

**Programme of Study: English**  
**Year 12 English Literature**

<b>Autumn 1 &amp; 2</b>	<b>Content, Skills &amp; Objectives</b>	<b>T&amp;L resources &amp; Key Words (vocabulary focus for NHTW)</b>	<b>Marking &amp; Feedback: Assessment &amp; Homework</b>	<b>CEIAG opps including roles and competencies</b>	<b>Standardisation/ Moderation</b>
	<p><b>Paper 1 (Drama)</b>  <b>Section A:</b> <i>Othello</i> by William Shakespeare (Teacher A)  <b>Section B:</b> <i>A Streetcar Named Desire</i> by Tennessee Williams (Teacher B)</p> <p><u>Students are required to:</u></p> <ul style="list-style-type: none"> <li>show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences</li> <li>show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> </ul>	<p><b>T&amp;L resources:</b></p> <ul style="list-style-type: none"> <li>PowerPoint resources available on shared area covering summaries, commentaries, analysis and evaluation of key scenes and appropriate activities for lessons.</li> <li>Interactive resources available for teaching of social and historical context surrounding texts: memory recall map.</li> <li><i>Philip Allan Literature Guide</i> publications on <i>Othello</i> and <i>A Streetcar Named Desire</i>.</li> <li><i>York Notes Advanced</i> publications on <i>Othello</i> and <i>A Streetcar Named Desire</i>.</li> <li>DVD: <i>Othello</i> (Kenneth Branagh, Laurence Fishburne, 1995); <i>A Streetcar Named Desire</i> (Marlon Brando, Vivien Leigh, 1951).</li> </ul> <p><b>Key words:</b>  Other literary terms to be covered during the teaching of <i>Othello</i> and <i>A Streetcar Named Desire</i>, but the following to provide a focus:</p> <ul style="list-style-type: none"> <li>Allegory</li> <li>Antagonist</li> <li>Authorial voice</li> <li>Coup de théâtre</li> <li>Expressionist</li> </ul>	<p><b>Assessment:</b> Formative assessment on how chosen theme is presented in an extract in both plays (September). Full mock examination for Paper 1 (November).</p> <p><b>Section A:</b></p> <p><b>EITHER</b></p> <p>7 Explore Shakespeare’s presentation of the relationship between <i>Othello</i> and <i>Iago</i> in <i>Othello</i>. You must relate your discussion to relevant contextual factors and ideas from your critical reading.</p> <p><b>OR</b></p> <p>8 Explore how Shakespeare treats the theme of love in <i>Othello</i>. You must relate your discussion to relevant contextual factors and ideas from your critical reading.</p> <p><b>Section B:</b></p> <p><b>EITHER</b></p>	<p><b>Careers – job roles:</b>  Actor / Actress  Archivist  Artistic director  Casting director  Digital copywriter  Director  Editorial assistant  Education consultant  Librarian  Magazine journalist  Marketing executive  Media researcher  Newspaper journalist  Playwright  Producer  Public relations officer  Publishing copyeditor  Teacher  Web content manager  Writer</p> <p><b>Careers – employability links:</b>  Aiming high  Literacy  Creativity  Numeracy  Leadership  Independence</p>	<p><b>Common misconceptions:</b>  Analysis of form and structure, confusion between the two.</p> <p>Exploring alternative interpretations / different views of character and theme.</p> <p>Errors in application of social and historical context e.g. bolted on context rather than relevant and appropriate contextual information which is integrated into analytical writing.</p> <p>Some confusion between similarly minor characters in <i>A Streetcar Named</i></p>

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	<ul style="list-style-type: none"> <li>• show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively</li> <li>• respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics</li> <li>• identify and explore how attitudes and values are expressed in texts</li> <li>• communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts</li> <li>• use literary critical concepts and terminology with understanding and discrimination</li> <li>• make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.</li> </ul>	<ul style="list-style-type: none"> <li>• Foreshadowing</li> <li>• Hubris</li> <li>• Melodrama</li> <li>• Metaphor</li> <li>• Motif</li> <li>• Pathos</li> <li>• Protagonist</li> <li>• Symbolism</li> <li>• Tableau vivant</li> <li>• Tragedy</li> </ul> <p>Further key vocabulary:  <a href="http://holytrinity.academy/wp-content/uploads/2017/04/Literary-Terminology.pdf">http://holytrinity.academy/wp-content/uploads/2017/04/Literary-Terminology.pdf</a></p>	<p>23 Explore the presentation of desire in <i>A Streetcar Named Desire</i>. You must relate your discussion to relevant contextual factors.</p> <p><b>OR</b></p> <p>24 Explore the ways in which Williams presents masculinity in <i>A Streetcar Named Desire</i>. You must relate your discussion to relevant contextual factors.</p> <p><b>Homework:</b> Teachers are encouraged to set a variety of tasks, including:</p> <ul style="list-style-type: none"> <li>• Independent research tasks linked to context e.g. Jacobean England for <i>Othello</i>; 1940s American society for <i>A Streetcar Named Desire</i>.</li> <li>• Collaborative planning tasks: students working in small groups to plan a response to an exam-style question.</li> <li>• Further reading relevant to the study of tragedies and their relevance to theatre today.</li> </ul>	<p>Listening  Communication  Presenting  Teamwork  Problem solving  Staying positive</p> <p>Enrichment  opportunity: live  theatre performances</p> <p>Online  lectures/workshops</p>	<p>Desire e.g. Steve and Pablo.</p> <p>Omission of consideration of playwright's intentions and motives when analysing techniques / methods.</p> <p>Misuse and poor application of critical theory from anthology when analysing <i>Othello</i>.</p>
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<b>Spring 1 &amp; 2</b>	<b>Content, Skills &amp; Objectives</b>	<b>T&amp;L resources &amp; Key Words (vocabulary focus for NHTW)</b>	<b>Marking &amp; Feedback: Assessment &amp; Homework</b>	<b>CEIAG opps including roles and competencies</b>	<b>Standardisation/ Moderation</b>
	<p><b>Paper 2 (Prose)</b> <i>Frankenstein</i> by Mary Shelley (Teacher A)</p> <p><b>Paper 3 (Poetry): Section A</b> <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002 - 2011</i> (Teacher B)</p> <p><b>Poetry:</b> Students are required to:</p> <ul style="list-style-type: none"> <li>show knowledge and understanding of the function of genre features and conventions in poetry</li> <li>show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively</li> <li>show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> </ul>	<p><b>T&amp;L resources:</b></p> <ul style="list-style-type: none"> <li>PowerPoint resources available on shared area covering chapter summaries, commentaries, analysis and evaluation of key extracts and appropriate activities for lessons.</li> <li>Interactive resources available for teaching of social and historical context surrounding texts.</li> <li><i>Philip Allan Literature Guide</i> publications on <i>Frankenstein</i> and <i>Poems of the Decade</i>.</li> <li><i>York Notes Advanced</i> publications on <i>Frankenstein</i>.</li> </ul> <p>All students have their own copy of the anthology printed for annotation. Students are provided with a clean copy for the examination.</p> <p>All of the following poems must be taught alongside unseen poetry skills. Students will be expected to compare one of the named poems to an unseen poem:</p> <ul style="list-style-type: none"> <li><i>Eat Me</i> by Patience Agbabi</li> <li><i>Chainsaw Versus the Pampas Grass</i> by Simon Armitage</li> <li><i>Material</i> by Ros Barber</li> <li><i>History</i> by John Burnside</li> <li><i>An Easy Passage</i> by Julia Copus</li> <li><i>The Deliverer</i> by Tishani Doshi</li> </ul>	<p><b>Assessment:</b> Formative assessment on how chosen theme / character is presented in an extract in prose text (January).</p> <p>Comparative poetry essay of two studied poems.</p> <p>Full mock examination for Paper 3 Section A only (March).</p> <p><b>EITHER</b></p> <p>1 Read the poem <i>Growth</i> by Les Murray on page 2 of the source booklet and reread the anthology poem <i>A Minor Role</i> by U A Fanthorpe (on page 3).</p> <p>Compare the methods both poets use to explore responses to serious illness.</p> <p>(Total for Question 1 = 30 marks)</p> <p><b>OR</b></p> <p>2 Read the poem <i>Growth</i> by Les Murray on page 2 of the source booklet and reread the anthology poem <i>To My Nine-Year-Old Self</i> by Helen Dunmore (on page 4).</p>	<p><b>Careers – job roles:</b></p> <p>Actor / Actress Archivist Artistic director Casting director Digital copywriter Director Editorial assistant Education consultant Librarian Magazine journalist Marketing executive Media researcher Newspaper journalist Playwright Producer Public relations officer Publishing copyeditor Teacher Web content manager Writer</p> <p><b>Careers – employability links:</b></p> <p>Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting</p>	<p><b>Common misconceptions:</b></p>

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	<ul style="list-style-type: none"> <li>• show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation</li> <li>• show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning</li> <li>• communicate fluently, accurately and effectively their knowledge, understanding and critical evaluation of texts</li> <li>• identify and explore how attitudes and values are expressed in texts</li> <li>• use literary critical concepts and terminology with understanding and discrimination</li> <li>• make appropriate use of the conventions of writing in literary studies referring accurately and appropriately to texts and sources.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The Lammas Hireling</i> by Ian Duhig</li> <li>• <i>To My Nine-Year-Old Self</i> by Helen Dunmore</li> <li>• <i>A Minor Role</i> by U.A. Fanthorpe</li> <li>• <i>The Gun</i> by Vicki Feaver</li> <li>• <i>The Furthest Distances I've Travelled</i> by Leontia Flynn</li> <li>• <i>Giuseppe</i> by Roderick Ford</li> <li>• <i>Out of the Bag</i> by Seamus Heaney</li> <li>• <i>Effects</i> by Alan Jenkins</li> <li>• <i>Genetics</i> by Sinead Morrissey</li> <li>• <i>From the Journal of a Disappointed Man</i> by Andrew Motion</li> <li>• <i>Look We Have Coming to Dover!</i> by Daljit Nagra</li> <li>• <i>Please Hold</i> by Ciaran O'Driscoll</li> <li>• <i>On Her Blindness</i> by Adam Thorpe</li> <li>• <i>Ode on a Grayson Perry Urn</i> by Tim Turnbull</li> </ul>	<p>Compare the methods both poets use to explore adults looking back on childhood incidents.</p> <p>(Total for Question 2 = 30 marks)</p>	<p>Teamwork          Problem solving          Staying positive</p> <p>Enrichment opportunity:          Wordsworth Trust workshop/Dove Cottage visit</p> <p>Live theatre performance/cinema-streamed theatre performance</p>	
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<b>Summer 1 &amp; 2</b>	<b>Content, Skills &amp; Objectives</b>	<b>T&amp;L resources &amp; Key Words (vocabulary focus for NHTW)</b>	<b>Marking &amp; Feedback: Assessment &amp; Homework</b>	<b>CEIAG opps including roles and competencies</b>	<b>Standardisation/ Moderation</b>
	<p><b>Paper 2 (Prose)</b>  <i>A Handmaid's Tale</i> by Margaret Atwood (Teacher A)  <b>NEA (Coursework unit)</b>  <i>A comparative essay of two literature texts: student choice</i> (Teacher B)</p> <p><u>Prose: Students are required to:</u></p> <ul style="list-style-type: none"> <li>show knowledge and understanding of how genre features and conventions operate in prose fiction texts</li> <li>show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively</li> <li>show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts</li> </ul>	<p><b>T&amp;L resources:</b></p> <ul style="list-style-type: none"> <li>PowerPoint resources available on shared area covering chapter summaries, commentaries, analysis and evaluation of key extracts and appropriate activities for lessons.</li> <li>Interactive resources available for teaching of social and historical context surrounding texts.</li> <li><i>Philip Allan Literature Guide</i> publications on <i>A Handmaid's Tale</i>.</li> <li><i>York Notes Advanced</i> publications on <i>A Handmaid's Tale</i>.</li> </ul>	<p><b>Assessment:</b> Formative assessment on how chosen theme / character is presented in an extract in prose text (May).</p> <p>Full mock examination for Paper 2 (June).</p> <p><b>Science &amp; Society</b></p> <p><b>EITHER</b></p> <p>7 Compare the ways in which the writers of your two chosen texts explore the importance of hope.</p> <p>You must relate your discussion to relevant contextual factors.</p> <p>(Total for Question 7 = 40 marks)</p> <p><b>OR</b></p> <p>8 Compare the ways in which the writers of your two chosen texts criticise human behaviour.</p> <p>You must relate your discussion to relevant contextual factors.</p> <p>(Total for Question 8 = 40 marks)</p>	<p><b>Careers – job roles:</b></p> <p>Actor / Actress  Archivist  Artistic director  Casting director  Digital copywriter  Director  Editorial assistant  Education consultant  Librarian  Magazine journalist  Marketing executive  Media researcher  Newspaper journalist  Playwright  Producer  Public relations officer  Publishing copyeditor  Teacher  Web content manager  Writer</p> <p><b>Careers – employability links:</b></p> <p>Aiming high  Literacy  Creativity  Numeracy  Leadership  Independence  Listening  Communication  Presenting</p>	<p><b>Common misconceptions:</b></p>

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