?</p>	<p>'Poems of the Decade'/Unseen poetry</p> <ul style="list-style-type: none"> • Understanding how questioning and analytical frameworks can be used to define meanings in poetry. • Understanding how to identify poetic techniques (related to aspects of language, structure and form) and comment analytically on the effects created. • Understanding how to write an effective, and stylistically sound, literature response. • Understanding how to analyse similarities and differences between paired poems (knowledge of comparative skills). <p>Knowledge of poems listed in the specification.</p>	<p>structure, imagery, metaphor, symbol, assonance, alliteration, simile, personification, repetition, sibilance, form, rhyme, meter, rhythm, allegory, allusion, ambiguity, antithesis, ballad, free verse, caesura, consonance, conceit, ekphrasis, monologue, speaker, stanza, elegy, ellipsis, end-stopped, enjambment, couplet, hyperbole, imagery, irony, sonnet, meter, lament, motif, onomatopoeia, oxymoron, contrast, couplet, triplet, quatrain, syllable</p>	<ul style="list-style-type: none"> • Analytical skills when exploring the effects created by aspects of language, structure and form (AO2) • Analytical and evaluative skills when preparing a stylistically sound literature essay (AO1) • Comparative skills when analysing a 'seen' and 'unseen' poem (AO4) • Independent analytical skills when exploring an unseen poem (AO1) <p>Enrichment</p> <ul style="list-style-type: none"> ○ E-Magazine subscription. ○ Video/audio podcasts produced by teachers. ○ Opportunities for outside speakers/theatre trips etc when this is possible.
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	Students have had little experience of reading and analysing contemporary poetry like this. It is an exciting introduction to the challenge of the poetry component. They will also gain experience of analysing a range of unseen poems, and this will lead them towards the later focus on The Romantics (and the universal themes covered there).			
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Romantic poetry Teacher A <i>Summer HT5/6</i>	Students will develop an appreciation of the Romantic poets and the literary genre itself. This will involve the further	Romantic poetry <ul style="list-style-type: none"> • Understanding common features of the Romantic literary genre. • Understanding the relevant contextual factors related to this literary genre (historical, social, literary). 	structure, imagery, metaphor, symbol, assonance, alliteration, simile, personification, repetition, sibilance, form, rhyme, meter, rhythm, allegory, allusion, ambiguity, antithesis, ballad, free verse, caesura, consonance, conceit, ekphrasis, monologue, speaker, stanza, elegy, ellipsis, end-stopped,	<ul style="list-style-type: none"> • Analytical skills when exploring the effects created by aspects of language, structure and form (AO2) • Analytical and evaluative skills when preparing a stylistically sound literature essay (AO1) • Evaluative and analytical skills when considering the relevance and meanings arising from contextual information (AO3)

	<p>development of knowledge related to poetry analysis as well as securing a developed understanding of pertinent contextual factors.</p> <p>Why this? Why now?</p> <p>Students will build upon the knowledge of poetic analysis established in the study of POTD/unseen poetry. The choice of the Romantic poets also adds to the overall scope of the course (running from Shakespeare through to the poetry of the 21st century). This allows students</p>	<ul style="list-style-type: none"> • Understanding how to identify and comment analytically on poetic techniques (related to aspects of language, structure and form). • Understanding how to write an effective, and stylistically sound, literature response. • Understanding how to refer to appropriate literary terminology. <p>Knowledge of the following poets: Blake, Wordsworth, Lord Byron, Shelley, Keats.</p> <p>See specification for definitive list.</p>	<p>enjambment, couplet, hyperbole, imagery, irony, sonnet, meter, lament, motif, onomatopoeia, oxymoron, contrast, couplet, triplet, quatrain, syllable, sublime, pantheism, gothic, revolution, radicalism, Medievalism, melancholy, neoclassicism, Hellenism, subjectivity</p>	<ul style="list-style-type: none"> • Independent analytical and research skills (AO1/AO2/AO3). <p>Enrichment</p> <ul style="list-style-type: none"> ○ E-Magazine subscription. ○ Video/audio podcasts produced by teachers. ○ Opportunities for outside speakers/theatre trips etc when this is possible.
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	to complete a course that offers a broad scope of eras and writers.			
Othello Teacher B <i>Summer HT5/HT6</i>	Students will secure an understanding of Shakespearean tragedy and 'Othello' in particular. They will consider the text in performance as well as developing an understanding of character, setting, theme and contextual factors. Finally, this unit encourages students to explore critical viewpoints, and it builds upon the study of the	Othello <ul style="list-style-type: none"> • Understanding the context of the play within the tragedy genre and Shakespeare's works as a whole. • Understanding the ways that Shakespeare uses language, structure and dramatic form to create meanings, characters and themes. • Understanding the different critical viewpoints that can be applied to the text and the genre. • Understanding how to evaluate these critical viewpoints effectively. 	aesthetics, Aristotle, tragedy, aside, blank verse, catalyst, catharsis, characterisation, denouement, dramatic irony, feminism, foreshadowing, hamartia, hubris, idiom, image, irony, Jacobean, juxtapose, Machiavel, malcontent, Marxist criticism, metaphor, mirroring, New Historicism, oxymoron, parody, pathos, patriarchy, personification, poetic justice, post-colonialism criticism, protagonist/antagonist, Restoration, revenge tragedy, soliloquy, iambic pentameter, xenophobic	<ul style="list-style-type: none"> • Analytical skills when exploring the ways that Shakespeare uses language, structure and form to create meanings (AO2) • Evaluative and analytical skills when exploring the relevance and impact of contextual factors (AO3). • Evaluative and analytical skills when considering critical views (AO5) • Written skill in preparing a suitably formal and focused literature response (AO1) <p>Enrichment</p> <ul style="list-style-type: none"> ○ E-Magazine subscription. ○ Video/audio podcasts produced by teachers. ○ Opportunities for outside speakers/theatre trips etc when this is possible.

	<p>tragic genre in 'A Streetcar Named Desire'.</p> <p>Why this? Why now?</p> <p>The students have already studied 'A Streetcar Named Desire' as a modern tragedy. They will now meet the greater challenge of a Shakespeare play. In addition, they will consider a range of critical views concerning the text and the genre. We place this unit at the end of Year 12/start of Year 13 because of its greater level of challenge.</p>			
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<p>Coursework</p> <p>Teachers A and B</p> <p><i>Spring and Summer HT4/5</i></p>	<p>Students develop their ability to undertake an independent study of two texts that they choose themselves. They will develop their understanding of aspects of language, structure and form. Furthermore, they will work independently to draft and research their response. This unit builds upon the knowledge gained when studying other units in Year 12 because it covers all five assessment objectives.</p> <p>Why this? Why now?</p>	<p>Coursework</p> <ul style="list-style-type: none"> • Understanding how to plan, sequence and draft an extensive response independently. • Understanding how to analyse aspects of language, structure and form independently. • Understanding how to research and incorporate relevant contextual information. • Understanding how to develop extensive comparative links between two texts. • Understanding how to apply critical views in an evaluative manner. 	<p>narrative, structure, narrative perspective, first/third person, omniscient narrator, indirect free speech/thought, chronology, flashback, narrative gap, foreshadowing, climax, complication, conclusion/resolution, characterisation, theme, setting, pathetic fallacy, direct/indirect speech, exposition, imagery, metaphor, protagonist, antagonist, subtext, suspense</p> <p>N.B. Vocabulary will, to some extent, be dependent on the text choices made by the students.</p>	<ul style="list-style-type: none"> • Planning and drafting skills (AO1). • Analytical and evaluative skills related to language, structure and form (AO2). • Analytical and evaluative skills related to contextual information (AO3). • Analytical and evaluative skills related to the application and consideration of critical views (AO5). • Comparative skills (AO4). <p>Enrichment</p> <ul style="list-style-type: none"> ○ E-Magazine subscription. ○ Video/audio podcasts produced by teachers. ○ Opportunities for outside speakers/theatre trips etc when this is possible.
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	<p>Students will have covered a sufficient amount of the course to allow them to understand the Assessment Objectives and the complexity of analysis required at this level. Placing the coursework process here allows students to draft their work independently over the summer break. This supports the continuity of learning in A Level English Literature.</p>			
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