

Autumn 1 & 2	Content, Skills & Objectives	T&L resources & Key Words (vocabulary focus for NHTW)	Marking & Feedback: Assessment & Homework	CEIAG opps including roles and competencies	Standardisation/ Moderation
	<p>Paper 1 (Drama) Section A: <i>Othello</i> by William Shakespeare (Teacher A)</p> <p>NEA Component: Coursework unit, comparison of two texts of students' choice (for smaller classes) Taught text for larger classes with choice of comparison (Teacher B)</p> <p><u>Students are required to:</u></p> <ul style="list-style-type: none"> show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts 	<p>T&L resources:</p> <ul style="list-style-type: none"> PowerPoint resources available on shared area covering summaries, commentaries, analysis and evaluation of key scenes and appropriate activities for lessons. Interactive resources available for teaching of social and historical context surrounding texts: memory recall map. <i>Philip Allan Literature Guide</i> publications on <i>Othello</i> and <i>A Streetcar Named Desire</i>. <i>York Notes Advanced</i> publications on <i>Othello</i> and <i>A Streetcar Named Desire</i>. DVD: <i>Othello</i> (Kenneth Branagh, Laurence Fishburne, 1995); <i>A Streetcar Named Desire</i> (Marlon Brando, Vivien Leigh, 1951). <p>Key words: Other literary terms to be covered during the teaching of <i>Othello</i> and <i>A Streetcar Named Desire</i>, but the following to provide a focus:</p> <ul style="list-style-type: none"> Allegory Antagonist Authorial voice Coup de théâtre Expressionist Foreshadowing Hubris Melodrama Metaphor 	<p>Assessment: Full mock examination for Paper 1 and 2 (November).</p> <p>Section A:</p> <p>EITHER</p> <p>7 Explore Shakespeare's presentation of the relationship between <i>Othello</i> and <i>Iago</i> in <i>Othello</i>. You must relate your discussion to relevant contextual factors and ideas from your critical reading.</p> <p>OR</p> <p>8 Explore how Shakespeare treats the theme of love in <i>Othello</i>. You must relate your discussion to relevant contextual factors and ideas from your critical reading.</p> <p>Section B:</p> <p>EITHER</p> <p>23 Explore the presentation of desire in <i>A Streetcar Named Desire</i>. You must relate your discussion to relevant contextual factors.</p>	<p>Careers – job roles: Actor / Actress Archivist Artistic director Casting director Digital copywriter Director Editorial assistant Education consultant Librarian Magazine journalist Marketing executive Media researcher Newspaper journalist Playwright Producer Public relations officer Publishing copyeditor Teacher Web content manager Writer</p> <p>Careers – employability links: Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting Teamwork</p>	<p>Common misconceptions: Analysis of form and structure, confusion between the two.</p> <p>Exploring alternative interpretations / different views of character and theme.</p> <p>Errors in application of social and historical context e.g. bolted on context rather than relevant and appropriate contextual information which is integrated into analytical writing.</p> <p>Some confusion between similarly minor characters in <i>A Streetcar Named Desire</i> e.g. Steve and Pablo.</p> <p>Omission of consideration of</p>

	<ul style="list-style-type: none"> • show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively • respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics • identify and explore how attitudes and values are expressed in texts • communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts • use literary critical concepts and terminology with understanding and discrimination • make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources. 	<ul style="list-style-type: none"> • Motif • Pathos • Protagonist • Symbolism • Tableau vivant • Tragedy <p>Further key vocabulary: http://holylrinity.academy/wp-content/uploads/2017/04/Literary-Terminology.pdf</p>	<p>OR</p> <p>24 Explore the ways in which Williams presents masculinity in A Streetcar Named Desire. You must relate your discussion to relevant contextual factors.</p> <p>Homework: Teachers are encouraged to set a variety of tasks, including:</p> <ul style="list-style-type: none"> • Independent research tasks linked to context e.g. Jacobean England for <i>Othello</i>; 1940s American society for A <i>Streetcar Named Desire</i>. • Collaborative planning tasks: students working in small groups to plan a response to an exam-style question. • Further reading relevant to the study of tragedies and their relevance to theatre today. <p>Completion of NEA</p>	<p>Problem solving Staying positive</p> <p>Online revision lectures: MASSOLIT and PTI</p>	<p>playwright's intentions and motives when analysing techniques / methods.</p> <p>Misuse and poor application of critical theory from anthology when analysing <i>Othello</i>.</p> <p>Standardisation of mocks in dept.</p>
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Spring 1 & 2	Content, Skills & Objectives	T&L resources & Key Words (vocabulary focus for NHTW)	Marking & Feedback: Assessment & Homework	CEIAG opps including roles and competencies	Standardisation/ Moderation
	<p>Paper 1 (Drama) Completion of Section A: <i>Othello</i> by William Shakespeare Begin teaching Paper 3 Section B (Poetry): Romantic Poetry (Teacher A)</p> <p>NEA Component: Coursework unit, comparison of two texts of students' choice (for smaller classes) Taught text for larger classes with choice of comparison, some teaching of Paper 3 Section B (Poetry): Romantic Poetry (Teacher B)</p> <p><u>Students are required to:</u></p> <ul style="list-style-type: none"> show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how 	<p>T&L resources:</p> <ul style="list-style-type: none"> PowerPoint resources available on shared area covering summaries, commentaries, analysis and evaluation of key poems and appropriate activities for lessons. Interactive resources available for teaching of social and historical context surrounding texts: memory recall map. <p>All of the following poems must be taught alongside unseen poetry skills. Students will be expected to compare one of the named poems to another from the collection:</p> <p>William Blake</p> <ul style="list-style-type: none"> Songs of Innocence: Holy Thursday Songs of Experience: Holy Thursday Songs of Experience: The Sick Rose Songs of Experience: The Tyger Songs of Experience: London <p>William Wordsworth</p> <ul style="list-style-type: none"> Lines Written in Early Spring Lines composed a Few Miles above Tintern Abbey Ode: Intimations of Immortality <p>George Gordon, Lord Byron</p> <ul style="list-style-type: none"> Lines Inscribe upon a Cup Formed from a Skull So We'll Go no more A Roving 	<p>Assessment: Full Paper 1 and Paper 3 Paper TBD</p> <p>Completion of NEA</p>	<p>Careers – job roles: Actor / Actress Archivist Artistic director Casting director Digital copywriter Director Editorial assistant Education consultant Librarian Magazine journalist Marketing executive Media researcher Newspaper journalist Playwright Producer Public relations officer Publishing copyeditor Teacher Web content manager Writer</p> <p>Careers – employability links: Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting</p>	<p>Common misconceptions: Analysis of form and structure, confusion between the two.</p> <p>Exploring alternative interpretations / different views of character and theme.</p> <p>Errors in application of social and historical context e.g. bolted on context rather than relevant and appropriate contextual information which is integrated into analytical writing.</p> <p>Some confusion between similarly minor characters in <i>A Streetcar Named Desire</i> e.g. Steve and Pablo.</p>

	<p>these contexts influence meaning</p> <ul style="list-style-type: none"> • show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts • show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively • respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics • identify and explore how attitudes and values are expressed in texts • communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts • use literary critical concepts and terminology with understanding and discrimination 	<ul style="list-style-type: none"> • On This Day I Complete My Thirty-Sixth Year <p><u>Percy Bysshe Shelley</u></p> <ul style="list-style-type: none"> • ‘The cold earth slept below’ • Stanzas written in Dejection, near Naples • Ode to the West Wind • The Question <p><u>John Keats</u></p> <ul style="list-style-type: none"> • Ode to a Nightingale • Ode on a Grecian Urn • Ode on Melancholy • Sonnet on the Sea 		<p>Teamwork Problem solving Staying positive</p> <p>Online revision lectures: MASSOLIT and PTI</p>	<p>Omission of consideration of playwright’s intentions and motives when analysing techniques / methods.</p> <p>Misuse and poor application of critical theory from anthology when analysing <i>Othello</i>.</p> <p>Standardisation of mocks in dept.</p>
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	<ul style="list-style-type: none"> • make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources. 				
Summer 1 & 2	Content, Skills & Objectives	T&L resources & Key Words (vocabulary focus for NHTW)	Marking & Feedback: Assessment & Homework	CEIAG opps including roles and competencies	Standardisation/ Moderation
	Revision of all key content as required.	T&L resources: <ul style="list-style-type: none"> • PowerPoint resources available on shared area covering summaries, commentaries, analysis and evaluation of key texts and appropriate activities for lessons. • Interactive resources available for teaching of social and historical context surrounding texts: memory recall map. • Revision guides and notes as outlined throughout course 	Full Paper 3 and Others as required	Careers – job roles: Actor / Actress Archivist Artistic director Casting director Digital copywriter Director Editorial assistant Education consultant Librarian Magazine journalist Marketing executive Media researcher Newspaper journalist Playwright Producer Public relations officer Publishing copyeditor Teacher Web content manager Writer Careers – employability links: Aiming high Literacy Creativity Numeracy	Standardisation of mocks in dept.

				Leadership Independence Listening Communication Presenting Teamwork Problem solving Staying positive	
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