Knowledge of crime genre is tied together and assessed by applying to unseen extracts. NEA Students begin to make personal choices about coursework texts and use key deadlines are for the end of Year 12. critical lenses from the anthology in order to create critical questions or recreative writing options. **Theory and Independence NEA** completion Unseen **Crime Term Atonement Crime Extracts NEA** 6 Term **NEA NEA NEA** 5 **Year 12** A Level Rime of the The Murder **Ancient** of Roger Term **Elements Mariner** Literature **Elements Ackroyd & Term** of Crime 4 unseen of Crime **Atonement extracts** 3 The Golden Age of Crime Fiction **English Literature B Diachronic Elements of Crime** Students begin with The Murder of Roger Ackroyd as a A modern novel (Ian McEwan's Atonement) is introduced to consolidate and grounding for crime fiction – applying the same analysis and develop understanding of the genre and how to write better informed tenets of the genre to a range of unseen extracts. arguments. **Aspects Othello Othello Aspects** Term **Term** of Death of a **Keats** 2 **Tragedy** 1 **Tragedy** Salesman

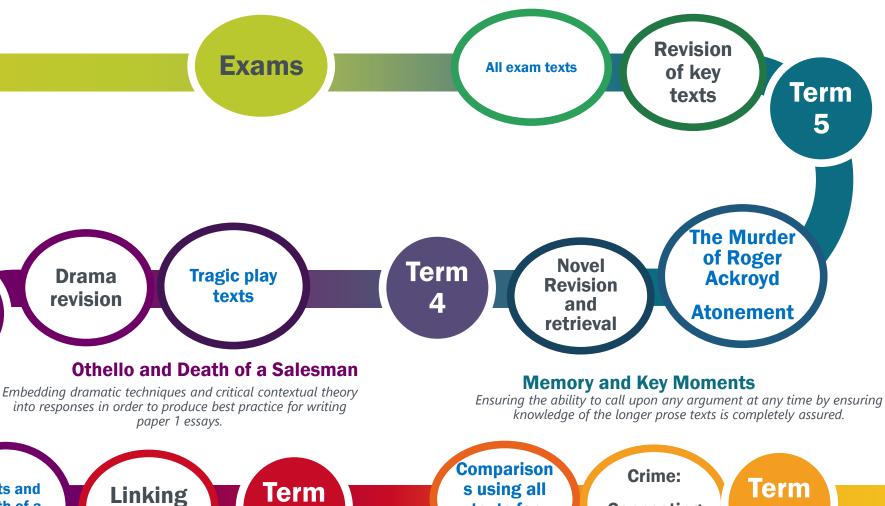
Writing Tragedy

A close focus on writing skills and how to plan and engage A level style essays with a clear line of argument for AO1. A focus on dramatic techniques is supported by beginning Arthuer Miller's Death of a Salesman.

Students use existing knowledge of Shakespeare and tragedy from GCSE and look at how that applies to study at A Level. Students begin by looking at Shakespeare's Othello and the poetry of John Keats

Tragic conventions and tropes

Feedback and Practice



Year 13 A Level Literature

English Literature B

Links and Comparison

Texts

2

Drama

revision

Focusing on exam skills and application of the critical anthology to responses in order for critical writing and analysis.

Keats and

Death of a

Salesman

Term

3

texts for Paper 2

Connecting Texts

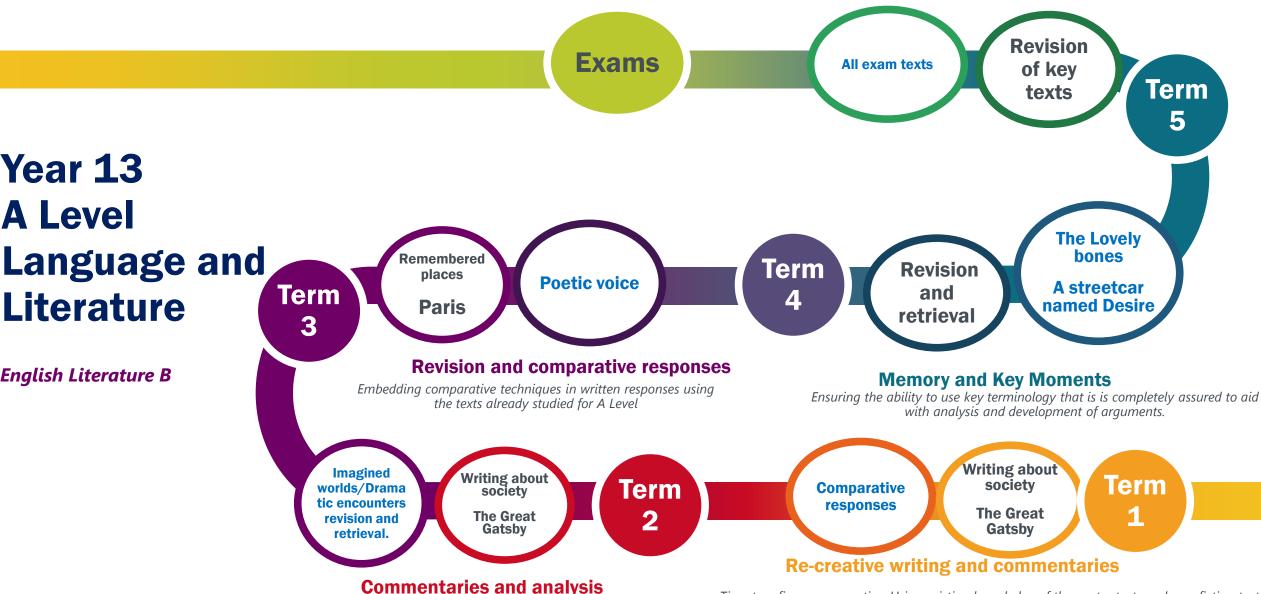
Exam Practice and Connecting the Comparable

Time to refine exam practice. Using existing knowledge of crime texts in order to address the demands of the elements of crime paper.

Students will continue their study of 'Dramatic encounters' exploring the significance of conflict in drama, utilising their knowledge of context (AO3). NEA deadlines are for the end of Year 12. existing knowledge and understanding to develop lines of argument and make connections between fiction and Non-fiction texts **Theory and Independence NEA completion Dramatic Dramatic Making Making** Term encounters encounters connections connections A streetcar **A Streetcar** 6 Term **NEA** named Desire **NEA** named Desire 5 **Year 12** A Level Language and **Imagined** Term **Imagined** Remembered worlds Remembered **Term** worlds places Literature 4 places 3 **Non-fiction and Fiction** Students will study a variety of non fiction texts with the focus Students continue their study of both non-fiction and fiction, honing their skills on how Paris is presented. Students will also begin their study of analysis (AO2) and structuring A level style responses. of 'The lovely bones' with a specific focus on point of view and genre. **Poetic** Term **Carol Ann** Term **Poetic Carol Ann Duffy** voices **Duffy** 2 1 voices The forms and functions of poetic voices **Comparing poetic voices** A close focus on writing skills and how to plan and engage A level style essays with a clear Students use existing knowledge of poetry from GCSE and look at how that applies to study at A line of argument for AO1 as well as a clear comparative approach (AO4) Level. Students begin by looking at a collection of poems by Duffy

Students begin to make personal choices about coursework texts and use

Feedback and Practice



Continued development of re-creative writing and analysis of your own language and structure choices. Students will also revisit the texts studied in year 12, focusing on skills and development of analytical response.

Time to refine exam practice. Using existing knowledge of the poetry texts and non-fiction texts studied, students focus on structuring comparative responses. Students also begin their study og 'The Great Gatsby' with the focus of 'recreative' writing.