



### Subject: English Language and Literature

**Module: Component 2-** A Room with a View/ The Bloody Chamber- Varieties in Language and Literature - *Encounters* (Year 12, Terms 1,2 and 3)

Overarching Topic:			
<p>Why is this topic being studied at this time?</p> <p>How does it fit into the wider subject curriculum?</p>	<p>These are our two core Literary texts, introduced at the start of the A Level Language and Literature course. This enables students to establish a strong underpinning knowledge of the books, and appreciate them as a unit for exploration and comparison within the overarching theme: <i>Encounters</i>. The texts are re-visited in Year 13.</p> <p>Both texts enable students to draw on prior discussions around social attitudes at Key Stage 4. An Inspector Calls, for example, looks at how writers such as J.B Priestley challenge Edwardian attitudes at a significant time of social change. This is further developed within our reading of a Room with a View at Key Stage 5. Key Stage 4 has also introduced discussions about different critical readings and how they influence the way texts are produced and received. At Key Stage 5, we use this knowledge to formulate more independent ideas related to feminist, Freudian and Marxist theory in the context of these two core texts.</p>		
	Critical	Core	Pinnacle
<p><b>The Big Questions</b> (What questions will students be able to answer upon mastery of the topic?)</p>	<ul style="list-style-type: none"> <li>When was the Edwardian Period and what was society like at the time?</li> <li>Who was E.M Forster?</li> <li>Who was Angela Carter and what influence did she have on the feminist movement?</li> <li>What is meant by new wave feminism and when was this happening?</li> <li>What type of texts are A Room with a View and The Bloody Chamber and what are they about?</li> <li>What is meant by generic conventions?</li> </ul>	<ul style="list-style-type: none"> <li>What issues are E.M Forster and Angela Carter concerned with in A Room with a View and The Bloody Chamber?</li> <li>What generic conventions are used by both writers?</li> <li>What are the important and defining features of each writers' voice and their use of methods?</li> <li>How does each writer construct a narrative?</li> <li>What is the context in which each writer has produced each text and in which it was received?</li> </ul>	<ul style="list-style-type: none"> <li>How do the different contexts in which the texts might be received (e.g. readers of different time/ gender etc.) affect different reception and interpretations?</li> <li>What would a Marxist/ Feminist/ Freudian interpretation say?</li> <li>Does the function of the narrative voice stretch beyond the telling of the story?</li> <li>In what ways could we challenge the writers' views and perspectives and the views and interpretations of others?</li> </ul>

<b>The Key Skills/ Techniques</b>	<b>The sophistication and application of skills will become more advanced as students' progress through the critical, core and pinnacle knowledge.</b>	
	<b>Skill/Technique</b>	<b>How will this skill be developed?</b>
	Research into context and critical readings	Silent study and homework research- based tasks (prescriptive as well as independent) Use of critical essays and wider reading resources Class-based discussion
	Reading for meaning and formulating informed, independent responses	Class-based and independent reading of whole text Group discussion Retrieval- based, and high-order questioning
Use of academic voice and sophisticated repertoire of own language to explore ideas in an articulate and technical manner	Debate and discussion 'Magpie' words and phrases Vocabulary organisers	