

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>An introduction to levels of language analysis</p> <p>Teacher A</p> <p>Autumn HT1</p>	<p>We begin A Level English Language and Literature by providing students with an understanding of the analytical frameworks required to study a range of literary and non-literary texts. This builds on previous analytical approaches in GCSE English Language.</p>	<ul style="list-style-type: none"> • Understanding the different language 'levels of analysis' that we can apply to seen and unseen texts. • Understanding a range of linguistic and literary terms that will prove useful when analysing texts. • Understanding that linguistic analysis can apply to spoken, as well as written texts. • Understanding how to link linguistic features to meanings. • Understanding the significance of contextual factors when considering meaning. 	<p>lexis, grammar, semantics, pragmatics, discourse structure, graphology, phonology, affordances, constraints, text cohesion, word, sentence, phrase, tense, modifier, adjective, adverb, verb, noun, common noun, abstract noun, clause, subordinate clause, embedded clause, simple sentence, compound sentence, active and passive voice, synonym, hypernym, idiolect, sociolect, dialect, irony, tone, register, deixis, anaphoric and cataphoric references</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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.

<p>'Remembered Places'</p> <p>Teacher A</p> <p>Autumn HT1&2</p> <p><i>Focus on spoken and online texts</i></p>	<p>Students will study a range of literary and non-literary texts as part of the 'Paris Anthology' for this course. The anthology includes a wide range of text types with a particular emphasis on non-fiction and non-literary material. In this part of the subject content, students explore speech and other genres. They study a wide range of linguistic and generic features, as well as related issues around questions of representation and viewpoint in texts taken from a range of time periods. The anthology offers opportunities for</p>	<p>Students will understand:</p> <ul style="list-style-type: none"> • the ways in which writers and speakers present places, societies, people and events • the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers • the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives • the affordances and limitations of different media • different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and places • how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought. 	<p>lexis, grammar, semantics, pragmatics, discourse structure, graphology, phonology, affordances, constraints, text cohesion, word, sentence, phrase, tense, modifier, adjective, adverb, verb, noun, common noun, abstract noun, clause, subordinate clause, embedded clause, simple sentence, compound sentence, active and passive voice, synonym, hypernym, idiolect, sociolect, dialect, irony, tone, register, deixis, anaphoric and cataphoric references, genre, mode, positioning of the writer/reader</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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. ○ Wider reading
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	<p>detailed exploration of the ubiquitous nature of narrative and systematic study of the representation of place</p>			
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<p>'Remembered Places'</p> <p>Teacher B</p> <p>Autumn HT1&2</p> <p><i>Focus on written texts</i></p>	<p>Students will study a range of literary and non-literary texts as part of the 'Paris Anthology' for this course. The anthology includes a wide range of text types with a particular emphasis on non-fiction and non-literary material. In this part of the subject content, students explore speech and other genres. They study a wide range of linguistic and generic features, as well as related issues around questions of representation and viewpoint in texts taken from a range of time periods. The anthology offers opportunities for</p>	<p>Students will understand:</p> <ul style="list-style-type: none"> • the ways in which writers and speakers present places, societies, people and events • the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers • the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives • the affordances and limitations of different media • different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and places • how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought. 	<p>lexis, grammar, semantics, pragmatics, discourse structure, graphology, phonology, affordances, constraints, text cohesion, word, sentence, phrase, tense, modifier, adjective, adverb, verb, noun, common noun, abstract noun, clause, subordinate clause, embedded clause, simple sentence, compound sentence, active and passive voice, synonym, hypernym, idiolect, sociolect, dialect, irony, tone, register, deixis, anaphoric and cataphoric references, genre, mode, positioning of the writer/reader</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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. ○ Wider reading
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	detailed exploration of the ubiquitous nature of narrative and systematic study of the representation of place			
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
<p>'The Handmaid's Tale'</p> <p>Teacher A Spring HT3 & HT4</p>	<p>Students move from the broader, integrated, study of literary and non-literary texts in HT1 to a focus on 'The Handmaid's Tale'. The study of this challenging text builds upon GCSE English Literature where students have explored themes of injustice and power through 'An Inspector Calls', 'A Christmas Carol' and 'Macbeth'.</p>	<p>Students explore the imagined worlds of these texts which are characterised by unusual narratives, narrators and events.</p> <p>Students also consider key aspects of the texts which place them in particular contexts of production and reception.</p> <p>Students will understand and analyse the language choices made by writers in order to study the following:</p> <ul style="list-style-type: none"> • point of view • characterisation • presentation of time and space/place • narrative structure. 	<p>lexis, grammar, semantics, pragmatics, discourse structure, text cohesion, word, sentence, phrase, tense, modifier, adjective, adverb, verb, noun, common noun, abstract noun, clause, subordinate clause, embedded clause, simple sentence, compound sentence, active and passive voice, synonym, hypernym, irony, tone, register, anaphoric and cataphoric references, genre, mode, positioning of the writer/reader, unreliable narrator, chronology, third person narrative, omniscient narrator, setting, characterisation, context, dystopia, allegory, metaphor, personification, flashback, epilogue, protagonist</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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. ○ Wider reading

<p>'A Streetcar Named Desire'</p> <p>Teacher B</p> <p>Spring HT3/HT4</p>	<p>Students move from the broader, integrated, study of literary and non-literary texts in HT1 to a focus on a modern drama text. This builds upon their existing knowledge of modern drama from GCSE English Literature ('An Inspector Calls'). Students will explore dramatic devices as well as the presentation of themes such as power, conflict and complex relationships.</p>	<p>Students will understand how language choices help to construct ideas of conflict between people, and between people and their societies.</p> <p>Students will know about the ways in which writers and speakers use language, beginning with a general focus on broad questions such as:</p> <ul style="list-style-type: none"> • How do people interact? • How do people claim power and position others in talk? • How do people express identity? • What communicative strategies do people use when in conflict with others? • How do different groups or individuals make themselves heard? <p>Drawing both on their everyday experiences of interaction in different modes and on published texts, students will know how the language choices writers make are used to express relationships, drive narrative, and construct views about the nature of different societies.</p> <p>They apply their knowledge to the study of texts about individuals in situations of conflict</p>	<p>lexis, grammar, semantics, pragmatics, discourse structure, text cohesion, word, sentence, phrase, tense, modifier, adjective, adverb, verb, noun, common noun, abstract noun, clause, subordinate clause, embedded clause, simple sentence, compound sentence, active and passive voice, synonym, hypernym, irony, tone, register, anaphoric and cataphoric references, genre, mode, positioning of the audience, chronology, setting, characterisation, context, allegory, metaphor, personification, flashback, protagonist, antagonist, plastic theatre, stagecraft, aside, soliloquy, tragedy, lighting, props, audience, climax, melodrama, exposition, motif, symbol, Old South, set design, stage directions, exterior, interior, episodic structure, dialogue, conflict, romance and realism</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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. ○ Wider reading
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		<p>Students explore the ways that conflicts are presented, the meanings that can be inferred from the language use and the contextual reasons for these conflicts.</p> <p>As part of their study, students analyse areas relevant to the study of drama and dramatic discourse, including how playwrights:</p> <ul style="list-style-type: none"> • represent natural speech features • use language to create distinctively different characters • show characters asserting power and positioning others via their language and behaviour • use the idea of conflict to create dynamic narratives and address the wider themes of the play. 		
<p>Coursework preparation</p> <p>Teacher A</p> <p>Spring HT5 NEA preparation</p>	<p>Having studied a range of non-literary and literary texts ('Paris Anthology', 'The Handmaid's Tale' and 'A Streetcar</p>	<p>In working on this part of the subject content, students will know about methods of language analysis. Focus on spoken language.</p> <p>They will be required to adopt a close language focus, identifying salient</p>	<p>Grice's maxims, opener, hesitation, pause, adjacency pairs, overlap, transcript, simultaneous speech, phatic talk, non-fluency features, back-channel behaviour, Initiation-Response-Feedback, colloquialism, register, formality, idiom, purpose audience, genre, mode, lexis,</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, AO3). <p>Enrichment</p>

	<p>Named Desire') students will now prepare for their individual coursework. This will involve the comparison of a common theme or feature in a literary and non-literary text that they have chosen. We will look at the use of spoken language features as well as representations of events, people and places.</p>	<p>features of language used in the respective texts. The following list is a guide to the areas of language analysis students are expected to be familiar with:</p> <ul style="list-style-type: none"> • phonetics, phonology and prosodics • lexis and semantics • grammar, including morphology • pragmatics • discourse. <p>The application of these areas will depend on the specific topic chosen. For example, an investigation of how speech is represented may well focus in more detail on phonetics, phonology and prosodics, while an investigation of how storytelling works may focus in more detail on pragmatics and discourse.</p>	<p>grammar, discourse structure, turn-taking, pragmatics, implied meaning, paralinguistics, phonology, phoneme, accent, dialect, positioning, representation, slang, clichés, rhetoric, fillers, deictic expressions, omission/ellipsis, contraction, tag-question, hedge, open/closed question, idiolect, sociolect, non-sequitur, utterance, positive/negative politeness, Leech's Maxims, lexis</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. ○ Wider reading
<p>Coursework preparation Teacher B Spring HT4/HT5 <i>NEA preparation</i></p>	<p>Having studied literary and non-literary texts (Paris Anthology, 'The Handmaid's Tale' and 'A Streetcar Named Desire') students will now prepare their coursework. Students will choose their own coursework focus</p>	<p>In working on this part of the subject content, students will know about methods of language analysis. Focus on thematic comparison.</p> <p>They will be required to adopt a close language focus, identifying salient features of language used in the respective texts. The following list is a guide to the areas of language analysis students are expected to be familiar with:</p>	<p>grammar, discourse structure, turn-taking, pragmatics, implied meaning, paralinguistics, phonology, phoneme, accent, dialect, positioning, representation, slang, clichés, rhetoric, fillers, deictic expressions, omission/ellipsis, contraction, tag-question, hedge, open/closed question, idiolect, sociolect, non-sequitur, utterance, positive/negative politeness, Leech's Maxims, lexis, grammar, characterisation, stagecraft,</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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. ○ Wider reading

	as well as the literary and non-literary texts that they will use.	<ul style="list-style-type: none"> • phonetics, phonology and prosodics • lexis and semantics • grammar, including morphology • pragmatics • discourse. <p>The application of these areas will depend on the specific topic chosen. For example, an investigation of how speech is represented may well focus in more detail on phonetics, phonology and prosodics, while an investigation of how storytelling works may focus in more detail on pragmatics and discourse.</p>	audience, protagonist, irony, playwright, narrator, unreliable narrator, third-person narrative, chronology, climax, complication, motif, direct and indirect speech	
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Poetry – Seamus Heaney Teacher A HT5/HT6	Having studied both prose and drama, students now focus on the poetry strand of the course. They will study a selection of poems by Seamus Heaney, and this will build upon the study of poetry at KS3 as well as the Power and Conflict poetry in GCSE English Literature.	<p>This part of the subject content is concerned with the nature and function of poetic voice in the telling of events and the presentation of people.</p> <p>In studying the role of language in the construction of perspective, students explore and analyse:</p> <ul style="list-style-type: none"> • the presentation of time: understanding the past, reviewing past experiences, the manipulation of time • the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals • how people and their relationships are realised through point of view, attitude, 	structure, imagery, metaphor, symbol, assonance, alliteration, simile, personification, repetition, sibilance, form, rhyme, meter, rhythm, allegory, allusion, ambiguity, antithesis, ballad, free verse, caesura, consonance, conceit, monologue, speaker, stanza, elegy, ellipsis, end-stopped, enjambment, couplet, hyperbole, imagery, irony, sonnet, meter, lament, motif, onomatopoeia, oxymoron, contrast, couplet, triplet, quatrain, syllable	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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. ○ Wider reading

		<p>specific registers, physical descriptions, speech and thought</p> <ul style="list-style-type: none"> • the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques. 		
<p>'The Great Gatsby'</p> <p>Teacher B</p> <p>HT5 & HT6</p>	<p>Students build upon their existing knowledge of the prose form (established when studying 'The Handmaid's Tale' earlier in the course). However, the study of 'The Great Gatsby' forms the basis for recreative writing rather than a conventional analytical response. Students will draw upon their</p>	<p>In this part of the subject content, students understand the ways that writers:</p> <ul style="list-style-type: none"> • present people, their points of view and their relationships with others • shape the narrative structure and present events/time/places • reveal the speech and thought processes of the characters and narrator(s) • use situations of conflict to express ideas about societies and their values. In addition, students develop the skills to adapt and shape the original material (the base text) to respond to different recreative tasks. <p>Students will gain an understanding of:</p> <ul style="list-style-type: none"> • the nature of monologue and dialogue • how changing point of view, genre, 	<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, lexis, grammar, semantics, pragmatics, discourse structure, text cohesion, word, sentence, phrase, tense, modifier, adjective, adverb, verb, noun, common noun, abstract noun, clause, subordinate clause, embedded clause, simple sentence, compound sentence, active and passive voice, synonym, hypernym,</p>	<ul style="list-style-type: none"> • Analytical skills when studying seen and unseen texts (AO1). • Independence when approaching texts analytically. • Evaluative and analytical skills when considering contextual factors (AO1, 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. ○ Wider reading

	<p>knowledge of the prose form as well as the linguistic and structural devices used by writers to create meanings in order to create their own adaptations of the novel.</p>	<p>context, purpose, audience or mode can re-shape meanings</p> <ul style="list-style-type: none">• how undeveloped aspects of the narrative and characterisation might be developed further• the importance of specific moments in time or descriptions of place. <p>Re-creative work seeks to find absent or underplayed perspectives in the base text – for example, the voice of a marginal character, or how an event might have been reported to a different audience – and create a new text in order to enrich the critical reading of the original.</p>	<p>irony, tone, register, anaphoric and cataphoric references, genre, mode</p>	
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