

## Year 13 Topics

In year 13 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  |
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| <p><b>Romantic poetry</b></p> <p><b>Teacher A</b></p> <p><i>Autumn HT7</i></p> | <p>Students will develop an appreciation of the Romantic poets and the literary genre. This will involve the further development of knowledge related to poetry analysis as well as securing a developed understanding of pertinent contextual factors. This unit builds upon the knowledge of poetic techniques established in the study of contemporary poetry in Year 12 ('Poems of the</p> | <p><b>Romantic poetry</b></p> <ul style="list-style-type: none"> <li>• Understanding common features of the Romantic literary genre.</li> <li>• Understanding the relevant contextual factors related to this literary genre (historical, social, literary).</li> <li>• Understanding how to identify and comment analytically on poetic techniques (related to aspects of language, structure and form).</li> <li>• Understanding how to write an effective, and stylistically sound, literature response.</li> <li>• Understanding how to refer to appropriate literary terminology.</li> </ul> <p>Knowledge of the following poets: Blake, Wordsworth, Lord Byron, Shelley, Keats.</p> <p>See specification for definitive list.</p> | <p>structure, imagery, metaphor, symbol, assonance, alliteration, simile, personification, repetition, sibilance, form, rhyme, meter, rhythm, allegory, allusion, ambiguity, antithesis, ballad, free verse, caesura, consonance, conceit, ekphrasis, monologue, speaker, stanza, elegy, ellipsis, end-stopped, enjambment, couplet, hyperbole, imagery, irony, sonnet, meter, lament, motif, onomatopoeia, oxymoron, contrast, couplet, triplet, quatrain, syllable, sublime, pantheism, gothic, revolution, radicalism, Medievalism, melancholy, neoclassicism, Hellenism, subjectivity</p> | <ul style="list-style-type: none"> <li>• Analytical skills when exploring the effects created by aspects of language, structure and form (AO2)</li> <li>• Analytical and evaluative skills when preparing a stylistically sound literature essay (AO1)</li> <li>• Evaluative and analytical skills when considering the relevance and meanings arising from contextual information (AO3)</li> <li>• Independent analytical and research skills (AO1/AO2/AO3).</li> </ul> <p>Enrichment</p> <ul style="list-style-type: none"> <li>○ E-Magazine subscription.</li> <li>○ Audio/video podcasts.</li> <li>○ Period 7 support sessions.</li> <li>○ Educational visits/outside speakers when possible.</li> </ul> |

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|  | <p>Decade' and unseen poetry).</p> <p><b>Why this? Why now?</b></p> <p>This is a continuation of the unit started before the summer break. Students work in a roughly chronological way through the Romantic poets studied.</p> |   |  |  |
| <p><b>Othello</b></p> <p><b>Teacher B</b></p> <p><i>Autumn HT7</i></p> | <p>Students will secure an understanding of Shakespearean tragedy and 'Othello' in particular. They will consider the text in performance as well as developing an understanding of character, setting, theme</p>               | <p><b>Othello</b></p> <ul style="list-style-type: none"> <li>• Understanding the context of the play within the tragedy genre and Shakespeare's works as a whole.</li> <li>• Understanding the ways that Shakespeare uses language, structure and dramatic form to create meanings, characters and themes.</li> <li>• Understanding the different critical viewpoints that can be applied to the text and the genre.</li> </ul> | <p>aesthetics, Aristotle, tragedy, aside, blank verse, catalyst, catharsis, characterisation, denouement, dramatic irony, feminism, foreshadowing, hamartia, hubris, idiom, image, irony, Jacobean, juxtapose, Machiavel, malcontent, Marxist criticism, metaphor, mirroring, New Historicism, oxymoron, parody, pathos, patriarchy, personification, poetic justice, post-colonialism criticism, protagonist/antagonist, Restoration, revenge tragedy, soliloquy, iambic pentameter, xenophobic</p> | <ul style="list-style-type: none"> <li>• Analytical skills when exploring the ways that Shakespeare uses language, structure and form to create meanings (AO2)</li> <li>• Evaluative and analytical skills when exploring the relevance and impact of contextual factors (AO3).</li> <li>• Evaluative and analytical skills when considering critical views (AO5).</li> <li>• Written skill in preparing a suitably formal and focused literature response (AO1).</li> </ul> <p>Enrichment</p> <ul style="list-style-type: none"> <li>○ E-Magazine subscription.</li> <li>○ Audio/video podcasts.</li> <li>○ Period 7 support sessions.</li> </ul> |

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|  | <p>and contextual factors. Finally, this unit encourages students to explore and evaluate critical viewpoints, and this will be one of the main focuses in the teaching of the play this half term. This unit builds on the study of tragic drama in Year 12 ('A Streetcar Named Desire') as well as earlier at GCSE/KS3 ('Macbeth', 'Romeo and Juliet').</p> <p><b>Why this? Why now?</b></p> <p>This is a continuation of the unit started before the summer break.</p> | <ul style="list-style-type: none"><li>• Understanding how to evaluate these critical viewpoints effectively.</li></ul> |  | <ul style="list-style-type: none"><li>○ Educational visits/outside speakers when possible.</li></ul> |
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|   | <p>The additional challenge of reading, analysing and utilising the critical anthology is key to its placement at the end of Yr12/start of Yr13.</p>   |   |   |   |
| <p><b>Prose revision</b></p> <p><b>Teacher A</b></p> <p><i>Autumn HT8</i></p> | <p>Students will study both of their prose texts ('The Picture of Dorian Gray' and 'The Little Stranger'), with a particular focus on understanding comparative and contextual factors. Please see earlier rationale for the prose texts in Year 12.</p> <p><b>Why this? Why now?</b></p> <p>This is the start of the revision</p> | <p><b>Prose revision</b></p> <ul style="list-style-type: none"> <li>• Understanding the ways that the two prose texts can be linked and contrasted.</li> <li>• Understanding the ways that context can be linked and contrasted as part of an integrated written response.</li> </ul> | <p><b>Prose-specific</b></p> <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</p> <p><b>'The Little Stranger'</b></p> <p>flashback, unreliable narrator, first-person narrator, suspense, tension, ambiguity, climax, retrospective narrative, decay, corruption,</p> | <ul style="list-style-type: none"> <li>• Analytical skills when applying knowledge of literary terms and concepts (AO1)</li> <li>• Analytical skills when applying knowledge of language, structure and formal features in a text (AO2)</li> <li>• Evaluative and analytical skills when applying knowledge of contextual factors related to broader meanings in the text(s) – (AO3)</li> <li>• Comparative skills when exploring points of similarity and difference in TPODG and TLS (AO4)</li> <li>• Analytical skills related to the production of exam responses that meet the appropriate criteria for Edexcel A Level English Literature Paper 2 (AO1).</li> </ul> <p>Enrichment</p> <ul style="list-style-type: none"> <li>○ E-Magazine subscription.</li> <li>○ Audio/video podcasts.</li> <li>○ Period 7 support sessions.</li> </ul> |

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|   | process that will, ultimately, prepare students for their Yr13 mock examinations.   |  | <p>epiphany, gothic, direct/indirect speech</p> <p><b>'The Picture of Dorian Gray'</b></p> <p>epigram, romanticism, fin de siècle, aestheticism, allegory, allusion, ambiguity, aphorism, comedy, dialogic form, epiphany, euphemism, Faustian bargain, flaneur, ideology, irony, malcontent, melodrama, orientalism, satire, hedonism, doppelganger (double), gothic, narcissism</p> | <p>○ Educational visits/outside speakers when possible.</p>  |
| <p><b>Drama</b></p> <p><b>A Streetcar Named Desire</b></p> <p><b>Teacher B</b></p> <p><i>Autumn HT8</i></p> | Students will return to a study of 'A Streetcar Named Desire' in order to consolidate their understanding of the text and context. They will also draw upon | <p><b>Drama (A Streetcar Named Desire)</b></p> <ul style="list-style-type: none"> <li>• Understanding the formal dramatic techniques used to create meanings in the play.</li> <li>• Understanding the ways that structure has been used to create meanings in the play.</li> <li>• Understanding literary, historical, social context.</li> </ul> | <p>tragedy, stagecraft, lighting, props, audience, characterisation, plastic theatre, setting, climax, melodrama, exposition, motif, symbol, allegory, old South, set design, stage directions, exterior, interior, episodic structure, dialogue, conflict, metaphors, romance and realism</p>  | <ul style="list-style-type: none"> <li>• Analytical skills when responding to aspects of language, structure and form (AO2)</li> <li>• Evaluative skills when considering the relevance and meanings arising from relevant contextual factors (AO3)</li> <li>• Analytical and evaluative skills in identifying and evaluating the effects of a range of literary/dramatic devices (AO1/AO2)</li> </ul> |

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|  | <p>their appreciation of the tragedy genre from the preceding study of 'Othello'. Please see earlier rationale for the prose texts in Year 12.</p> <p><b>Why this? Why now?</b></p> <p>As above, this is the start of the revision process that will, ultimately, prepare students for the Yr13 mock examinations.</p> | <ul style="list-style-type: none"><li>• Understanding how to write an effective, and stylistically sound, literature response.</li></ul> |  | <p>Enrichment</p> <ul style="list-style-type: none"><li>○ E-Magazine subscription.</li><li>○ Audio/video podcasts.</li><li>○ Period 7 support sessions.</li><li>○ Educational visits/outside speakers when possible.</li></ul> |
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| Topic  | Rationale  | Knowledge acquisition                         | Key vocabulary                            | Skills and enrichment                            |
|--|--|---|---|--|
| <p><b>Romantic poetry/Prose revision</b></p> <p><b>Teacher A</b></p> <p><i>Spring HT9 and HT10</i></p> | <p>Students will undertake a process of revision in response to the mock examinations. Teachers will decide the balance of coverage between the two topics.</p> <p><b>Why this? Why now?</b></p> <p>The teacher, as expert, will use their knowledge of the class in order to address weaknesses or knowledge gaps</p> | <p>See knowledge content above (HT7/HT8).</p> | <p>See key vocabulary above (HT7/HT8)</p> | <p>See skills and enrichment above (HT7/HT8)</p> |

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|  | during this part of the course.  |  |  |  |
| <p><b>Poems of the Decade/Unseen poetry</b></p> <p><b>Teacher B</b></p> <p><i>Spring HT9</i></p> | <p>Students will revisit their knowledge of the Poems of the Decade selection as well as the strategies required to analyse unseen poetry. Please see earlier rationale for poetry in Year 12.</p> <p><b>Why this? Why now?</b></p> <p>The teacher, as expert, will use their knowledge of the class in order to address</p> | <p><b>‘Poems of the Decade’/Unseen poetry</b></p> <ul style="list-style-type: none"> <li>• Understanding how questioning and analytical frameworks can be used to define meanings in poetry.</li> <li>• Understanding how to identify poetic techniques (related to aspects of language, structure and form) and comment analytically on the effects created.</li> <li>• Understanding how to write an effective, and stylistically sound, literature response.</li> <li>• Understanding how to analyse similarities and differences between paired poems (knowledge of comparative skills).</li> </ul> <p>Knowledge of poems listed in the specification.</p> | <p>structure, imagery, metaphor, symbol, assonance, alliteration, simile, personification, repetition, sibilance, form, rhyme, meter, rhythm, allegory, allusion, ambiguity, antithesis, ballad, free verse, caesura, consonance, conceit, ekphrasis, monologue, speaker, stanza, elegy, ellipsis, end-stopped, enjambment, couplet, hyperbole, imagery, irony, sonnet, meter, lament, motif, onomatopoeia, oxymoron, contrast, couplet, triplet, quatrain, syllable</p> | <ul style="list-style-type: none"> <li>• Analytical skills when exploring the effects created by aspects of language, structure and form (AO2)</li> <li>• Analytical and evaluative skills when preparing a stylistically sound literature essay (AO1)</li> <li>• Comparative skills when analysing a ‘seen’ and ‘unseen’ poem (AO4)</li> <li>• Independent analytical skills when exploring an unseen poem (AO1)</li> </ul> <p>Enrichment</p> <ul style="list-style-type: none"> <li>○ E-Magazine subscription.</li> <li>○ Audio/video podcasts.</li> <li>○ Period 7 support sessions.</li> <li>○ Educational visits/outside speakers when possible.</li> </ul> |



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|   | weaknesses or knowledge gaps during this part of the course.   |  |  |  |
| <p><b>Othello</b></p> <p><b>Teacher B</b></p> <p><i>Spring HT10</i></p> | <p>Students will revisit their knowledge of 'Othello' and the context/critical views raised in the anthology. Please see earlier rationale for 'Othello' in Year 12/13.</p> <p><b>Why this? Why now?</b></p> <p>The teacher, as expert, will use their knowledge of the class in order to address weaknesses or knowledge gaps</p> | <p><b>'Othello' revision module</b></p> <ul style="list-style-type: none"> <li>• Understanding the conventions of Shakespearean tragedy</li> <li>• Understanding how far the character of Othello conforms to the conventions of a tragic hero</li> <li>• Knowledge of the individual characters, their dramatic purpose and their relationships with each other</li> <li>• Knowledge of key themes, including how they are introduced, developed and concluded</li> <li>• Understanding the use of the settings of Venice and Cyprus and their significance</li> <li>• Knowledge of Shakespeare's use of literary conventions and existing stories, such as Cinthio's short story "Un Capitano Moro"</li> </ul> | <p>tragedy, tragic hero, fatal flaw, catharsis, downfall, convention, protagonist, antagonist, pathos, Machiavellian, malcontent, villain, foil, prose, blank verse, iambic pentameter, metre, rhyming couplet, dramatic irony, dramatic structure, soliloquy, aside, Renaissance, tone, otherness, imagery, symbol, motif, hyperbole, juxtaposition, oxymoron, pun, contradictions, ambiguity, duplicity, reputation, cuckold, mercenary, hierarchy, identity</p> | <ul style="list-style-type: none"> <li>• Analytical skills when exploring the ways that Shakespeare uses language, structure and form to create meanings (AO2)</li> <li>• Evaluative and analytical skills when exploring the relevance and impact of contextual factors (AO3).</li> <li>• Evaluative and analytical skills when considering critical views (AO5).</li> <li>• Written skill in preparing a suitably formal and focused literature response (AO1).</li> </ul> <p>Enrichment</p> <ul style="list-style-type: none"> <li>○ E-Magazine subscription.</li> <li>○ Audio/video podcasts.</li> <li>○ Period 7 support sessions.</li> <li>○ Educational visits/outside speakers when possible.</li> </ul> |

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|  | during this part of the course. | <ul style="list-style-type: none"> <li>• Understanding Shakespeare's use of symbols and motifs</li> <li>• Understanding Shakespeare's use of language and structure</li> <li>• Understanding Shakespeare's use of stagecraft</li> <li>• Understanding of Shakespeare's context</li> <li>• Knowledge of how modern audiences may differ from Shakespeare's audiences</li> <li>• Understanding how to evaluate critical views</li> </ul> |  |  |
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It is anticipated that class teachers will use the remaining weeks of the course (Summer term HT11/12) to prepare students for the exam using practice questions and model responses. The coverage at this point in the academic year will be a matter of professional judgement for the class teacher, utilising the outcomes of formative and summative assessments. The department Gantt chart suggests a possible approach to the delivery of content at this late stage of the course.

