

## AQA English Literature B

### Assessment Information:

All students will complete two external examinations at the end of Year 13 covering all of the content studied throughout the A level. The two examinations will be a consistent style and format each worth an identical number of marks

Content Overview	Assessment Overview	
<b>Component 01</b> <ul style="list-style-type: none"> <li>Shakespeare</li> <li>Drama and poetry pre-1900</li> </ul>	Drama and poetry pre-1900 (01)* Written paper 60 marks Closed text 2 hours 30 minutes	<b>40%</b> of total A level
<b>Component 02</b> <ul style="list-style-type: none"> <li>Close reading in chosen topic area</li> <li>Comparative and contextual study from chosen topic area</li> </ul>	Comparative and contextual study (02)* Written paper 60 marks Closed text 2 hours 30 minutes	<b>40%</b> of total A level
<b>Component 03</b> <ul style="list-style-type: none"> <li>Close reading OR re-creative writing piece with commentary.</li> <li>Comparative essay*</li> </ul>	Literature post-1900 (03)* 40 marks Non-exam assessment	<b>20%</b> of total A level

### Rationale

The OCR A Level in English Literature qualification will build on the knowledge, understanding and skills established at GCSE, introducing learners to the discipline of advanced literary studies, and requires reading of all the major literary genres of poetry, prose and drama.

The OCR A Level in English Literature will extend these studies in breadth and depth, further developing learners' ability to analyse, evaluate and make connections. Learners are required to study a minimum of eight texts at A level, including at least two examples of each of the genres of prose, poetry and drama across the course as a whole.

This must include:

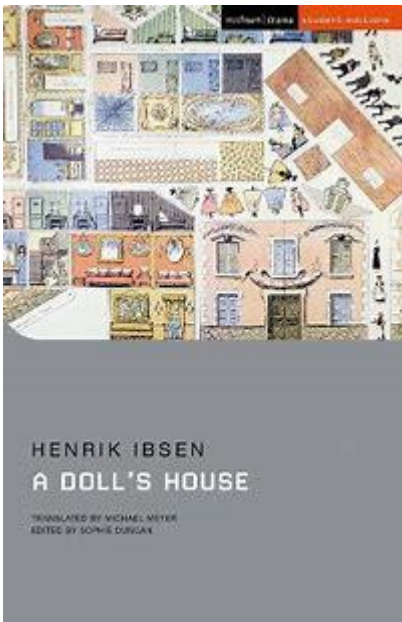
- at least three texts published before 1900, including at least one text by Shakespeare
- at least one work first published or performed after 2000
- at least one unseen text.

The OCR A Level in English Literature will require learners to develop judgement and independence as they synthesise and reflect upon their knowledge and understanding of a range of literary texts and ways of reading them. It will require learners to show knowledge and understanding of:

- the ways in which writers shape meanings in texts
- the ways in which texts are interpreted by different readers, including over time
- the ways in which texts relate to one another and to literary traditions, movements and genres
- the significance of cultural and contextual influences on readers and writers.

The set texts will be reviewed after three years and may be subject to change. If a text is to be removed from the list and replaced with another text, centres will be notified a year in advance.

## Key Resources (textbooks/videos/websites)



A Doll's House (Student Editions)



A Doll's House: York Notes for A-level

<https://www.massolit.io/courses/ibsen-a-doll-s-house>

<https://www.ocr.org.uk/qualifications/as-a-level-gce/english-literature-h072-h472-from-2015/assessment/>

Level descriptors Section 2, Drama and poetry pre-1900

AO3 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this section are:

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

These are the **Assessment Objectives** for the A Level English Literature specification as a whole.

<b>AO1</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
<b>AO2</b>	Analyse ways in which meanings are shaped in literary texts.
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
<b>AO4</b>	Explore connections across literary texts.
<b>AO5</b>	Explore literary texts informed by different interpretations.

## Year 12 – September - October

	Topic Area(s)	Assessment Objectives	Learning Objectives	RP Opportunities	Out of Lesson Assignments	Pre-Learning Reading	Independent Learning
Week 1	Refresh and review week  Focus on contextual information learnt in year 12	AO3 – 50% AO4 – 25% AO1 – 12.5% AO5 – 12.5%	To review and retrieve key concepts and learning in literature to enable a smooth transition into year 13.  To explore the contexts that texts were written within.	Contexts of <i>The Lonely Londoners</i> , <i>The Reluctant Fundamentalist</i> and <i>Hamlet</i> .	Research the context for <i>A Doll's House</i> .	Revise year 12 notes about the contexts of <i>The Lonely Londoners</i> , <i>The Reluctant Fundamentalist</i> and <i>Hamlet</i> .	Research Henrik Ibsen, his inspirations, his aims within theatre.
Week 2	Act 1 A Doll's House	AO3 – 50% AO4 – 25% AO1 – 12.5% AO5 – 12.5%	To explore Act 1 of <i>A Doll's House</i> .  To understand naturalism and melodrama.	Dramatic devices.  The structural significance of a three-act play.	To complete the Learner Resource 1: Ibsen the dramatist.	Read up to page 25 of your Doll's House student editions. This will give you pre-reading of context, dramatic devices, performance history and critical responses.	<a href="#">MASSOLIT - Ibsen: A Doll's House: Ibsen and A Doll's House   Video lecture by Dr Sophie Duncan, University of Oxford</a>  Complete the quiz after watching the lecture.

Week 3	Act 1 A Doll's House	AO3 – 50% AO4 – 25% AO1 – 12.5% AO5 – 12.5%	To explore Act 1 of <i>A Doll's House</i> .  To explore themes present in the opening of the play (the individual and society, death, disease, and heredity, theatrically, money).	Themes of power, money, and appearances.	Compare Shakespeare's King Lear to Elizabeth Barratt Browning 'How Do I Love Thee?'	Read the whole of Act 1 of the play.	<a href="#">MASSOLIT - Ibsen: A Doll's House: A Doll's House on the Victorian Stage   Video lecture by Dr Sophie Duncan, University of Oxford</a> Complete the quiz after watching the lecture.
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Week 4	Act 2 A Doll's House	AO3 – 50% AO4 – 25% AO1 – 12.5% AO5 – 12.5%	To explore Act 2 of <i>A Doll's House</i> .  To explore the presentation of women in the play and the emergence of the new woman. Links to feminist theory and critical readings.	Patriarchal society, how women have been viewed throughout history.	Some critics have categorised Ibsen as a feminist dramatist. There is evidence to suggest that he himself did not consider this to be the case. However, what is beyond doubt is the fact that, in creating a characters such as Nora Helmer, Ibsen was imagining a woman for whom marriage and motherhood were not, eventually, to be the only means to personal satisfaction and/or authentic identity. It is therefore useful to think of Nora in terms of the 'New Woman' debate that was under way when Ibsen was writing. Complete: (a) research the concept of the New Woman (b) identify writers who contributed to the New Woman debate, and produced literary works that presenting characters that might be defined as New Women (c) consider whether Ibsen's characterisation of Mrs Linde suggests	Read and make notes on the contemporary reviews and critical writing. <a href="https://ugc.padletcdn.com/uploads/padlet-uploads/6645858/3696a0ae0c174d25dcf40c5c384b1ff9/Critical_Reviews_A_Doll_s_House.docx?token=oUsQbTPONoX_SdGatGKq91rAHV-BudtYRC381HwzIE94zoVhYIgTBEzYgF84qXTJCq1LSDN8L-Dx1ut6q77pZKdRbc0ygn5hq85IUNWrkBdwynRHXFJzInVuLREYv00yPmUZHEKbBBeqWYZEzSe7JqpTxZbJBa1BLNN8MNxuD3imSCfg-ts5su6h71aCYicr7_9vzEAtru1o26k0xrJfIQNzAaZnv4nmEIJ6yMEcKn_ywkP_eCkAytUhQih4NhyMBJ5m172Izptx3m0fGg==">https://ugc.padletcdn.com/uploads/padlet-uploads/6645858/3696a0ae0c174d25dcf40c5c384b1ff9/Critical_Reviews_A_Doll_s_House.docx?token=oUsQbTPONoX_SdGatGKq91rAHV-BudtYRC381HwzIE94zoVhYIgTBEzYgF84qXTJCq1LSDN8L-Dx1ut6q77pZKdRbc0ygn5hq85IUNWrkBdwynRHXFJzInVuLREYv00yPmUZHEKbBBeqWYZEzSe7JqpTxZbJBa1BLNN8MNxuD3imSCfg-ts5su6h71aCYicr7_9vzEAtru1o26k0xrJfIQNzAaZnv4nmEIJ6yMEcKn_ywkP_eCkAytUhQih4NhyMBJ5m172Izptx3m0fGg==</a>	<a href="#">MASSOLIT - Ibsen: A Doll's House: Marriage and the New Woman   Video lecture by Dr Sophie Duncan, University of Oxford</a> Complete the quiz after watching the lecture.
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					that she should be viewed as a New Woman (if not, why not?)		
Week 5	Act 2 A Doll's House	AO3 – 50% AO4 – 25% AO1 – 12.5% AO5 – 12.5%	To explore Act 2 of <i>A Doll's House</i> .  To explore character trajectories.	Act 1 of the play.  Rossetti poetry.	Use the grid to log the dramatic trajectories of Nora and Torvald as the play progresses. You should identify (noting quotes, act and page numbers) key points at which the characters' social, marital and gender assumptions are exposed. Complete up to act 2.	Read the whole of Act 2 of the play.	<a href="#">MASSOLIT - Ibsen: A Doll's House: Torvald and Masculinity   Video lecture by Dr Sophie Duncan, University of Oxford</a> Complete the quiz after watching the lecture.
Week 6	Act 3 A Doll's House	AO3 – 50% AO4 – 25% AO1 – 12.5% AO5 – 12.5%	To explore Act 3 of <i>A Doll's House</i> .  To explore stage performances and contexts.	Different play performances and interpretations.	Some critics have suggested that <i>A Doll's House</i> can be compared to <i>Alcestis</i> , a play by the Greek dramatist Euripides and first performed in 438 BC. Complete learner resource 3.	Read and make notes on the critical essay on gender struggles. <a href="https://ugc.padletcdn.com/uploads/padlet-uploads/6645858/2563595b3f8c22ffbe2aa5797ffeae0c/Gender%20Struggle%20over%20Ideological%20Power%20in%20Ibsen%20s.pdf?token=oUsQbTPONoX_SdGatGKq91rAHV-BudtYRC381HwzIE94zoVhYIgTBEzYgF84qXTJCq1LSDN8L-Dx1ut6q77pZKdRbc0ygn5hq85IUNWrkBomMK350PmGbZ2m09Lg3PGrS1WdEoFYsHcYM_4tvScDN0ehT5fO9mNkOi7nDCLg6CH2b53m_5rai0JCeaTJCwXWcUIm7s4SXJKDgyccdQfvhBNJKfOQHerL6wlJjURdq2TIRnroadFmIlaYDEx21wuwXVHW9wnT1vhgLKQdrqwpd3IA1O7z7WhHwiF4EQRhQ=">https://ugc.padletcdn.com/uploads/padlet-uploads/6645858/2563595b3f8c22ffbe2aa5797ffeae0c/Gender Struggle over Ideological Power in Ibsen s.pdf?token=oUsQbTPONoX_SdGatGKq91rAHV-BudtYRC381HwzIE94zoVhYIgTBEzYgF84qXTJCq1LSDN8L-Dx1ut6q77pZKdRbc0ygn5hq85IUNWrkBomMK350PmGbZ2m09Lg3PGrS1WdEoFYsHcYM_4tvScDN0ehT5fO9mNkOi7nDCLg6CH2b53m_5rai0JCeaTJCwXWcUIm7s4SXJKDgyccdQfvhBNJKfOQHerL6wlJjURdq2TIRnroadFmIlaYDEx21wuwXVHW9wnT1vhgLKQdrqwpd3IA1O7z7WhHwiF4EQRhQ=</a>	<a href="#">MASSOLIT - Ibsen: A Doll's House: Criminality and Inheritance   Video lecture by Dr Sophie Duncan, University of Oxford</a> Complete the quiz after watching the lecture.

Week 7	Act 3 A Doll's House	AO3 – 50% AO4 – 25% AO1 – 12.5% AO5 – 12.5%	To explore Act 3 of <i>A Doll's House</i> .  To evaluate the well-made play.	The structural significance of a three-act play.	In all of Ibsen's plays characters' past lives (and the mistakes and sins of their forebears) is a crucial force that drives dramatic action. Use the grid in Learner Resource 4 to register and evaluate the effect of past events on the play's characters and action.	Read the whole of Act 3 of the play.	<a href="#">MASSOLIT - Ibsen: A Doll's House: A Slamming Door: The Play's Ending   Video lecture by Dr Sophie Duncan, University of Oxford</a> Complete the quiz after watching the lecture.
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## Key Resources (textbooks/videos/websites)

- The Mill Theatre Guide to Hamlet – <https://www.milltheatre.ie/wordpress/wp-content/uploads/2019/09/Hamlet-Study-Guide-2019.pdf>
- British Library Online Resources - [Tragedies - The British Library \(bl.uk\)](https://www.bl.uk/tragedies)



-  York Advanced Notes Hamlet
  - <https://www.youtube.com/watch?v=OcoHJWdETnw>
  - Frank Kermode Shakespeare's Language (2000) ISBN 014 028592
  - Othello Shakespeare Arden Edition Introduction
  - A C Bradley Lectures on Hamlet [The Project Gutenberg eBook of Shakespearean Tragedy, by A.C. Bradley.](https://www.gutenberg.org/ebooks/20000)
- [The Project Gutenberg eBook of Shakespearean Tragedy, by A.C. Bradley.](https://www.gutenberg.org/ebooks/20000)

## Year 12 – September - October

	Topic Area(s)	Assessment Objectives	Learning Objectives	Activities in lessons	RP Opportunities	Pre-Learning Reading	Independent Learning
Week 1	<p>Features of a Tragedy</p> <p>Key plot events in the play</p> <p>Title and context</p> <p>Act One Scene One</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand Aristotelian Tragedy, meaning of Harmatia and the three unities</p> <p>To understand the basic plot structure of the play and its relationship to Shakespearean Tragedy.</p> <p>To understand Act One Scene One</p>	<p>(Knowledge planner overview</p> <p>Source, conception and history</p> <p>Consideration of title ‘The Tragedy of Hamlet, Prince of Denmark’ – now known simply as Hamlet – what are the implications?)</p> <p>Watch Act 1, scene 1 all the way through – students to note –</p> <p>Plot</p> <p>Characters</p> <p>Quotes</p> <p>Any questions/ points of difficulty</p>	Tragedy in Macbeth	Sixth Form English Literature Transition Booklet and complete all the Tasks in the booklet	For an entertaining drama on Shakespeare’s life and theatre, watch Doctor Who season 3 episode 2 (2007, starring David Tennant), “The Shakespeare Code” (aside from the science fiction elements, this is an essentially accurate depiction of Elizabethan theatre, acting, audience, writing, Shakespeare’s life, the Master of the Revels, Bedlam Hospital etc.). Be prepared to discuss
Week 2	<p>Opening of the play</p> <p>Use of techniques by Shakespeare</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the expectations created in the scenes opening.</p> <p>To understand the use of contrasts in the opening of the play</p>	<p>Summary activities</p> <p>Key quotes from the scene?</p> <p>Most important techniques used here?</p> <p>Themes and ideas?</p> <p>As an opening, what kind of expectations does this scene create?</p>	To consider the significance of power concepts and language	Nicholas Marsh’s chapter ‘Openings’ in ‘Shakespeare: the tragedies’ (Macmillan:1998) is useful.	

Week 3	Act 1, scene 2 – Introduction to Claudius, Gertrude and Hamlet; mood of the court	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the presentation of Claudius, Gertrude and Hamlet</p> <p>To understand different readings of Claudius and Hamlet</p>	<p>AO2</p> <ul style="list-style-type: none"> <li>-Presentation of Claudius, Gertrude and Hamlet</li> <li>- Close analysis of Claudius' speech</li> <li>- Close analysis of Hamlet's first soliloquy</li> <li>-Tone/register- Prof Martin Joos – frozen, formal, consultative, casual</li> <li>-Use of thou, thine, thy, thee – compare Hamlet and Gertrude's use</li> </ul> <p>AO5</p> <ul style="list-style-type: none"> <li>-Seeds of a political drama? Or merely a family drama?</li> </ul> <p>Link to all drama between 1580-1640; 'drama of a changing, troubled, and divided society' (Margot Heinemann)</p> <p><b>Close analysis of Hamlet's first soliloquy – FOCUSING ON WRITING/ANALYSIS</b></p>	Tragedy and the exposition structure	<p>Read Hamlet and Revenge <a href="https://www.bl.uk/shakespeare/articles/hamlet-and-revenge">https://www.bl.uk/shakespeare/articles/hamlet-and-revenge</a> and summarise</p>	<p>Explore/respond to two interpretations: 'The equivocal features in Claudius' language suggest inner anxieties.' (Stanley Wells)</p> <p>'Hamlet's appearance and behaviour should strikingly contrast the rest of the court. His alienation and melancholy should be emphasised by the director.'</p> <p>Complete chart comparing Claudius and Hamlet</p>
Week 4	<p>Act 1 scene 3 – Polonius, Laertes and Ophelia</p> <p>Act 1 scene 4 – Hamlet, Horatio and Marcellus</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the presentation of father and child relationships in the play</p> <p>To understand Hamlet's harmatia</p> <p>To understand the theme of illusion and reality</p>	<p>HAMARTIA – TRAGIC FLAW – MENTIONED BY HAMLET 23-26 'so oft it chances in particular men,/ That for some vicious vole of nature in them...'</p> <p>AO2</p> <ul style="list-style-type: none"> <li>-Appearance v illusion</li> </ul> <p>AO5</p> <ul style="list-style-type: none"> <li>-Symbolism of the ghost; purgatory/ Catholicism</li> </ul> <p>Different ways of interpreting the ghost: Elizabethan context</p>	Harmatia	<p>Read 'Shakespeare's Language' and summarise <a href="https://shakespeare.folger.edu/shakespeares-works/hamlet/reading-shakespeares-language-hamlet/">https://shakespeare.folger.edu/shakespeares-works/hamlet/reading-shakespeares-language-hamlet/</a></p>	ACT 1 – notes summary (revision)

Week 5	Act 1 Scene 5 – use of imagery  Hamlet and the ghost	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To explore the use of imagery in Hamlet</p> <p>To explore differing interpretations of the ghost</p>	<p><b>AO2</b> Un-natural imagery/Graphic phrases Purgatory <b>AO5</b> The morality of revenge – forbidden by state and church in Sh time – how should we respond to this call to arms?</p>	Supernatural	Read 'Interpreting the Ghost' worksheet	Explore interpretations of ghost, using short clip to summarise
Week 6	Act 2 Scene 1 – Hamlet's behaviour and actions	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the presentation of Polonius</p> <p>To understand the theme of surveillance/ control and mistrust</p> <p>To explore the presentation of father/daughter relationships</p>	<p><b>Starting discussion:</b> Hamlet and Polonius insult 'reason in madness'</p> <p>How can there be 'reason in madness'? What do mad men not have to consider?</p> <p>Reading Act 2 to the end, with questions to guide.</p> <p>Find evidence to support different propositions.</p>	Drama techniques	<p>Research the story of Pyrrhus (also known as Neoptolemu) and Priam by reading this article by Madeline Miller</p> <p><a href="http://www.madelinemiller.com/myth-of-the-week-pyrrhus-part-i/">http://www.madelinemiller.com/myth-of-the-week-pyrrhus-part-i/</a></p>	<p>In this scene, we are going to be thinking about the theme of deception. This manifests itself in many forms. What happens in this long scene, what different kinds of deception can you see?</p>

Week 7	Act 2 Scene 2	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the investigation of Hamlet and Rosencrantz and Guildenstern.</p> <p>To understand the presentation of Hamlet's 'antic' disposition to the audience</p>	<p><b>AO2</b> Rosencrantz and Guildenstern – presentation/interpretation</p> <p>Hamlet's soliloquy – contrast between Player's faked emotion and his own inability to revenge</p> <p>Meta-theatre</p> <p><b>AO5</b> Surveillance as a theme; R and G/ Polonius – discussion of productions which use surveillance cameras/ totalitarian state</p> <p>Madness of Hamlet</p> <p>Appearance/ illusion</p>	Tragic form and structure	Reading for context activity (EMC)	<p>Consider AC Bradley's remark (1904): 'What a piece of work is man,' we cry, 'so much more beautiful and much more terrible than we knew! Why should he be so if this beauty and greatness only torture itself and throws itself away?' We seem to have before us a type of mystery of the whole world, the tragic fact which extends far beyond the limits of tragedy.'</p>
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## Year 12 – September - October

	Topic Area(s)	Assessment Objectives	Learning Objectives	Activities in lessons	RP Opportunities	Pre-Learning Reading	Independent Learning
Week 1	Component 02: Comparative and Contextual Study  Introduction to <i>The Immigrant Experience</i> and first text <i>The Reluctant Fundamentalist</i> .	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the exam questions for <i>The Immigrant Experience</i>.</p> <p>To form a personal response to <i>The Immigrant Experience</i> questions and statements.</p> <p>To understand the novel and where it came from.</p>	<p>Overview of the topic and first novel.</p> <p>Discussion surrounding prior knowledge or questions about immigration and quotations from famous figures/media.</p>	Prior knowledge on immigration.	Sixth Form English Literature Transition Booklet and complete all the Tasks in the booklet	Research Genghis Khan and how this links to our narrator, Changez.



W e e k 2	Approaches to Mohsin Hamid, and aspects of postcolonial writing and the representation of the immigrant experience in prose fiction.	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the biographical context and literary context (AO3)</p> <p>To understand the historical context (AO3)</p>	<p>Introduction to world events (AO3)</p> <ul style="list-style-type: none"> <li>- Discussion of 9/11 (AO3)</li> <li>- India/Pakistan conflict (AO3)</li> <li>- Globalisation (AO3)</li> </ul> <p>Discussion around what impact these events have had on people.</p> <p>Discussion and analysis of selected extracts from novels by, for example, Salman Rushdie, Jhumpa Lahiri, Hanif Kureishi, Zadie Smith, Andrea Levy, Monica Ali, Sunjeev Sahota etc.</p>	The Immigrant Experience	Reading chapters 1-2 of The Reluctant Fundamentalist by Mohsin Hamid.	Create a world map displayed with images of key settings: New York, Anarkali district of Lahore, Manila, Valparaiso, Rhodes.
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<p>Week 3</p>	<p><i>The Reluctant Fundamentalist</i></p> <p>Chapter 1</p> <p>- Introduction to Changez, his family and career</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand what a dramatic monologue is (AO2)</p> <p>To understand the characterisation and setting used by Mohsin Hamid.</p>	<p>Summary activities including the characterisation or Changez and the unnamed American (AO1 and 2)</p> <p>Key quotations from the scene include narrative tension (AO2) and ideas of family and social class (AO1 and 2), what Princeton is and how Changez feels about it (AO1 and 2).</p> <p>Discussion around Religion (Changez's only reference to God on p.16) (AO1 and 3) and the significance or symbolism of Jim and Underwood Samson (AO1 and 2).</p>	<p>Dramatic monologue: Browning, 'My Last Duchess'</p>	<p>Read an extract from The Social Network (Fincher, 2010) for representation of elite American universities.</p>	<p>Research Princeton as a university: <a href="https://www.princeton.edu/">https://www.princeton.edu/</a></p>
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<p>Week 4</p>	<p>Chapter 2 - Introduction to Erica, Princeton friends and Greece.</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p>	<p>To understand the characterisation of Erica and Chris (AO1 and 2).</p> <p>To understand the significance of popular cultural reference (Bryan Adams, Erica's Mao t-shirt) (AO1, 2 and 3)</p> <p>To understand the use of allegorical names (AO2)</p>	<p>Summary activities including the significance of Greece as a setting (AO2), Changez's ambivalence towards his Princeton friends (AO1 and 2) and the ideas of death (Chris), gender and home (AO1 and 2). Which characters present these ideas? How can each idea be defined?</p> <p>Themes and ideas about identity, home, belonging, relationships, racism.</p>	<p>What world events have impacted this novel?</p> <p>Genre – psychological fiction, a fictionalised story set in true circumstances.</p>	<p>Reading chapters 3-4 of The Reluctant Fundamentalist by Mohsin Hamid.</p>	<p>David Lodge, 'Introducing a Character' in The Art of Fiction <a href="https://www.washingtonpost.com/archive/entertainment/books/1992/03/22/introducing-a-character/df9af14c-8dc6-45f9-8c1d-37a3f01a09f8/">https://www.washingtonpost.com/archive/entertainment/books/1992/03/22/introducing-a-character/df9af14c-8dc6-45f9-8c1d-37a3f01a09f8/</a></p>
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Week 5	<p>Chapter 3</p> <p>- Changez's experience at Underwood Samson and Pakistan/America.</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p> <p><b>AO5:</b> Read texts in a variety of ways, responding critically and creatively</p>	<p>To understand the predator/prey images (AO2)</p> <p>To understand the changes in Changez's life (AO1 and 2)</p> <p>To understand the popular cultural references (Star Wars, Top Gun) (AO1, 2 and 3)</p> <p>To recall and evaluate The Immigrant Experience in the novel so far.</p>	<p>Compare and contrast between the life in Pakistan and America (AO1 and 2)</p> <p>The significance of working at Underwood Samson and the language of the military to describe Changez's working life. (AO1 and 2)</p> <p>Practice essay/planning/writing: Looking at the first three chapters of The Reluctant Fundamentalist, how has Mohsin Hamid presented The Immigrant Experience?</p>	<p>What are some of the popular culture references?</p>	<p>F. Scott Fitzgerald, The Great Gatsby (esp. opening of Chapter 3)</p> <p>Read extracts on immigrants at work: Colm Toibin, Brooklyn and John Lanchester, Capital.</p>	<p>Research New York (all the places mentioned in the novel exist; find and bring in picture to make a collage of Changez's New York) (AO1 and 2)</p>
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<p>Week 6</p>	<p>Chapter 4 - New York and meeting Erica's father - narrative tension</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p> <p><b>AO5:</b> Read texts in a variety of ways, responding critically and creatively</p>	<p>To understand the characterisation of Erica (AO1 and AO2)</p> <p>To understand the narrative ambiguity (Changez's scar) and suspense (power cut) (AO2).</p> <p>To consider Anarkali and ideas about Pakistan (AO1 and 2) alongside New York (cont.) (AO1 and 2)</p>	<p>Summary activities about the Visit to Erica's apartment (AO1 and 2), What further interpretations can you make of Erica?, Characterisation of Erica (cont.) (AO1 and 2), Significance of Flight 714 (AO1 and 2) and The Central Park picnic (AO1 and 2).</p> <p>Close reading activity of Erica's father. What do we learn about Erica's father? How does Changez react and what does this reveal about his character?</p> <p>How has the narrative tension increased in this chapter? How does Hamid create</p>	<p>Narrative. Characterisation of Erica.</p>	<p>Watch the video of the opening scene of Manhattan. A densely populated area of New York City. <a href="https://www.youtube.com/watch?v=GgDIf-I6RNk">https://www.youtube.com/watch?v=GgDIf-I6RNk</a></p>	<p>Food motif (AO2); produce a list of all the food references so far in the novel and add to it as you progress. Do you notice anything?</p>
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				tension between Changez and the American?			
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<p>Week 7</p>	<p>Chapter 5 - 9/11 - Changez's reaction</p>	<p><b>AO1</b> articulate informed, personal response to literary texts</p> <p><b>AO1</b> use coherent and accurate written expression</p> <p><b>AO2</b> analyse ways in which meanings are shaped in literary texts</p> <p><b>AO3</b> demonstrate understanding of context, including genre</p> <p><b>AO4</b> explore connections across literary texts</p> <p><b>AO5:</b> Read texts in a variety of ways, responding critically and creatively</p>	<p>To explore the ideas of identity and its performance (AO1 and 2)</p> <p>To consider the significance of Manila as a setting for Changez's assignment (AO1 and 2)</p> <p>To understand the attacks on the World Trade Centre on 9/11 (AO1, 2 and 3)</p>	<p>Consider how Changez behaves whilst working for Underwood Samson in America and in Manila. Why does Mohsin Hamid choose to have Changez witness the attack from a television screen in Manila?</p> <p>Close reading of Changez's reaction to the 9/11 attacks. Do you think Changez is being honest? If he is telling the truth, why might he feel this way? If he is lying, what do you think his agenda is? Why might he share this response with the American?</p> <p>Themes and ideas: things in the world change immediately, what</p>	<p>Themes</p> <p>Setting</p> <p>Context: 9/11</p>	<p>Simon Armitage poem, The Falling Man.</p> <p>Photograph, 'The Falling Man' taken by Richard Drew</p>	<p>Watch the video of Mohsin Hamid talking about The Reluctant Fundamentalist. <a href="https://www.youtube.com/watch?v=OGkZoNDCGfM">https://www.youtube.com/watch?v=OGkZoNDCGfM</a></p> <p>Novels: Joseph O'Neill, Netherland (Harper, 978-0007275700); Jonathan Safran Foer, Extremely Loud and Incredibly Close (Penguin, 978-0141012698); Don DeLillo, The Falling Man (Picador, 978-0330524919);</p> <p>Essays by Martin Amis <a href="https://www.theguardian.com/world/2001/sep/18/september11.politicsphilosophyandsociety">https://www.theguardian.com/world/2001/sep/18/september11.politicsphilosophyandsociety</a> and Ian McEwan <a href="https://www.theguardian.com/world/200">https://www.theguardian.com/world/200</a></p>
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				themes are prominent at this point in the novel? Racism & Fundamentalism, identity, Patriotism, Nostalgia for better times (AO1 and 2)			<a href="http://www.theguardian.com/uk">1/sep/15/september 11.politicsphilosophyandsociety2</a> both available at <a href="http://www.theguardian.com/uk">www.theguardian.com/uk</a> (AO3 and 4)
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