

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

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 TEACHER A + B	<p>Continuation of Component 4: Non-Examination Assessment</p> <p>Further guidance on secondary critical reading – what to read and how to incorporate it successfully in writing.</p> <p>Final negotiation of coursework title.</p> <p>Further guidance given for effective planning of a longer essay.</p> <p>Teaching to support understanding of texts’ contexts, themes, plot, characters and settings – consideration of the writers’ crafts will help students to decide on the relevant ideas/ content that they including in their coursework pieces.</p> <ul style="list-style-type: none"> • Guidance on secondary critical reading – what to read and how to incorporate it successfully in writing. • Negotiation of coursework title. • Guidance given for effective planning of a longer essay. 	<p>Thorough understanding of all assessment objectives within the structure and assessment of the NEA.</p> <p>- AO1 Application of subject related vocabulary.</p> <p>-AO1 Develop planning and writing of a sustained piece of work, organising time and keeping to deadlines.</p> <p>-AO2 Analysis of writers’ methods.</p> <p>-AO3 Develop independent understanding of relevant contextual factors: literary, biographical, social, cultural and historical.</p> <p>-AO4 Comparative analysis skills.</p> <p>-AO5 Independent research and critical reading.</p> <p>-AO5 Application of critical theories.</p>	<p>First draft completed partly in lessons and in own time by end of Term 1.</p> <p>Teacher guidance after first draft to help students redraft for final submission first week back of term3, with tutorials to check on student progress.</p> <p>(Also fit in continuing practise of unseen poetry questions)</p>			



	Topics & Substantive Knowledge	Disciplinary Knowledge	Assessment	Misconceptions	Key Vocabulary	Knowledge Tracking																																																																								
Term 1 ASSESSMENT WEEKS			Y13 Assessment weeks (Sept – Oct) Streetcar essay Unseen poetry comparison essay																																																																											
Term 2-4 TEACHER B	<p>Component 1 Drama: Section A (Shakespeare)</p> <p>Comedy or Tragedy: Common choices including:</p> <p>‘Othello’</p> <p>‘Hamlet’</p> <ul style="list-style-type: none">• Close reading and analysis of text.• Understanding of writers’ craft, including details about plot, characters and themes, especially as relevant to the presentation of tragedy/comedy in time.• Frontloaded context: Literary, historical, social, cultural and biographical and genre conventions explored in depth.• Study informed by other academic critical interpretations from the essays in the exam board critical anthology and others.	<p>O1 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 further essay writing skills.</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 Engage effectively with other critical interpretations.</p> <p>AO5 Conduct independent wider research into other critical interpretations.</p>	<p>Timed and deep marked classroom essays in terms 3 and 5.</p> <p>Term 3 assessment essay in Internal assessment weeks (Jan/Feb) See below</p>	<p>Genre:</p> <p>Literal rather than figurative interpretations as well as understanding that texts can span multiple genres/be argued to fit certain genres to a certain extent</p> <p>Characters as people/lack of awareness of authorial intent</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>Typifying detailed and discriminatory analysis as the examination of single word types/classes</p> <p>Believing that incorporating critical readings is solely a case of memorising and recalling ideas rather than using these concepts to inform essay argumentation</p>	<p>Other examples differ depending on the teacher’s chosen primary text; some examples for a commonly chosen text, ‘Othello’, include:</p> <table><tr><td>cuckoldry,</td><td>ccusatory,</td><td>setting,</td></tr><tr><td>promiscuity,</td><td>irrationality,</td><td>imagery,</td></tr><tr><td>meritocracy,</td><td>callous,</td><td>metaphor,</td></tr><tr><td>duplicitous,</td><td>melancholic,</td><td>dramatic irony,</td></tr><tr><td>prejudiced,</td><td>self-aggrandising,</td><td>soliloquy,</td></tr><tr><td>rational,</td><td>heinous,</td><td>blank verse,</td></tr><tr><td>noble,</td><td>irrefutable,</td><td>couplet,</td></tr><tr><td>integrity,</td><td>retribution,</td><td>antithesis,</td></tr><tr><td>misogyny,</td><td>arbitrary,</td><td>foil,</td></tr><tr><td>sprezzatura,</td><td>exposition,</td><td>Three Unities,</td></tr><tr><td>self-possessed,</td><td>climax,</td><td>allusion</td></tr><tr><td>precarious,</td><td>denouement,</td><td></td></tr><tr><td>embittered,</td><td>hubris,</td><td></td></tr><tr><td>malevolent,</td><td>hamartia,</td><td></td></tr><tr><td>complicit,</td><td>anagnorisis,</td><td></td></tr><tr><td>courteous, I</td><td>peripeteia,</td><td></td></tr><tr><td>audatory,</td><td>catharsis,</td><td></td></tr><tr><td>infatuated,</td><td>pathos,</td><td></td></tr><tr><td>amorous,</td><td>malcontent,</td><td></td></tr><tr><td>marginalised,</td><td>courtesan,</td><td></td></tr><tr><td>dishonoured,</td><td>Venetian,</td><td></td></tr><tr><td>credulous,</td><td>Cypriot,</td><td></td></tr><tr><td>myopic,</td><td>hropological,</td><td></td></tr><tr><td>misconstrued,</td><td></td><td></td></tr></table>	cuckoldry,	ccusatory,	setting,	promiscuity,	irrationality,	imagery,	meritocracy,	callous,	metaphor,	duplicitous,	melancholic,	dramatic irony,	prejudiced,	self-aggrandising,	soliloquy,	rational,	heinous,	blank verse,	noble,	irrefutable,	couplet,	integrity,	retribution,	antithesis,	misogyny,	arbitrary,	foil,	sprezzatura,	exposition,	Three Unities,	self-possessed,	climax,	allusion	precarious,	denouement,		embittered,	hubris,		malevolent,	hamartia,		complicit,	anagnorisis,		courteous, I	peripeteia,		audatory,	catharsis,		infatuated,	pathos,		amorous,	malcontent,		marginalised,	courtesan,		dishonoured,	Venetian,		credulous,	Cypriot,		myopic,	hropological,		misconstrued,			<p>Building on study of Shakespeare and dramas at Key Stage 3, 4 and 5, with many pertinent contextual links to the GCSE Shakespeare text and relevant dramatic methods in the modern play studied in Y12</p> <p>Building on knowledge and comprehension of literary criticism and applying these readings to their study of the play, as well as integrating critical readings into their own essay responses</p>
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Term 1-4 TEACHER A	<p>Component 3 Poetry: Section A (Poems of the Decade and unseen poetry)</p> <p>At intervals, during terms 1 – 4 we revisit <i>Poems of the Decade</i> from Y12 but this year we combine them with the study of unseen poems to prepare for the summer examination.</p> <p>Revision of Poems of the Decade.</p> <p>Introduce approaches to reading and analysing an unseen poem.</p> <p>Practise using past papers, mark schemes and examiners reports.</p> <p>Paired worked answers and presentations on unseen poems using exam board Anthology and other chosen texts.</p> <p>Revisiting knowledge from poetry study in terms 3 and 4 of year 12.</p> <p>Applying that knowledge 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, in particular 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 more deliberate focus on skills comparing themes and ideas across different texts.</p>	<p>Timed and deep marked classroom essay in Term 1.</p> <p>Term 1 Assessment essay in assessment weeks (Sept/Oct) See above</p> <p>Term 3 Assessment essay in internal assessment weeks (Jan/Feb) See below</p>	As for poetry study in terms 3 and 4 of Y12.	As for poetry study in terms 3 and 4 of Y12.	<p>Revisiting poetry concepts terminology and themes from Y12 and reinforcing it alongside the study of Section B taught poems in Terms 2 – 4 of Y13.</p> <p>Poetry study in Y13 for section B also introduces AO3 and how contextual factors influence the production and reception of poetry</p>



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Term 2-4 TEACHER A	Component 3: Poetry Section B Section B Specific poetry pre or post 1900 (single poet or movement) Romantic Poetry or John Donne Introduction to the poet/literary period. Teaching sequence of poems can be chronological; by poet, if a collection; by theme. Literary, historical, social, cultural and biographical contextual knowledge explored in depth. Encourage independent study and revision of poems through research and presentations to peers. <							

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Term 2-4 (cont) TEACHER A	<p>e.g. for The Romantics</p> <p>Themes in Romantic Poetry such as death, nature, religion, sublimity</p> <p>Reading widely around the course such as David Wright's introduction to the Penguin Classic edition of the Romantic Poetry anthology</p>					
TERM 3 ASSESSMENT WEEKS			<p>Y13 Assessment weeks</p> <p>Drama Paper 1: Shakespeare and Other Drama (ie Othello and Streetcar)</p> <p>Prose Paper 2: Comparative question on both novels.</p> <p>Poetry Paper 3: Unseen poetry/ POTD comparison and Named Poet (ie Donne or Romantics)</p>			



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Term 5 TEACHER A + B	<p>Revision</p> <p>Includes Revision Olympics schedule post IA assessments for home study</p> <p>In class revision from after Easter and regular exam practice (as per teacher's discretion)</p>	<p>Relevant exam practice and application of skills</p> <p>Revision of key aspects of set texts: themes, structures, language, form, context.</p> <p>Development and revision of key skills for set drama, prose and poetry texts: application of key terminology, planning and comparison skills, detailed analysis of writers' methods, building a sense of coherent debate/argument into a given statement, essay structure, and academic writing skills.</p> <p>Development of understanding of the mark schemes and assessment objectives through close examination of exemplars and model answers, shared writing and self and peer assessment.</p> <p>Independent revision skills: planning, revision activities, use of notes and resources.</p> <p>Key exam skills: revision: planning, timing, proof reading etc.</p>	<p>Essay per week on whichever course components need most attention according to the needs of the class</p>	<p>Addressing any misconceptions from previous units that still remain.</p>	<p>Revisiting vocabulary knowledge</p>	