

Term	Topic(s) and links to other subjects	Core knowledge	Core vocabulary	Assessment	Resources
Y12 Autumn 1	Shakespearean Tragedy: <i>Othello</i>	<p>Focus on Acts 1–3:</p> <ul style="list-style-type: none"> <li>- Othello as tragic hero: noble status, outsider, fatal flaw (hamartia)</li> <li>- Establishment of tragic structure: order in Venice vs disorder in Cyprus</li> <li>- Iago as Machiavellian villain and possible state agent</li> <li>- Thematic study: love, honour, jealousy, gender roles, manipulation</li> <li>- Use of soliloquy and dramatic irony</li> </ul> <p>Key scenes:</p> <ul style="list-style-type: none"> <li>- Act 1 Scene 3 (Othello's defence and speech)</li> <li>- Act 2 Scene 1 (arrival in Cyprus)</li> <li>- Act 3 Scene 3 (the temptation scene)</li> </ul>	<p>Tier 2:, manipulated, honourable, corrupted, isolated, ambitious</p> <p>Tier 3: Tragic hero, hamartia, peripeteia, anagnorisis, catharsis, Machiavelian, soliloquy, dramatic irony</p>	Two whole class feedback essay tasks per half term	Text of play. Booklet. Seneca.
Y12 Autumn 2	Shakespearean Tragedy: <i>Othello</i>	<p>Focus on Acts 4–5 and whole-play reading:</p> <ul style="list-style-type: none"> <li>- Othello's downfall: psychological disintegration and anagnorisis</li> <li>- Deaths of Desdemona, Emilia, Othello – structural significance</li> <li>- Victims and moral ambiguity</li> <li>- Gender and patriarchy: Desdemona and Emilia as tragic figures</li> <li>- Uncomfortable resolution and tragic waste</li> </ul> <p>Key scenes:</p> <ul style="list-style-type: none"> <li>- Act 4 Scene 1 (Othello's collapse)</li> <li>- Act 5 Scene 2 (the final scene)</li> </ul>	<p>Tier 2: Mised, degraded, victimised, defiant, tragic, remorseful</p> <p>Tier 3: Recognition, nemesis, pathos, tragic waste, poetic justice, domestic tragedy, societal critique</p>	Two whole class feedback essay tasks per half term	Text of play. Booklet. Seneca.
Y12 Spring		<p>La Belle Dame sans Merci</p> <p>Plot Summary: A knight recounts a past encounter with a mysterious "faery woman" who seduced him, abandoned him, and left him in a state of desolation.</p> <p>Tragedy Focus:</p> <p>Tragic victimhood: the knight's downfall caused by seduction, illusion, and emotional vulnerability.</p> <p>Hamartia: his susceptibility to idealised beauty.</p> <p>Supernatural fatalism: prophetic dreams, enchantment, inevitable abandonment.</p> <p>Tragic setting: liminal, dying landscape reflects his emotional death.</p> <p>Moral warning: the destructive allure of desire and fantasy.</p> <p>Isabella; or, The Pot of Basil</p> <p>Plot Summary: Isabella and Lorenzo fall in love against the wishes of her merchant brothers. The brothers murder Lorenzo; Isabella retrieves his head and hides it in a</p>	<p>Transience</p> <p>Enchantment</p> <p>Obsession</p> <p>Ambiguity</p> <p>Idealism</p> <p>Disillusionment</p> <p>Manipulation</p> <p>Vulnerability</p> <p>Inevitability</p> <p>Fatalism</p>		<p>Lesson booklet</p> <p>Anthology of Poems</p>

		<p>pot of basil, grieving until she dies.  Tragedy Focus:  Domestic tragedy rooted in class conflict.  Villainy: the brothers as Machiavellian, capitalist antagonists.  Excessive passion and obsessive grief as Isabella's tragic flaw.  Subversion of tragic hierarchy: ordinary lovers as protagonists.  Pathos: suffering caused by cruelty, greed, and inequality.  Social critique: the poem condemns materialism and patriarchal control.</p> <p>The Eve of St Agnes  Plot Summary: Madeline, following a romantic superstition, dreams of her lover Porphyro. He infiltrates her chamber; she wakes, they flee, and the poem ends ambiguously with hints of death and disaster.  Tragedy Focus:  Rites, ritual, and superstition as forces shaping tragic choices.  Deception: Porphyro's actions blur the boundary between love and violation.  Madeline's tragic idealism: her dream of pure romance blinds her to danger.  Gothic atmosphere emphasises threat, violence, and mortality.  Ambiguous tragic ending: elopement framed by death imagery—suggesting doom.  Theme of illusion vs reality: romantic fantasy leads to vulnerability.</p> <p>Lamia  Plot Summary: Lamia, a serpent-woman, is transformed into a woman by Hermes and falls in love with Lycius. Their marriage is destroyed when Apollonius exposes her true nature; Lamia vanishes and Lycius dies.  Tragedy Focus:  Clash between fantasy and rationality: Apollonius as the destructive force of reason.  Lamia as tragic femme fatale: simultaneously victim and enchantress.  Lycius' hamartia: self-deception; desire to inhabit an impossible dream-world.  Inevitable collapse of illusion under scrutiny.  Fatal revelation scene mirrors classical tragedies.  Keatsian tragedy of knowledge: truth destroys beauty.</p>			
Y13 Autumn 1	Crime Writing: <i>Brighton Rock</i>	<p>Study of Parts 1–4 of the novel:  - Crime elements: murder, gang violence, intimidation  - Pinkie as criminal anti-hero: youth, sadism,</p>	Tier 2: Underworld, morality, justice,	Two whole class feedback essay tasks	Text.

		<p>Catholic guilt</p> <ul style="list-style-type: none"> <li>- Ida Arnold as detective figure: moral avenger vs official law</li> <li>- Setting: Brighton as moral battleground; seafront vs slums</li> <li>- Key genre conventions: detection, criminal psychology, narrative perspective, justice</li> </ul>	<p>victimhood, vengeance, repression</p> <p>Tier 3: Anti-hero, hard-boiled detective, foil, focalisation, Catholic allegory, criminal psyche</p>	per half term	
Y13 Autumn 2	Crime Writing: <i>Brighton Rock</i>	<p>Study of Parts 5–7 and whole-text analysis:</p> <ul style="list-style-type: none"> <li>- Moral structure of the text: divine justice vs human retribution</li> <li>- Pinkie’s decline: fear, guilt, violence, suicide</li> <li>- Rose as tragic victim and potential redeemer</li> <li>- Ida as moral force and narrative counterpoint</li> <li>- Ambiguous ending: Greene’s critique of justice and societal order</li> <li>- Exploration of reader as detective and unresolved mysteries</li> </ul>	<p>Tier 2: Redemption, corruption, fatalism, retribution, complicity, authority</p> <p>Tier 3: Noir, morality play, symbolism, unreliable narrator, tragic fall, subversion</p>	Two whole class feedback essay tasks per half term	Text.
Y13 Spring	Atonement	<p>Students will learn:</p> <p>The central crime of the novel: Briony’s false accusation and the destructive consequences for Robbie and Cecilia, as well as the wider idea of crimes of imagination, interpretation, and authorship.</p> <p>How McEwan adapts and subverts crime writing conventions, including unreliable testimony, flawed evidence, class-based injustice, moral guilt, and the absence of legal resolution.</p> <p>The role of narrative perspective and metafiction, particularly how Briony’s authorship reframes truth, guilt, and the limits of atonement.</p> <p>How power, privilege, and social hierarchy influence justice, shaping the vulnerability of suspects and the credibility of witnesses.</p> <p>The novel’s exploration of memory, trauma, responsibility, and moral ambiguity, showing how a crime reverberates across time and contexts, including war.</p> <p>The idea that atonement may be impossible, and that storytelling itself can be both an attempt at restitution and an ethical failure.</p>	<p>Transgression</p> <p>Culpability</p> <p>Retribution</p> <p>Deception</p> <p>Complicity</p> <p>Condemnation</p> <p>Surveillance</p> <p>Accountability</p> <p>Repression</p> <p>Subversion</p> <p>Construct</p> <p>Perspective</p>		<p>Book</p> <p>Lesson Booklet</p>