



Golden Threads

The aims and objectives of the Pearson Edexcel Level 3 Advanced GCE in English Literature are to enable students to:

- Articulate informed, personal and creative responses to literary texts using associated concepts and terminology, and coherent, accurate written expression;
- Analyse ways in which meanings are shaped in literary texts;
- Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received;
- Explore connections across literary texts; explore literary texts informed by different interpretations;
- Read widely and independently set texts and others that they have selected for themselves.

Enrichment

Educational visit to the Mary Shelly experience in Bath for students studying Frankenstein.
Theatre trips to see productions of the set texts if/when they are in performance at local theatres.

Review and Evaluation

July 2023

	Topics & Substantive Knowledge	Disciplinary Knowledge	Assessment	Misconceptions	Key Vocabulary		Knowledge Tracking
Term 1-2 TEACHER A	<p>Component 1 Drama: Section B: 'A Streetcar Named Desire'</p> <p>Introduction to the play's context - social, cultural, historical, literary, biographical.</p> <p>How playwrights use dramatic methods/dramaturgy to create meanings.</p> <p>Introducing tragedy: Greek tragic conventions, Aristotelian principles, realism and expressionism in the theatre, development of plastic theatre;</p> <p>Understanding the play in performance; issues of censorship;</p> <p>tracking character development;</p> <p>tracking thematic development;</p> <p>understanding the use of symbols and motifs in the play; understanding dramatic structures and how they are used.</p>	<p>AO1 Examine the playwright's presentation of characters, settings, themes</p> <p>AO1 learn and critically apply dramatic literary terminology to the play</p> <p>AO1 develop skills in essay planning, creating a thesis for argument, essay structure, writing effective introductions, topic sentences and conclusions; model paragraph planning.</p> <p>AO2 Analyse the playwright's chosen style and methods of creating meaning through language, structure and form.</p> <p>AO2/AO3 Analysing the impact on audiences</p> <p>AO3 understand how context influences the reading and writing of literature.</p> <p>AO5 Study of other critical readings as appropriate and how they influence readers (primarily from Emag)</p> <p>AO5 Conduct independent wider research into other critical interpretations.</p>	<p>A timed deep marked essay in class on the play's setting for baseline assessment in early October</p> <p>Thematic essay assessment in Term 2 Year 12 Assessment Weeks (see below)</p>	<p>Genre:</p> <p>Literal rather than figurative interpretations</p> <p>Characters as people/lack of awareness of authorial intent</p> <p>Tragedy is only Shakespeare</p> <p>Approaching the text in written form only therefore lacking appreciation of text as a staged drama with a dedicated history, set of conventions and associated terminology.</p> <p>Contextual knowledge as merely an 'add on'</p> <p>Essay writing:</p> <p>Moving on from basic KS4 essay writing approaches/ models</p> <p>Chronological or episodic essay writing that lacks purposeful argument and thesis.</p> <p>Adherence to mechanical paragraph structures that limit development of argument and analysis of evidence.</p>	<p>Naturalistic and Expressionist Theatre</p> <p>plastic theatre</p> <p>Tragedy</p> <p>Aristotelian principles: the unity of time, place and plot</p> <p>anagnorisis</p> <p>catharsi</p> <p>hamartia</p> <p>hubris</p> <p>peripeteia</p> <p>Exposition</p> <p>inciting incident</p> <p>rising action</p> <p>climax</p> <p>denouement</p> <p>falling action</p> <p>resolution</p> <p>Edexcel Literary terms A Guide for Students</p>	<p>foreshadowing</p> <p>dramatic irony</p> <p>monologue</p> <p>irony</p> <p>dramaturgy</p> <p>fourth wall</p> <p>Southern Belle and Southern gentleman</p> <p>antebellum</p> <p>American Dream</p> <p>southern gothic</p> <p>the lost cause</p> <p>Stage directions</p> <p>props</p> <p>lighting</p> <p>music</p> <p>costume</p>	<p>Building on study of drama at Key Stage 4:</p> <ul style="list-style-type: none"> • Nature of tragedy (Macbeth) • Basic dramatic devices: monologue, dialogue, soliloquy, foreshadowing, dramatic irony • Understanding of some Greek Theatrical conventions eg hamartia • Character and thematic development. • Use of language and imagery • Use of stage directions • Use of lighting, sound, costume, props and staging. • Reception of audience • Understanding context • Understanding authorial intentions. <p>Drama next encountered in Y13: study of a Shakespeare play</p> <ul style="list-style-type: none"> • Development of understanding of Greek tragedy and the development of tragedy as a genre. • Developing deeper and more perceptive understanding of Character and thematic development. • Use of language and imagery • Use of stage directions • Use of lighting, sound, costume, props and staging. • Reception of audience • context • authorial intentions. • Application of AO5 (other critical interpretations) to Shakespeare



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Term 2 INTERNAL ASSESSMENTS			Y12 Assessment weeks (December) Prose question on a single text Streetcar thematic question																																			
Term 3-6 TEACHER A	<p>Component 3 Poetry: Section A: ‘Poems of the Decade’ and unseen poetry</p> <p><i>Poems of the Decade</i> - 20 named poems from established poets from the English Literature canon, and new voices. All poets have been recognised for their work in various journals/ awards.</p> <p>Themes include: family, relationships, gender issues, contemporary society, childhood, change, ordinary and extraordinary events</p> <p>Introductory lessons on ‘why study poetry?’, ‘what makes a good poem’ and ‘the value of modern poetry.’</p> <p>Teaching sequence groups poems by themes and style and suggests pairings of poems that lead to possible comparative essay questions.</p> <p>Practice in responding to unseen poems</p>	<p>AO1 Examine and evaluate poets’ treatment of contemporary themes and issues through poetry.</p> <p>AO1 Develop a confident personal response to the poems in the collection.</p> <p>AO1 Introduce/revisit key poetic methods and be able to apply relevant poetic terminology</p> <p>AO1 Develop essay writing skills from Term 1, including detailed comparative essay writing skills</p> <p>AO2 Analyse how meaning is shaped through poetic methods of language choice, poetic structure and form.</p> <p>AO4 develop skills comparing themes and ideas across different texts.</p>	<p>Pre- assessment practice: comparative paragraphs on a selection of the poems during terms 3 - 4.</p> <p>Timed classroom essay comparing two poems from the collection</p> <p>Timed classroom Unseen poetry essay</p>	<p>Identifying the speaker in the poem with the poet,</p> <p>Treating poetry as if it is prose and not being aware of poetry as a performance and the aural tradition of poetry;</p> <p>Misunderstanding of poetic structures and forms (eg stanza not paragraph) as well as misconceptions around poetic terminology and the meanings of specific terms;</p> <p>Understanding difficult concepts such as rhyme and rhythmic patterns.</p>	<p>Sheldon Poetic terminology glossary (some of these are terms previously encountered at KS3 and KS4)</p> <table><tr><td>Addressee</td><td>monologue</td></tr><tr><td>allegory</td><td>dysphemism</td></tr><tr><td>alliteration</td><td>elision</td></tr><tr><td>allusion</td><td>ellipsis</td></tr><tr><td>ambiguity</td><td>end-stopped lines</td></tr><tr><td>anaphora</td><td>enjambment</td></tr><tr><td>assonance</td><td>euphemism</td></tr><tr><td>asyndetic</td><td>figurative</td></tr><tr><td>listing</td><td>imagery</td></tr><tr><td>caesura</td><td>first/third person</td></tr><tr><td>cliché</td><td>form</td></tr><tr><td>colloquialism</td><td>free verse</td></tr><tr><td>couplet</td><td>fricative</td></tr><tr><td>dialogue</td><td>half-rhyme</td></tr><tr><td>didactic</td><td></td></tr><tr><td>dramatic</td><td>heteroglossia</td></tr></table>	Addressee	monologue	allegory	dysphemism	alliteration	elision	allusion	ellipsis	ambiguity	end-stopped lines	anaphora	enjambment	assonance	euphemism	asyndetic	figurative	listing	imagery	caesura	first/third person	cliché	form	colloquialism	free verse	couplet	fricative	dialogue	half-rhyme	didactic		dramatic	heteroglossia	<p>Building on poetry collection and unseen poetry study in Key Stage 4:</p> <p>How to approach an unseen poem using the framework of 1) meaning, message and tone 2) language and imagery; 3) structure; 4) rhyme and rhythm; 5) sound</p> <p>Exploring thematic elements of poems; poet’s intent (big picture message); effect on reader;</p> <p>Making comparisons between poems.</p> <p>Poetry next encountered in Y13:</p> <p>Revisiting and building upon the same basic approach to encountering a new poem (see substantive knowledge) eg the Y13 poems require a more developed grasp of metre;</p> <p>Applying contextual knowledge to poems;</p> <p>Writing about poems as representative of a poet or movement.</p>
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Term 3-6 (cont) TEACHER A	<p>Study of each of the 20 poems individually and sometimes in pairs.</p> <ul style="list-style-type: none"> Meaning and tone in poetry; Use of language and imagery in poetry; Structure in poetry; Forms of poetry; Narrative perspective and voice in poetry; Rhythm and rhyme in poetry; Sound in poetry; Patterns in poetry; Themes in the collection. Making comparisons between poems; Developing a language to be able to respond to poems perceptively. Understanding the links between texts and contexts and applying them in writing 				<div>hyperbole</div> <div>quintet</div> <div>iamb</div> <div>refrain</div> <div>imagery</div> <div>rhyming</div> <div>irony</div> <div>couplet</div> <div>juxtaposition</div> <div>rhythm</div> <div>lyric</div> <div>satire</div> <div>metaphor</div> <div>semantic field</div> <div>metre</div> <div>simile</div> <div>minor</div> <div>speaker</div> <div>sentence</div> <div>stanza</div> <div>monosyllabic</div> <div>symbol</div> <div>onomatopoeia</div> <div>syndetic list</div> <div>oxymoron</div> <div>syntax</div> <div>pace</div> <div>tercet</div> <div>parallelism</div> <div>tetrameter</div> <div>parody</div> <div>villanelle</div> <div>pathetic</div> <div>volta</div> <div>fallacy</div> <div>pathos</div> <div>patriarchy</div> <div>pentameter</div> <div>persona</div> <div>personification</div> <div>polysyllabic</div> <div>quatrain</div> <p>Also pages 9 - 11 Edexcel Literary terms A Guide for Students</p>	



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Term 1-4 TEACHER B	Component 2 Prose Thematic comparison of two texts, as shortlisted by the exam board, and chosen at the teacher’s discretion. Common choices include: <i>Science and Society</i> : ‘Frankenstein’ and ‘The Handmaid’s Tale’ OR <i>Women and Society</i> : ‘Wuthering Heights’ and ‘A Thousand Splendid Suns’ Term 1 & 2 – Approaches to prose and modern text Term 3 & 4 – 19th Century text and comparison Common Prose Features: <ul style="list-style-type: none">Understanding plot, characters, themes, style in both texts and how writers present these ideasKnowledge of writer’s craft including but not limited to pathetic fallacy and symbolism; use of narrative voice; time; Introspective narrative style.Making comparisons between prose textsDeveloping a language to be able to respond to texts perceptively.	AO1 Examine the author’s presentation of characters, settings, themes. AO1 learn and critically apply appropriate literary terminology to the novel. AO1 develop skills in essay planning, creating a thesis for argument, essay structure, writing effective introductions, topic sentences and conclusions. AO2 Analyse the author’s chosen style and methods of creating meaning through language, structure and form. AO2/AO3 Analyse the impact of the author’s choices on readers. AO3 understand how context influences the reading and writing of literature. AO4 develop skills comparing themes and ideas across different texts.	Term 1 - Deep Marked Essay - timed classroom essay on Modern text (assessing AO1-3) Term 2 -Assessment - Modern Text classroom essay during Y12 assessment fortnight (see above) (assessing AO1-3) Term 4 - Deep Marked Essay - Comparison timed classroom essay (assessing AO1-4) Term 5 – Assessment – comparison timed essay during Y12 assessment week.	Seeing genres as literal rather than figurative classifications, as well as understanding that texts can span multiple genres/be argued to fit certain genres to a certain extent Assumptions as to the form and purpose of essays as a genre Seeing characters as people/ lack of awareness of authorial intent Approaching texts in isolation from their genre and context, unless specifically done as a critical approach (e.g. New Criticism) Typifying detailed and discriminatory analysis as the examination of single word types/classes	Also pages 14-15 Edexcel Literary terms A Guide for Students Examples differ depending on the teacher’s chosen thematic topic. Examples for the ‘ Women and Society ’ comparison include the following: <table><tr><td>exposition</td><td>macabre</td></tr><tr><td>denouement</td><td>melancholy</td></tr><tr><td>historical</td><td>supernatural</td></tr><tr><td>context</td><td>alienate</td></tr><tr><td>ideology</td><td>desolate</td></tr><tr><td>patriarchy</td><td>menace</td></tr><tr><td>subjugation</td><td>Byronic</td></tr><tr><td>nomadic</td><td>othering</td></tr><tr><td>dissonance</td><td>vampiric</td></tr><tr><td>motif</td><td>homogeny</td></tr><tr><td>discourse</td><td>liminality</td></tr><tr><td>rhetoric</td><td>hysteria</td></tr><tr><td>exogamy</td><td>pseudonym</td></tr><tr><td>endogamy</td><td>etymology</td></tr><tr><td>dialect</td><td>Machiavellianism</td></tr><tr><td>diegetic</td><td>clandestine</td></tr><tr><td>extradiegetic</td><td>reflexive</td></tr><tr><td>realism</td><td>entrapment</td></tr><tr><td>naturalism</td><td>confinement</td></tr><tr><td>nomenclature</td><td></td></tr><tr><td>Gothic</td><td></td></tr></table>	exposition	macabre	denouement	melancholy	historical	supernatural	context	alienate	ideology	desolate	patriarchy	menace	subjugation	Byronic	nomadic	othering	dissonance	vampiric	motif	homogeny	discourse	liminality	rhetoric	hysteria	exogamy	pseudonym	endogamy	etymology	dialect	Machiavellianism	diegetic	clandestine	extradiegetic	reflexive	realism	entrapment	naturalism	confinement	nomenclature		Gothic		Building on study of prose texts in Key Stage 3 and 4, including an older text from the 19th century on the GCSE English Literature specification. Other study of the 19th century in units including Y8 Gothic Writing, Y8 Dickens and ‘Jekyll and Hyde’ Comparative writing skills (especially in poetry in Key Stage 4) Introducing concepts such as the process of ‘othering’, cultural dissonance, identity, race and feminist discourse. These are concepts which have been touched on in Key Stage 4 when students encounter the modern text ‘An Inspector Calls’, and are developed further when they approach literary criticism and critical perspectives in Y13
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Term 1-4 (cont) TEACHER B	<p>Science and Society:</p> <ul style="list-style-type: none">The Handmaid’s Tale context – including but not limited to Dystopia genre conventions; historical context in relation to scientific advancements and ethics; oppression of women and reproductive rights; religion and feminism.Frankenstein context – including but not limited to Gothic genre conventions; Romanticism; gender roles in Victorian society; biographical context and philosophical concepts.				<p>Farsi words encountered in one of the novels supplemented with a glossary: https://atssproject.weebly.com/farsi-words.html</p>																																						
	<p>Women and Society:</p> <ul style="list-style-type: none">Including but not limited to...- Writers as agents of change and highlighting injustices in society, from domestic oppression to Afghan occupancy.- Nature vs nurture argument in relation to texts- Treatment of women and outsiders in society- Power of language and rhetoric in terms of societal control- Fear of the unknown and other concepts related to Gothic and Victorian realism- The concept of an unreliable narrator and narrative perspectives- Intertwined character journeys- Religion and religious values.				<p>OR</p> <p>from the ‘Science and Society’ topic:</p> <table><tr><td>exposition</td><td>etymology</td></tr><tr><td>denouement</td><td>reflexive</td></tr><tr><td>historical</td><td>entrapment</td></tr><tr><td>context</td><td>confinement</td></tr><tr><td>ideology</td><td>embedded</td></tr><tr><td>patriarchy</td><td>narratives</td></tr><tr><td>subjugation</td><td></td></tr><tr><td>rhetoric</td><td></td></tr><tr><td>post-modernis</td><td></td></tr><tr><td>nomenclature</td><td></td></tr><tr><td>portmanteau</td><td></td></tr><tr><td>Gothic</td><td></td></tr><tr><td>macabre</td><td></td></tr><tr><td>melancholy</td><td></td></tr><tr><td>supernatural</td><td></td></tr><tr><td>alienate</td><td></td></tr><tr><td>desolate</td><td></td></tr><tr><td>menace</td><td></td></tr><tr><td>othering</td><td></td></tr></table>	exposition	etymology	denouement	reflexive	historical	entrapment	context	confinement	ideology	embedded	patriarchy	narratives	subjugation		rhetoric		post-modernis		nomenclature		portmanteau		Gothic		macabre		melancholy		supernatural		alienate		desolate		menace		othering	
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Term 5 (cont) TEACHER A + B	<p>Consolidation, exam practice, revision and internal IAs.</p> <p>Revision of key aspects of set texts: themes, structure, language, form, contexts.</p> <p>(Supplementary teaching of AO5 Skills for Unit I Section A of AS exam if required).</p>	<p>Development and revision of key skills for set poetry, prose and drama texts: applying subject vocabulary, analysis of language structure and form, essay structure and academic writing skills.</p> <p>Development of understanding of mark schemes and assessment objectives through close examination of model answers, shared writing and self and peer assessment.</p> <p>Promotion of independent revision skills.</p> <p>Key exam skills revision: planning, timing, proof-reading etc.</p>	<p>Written work set for assessment preparation according to needs of groups/individuals</p>			
Term 5 INTERNAL ASSESSMENTS			<p>Y12 Assessment weeks (start of term 6)</p> <p>Prose question on both texts.</p>			



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Term 6 TEACHER B	Component 4: Non-Examination Assessment <i>A student handbook is issued for this unit.</i> Students eventually create their own essay question –with guidance - and produce a 2500-3000 essay based on two texts they have read, supported by a list provided by teachers. Worth 20% of final A Level Grade) Introduction of the NEA unit in Term 6 allows time to develop independent study skills and utilise the summer break for extended reading.	Students address all of AO1 – 5 in this essay, including contextual links, comparison and critical reading AO1 Application of subject related vocabulary. AO1 Develop planning and writing of a sustained piece of work, organising time and keeping to deadlines. AO2 Analysis of writers’ methods. AO3 Develop independent understanding of relevant contextual factors: literary, biographical, social, cultural and historical. AO4 Comparative analysis skills. AO5 Independent research and critical reading. AO5 Application of critical theories.	NEA plan submission before end of term 6. (Also fit in continuing practise of unseen poetry questions)		Critical perspectives, or “schools of thought” introduced for addressing AO5, including key terms associated with each. These include examples such as: Narratological Literary Canon Marxist Postcolonialism Cultural Historicist Materialism New Criticism Feminist Psychoanalytical Ecocriticism Other examples differ depending on the teacher’s chosen primary text; some examples for a commonly chosen text, ‘ Small Island ’, include: Race segregation ethnicity etiquette abolitionism idiolect erasure dialect subjugation nomenclature excellence multiculturalism heritage colonialism ancestry imperialism diaspora orientalism pragmatism Or for ‘ NW ’: The experimental novel dialogue metafiction direct speech stream of consciousness intersectionality free indirect style transgression calligram voice trope	