

Key: ***Bold** writing shows development or progression from previous year. *Underline shows cross-over of key concepts with other end-points

Faculty: English		Subject: English Literature	
End points	Year 11	Year 12	Year 13
Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	<ul style="list-style-type: none"> • <u>revision of rules of grammar</u> • <u>exceptions to rules analysis of writers' choices and effects on the reader/ audience</u> • <u>Sentence structure for effect.</u> • <u>Punctuation for effect.</u> • <u>Structural devices for effect.</u> 	<ul style="list-style-type: none"> • <u>To write a variety of written response types, all of which encourage critical debate.</u> • <u>In each task students are required to argue and to show personal responses and critical preferences, supported by the terminology relevant to the topics and contexts with which they are engaging. In doing so, they will be able to show 'creativity'.</u> 	<ul style="list-style-type: none"> • <u>To write a variety of written response types, all of which encourage critical debate.</u> • <u>In each task students are required to argue and to show personal responses and critical preferences, supported by the terminology relevant to the topics and contexts with which they are engaging. In doing so, they will be able to show 'creativity'.</u>
	Spec coverage English Language AO4	Spec coverage AO1	
Analyse ways in which meanings are shaped in literary texts.	<ul style="list-style-type: none"> • <u>to understand different literary forms: Oral poetry, Epic poetry conventions, Tragedy conventions, Sonnet form, speaker, free verse, blank verse, rhyming couplet, meter, monologue</u> • <u>to know the 5 parts of a tragedy: prologue, conflict, rising action, falling action, denouement; soliloquy, modern drama, adaptation, dramatic irony, cliff hanger, tension, 4th wall</u> • <u>to understand different characters: heroes, villains, protagonist, antagonist</u> • <u>to understand different structures: Epithets, narrative arc, dramatic arc (protasis, epitasis, catastrophe), Refrain, Repetition, stanza, enjambment, caesura, contrast, juxtaposition, oxymoron, anaphora, volta, sonnet</u> • <u>to know different linguistic features: imagery, metaphor, simile, personification, tone, pathetic fallacy, irony, colloquial language, onomatopoeia, alliteration, sibilance, assonance, consonance, plosives</u> 	<ul style="list-style-type: none"> • <u>Working with texts over time involves looking at ways in which authors shape meanings within their texts.</u> • <u>Because texts and their meanings are not fixed, interpretation is not fixed, and multiple interpretations are possible.</u> • <u>Examined elements of the course have the methodologies of historicism at their centre. In Love through the ages, the theme of love, one of the most central themes in literature, is explored across time.</u> 	<ul style="list-style-type: none"> • <u>Working with texts over time involves looking at ways in which authors shape meanings within their texts.</u> • <u>Because texts and their meanings are not fixed, interpretation is not fixed, and multiple interpretations are possible.</u> • <u>Examined elements of the course have the methodologies of historicism at their centre. In Love through the ages, the theme of love, one of the most central themes in literature, is explored across time.</u>
	NC/Spec coverage English Literature AO2	Spec coverage AO2	

<p>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p>	<ul style="list-style-type: none"> - Revisit the Jacobean context with the study of the same text - Revisit the Victorian context with the study of the same text - Revise the contexts of pre-1900 poetry and contemporary poetry - Revise the contexts of Edwardian society 	<ul style="list-style-type: none"> • Reading texts within a shared context. • Working from the belief that no text exists in isolation but is the product of the time in which it was produced. • To explore the relationships that exist between texts and the contexts within which they are written, received and understood. • Thinking about a wide range of relevant contexts, some of them to do with the production of the text at the time of its writing, some (where possible) to do with how the text has been received over time, and most of all contexts to do with how the text can be interpreted by readers now. 	<ul style="list-style-type: none"> • <u>Reading texts within a shared context.</u> • <u>Working from the belief that no text exists in isolation but is the product of the time in which it was produced.</u> • <u>To explore the relationships that exist between texts and the contexts within which they are written, received and understood.</u> • <u>Thinking about a wide range of relevant contexts, some of them to do with the production of the text at the time of its writing, some (where possible) to do with how the text has been received over time, and most of all contexts to do with how the text can be interpreted by readers now.</u>
	<p>NC/Spec coverage AO3</p>	<p>Spec coverage AO3</p>	
<p>Compare how texts are interlinked and relate to one another and the context</p>	<ul style="list-style-type: none"> • Intertextuality is the study of how texts connect to each other, • how they are layered across a body of literature (the canon) • how the differences in their approach to the themes are often the most interesting part of studying literature 	<ul style="list-style-type: none"> • To explore the relationships that exist between texts and the contexts within which they are written, received and understood. • Studying texts within a shared context enables students to investigate and connect them, drawing out patterns of similarity and difference using a variety of reading strategies and perspectives. • The historicist method of studying texts diachronically. 	<ul style="list-style-type: none"> • <u>To explore the relationships that exist between texts and the contexts within which they are written, received and understood.</u> • <u>Studying texts within a shared context enables students to investigate and connect them, drawing out patterns of similarity and difference using a variety of reading strategies and perspectives.</u> • <u>Students will study texts both diachronically and synchronically.</u>
	<p>NC/Spec coverage English Literature AO1</p>	<p>Spec coverage AO4</p>	
<p>Explore texts while considering a range of different interpretations</p>	<ul style="list-style-type: none"> • Reading original criticism from different literary movements • Reviewing writing as a sociohistorical critic • Reviewing writing as a feminist critic • Reviewing writing as a postcolonial critic 	<ul style="list-style-type: none"> • Thinking about a wide range of relevant contexts, some of them to do with the production of the text at the time of its writing, some (where possible) to do with how the text has been received over time, and most of all contexts to do with how the text can be interpreted by readers now. 	<ul style="list-style-type: none"> • <u>Thinking about a wide range of relevant contexts, some of them to do with the production of the text at the time of its writing, some (where possible) to do with how the text has been received over time, and most of all contexts to do with how the text can be interpreted by readers now.</u>
	<p>NC/Spec coverage English Literature AO3</p>	<p>Spec coverage AO5</p>	