

	Text 1	Text 2	Text 3	Text 4
<b>Year 12</b> <i>“Tragedy”</i>	<p><b><i>King Lear</i></b>  <b>William Shakespeare</b></p> <p>To begin our students’ exploration of the conventions, characters and context of tragedy, we begin year 12 with the study of Shakespeare’s greatest tragedy: <i>King Lear</i>. Here, students will use the text to explore the ideas inherent in tragedy, the structures used and the critical history of this seminal text. It is through a close reading of the most crucial scenes where we will work to develop students’ appreciation of authorial craft.</p>	<p><b><i>Death of a Salesman</i></b>  <b>Arthur Miller</b></p> <p>Complementing the study of <i>King Lear</i>, but an outstanding literary achievement in its own right, Miller’s <i>Death of a Salesman</i>, allows students to apply their understanding of the genre of tragedy to a contemporary genre. Miller consciously applied the conventions of classical drama to highlight the plight and grandeur of, as he termed it, ‘the common man’. The text is studied alongside <i>Tess of the d’Urbervilles</i> as a comparative study of Literature, where the tragic themes and characters are used to inform the students’ understanding of the genre of tragedy as a whole.</p>	<p><b><i>Tess of the d’Urbervilles</i></b>  <b>Thomas Hardy</b></p> <p>To broaden students’ understanding of the concept of tragedy, and to consider how these ideas apply to other forms, students will study Thomas Hardy’s pastoral tragedy, <i>Tess of the d’Urbervilles</i>. An appreciation of the form of the novel, as well as the focus on narrative characterisation, compliment the study of tragic drama and help to prepare students to consider Literature comparatively. Students will study this text alongside <i>Death of a Salesman</i>; they will be required to write comparatively about both texts.</p>	<p><b>NEA</b></p> <p>Students will write extended coursework pieces of their own design. We introduce students to critical theories, such as feminism, Marxism and eco-criticism, and model how these ideas can be applied to Literature. Students will be responsible to apply these ideas to both a prose and poetry text of their own choosing, and will design their own question and line of enquiry.</p>

<p><b>Year 13</b> “Crime”</p>	<p><b><i>Unseen Responses</i></b> <b><i>Various Writers</i></b></p> <p>The first unit of Year 13 allows the introduction of the genre for study: crime. In this unit, students will read a range of extracts from prose, poetry and drama all centred around the idea of crime. Crime, as a genre, has been popularised since the early twentieth century. It is, perhaps, one of the more recent additions to academic study, but it is a thoroughly codified genre. It is through building an understanding of the conventions of this genre, through the exposure to both a range of crime fiction as well as fiction about crime, that we help students understand how to appreciate this form of writing.</p>	<p><b><i>Hamlet</i></b> <b>William Shakespeare</b></p> <p>Although clearly a tragedy, we consider William Shakespeare’s <i>Hamlet</i> through the lens of crime writing. Indeed, many of the central precepts of the crime genre (a murder, detection, deception, interrogation, confession, guilt and punishment) are all too apparent in Shakespeare’s play of a hidden crime in a rotten state. It is also beneficial to the students to revisit many of the concepts we consider in year 12, as their appreciation of tragedy will be more acute by this stage. Students will be encouraged to consider again how authorial craft has been applied alongside the thematic similarities to the canon of crime writing.</p>	<p><b><i>The Rime of the Ancient Mariner</i></b> <b>Samuel Taylor Coleridge</b></p> <p>Similarly to <i>Hamlet</i>, <i>The Rime of the Ancient Mariner</i> was written centuries before crime became its own recognisable genre. Therefore, it is through the thematic similarities to crime writing that students approach Coleridge’s mystical ballad of crime and punishment. As well as considering crime as a theme, students are also encouraged to develop their understanding of the context of the poem: the importance of the Romantics and the impact of the societal changes they were living through. As well as this, students can read the Rime as an example of early eco-criticism, as Coleridge shows the penalties for the destruction of the natural world.</p>	<p><b><i>Atonement</i></b> <b>Ian McEwan</b></p> <p>Students complete their studies of crime writing by reading Ian McEwan’s postmodern contemporary classic, <i>Atonement</i>. Writing very consciously within the conventions of the crime genre, McEwan plays with our expectations and preconceptions as readers and, therefore, encourages us to examine the ideas of crime writing, and to be more critical in our reception of the written word.</p>
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