

Curriculum Intent: The English Literature curriculum at Trinity Sixth Form Academy is designed to instil a life-long love of literature, language and reading in all students and to close the gap between the most advantaged and disadvantaged in society by ensuring our students have a confident grasp of the Literacy skills necessary to create a ‘fairer society’ (Trust). The curriculum strategically builds the necessary academic skills through carefully chosen texts to ensure that students are well-prepared for both their A-level examinations and an undergraduate degree, should they wish to pursue the subject into higher education. Additionally, we have the highest expectations of every learner and endeavour to equip students with a wide lexicon in order for them to compete with their peers at the highest level. Complementary to this, sits our commitment to embedding both the academy’s professional standards and civic virtues; ensuring students understand the varying viewpoints and purposes that sit behind texts. Additionally, within the study of English Literature, we foster the analytical thinking of our students in order to develop their inquisitive nature to criticise the things that they read, see and hear in the modern world. This is to enable them to engage with diverse political, social and historical contexts to help develop them as citizens who

Dates	Content	Assessment	Rationale
T1 and 2	<p>Transition Unit: Literature Time-line and Unseen Poetry analysis (paper 3) skills.</p> <p>Analysing poetry (Larkin and Duffy):</p> <ul style="list-style-type: none"> key poetic terms structuring analytical essays teaching tier 2 and 3 vocabulary to create more academic responses contextual understanding of poets and their social / historical influences critical views and learning how to incorporate them into essays <p>CEIAG: Opportunity to attend live poetry events and speak to Duffy. Discussion around the role of the librarian in relation to Larkin.</p>	<p>PC1: Paper 1 (SAMS), Part B question on Duffy and Larkin</p> <p>PC2: Paper 1, (2017) Part B question on Duffy and Larkin</p> <p>Weekly: Spaced Rep test assessing content, context, key terminology and critical views.</p>	<p>The decision was made to follow the Eduqas syllabus due to both the text selection available as it offers both breath and variety of period and genre within its scope as well as lending itself to the subject specialisms of the team.</p> <p>Carol Ann Duffy is a poet that all students will be familiar with from the GCSE poetry anthologies and they should therefore bring some contextual knowledge, which can then be built upon to create an easier transition from KS4 to KS5. Another reason for this to be the first unit on the paper is the fact that it addresses all five of the assessment objectives, allowing students to familiarise themselves with the rigour of A-level study but through more modern texts with more familiar language.</p> <p>Furthermore, Duffy is also a patron of Square Chapel, a local theatre in the town centre. Duffy visits several times a year to perform her poetry and Q&A thus providing students with an invaluable opportunity to meet and question the former Laureate.</p> <p>The methodology will be to teach the poems in appropriate pairings in order to build in the comparative nature of the exam and to encourage students to see the poems in pairs. When revising alternative pairings will be made.</p> <p>PS / CVs: Duffy is a member of the LGBTQ+ community and can therefore model to students the British values of respect and tolerance to build a more inclusive environment. Poems deal with a range of sensitive issues from bereavement to suicide as well as the nature of sexual relationships</p>
T2 and 3	<p>Paper 2: Drama - A Streetcar Named Desire</p> <p>Analysing drama:</p> <ul style="list-style-type: none"> key dramatic terms adapting the structure of analytical comparative essays to suit this question teaching tier 2 and 3 vocabulary to create more academic responses contextual understanding of Williams and his social / historical influences critical views and developing understanding of how to incorporate them into essays 	<p>PC3: Paper 2, Part B Analysis of female power / powerlessness in Streetcar. Adapted question paper as unable to compare texts at this point.</p> <p>Weekly: Spaced Rep test assessing content, learning of key quotations, context, key terminology and critical views.</p> <p>Re-visiting Poetry (by theme)</p>	<p>The decision to teach the comparative drama in year 12 lies much in the continuing development of the comparison skill already established in the teaching of Larkin and Duffy so that this skill is firmly embedded as part of their GCE skill-set.</p> <p>In order to build on students’ prior knowledge of 20th Century drama the decision was made to teach ‘Streetcar’ first. Additionally, it allows students a more accessible text on which to consolidate GCE assessment objectives prior to making links to Reformation revenge tragedy.</p> <p>Many students will have studied ‘An Inspector Calls’ at KS3 or 4, an English play written in a similar period to ‘Streetcar’ and students can thus make contextual comparisons between the concerns of post-war England and post-war America. Williams is the only American playwright on the syllabus and in choosing this pairing it exposes students to a wider contextual and cultural understanding of world literature.</p> <p>Due to their modern relevance, there are many live productions of both ‘Malfi’ and ‘Streetcar’ that students will have the opportunity to watch to deepen their understanding of the plays and to broaden their cultural experience</p> <p>PS/CVs: CEIAG: Williams is a member of the LGBTQ+ community and can therefore model to students the British values of respect and tolerance to build a more inclusive environment. The play deals with many sensitive issues around domestic violence, rape and equality.</p>
T3 and 4	<p>Paper 2: Drama - The Duchess of Malfi</p> <p>Analysing drama:</p> <ul style="list-style-type: none"> key dramatic terms adapting the structure of analytical essays to suit this question teaching tier 2 and 3 vocabulary to create more academic responses contextual understanding of Webster and his social / historical influences Contextual Literary heritage – conventions of revenge tragedy critical views and developing understanding of how to incorporate them into essays 	<p>PC4: Paper 2, (SAMS) Part B question on Malfi and Streetcar</p> <p>Weekly: Spaced Rep test assessing content, learning of key quotations, context, key terminology and critical views</p> <p>Re-visiting Poetry (by theme) and Streetcar as appropriate.</p>	<p>Students will be familiar with contextual aspects of this period from their study of Shakespeare at GCSE and thus will be able to build on ideas of Divine Right against a background of growing political and religious unrest. Additionally, much of what they learn contextually will become increasingly relevant for study in Year 13 when ‘Hamlet’ is delivered as both plays fit into the ‘revenge tragedy’ genre. This is partly the reason for studying it after ‘Streetcar’ as it facilitates the transition into Hamlet in Year 13.</p> <p>PS/CVs: The play is rich in opportunities to discuss ideas around wisdom and courage as well as service.</p> <p>CEIAG: Opportunities to explore the nature of female monarchy in a modern context e.g. glass ceiling and female representation in the highest echelons of politics</p>
T5 and 6	<p>Component 4 – Coursework: The Picture of Dorian Gray and an introduction to Unseen Prose (paper 3)</p> <p>Analysing Prose:</p> <ul style="list-style-type: none"> key prose terms adapting the structure of analytical comparative essays to suit the coursework teaching tier 2 and 3 vocabulary to create more academic responses Ongoing contextual understanding of the fin de siècle period critical views and developing understanding of how to incorporate them into essays 	<p>PC5: Paper 1 and 2 part Bs 2018</p> <p>Weekly: Spaced Rep test assessing content, learning of key quotations, context, key terminology and critical views</p> <p>Re-visiting Poetry (by theme) and Streetcar as appropriate.</p>	<p>The decision is to approach the coursework element at this point in the course as students have had a year to develop their analytical skills and to become fluent in their academic essays and yet allows them to have the majority of year 13 to learn new content and to revise year 12 content for the exams.</p> <p>All students will study ‘A Picture of Dorian Gray’ by Oscar Wilde in order to further develop and support their contextual knowledge and understanding of the fin de siècle period for paper 3 and the aesthetic and decadent movement.</p> <p>Furthermore, the themes of Dorian Gray have a modern resonance in a world which appears to prize appearance over moral substance and the selection of this text helps us to develop our students as enquiring, autonomous thinkers, equipped to deal with some of the challenges of the modern world.</p> <p>Students then have a choice of comparative text (from a limited list provided by us) to encourage their independent reading. They will also be responsible for being the architect of their own question (with suitable support and monitoring to ensure academic rigour) in order to help them to become self-governing, engaged and independent critics.</p>

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T1 and 2	<p>Paper 1: Poetry - Chaucer – The Merchant’s Tale</p> <ul style="list-style-type: none"> Introduction to Medieval Literature – how to read it and the context of The Canterbury Tales Key terminology and tier 2 / 3 vocabulary embedded Wider reading to understand differing critical perspectives Literary context – exploration of courtly love tradition in Literature and the influence of the French fabliau How to respond to the extract based question <p>Paper 3 and 1: Poetry</p> <ul style="list-style-type: none"> Finish Larkin and Duffy (approx. 12 poems) spaced through the afternoon session each week – useful in terms of spacing and re-visiting previous content Introduce the Unseen poetry – students work through the Unseen booklet for I. S. 	<p>PC1: Paper 1, Section A, Part (i) and Paper 1 Section B</p> <p>PC2: Trial Exam: full component 1 paper</p> <p>Weekly: Spaced Rep test assessing content, context, key terminology and critical views. Unseen IS</p>	<p>Beginning Year 13 with Chaucer enables students to complete the texts for Component 1 of the exam first. This is a strategic decision based on a review of 2019’s results, which dipped on this paper. By studying this first, they will have more opportunities to practice their responses in timed conditions, which is key, as it is the timing of the responses, which most students find difficult.</p> <p>The decision to teach Chaucer, was based on teacher expertise of this period and writer as well as hoping to allow lower attaining students to better access the exam by giving them a narrative to assist with recall. Additionally, for the students who are planning on studying Literature at degree level, it is vital that they experience this period with teacher guidance to help them with reading and pronunciation (so important for appreciating oral tradition) and to better prepare them for the undergraduate course.</p> <p>The decision to re-visit Year 12 content was made in order to improve re-call and to re-focus students on the exam paper as a whole. Additionally, the unseen poetry sits complementary to the poetry skills that are being taught in the core lessons.</p> <p>CEIAG: Opportunity to discuss perception of jobs through time via the presentation of the pilgrims – consideration of prestige and hierarchy.</p> <p>PS / CVs: The Merchant’s Tale lends itself to fruitful discussion of the importance of fidelity in relationships and of selecting ones partner carefully and wisely. There is also discussion of ideas around duty and service. Moreover Despite the apparent immorality of the tale, Chaucer has a serious point to make about both marriage and the position of women. This opens up debate on this topic and encourages students to think about wisdom, temperance and justice whilst developing compassion (or not!) for the characters and their situations.</p>
T2 and 3	<p>Paper 2: Drama - Shakespeare – Hamlet</p> <ul style="list-style-type: none"> Recall of study at GCSE commonalities between Hamlet and Macbeth Recall of work done in Year 12 around Tragedy and literary tradition – discussion of Hamlet as an example of Classical and Revenge tragedy Key dramatic terms and tier 2 / 3 vocabulary embedded Wider reading to understand differing critical responses Wider reading to improve contextual understanding of Renaissance Elizabethan Britain and how that influenced Shakespeare. How to respond to the extract based question <p>Paper 2: Drama – Streetcar and Malfi Revision</p> <ul style="list-style-type: none"> Review the plays through thematic comparison in the weekly afternoon slot – useful in terms of spacing and revisiting previous content 	<p>PC3: Paper 2, Section A, Part (i) and Paper 2 Section B</p>	<p>The decision to teach Hamlet was made due to the links which can be made to both Macbeth (by far the most popular choice of GCSE Shakespeare text by our main feeder schools) and ‘Malfi’ as students can further develop their understanding of Revenge Tragedy from this period. It is also, arguably, Shakespeare’s tour de force with a young eponymous protagonist, who is completely relatable for a teenage readership. In today’s modern world where young adults are increasingly plagued by social anxiety and poor mental health it can be reassuring to discover that these feelings are neither new nor isolated.</p> <p>PS/CVs: Due to the sensitive nature of some of the themes in Hamlet it is a key text for opening up ideas around mental health and suicide, which sadly effects increasing numbers of young people. Thus, students can build their compassion and empathy as well as considering the characters in terms of their temperance (Claudius), wisdom (Polonius), justice and courage (Hamlet). Ideas around service can be debated in the ‘duty’ Hamlet feels compelled to commit, but which Gertrude seemingly lacks. It can also be witnessed in the antithetical friendships explored in Horatio and Rosencrantz and Guildenstern.</p>
T3 and 4	<p>Paper 3: Unseen Prose / Revision of Unseen Poetry skills</p> <ul style="list-style-type: none"> key narrative terms learning how to use the contextual and critical viewpoint to create a focused response learning contextual information for Paper 3 (1880-1910) Wider reading challenge The study of key texts and extracts balanced along a time-line to explore the key contextual aspects of the fin de seicle <p>Revision: Paper 1 and 2</p> <ul style="list-style-type: none"> Use of Kahoots, quizzes, past papers, modelling and timed responses to cycle through the texts studied so far during the afternoon slot. 	<p>PC4: Full Paper 1 AND Paper 2,</p> <p>Weekly: Spaced Rep test assessing content, learning of key quotations, context, key terminology and critical views of all texts.</p>	<p>As this is the synoptic paper it seems appropriate to study as the culmination of the A-level as this affords students the opportunity to bring together the analytical skills thy have aquired and apply them independently. The decision to focus on the 1880-1910 era is based on both the subject specialist knowledge of the teachers who are more familiar with the fin de siècle texts as well as being able to complement the History A-level curriculum followed at TSFA (which a few students also study), which also covers this epoch.</p> <p>PS/CVs: Key questions raised in this epoch around ideas of colonisation (and slavery), general suffrage, tolerance (sexual amendment act of 1885), education and the rights of children</p> <p>CEIAG: Opportunities to explore the changing nature of occupations e.g. the role of the governess, which may lead to discussions around aspirations and how opportunities have changed over time.</p>
T5	<p>Interleaving of all three components based on the spiral theory.</p> <ul style="list-style-type: none"> Exam technique Academic essays Understanding the rubrics and timings Critical views Contexts 	<p>Actual A-level Exams!</p>	<p>Based around research on cognitive load theory and Ebbinghaus’ forgetting curve this section of the course seeks to strengthen the neural pathways required for re-call as well as focusing on key areas for development in essay writing technique.</p>

