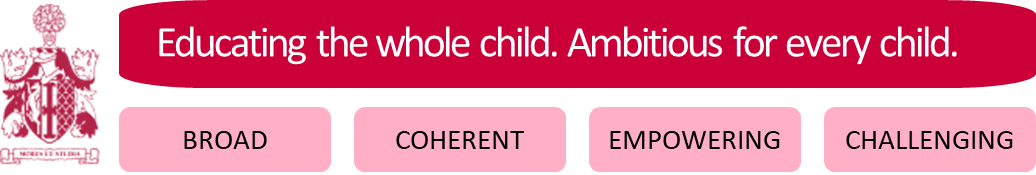
**Curriculum Intent**

The English curriculum at LPSB is broad in scope, clearly pushing pupils and students above and beyond the minimum requirements of the National Curriculum. Throughout all key stages we engage learners in developing their cultural capital through broad genre study enabling them to extend their learning beyond the classroom and assessment criteria.

Each unit of study has been logically sequenced to allow for opportunity to revisit the key skills and knowledge of pupils’ prior learning. The KS3 course recognises the need to teach new skills and therefore allows pupils’ from across the attainment range the opportunity to understand and hone these skills in preparation for the demands of KS4 and KS5.

At every Key Stage, the LPSB English curriculum seeks to empower learners. The curriculum is dynamic and empowering, introducing learners to the voices of the marginalised and suppressed. We promote excellence in reading, writing and oracy; encouraging all learners to communicate with precision, confidence and respect for their peers.

The entire curriculum has been devised to stretch and develop all learners. With engaging and lively choices in genre, mode and form, our curriculum is designed to engage the interest of learners and encourage them to broaden their interest in the texts they study through critical exploration of their moral, social, historical and philosophical contexts.

**Curriculum Implementation**

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|  | | | **Autumn** | | **Spring** | | **Summer** | |
| Teacher 1 | Teacher 2 | Teacher 1 | Teacher 2 | Teacher 1 | Teacher 2 |
| **Year 12** | **BROAD** | Core content, knowledge and skills | *Brighton Rock* | Unseen Crime Fiction | George Crabbe, Robert Browning and Oscar Wilde ‘Peter Grimes’,‘The Laboratory’, ‘My Last Duchess’, ‘Porphyria’s Lover’, 'The Ballad of Reading Gaol'  OR  *The Rime of the Ancient Mariner* | *When Will There Be Good News?* | Theory and Independence:  Marxism | Theory and Independence:  Feminism |
| Through all aspects of the course, students are developing their understanding of the crime genre.  They will explore how texts can be connected and interpreted in a multitude of ways, arriving at their own interpretations. They will also appreciate how genre and its qualities are not fixed but frequently become blurred.  Through the study of their set texts and a wide range of crime extracts, they will hone the skills needed to:   * Produce 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.   The crime elements that might be explored, depending on the individual text, include:   * the type of the crime text itself, whether it is detective fiction, a post-modern novel, a revenge tragedy, an account of a life lost to crime * the settings that are created as backdrops for criminal action and for the pursuit of the perpetrators of crime: both places and times will be significant here * the nature of the crimes and the criminals, the criminals’ motives and actions * the inclusion of violence, murder, theft, betrayal * the detection of the criminal and the investigation that leads to his or her capture or punishment * how far there is a moral purpose and restoration of order * guilt and remorse, confession and the desire for forgiveness * the creation of the criminal and their nemesis, the typical detective hero * the sense that there will be a resolution and the criminal will be punished * the victims of crime and the inclusion of suffering * the central motifs of love, money, danger and death * punishment, justice, retribution, injustice, accusation, the legal system, criminal trials and courtroom dramas, imprisonment, death * the structural patterning of the text as it moves through a series of crises to some sense of order * the specific focus on plotting * the way that language is used in the world that is created; there may be use of a criminal register, legal register, police register * the way that crime writing is used to comment on society, particularly the representation of society at particular historical periods * ultimately, how crime stories affect audiences and readers, creating suspense, repugnance, excitement and relief. | | | | The Study of two texts for non-examined assessment: one poetry and one prose text, informed by study of the Critical Anthology.  Students produce two essays of 1,250 –1,500 words, each responding to a different text(s).  Marxism: In this section, you will see writers looking at texts from a specific political perspective: one which focuses on the struggles between social classes and the struggles between those who oppress and those who are oppressed and those who have power and those who do not. This particular way of reading literature is based on the theories of Karl Marx who believed that Western capitalist economic systems were designed to increase the wealth of the rich, while oppressing and suppressing the poor. Marxist critics tend to believe that literature is the product of the writer’s own class and cultural values and that literary texts are themselves products of a particular ideology. The Marxist critic is a reader who keeps in mind issues of power, work, oppression and money, and in focusing on what the text reveals of the author’s values and social context, Marxism questions whether the text supports the prevailing social and economic system or undermines it…(extract from the Critical Anthology).  Feminism: in this section you will see writers who focus on the struggles women face in society and the ways these struggles are reflected and questioned (or not reflected and not questioned) in literature. Texts are read in a way that critically explores the male-centred nature of civilisation and therefore the phallocentric nature of much literature. Feminist critics consider different gender representations within texts but also question whose voices are heard and whose attitudes and values are assumed within the text. Gender issues are clearly central to those who write about literature through a feminist lens. Texts are often criticised for focusing on male protagonists while women have marginal roles. Feminist critics often reposition the focus and either sympathise with the oppression of women or celebrate the attempts of women to assert themselves. (extract from the Critical Anthology) | |
| **COHERENT** | Prior knowledge required to access this unit | * Students will be building on the reading, writing and critical thinking skills honed in GCSE English Literature. * A pre-course booklet will be provided. This will include an overview of the course, the crime elements, and a list of tasks from the super-curriculum for completion over the summer. * In addition, students are expected to read widely over the summer from the Crime Reading List provided in the pre-course booklet. * The Bridging Unit supports the transition from GCSE to A-Level study. | | | | | |
| **EMPOWERING** | Key vocabulary | Criminal / victim/ detective  Focaliser  Morality and sin  Order / disorder/chaos  Motive  Plotting  Investigation  Violence / suffering  Guilt  Betrayal  Justice / injustice  Forgiveness  Punishment  Retribution  The legal system  Social commentary  Moral ambiguity | | Allegory  Dramatic monologue  Blank verse  Alliteration  Consonance  Assonance  Caesura  Couplet  Enjambment  Line  Pentameter  Meter  Octave  Quatrain  Rhyme  Rhythm  Stanza | Postmodernism  Focaliser  Intertextuality  Metafiction / Self-reflexivity  Verisimilitude  Non-linear narratives/ Temporal distortion  Prolepsis / Analepsis  Stream-of Consciousness narration  Epigram  Satire  Moral ambiguity  Literary hybridisation  Coincidence / Fate | Capitalism  Materialism  Consumerism  Proletariat  Bourgeoise  Class struggle  Means of production  Social inequality  Exploitation  Dissatisfaction  Reification  Oppression  Conformism  Alienation  Communism  Socialism  Class consciousness  Social Hegemony  Imperialism | Ideology  Socialisation  Gender roles  Patriarchy  Oppression  Stereotype  Conditioning  Conformity / deviance  Gender inequality  Empowerment  Male gaze theory  objectification /reification  Misogyny  Symbolism  Allegory  Subversion  Intersectionality  Glass ceiling  Activism |
| **CHALLENGING** | Super curricular recommendations | Watch the Massolit series of lectures on Crime Writing  Watch Andrew Marr’s fascinating documentary ‘Sleuths, Spies and Sorcerers’(Part 1): <https://www.youtube.com/watch?v=fPN8Yfy0KXA> and answer the questions attached. \*\*\*  Read *Crime Fiction* by John Scaggs.  Read the Chapters from the Cambridge textbook: ‘Introduction to Crime Writing’ and ‘Elements of Crime Writing’. \*\*\*  Complete some of the ‘Enrichment Activities’ from the Cambridge textbook. \*\*\*  Read the AQA Text overviews for the texts you are studying\*\*\*  Read Classic Detective Fiction, e.g. authors such as Sir Arthur Conan Doyle (Sherlock Holmes series) and Agatha Christie (Hercule Poirot and Miss Marple series)  Read Hard-Boiled Fiction: explore the gritty world of hard-boiled detective fiction with works by Raymond Chandler (Philip Marlowe series) and Dashiell Hammett (Sam Spade series).  Dive into Psychological Thrillers: examine novels that delve into the psychological aspects of crime, such as "The Silence of the Lambs" by Thomas Harris or "Gone Girl" by Gillian Flynn.  Discover Feminist Crime Fiction: study the emergence of feminist crime fiction and authors like Sue Grafton (Kinsey Millhone series) and Val McDermid (Tony Hill series).  Explore Crime Fiction in different cultural contexts: explore crime writing from various cultural perspectives, such as Scandinavian noir (Stieg Larsson's ‘Millennium series’) or African crime fiction (Deon Meyer's novels).  Delve into contemporary crime writers: read novels from the Police Procedural sub-genre featuring franchise detective, John Rebus by Ian Rankin (the most prolific crime writer in Britain currently), Ann Cleaves, Lee Child and Paula Hawkins.  Watch film and television adaptations: compare and contrast crime novels with their adaptations into films or television series (e.g. adaptations of the Sherlock Holmes stories, Agatha Christie’s novels featuring Poirot and Miss Marple, ‘The Maltese Falcon’, ‘The Big Sleep’, ‘The Godfather’, The Millennium trilogy films (in both English and Sweedish).  Research the historical contexts: explore how historical events and periods influence crime fiction, such as the Golden Age of Detective Fiction or Prohibition-era crime stories.  Explore how social issues are reflected in Crime Fiction: analyse how crime fiction addresses social issues such as inequality, racism, gender roles, and political corruption.  Visit London to watch a live performance of one of Agatha Christie’s classics: ‘Mouse Trap’ is the longest-running performance, but there may be other options too.  See what the Agatha Christie London Walking Tour has to offer.  Explore Mooc courses on Crime Fiction: <https://www.futurelearn.com/courses/crime-fiction>  Listen to some of the huge variety of podcasts on Crime Fiction: <https://podcasts.feedspot.com/crime_fiction_podcasts/>  Click on the link to access our LPSB Crime Fiction Recommended Reading List. \*\*\*\* | | | | | |

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|  | | | **Autumn** | | **Spring** | | **Summer** | |
| *Death of a Salesman* | *Othello* | ‘Lamia’, ‘Isabella’, ‘La Belle Dames Sans Merci’ and ‘The Eve of St Agnes’ by Keats  and Revision | *Othello* and Revision | Revision | Revision |
| **Year 13** | **BROAD** | Core content, knowledge and skills | Through all aspects of the course, students are developing their understanding of the aspects of tragedy.  At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and students will need to understand how particular aspects of the tragic genre are used and how they work in the three set texts. The absence of an ‘aspect’ can be as significant as its presence. There can be no exhaustive list of the ‘aspects’ of tragedy but areas that can usefully be explored include:   * the type of the tragic text itself, whether it is classical and about public figures, like Lear, or domestic and about representations of ordinary people, like Tess * the settings for the tragedy, both places and times * the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil * the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is partly responsible for the hero’s demise * the presence of fate, how the hero’s end is inevitable * how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others * the significance of violence and revenge, humour and moments of happiness * the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end * the use of plots and sub-plots * the way that language is used to heighten the tragedy * ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.   Through the study of tragedy, students will hone the skills needed to:   * Produce 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. | | | | | |
| **COHERENT** | Prior knowledge required to access this unit | * Students will be building on the reading, writing and critical thinking skills honed in GCSE English Literature, and will be developing their understanding of Shakespearean tragedy from plays such as *Macbeth* and *Romeo and Juliet* studied at GCSE*.* They will be building on their knowledge of dramatic and poetic devices. * Students are expected to further their knowledge of tragedy by reading widely over the summer from the Tragedy Reading List and will be encouraged to watch a range of theatre, film and tv productions of various tragedies and undertake further reading and research to enrich their understanding of the genre before the autumn term. | | | | | |
| **EMPOWERING** | Key vocabulary | Tragic hero  Tragic antagonist  Hamartia  Megalopsychia  Hubris  Fate / Tragic inevitability  External pressures  Peripeteia  Chaos  Anagnorisis  Pathos  Catharsis  Tragic waste  Exposition  Rising action  Climax  Denouement  The American Dream  Capitalism  Materialism  idealism  illusory  morality  isolation  Self-delusion  Alienation /isolation  Character foils  irony  Symbolism  Requiem  Social realism | Tragic hero  Tragic antagonist  Hamartia  Megalopsychia  Hubris  Fate / Tragic inevitability  External pressures  Peripeteia  Chaos  Anagnorisis  Pathos  Catharsis  Tragic waste  Exposition  Rising action  Climax  Denouement  Renaissance  Stereotype  Prejudice  ideology  Otherness  Meritocracy  Machiavellian  Duplicity  Insinuation  Suggestive obscurity  Credulity  Debasement  Misogyny  Imagery  Allusion  Juxtaposition  Antithesis  Symbolism  Synecdoche  Metonymy  Allegory  Motif  Soliloquy  Aside  Blank verse  Prose  Subplot  Rhyming couplets  Dramatic irony  Stagecraft  Complicity | Romanticism  Ode  Archaisms  Ballad  Lyricism  Sensuousness  Allusion  Antithesis  Anastrophe  Allegory  Imagery  Pathos  Sublime  Quotidian  Desire  Illusion  Petrachan lover  Negative capability  Diligent indolence  Chamber of maiden thought  Thanatos  Alexandrine  Ottava Rima |  |  |  |
| **CHALLENGING** | Super curricular recommendations | Read ‘Introducing Tragedy’ Key Reading \*\*\*  Read the Chapters from the Cambridge textbook: ‘Introduction to Tragedy’ and ‘Aspects of Tragedy ’. \*\*\*  Complete some of the ‘Enrichment Activities’ from the Cambridge textbook. \*\*\*  Read ‘Defining Renaissance Tragedy’ and ‘Defining Tragedy’ \*\*\*  Read ‘Tragedy: A Student Handbook’ published by the EMC.  Read the AQA Text overviews for the texts you are studying. \*\*\*  Watch some of the Massolit lectures on Tragedy, Othello*, Death of a Salesma*n and Keats. \*\*\*  Visit the RSC website and explore the resources, materials and productions they have on Shakespearean tragedies. https://www.rsc.org.uk/news/watch-rsc-shows-from-home  Look at what Digital Theatre Online has to offer: You will be able to stream productions of theatre shows from around the world and gain insight into the production process with interviews from directors and actors. This site includes the Shakespeare play you studied for GCSE and useful A-level texts. Also, use this site to widen your drama knowledge. <https://www.digitaltheatreplus.com/education>  Watch ‘Shakespeare: The Rise of a Genius’, ‘Simon Schamer’s Shakespeare’, ‘the Secret Life of Books’ or any other relevant documentaries available on BBCiPlayer or other streaming services.  Watch the EMC lecture on Othello by Eric Langley. \*\*\*  Watch the Globe’s 2007 production of *Othello. \*\*\**  Watch *Death of a Salesman.*  \*\*\* Link provided  Develop your understanding of Othello by reading articles published by the British Library and EMC’s eMagazine. \*\*\*  Complete some of the tasks on *Death of a Salesman* and *Othello.* \*\*\* | | | | | |