

English Literature Progression Model		Paper 1: Literary Genres (40%) Aspects of Tragedy		Paper 2: Texts and Genres (40%) Elements of Crime		Non Examination Assessment (20%) Theory and Independence	
Year 12	Topics taught	Cycle 1		Cycle 2		Cycle 3	
		Teacher A: Introduction to tragedy / <i>King Lear</i> , Shakespeare	Teacher B: Introduction to the Crime genre / AQA Crime Poetry Selection	Teacher A: <i>King Lear</i> , Shakespeare / AQA Tragedy Poetry Selection	Teacher B: <i>Brighton Rock</i> , Graham Greene	Teacher A: Critical theory / <i>The World's Wife</i> , Carol Ann Duffy	Teacher B: Critical theory / prose texts of students' choice
	Justification	This part of the course builds on students' studies of <i>Macbeth</i> at GCSE, developing their knowledge of Shakespearean drama and tragic theory from Aristotle onwards. They will be guided through a close reading of the play, applying their understanding of the tragic genre to extracts and developing their skills in close analysis of the text, in preparation for Section A of Paper 1.	As a foundation for Paper 2, students will be guided through a history of crime in literature, beginning with the Old Testament and progressing through to contemporary texts. They will study a range of prose extracts before progressing to the first set text, an exam board compiled collection of poetry, one of which they have already studied for GCSE English Literature. This will develop their confidence before they embark on longer and unfamiliar texts.	Students will move on to gaining a more in depth understanding of the whole play, developing skills which are assessed in Section B of Paper 1. They will be taught how to deconstruct critical views, to plan and structure an essay effectively and how to construct and support an argument using evidence from across the whole text. Students will then move on to the study of the exam board produced collection of poetry, applying their knowledge of the tragic genre to a diverse selection of poetry from Chaucer to the mid-20th century.	By placing the novel after the Christmas break, students will have had time to undertake a first, independent read. They will have had experience of working on a set text since they have completed poetry but the study of the novel demands more independent work because of its length. They will begin making links related to the crime genre between the set texts for Paper 2, since this is a requirement for the Section C questions. In addition, the study of a prose text of some length is preparation for Cycle 3.	Having studied several set texts, and completed a formal end of year exam, students will be introduced to the NEA element of the course, during which they will be expected to produce two independent pieces of writing between 1250-1500 words each. They will be taught one text, the Duffy poetry collection <i>The World's Wife</i> and will analyse their choice of two to three poems through the lens of Feminist critical theory. Initial readings will be based on extracts in the exam board produced Critical Anthology, but students will also be encouraged to complete additional reading to enhance their pieces.	During Cycle 2, students will have been given guidance as to the selection of an appropriate prose text for their second NEA piece. Having completed a formal end of year exam, they will study their prose text independently alongside working on further sections from the Critical Anthology (Marxist theory, Postcolonial theory and Value in Literature). They will select the lens through which they will analyse their chosen prose text, supplementing with additional reading in the area. A first completed draft of both Teacher A and B's pieces will be expected to be submitted at the start of year 13.
Cultural capital	By its very nature, the study of English Literature provides opportunities for the development of students' cultural capital. They will be introduced to both works from the literary canon and more modern pieces and will be encouraged to develop their wider reading from extensive lists of suggested texts. In addition, they will be offered opportunities to attend any available theatre productions, university led activities and visits to sites of literary significance throughout the two years of the course. They will also be expected to access sites such as emagazine, Massolit and the British Library to develop and consolidate their knowledge and understanding of taught topics. Skills such as researching, presenting and essay writing will enhance their ability to access higher education courses.						

Topics taught	Cycle 1		Cycle 2		Cycle 3	
		Teacher A: <i>Richard II</i> , Shakespeare / completion of the AQA Tragedy poetry selection	Teacher B: <i>Atonement</i> , Ian McEwan	Teacher A: NEA piece / Revision of all Tragedy texts	Teacher B: Completion of <i>Atonement</i> / NEA piece / Revision of all Crime texts	Teacher A: Final exam practice
Justification	<p>Students will study <i>Richard II</i>, a play which is more commonly recognised as one of the History plays. The application of tragic theory to this text will require more abstract thought than during students' study of <i>King Lear</i> in year 12. The remaining poems from the AQA Tragedy poetry selection will also be studied. Skills in linking texts for Section C of Paper 1 will also be taught, as the Shakespeare text will be linked to the Tragedy poetry selection. Mocks will take place during this cycle therefore some lessons will be dedicated to preparation .</p>	<p>As this is the longest of all the set texts for Paper 2, students will be expected to have read it through independently over the summer break. It is also the least 'obvious' of the texts studied under the umbrella of 'Crime', so will require more mature thought than the initial set texts. In this cycle, they will study it in terms of how different elements of crime are presented, as well as developing their ability to link it to other set texts already studied. Mocks will take place during this cycle therefore some lessons will be dedicated to preparation.</p>	<p>Final draft of poetry NEA piece will be produced, students having had time, with guidance, to make revisions and corrections to first drafts. Revision of <i>King Lear</i>, Tragedy poetry selection and <i>Richard II</i> to begin, informed by students' performance in Cycle 1 mock examinations.</p>	<p>Study of <i>Atonement</i> will be completed, with students having a clear understanding of how the text can be linked to elements of crime, Final draft of prose NEA piece will be produced, students having had time, with guidance, to make revisions and corrections to first drafts. Revision of analysis of unseen extracts, AQA Crime poetry collection and <i>Brighton Rock</i> to begin. informed by students' performance in Cycle 1 mock examinations.</p>	<p>Final revision of set texts (<i>King Lear</i>, AQA Tragedy poetry selection and <i>Richard II</i>) will take place, alongside practice of exam questions under timed conditions. Reminders of Paper 1 rubric:</p> <p>Section A: <i>King Lear</i> extract</p> <p>Section B: <i>King Lear</i> full text essay question</p> <p>Section C: essay question: Tragedy poetry selection and <i>Richard II</i>, linked to critical view</p>	<p>Final revision of set texts will take place, alongside practice of exam questions under timed conditions. Reminders of Paper 2 rubric -</p> <p>Section A: unseen extract from Crime genre</p> <p>Section B: single text question (student selected)</p> <p>Section C: remaining two texts linked to critical view</p>

#### Curriculum Intent

This Progress Model means that by the end of the course all students will be equipped to demonstrate skills in:

- Textual analysis, related to genre and context
- Oral and written communication, including debating and constructing an evidenced argument
- Critical thinking, including the analysis of texts through a range of critical lenses
- Empathy, exploring the motivation of literary characters in relation to context and genre

#### Next steps:

Having studied English Literature to A Level standard, students may go on to many different areas of employment and further or higher education:

- Undergraduate degrees in English, Creative Writing or Media / Communications
- Undergraduate degrees which require skills in oral or written communication / analysis, which covers a hugely diverse range of subjects
- Careers involving communication, both spoken and written
- Careers involving empathy, creative thinking and adaptability