

Bellerive FCJ Catholic College



Department: English Literature

Year Group: 12 JK

Term	Learning Focus	Key Knowledge and Skills	Assessment	Challenge and Enrichment
1	<p>English Literature Component 2: Drama</p> <p>The Tempest</p> <p>A Streetcar Named Desire (Williams)</p> <p>Unseen Prose and Poetry</p>	<ul style="list-style-type: none"> AO1. Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression AO2. Analyse ways in which meanings are shaped in literary texts AO3. Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received AO5. Explore literary texts informed by different interpretations. 	<p>English Literature Component 2: Drama Section A) extract Section B reduced single text response</p>	<p>Further Reading The Tempest <i>The Tempest Study Guide</i></p> <p>Context <i>Basilikon Doron</i>, James I <i>Daemonologie</i>, James I <i>Of Canniballes</i>, Montaigne <i>Utopia</i>, Thomas More <i>The Republic</i>, Plato <i>The Aeneid</i>, Virgil</p> <p>Plays <i>King Lear</i> <i>Macbeth</i> <i>Romeo and Juliet</i> <i>Twelfth Night</i></p> <p>Critical essays 'The Tempest, Who's Afraid of Virginia Woolf?' Andy Golding, <i>The English Review</i> 'Twentieth-Century Appropriations of 'The Tempest'', Harriet Hawkins, <i>The English Review</i> 'Absent Women in the Tempest: A Feminist Reading,' Lilla Grindlay 'Shakespeare's Thou and you,' Graeme Garvey, <i>The English Review</i> 'Shakespeare's Orphaned Heroines', Cicely Palser Havelly, <i>The English Review</i> 'Reading Iambic Pentameter', Richard Danson Brown, <i>The English Review</i> 'Shakespeare's Use of Verse and Prose', Emma Smith, <i>the English Review</i> '"Thou shalt have the air at freedom": The Theme of Liberty in Shakespeare's The Tempest', Shinshu University Journal of Humanities and Social Sciences</p> <p>Independent research tasks using JSTOR</p>

		-	<p>Theory <i>Literature Beginning Theory: An introduction to Literary and Cultural Theory</i></p> <p>Documentaries <i>Shakespeare: The King's Man</i></p> <p>Lectures Paul Cantor https://www.bing.com/videos/search?q=the+tempest+lectures&docid=608027657889777756&mid=DF1FD20AC5144A76DF13DF1FD20AC5144A76DF13&view=detail&FORM=VIRE https://www.bing.com/videos/search?q=the+tempest+lectures&docid=608043789790741815&mid=8D7609C7A65142EFEC288D7609C7A65142EFEC28&view=detail&FORM=VIRE Lecture on The Tempest by Digby Ricci 24 mins https://www.youtube.com/watch?v=KItIV_sgatI</p> <p><i>A Streetcar Named Desire by Tennessee Williams</i></p> <p>Harold Bloom (ed.) – <i>Tennessee Williams</i> (Modern Critical Views) John S. Bak (ed.) – <i>Tennessee Williams: A Casebook</i> John S. Bak – <i>Tennessee Williams: A Literary Life</i> Matthew C. Roudané – <i>The Cambridge Companion to Tennessee Williams</i> Nancy M. Tischler – <i>Tennessee Williams: Rebellious Puritan</i> Brenda Murphy – <i>Tennessee Williams and Elia Kazan: A Collaboration in the Theatre</i> Thomas P. Adler – “A Streetcar Named Desire: The Moth and the Lantern” R. Barton Palmer – “A Streetcar Named Desire and the Dynamics of Rape” Felicia Hardison Londré – “Tennessee Williams and the Dramatic Shock of Recognition” Matthew C. Roudané – “Reality and Desire in Tennessee Williams’ Drama” Kirstin M. Sloane – “Performing Blanche: Identity, Sexuality, and Theatricality in <i>A Streetcar Named Desire</i>” Harry Ransom Center, University of Texas – Tennessee Williams Collection Paris Review – “The Art of Theatre: Tennessee Williams” Library of America – Tennessee Williams archive Tennessee Williams/New Orleans Literary Festival – archival resources</p> <p>Examination Practice Past papers Exemplars</p>
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				https://www.educas.co.uk/qualifications/english-literature-asa-level/#tab_pastpapers
2	<p>The Tempest</p> <p>The Duchess of Malfi (Webster)</p> <p>Unseen Prose and Poetry</p>	<ul style="list-style-type: none"> - AO1. Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression - AO2. Analyse ways in which meanings are shaped in literary texts - AO3. Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received - AO4. Explore connections across literary texts - AO5. Explore literary texts informed by different interpretations. - 	<p>Literature Component 2: Section A and B</p>	<p><i>The Tempest</i> (see term 1)</p> <p><i>The Duchess of Malfi by John Webster</i></p> <p>Frank Whigham – <i>Seizures of the Will in Early Modern English Drama</i> Dympna Callaghan (ed.) – <i>A Feminist Companion to Renaissance Drama</i> Leah S. Marcus – <i>Puzzling Shakespeare: Local Reading and Its Discontents</i> Brian Gibbons (ed.) – <i>The Duchess of Malfi</i> (New Mermaids Edition) Giovanni Battista Guarini – <i>Compendio della poesia tragicomica</i> Clare McManus – “Gender and the Subject of <i>The Duchess of Malfi</i>” Christina Luckyj – “Beyond the Darkened Glass: Webster and the Politics of Female Sovereignty” Michael Neill – “’Tis a Pity She’s a Whore and the Poetics of Violence” Pascal Stoellberger – “Melancholy and the Court in Webster’s Drama” British Library – Renaissance Drama resources Royal Shakespeare Company – Production Archive Shakespeare’s Globe – Production and research resources Luminarium.org – John Webster page</p>

3	<p>Blake poetry Season poems</p> <p>NEA The Great Gatsby</p> <p>Unseen Prose and Poetry</p>	<ul style="list-style-type: none"> - AO1. Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression - AO2. Analyse ways in which meanings are shaped in literary texts - AO3. Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received - AO4. Explore connections across literary texts - AO5. Explore literary texts informed by different interpretations. 	<p>Component 1: Poetry Section A</p> <p>NEA preparation</p>	<p>ZigZag Study Guide Secondary Study Guide</p> <p>Biography <i>Blake, Peter Ackroyd</i></p> <p>Documentaries <i>The Romantics BBC: Liberty, Eternity, Nature</i> <i>Lectures:</i></p> <p>Critical essays Independent research tasks using Jstor</p> <p>Theory <i>Literature Beginning Theory: An introduction to Literary and Cultural Theory</i></p> <p>The Great Gatsby <i>The Great Gatsby Study Guide</i></p> <p>Critical Articles and Chapter Essays Lionel Trilling, "F. Scott Fitzgerald" Toni Morrison, "The Moral Obligation of the Artist" Sarah Churchwell – Careless People: Murder, Mayhem and the Invention of The Great Gatsby Matthew Bruccoli – "A Brief Life of Fitzgerald" Roger Lewis, "The Great Gatsby and the Pursuit of Happiness" Raymond Chandler, "The Simple Art of Murder" Academic Journals (e.g. Jstor) Claire Stocks, "Narrative Instability in The Great Gatsby" James L.W. West III, "Gatsby, Failure and the American Dream" Deborah Clarke, "Domesticity and Gender in Gatsby" Web Resources Library of Congress – Gatsby 1920s context archive The Paris Review – Fitzgerald letters and interviews The American Experience documentary: The Jazz Age</p> <p>Unseen Prose and Poetry Context booklet https://padlet.com/SolSchEnglish/edugas-a-level-unseen-prose-d1hkemgcnrzkv37n</p>
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