Cambridge International AS & A Level
Literature in English

9695
For examination from 2016

Contents

Introduction

This scheme of work is designed for teachers delivering the Cambridge International AS and A Level Literature in English syllabus (9695). It consists of a series of detailed lesson plans, organised around key areas of the study of literature, and is divided into two parts, AS Level and A Level. The syllabus has been broken down into teaching units, with suggested teaching activities and learning resources to use in the classroom.

Ideally, learners will have some familiarity with the demands of Advanced Level study, as well as some prior knowledge and understanding of literature, perhaps through IGCSE/O Level/GCSE in English Literature or IGCSE/O Level/GCSE in English as a First Language. A high level of written literary expression is needed, as well as some previous experience of reading and studying works of literature, and the ways in which literary works can be appreciated and understood. This scheme of work is not intended to be an exhaustive plan for teaching the set texts, but should be adapted according to the needs and abilities of the learners. Most of the key areas required to study a text are developed; these are shown by the main headings and are then broken down into more detailed topics. The scheme of work is intended as a framework for the teaching of texts, not a lesson-by-lesson plan that will suit all learners. Activities are suggested for individual learning, group learning or assessment and can be adapted and differentiated to suit learners' needs and experience.

Outline
Whole class **(W)**, group work **(G)**, pair **(P)** and individual activities **(I)** are indicated, where appropriate, within this scheme of work. Suggestions for homework **(H)** and formative assessment are also included as well as points at which examination practice would be useful. The activities in the scheme of work are suggestions for lessons, and cover the key areas of the syllabus. Other useful activities can be found in the materials in the learning resources column. The key concepts of literature are also indicated throughout, referencing and reinforcing the fundamental principles of literary investigation. Good teaching practice is encouraged through a range of active-learning tasks that should act as a stimulus for your lesson plans.

The scheme includes a broad range of ideas which are not dependent on specific set texts. Reading outside the syllabus is encouraged, and suggestions are made for useful and supportive texts throughout this scheme of work. It is expected that the teaching of the set texts will take approximately 80–85% of the teaching time available in the AS Level year, with the remaining 20% involving background reading and introduction to the types of literature being studied. As there are two genres involved in Paper 3 Poetry and Prose, the introductory material may take more time than when delivering Paper 4 Drama, for example. Learners should be encouraged to read around the set text in order to place their set text in the genre and time period during which it was created.

Opportunities for differentiation are indicated in the teacher guidance and in the descriptions of the activities. There is also the potential for differentiation by resource, expected level of outcome, and degree of support by you, throughout the scheme of work. Length of time allocated to a task is another possible area for differentiation. For assessment, some activities are marked as formative (to assess ongoing progress and to suggest what further work is required) some as summative (you mark submitted work) and some as peer assessment (learners assess each other's work).

The topics within this scheme of work are as follows:

Topic areas	Level	Suggested time allocation (%)
Progressing to AS Level	AS Level	20%
Poetry and Prose	AS Level	40%
Drama	AS Level	40%
Progressing from AS Level to A Level	A Level	20%
Shakespeare and other pre-20th Century Texts	A Level	40%
1900 to the Present (option paper)	A Level	40%
Comment and Appreciation (option paper)	A Level	40%

For support on delivering Component 8 – Coursework, please see the Teacher Guide for Cambridge International AS and A Level Literature in English available at **http://teachers.cie.org.uk**

Suggested teaching order
This scheme of work is designed to be flexible and can be used in a range of ways. For the Cambridge AS Level syllabus, teachers will use the first three topics: Progressing to AS Level, Poetry and Prose, and Drama. For the Cambridge A Level syllabus, not all of the second section of this scheme of work will need to be accessed, as centres must select one option from Papers 6 and 7 and Component 8. Therefore, teachers at A Level will use the topics Progressing from AS Level to A Level and Shakespeare and other pre-20th Century Texts, with one other topic selected from the option papers. The 'Progressing …' sections emphasise and/or recap the key elements of literary study and help to establish what learners already know and what are the most necessary areas for development. The topics linked to the papers focus on their particular requirements and demands.

This scheme of work can be worked through in different ways:

- Linear: in the first term teachers work through the 'Progressing …' unit, focusing on and reinforcing the principles of literary study and developing knowledge and understanding of the key concepts, terminology and practice of literature. In the second term, teachers progress to the second unit and paper and in the third term, they teach the third unit and paper.
- Non-linear: one (or more) teachers access multiple sections of the scheme of work, so that while one teacher is reinforcing the principles from the 'Progressing …' unit, another is beginning work on another unit.
- Integrated: teachers work through the 'Progressing …' unit together with the units preparing for the papers.

- Comprehensive: teachers work through the whole scheme of work, including all option choices. For instance, if Component 8 – Coursework is the chosen option, you would also work through some elements of Papers 6 and 7, to introduce learners to a wide range of literary material in order to decide on selection of Component 8 texts, forms and genre.

About the syllabus
Successful Literature in English learners develop a lifelong understanding and enjoyment of literary texts, and, importantly, gain a range of essential skills, including:

- the ability to write clearly and effectively
- skills in developing arguments
- skills in researching and managing information
- the ability to analyse complex texts in different forms and styles.

Key concepts
The key concepts set out below offer ways to approach the study of Cambridge International AS and A Level Literature in English. This scheme of work helps you integrate the key concepts into your teaching. As a teacher, you will refer to these concepts, which can serve as tools when considering both familiar and unfamiliar works of literature.

- When we say **imaginative literature**, we are referring to the texts as literary, imaginative constructs.
- By **form**, we mean the main characteristics of prose, drama, and poetry, and how these contribute to meaning and effect.
- **Structure** refers to the organisation of a text or passage, its shape and development and how this contributes to meaning and effect, for example, the structure of a poem created by the number of lines, line length and rhyme pattern.
- **Genre** encompasses the characteristics of different genres: for example, tragedy, comedy and satire.
- **Conventions** are the rules or traditional features which are characteristic of, for example, a play (dialogue and action), or a romantic novel (narrative point of view), or sonnet (length, shape, argument, counter-argument and conclusion).
- **Context** is the relationship between a text and its background – historical, social and cultural.
- **Audience and readership** implies the interaction of texts with the reader or audience (audience in the case of drama).
- **Language and style** covers the variety and use of language and style in different forms, genres and periods, and for different audiences and readerships.
- **Interpretation** involves the appreciation and discussion of different critical readings of a text (Cambridge International A Level only).

Why are they important?
There are several benefits for learners who have a good understanding of the key concepts: learners are familiar with the language and ideas of their chosen subject; they offer learners tools with which to approach their set texts; examinations are less intimidating when learners have a framework of concepts to apply to the question material. Overall, they are likely to build confidence in learners who should use them as an academic framework within which they can structure their ideas about literature and talk and write about it in an informed way.

Using key concepts in teaching
Teaching that incorporates the key concepts into planning and lessons will develop in learners essential skills through which to analyse literature. The concepts will support teaching and learning and can be combined within lesson plans, schemes of work and learning objectives.

How to use the key concepts
Each item in the key concept list is a principal element for literary analysis, and equips learners with the tools necessary for the study of literature. It is helpful to display the key concepts in their written form within the classroom environment, e.g. as posters or individual definitions. Learners could have a key concepts' booklet, or a chart, which could be added to as lessons progress, for example:

Work/author	Genre
Hamlet	Tragedy
	Revenge tragedy? cf. *The Spanish Tragedy/King Lear/Coriolanus*
	Shakespeare (1564?-1616)
Donne (1572-1631)	Metaphysical cf. Marvell.
	Period? cf. Shakespeare – did Shakespeare read Donne/Donne read Shakespeare? Links between? Similar themes and ideas? Sonnet form?
Bleak House	Victorian novel/Gothic novel/ *Frankenstein* Gothic poetry/*Childe Harold*
	What constitutes a gothic novel? Can we regard both texts as having elements of the gothic in them?
	Dickens (1812-1870) Mary Shelley (1797-1851) Byron (1788-1824)

This type of classroom display enables learners to make connections between texts, writers and eras, as well as within the key concept of genre.

Teaching key concepts
Key concepts are an excellent starting point for a new academic year and as an introduction to the language and ideas of their subject. They should also be incorporated into individual lessons. They are a good place to start when learners are introduced to a new text, for example an opening chapter could be read, then learners could work through the key concepts, recording their first impressions of the work as annotations and you guide them to match their findings to the key concepts; the same exercise could be conducted as the teaching of the set text begins to reinforce the key concepts in the minds of the learners. Reference to them should be consistent but not intrusive, during the teaching period. They are critical reference points but not exhaustive and learners should be encouraged to develop a critical vocabulary far beyond that of the key concepts.

Teacher guidance notes
Each unit in the scheme of work offers teaching and assessment advice, as well as suggestions for teaching methods, and links between the focus of study and the relevant key concepts. This section often highlights key areas of misunderstanding and misconceptions and will indicate useful ways of directing the class and learners. It also offers useful reminders and guidance features.

Teacher Support
Teacher Support **http://teachers.cie.org.uk** is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other resources. We encourage teachers to join the discussion forum specific to the syllabus, where topics and issued can be shared. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online.

This scheme of work is available as a PDF and an editable version in Microsoft Word format; both are available on Teacher Support at **http://teachers.cie.org.uk**. If you are unable to use Microsoft Word you can download Open Office free of charge from www.openoffice.org

Resources
The up-to-date resource list for this syllabus, including textbooks endorsed by Cambridge, can be found at **www.cie.org.uk** and Teacher Support.

Textbooks
Cuddon J A *A Dictionary of Literary Terms and Literary Theory* Penguin Books, 1999 (revised edition, by Preston C E) ISBN: 0-14-051363-9
Toner H, Whittome E *Cambridge International AS Level English Language and Literature* Cambridge University Press, 2003 ISBN: 0-521-53337-6
Abrams M H *A Glossary of Literary Terms* Heinle and Heinle, 1998 ISBN: 015505452X
Baldick C *Concise Oxford Dictionary of Literary Terms* Oxford University Press, 2008 ASIN: B00JAEDSN8
Peck J, Coyle M *Palgrave Study Guides: Practical Criticism* Palgrave Macmillan, 1995 ISBN: 0333632257
Paulin T *The Secret Life of Poems* Faber and Faber, 2011 ISBN: 057127871X
Kennedy X J *Literature* Longman, 2011 ISBN: 0205230393
Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English ISBN: 978 0521 727914
Songs of Ourselves Version 2: The University of Cambridge International Examinations Anthology of Poetry in English ISBN: 978 1107 447790

Websites
This scheme of work includes website links providing direct access to internet resources. Cambridge International Examinations is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products/services).

www.topmarks.co.uk a useful gallery of educational sites from which learners can access a wide range of technical and imaginative approaches to studying literature
www.poetryarchive.org allows learners and teachers to listen to poetry being read, often by the poets themselves
www.rsc.org.uk offers educational resources for teachers and learners related to productions of Shakespeare's works and other (mostly, but not exclusively, 16th and 17th Century) dramatists.

The particular website pages in the learning resources column of this scheme of work were selected when the scheme of work was produced. Other aspects of the site were not checked and only the particular resources are recommended.

Progressing to AS Level

Recommended prior knowledge
Most learners will have successfully completed IGCSE/O Level/GCSE in English Literature or IGCSE/O Level/GCSE in English as a First Language but there is no formal requirement to do so. It does help if learners have studied some literary texts before, but some may begin their literary studies at this point.

Context
At the end of the AS Level course, the learner will sit two two-hour papers: Paper 3 Poetry and Prose, and Paper 4 Drama. They will study two set texts for each paper selected from the list in the syllabus. This section of the scheme of work is designed to be a brief introduction to the course (taking up about 20% of the AS Level teaching time) developing knowledge and understanding of what is required during the course. The purpose of this section is to help all learners adjust to AS Level study and help them acquire the skills they need to approach their set texts. It offers support for the less confident learners, as well as more challenging tasks for higher ability learners to ensure that they all have the necessary fundamental tools for literary study before the set text is studied in detail.

Outline
These lessons can be used chronologically, but you may prefer to select skills that your learners need to develop, and spend more time on additional activities where necessary. The lessons are designed to introduce the key skills of the subject. It is helpful if learners are aware from the start of the different skills of writing essays and answering passage questions but it is not appropriate to begin the course by focusing on past papers and exam papers. Sometimes short-answer questions can work as an intermediate exercise if learners find essays challenging, i.e. beginning by planning and structuring single paragraphs, rather than full essays. These activities are also included throughout this scheme of work. Learners need to be aware of the different genres and periods and of some literary background to their texts, but detailed biographical knowledge is not normally required for AS Level study. The important skills of analysing language and using quotations need to be introduced early and reinforced.

Suggested teaching time
It is recommended that this unit should take approximately 20% of the AS Level course (10% of the whole AS and A Level programme).

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Moving on from IGCSE/GCSE			
Building on IGCSE/O Level//GCSE	Start by discussing texts read for IGCSE/O Level//GCSE or favourite books for those who have not studied literature before. **(W)**　　　Get learners to compile a list of their set texts from IGCSE/O Level/GCSE **(I)**	**KEY CONCEPT 4: GENRE** **KEY CONCEPT 6: CONTEXT** The key concepts covered here could include genre and context.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Share them as a group by writing them on the board. **(W)** Ask learners to work in pairs and think of different ways of grouping the texts. **(P)** They may come up with genre/period/context/gender of writer. Discuss as a group how helpful these distinctions are. **(W)** Ask learners to choose one text they would recommend to others and get them to write three reasons for their choice. **(I)** Discuss these choices as a group. **(W)**		
Selecting texts and materials	Discuss as a class the choices available to them. The choices should probably be edited by you first, depending on the nature of the class, their abilities and experience and your experience and familiarity (or not) with the set texts. Give learners a brief outline or synopsis of all the viable options. Your expertise and previous knowledge, as well as the suitability of the text and the responsiveness of the class, are vital when selecting set works. **(W)** Give learners an outline of the course in terms of texts and explain the exam structure. **(W)** Recommend text books and revision sites. **(W)** Ask learners if they can recommend any good educational websites. Ask learners to keep a list of them for future reference, and especially research activities. **(W)**	**KEY CONCEPT 4: GENRE** **KEY CONCEPT 6: CONTEXT** The key concepts covered here include genre and context. Give learners copies of the specification and exam papers and mark schemes for reference. At this point, it is assumed that the set texts for study have been chosen. You can usefully set reading assignments as homework in preparation for future lessons at this point and throughout the course of study.	Past papers, mark schemes and examiner reports are available at **http://teachers.cie.org.uk** Toner and Whittome *AS Level English Language and Literature* Baldick *Concise Oxford Dictionary of Literary Terms* A dictionary of literary terms can be useful. www.topmarks.co.uk has a large dictionary of educational sites. Select English>Advanced Level from the drop down menus. www.learn.co.uk
Note-taking and using	Give learners a short story or passage from the set text which has been selected. Read the text in class. Ask the class to	**KEY CONCEPT 8: LANGUAGE AND STYLE**	Toner and Whittome *AS Level English Language and Literature*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
short-answer questions to develop writing skills	find and discuss any of the key concepts which they think appear in the text.**(W)** Discuss the most effective way of taking notes in lessons, either via textual annotation, maybe using the key concepts as the earliest examples of this. More substantial ideas should be developed on paper in addition to the text. Work with the learners to develop shorthand or code to make note-taking quicker and more individual. **(W) (I)** Then ask them to write them up for homework, using as much of their new critical vocabulary as they can. **(H)**	The key concept of language and style could be covered here. Learners will not have short-answer questions in their final exam but they can be used as confidence-building tasks. If we take away the short-question prompts the learner's work will often read like an essay. Try to use exam style prompts like 'ways in which' and 'concerns'.	p.230–232 A very useful section on the wording of question prompts.
Approaching passage questions	Give learners a short story or a chapter of a set text to read as homework. **(H)** In class, give them an extract from this. Ask them to read and discuss in pairs the significance of this passage within the chapter/story as a whole. Ask them to underline words and phrases that support their point of view. Share views with the group. **(W)** Set a follow-up homework. Ask the class to write a series of topic sentences on the significance of their extract, referring to the key concepts and using short quotation where appropriate. **(H)**	**KEY CONCEPT 6: CONTEXT** The key concept of context could be covered here.	Set texts. *Example Candidate Responses* p.13 has an example of this kind of essay. Available at **http://teachers.cie.org.uk**
Approaching essays	Discuss essay technique in class. Discuss structure, paragraphing, topic sentences, developing ideas, using evidence and conclusions. **(W)** Ask learners to arrange their topic sentences in an essay plan. Direct them to open and close each paragraph with a topic sentence.	**KEY CONCEPT 3: STRUCTURE** The key concept of structure could be covered here. It is essential to differentiate between how a text is structured and the learning of how to	Toner and Whittome, *AS Level English Language and Literature* p.99–108 Two sections on discursive and argumentative writing with tasks and exemplars.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Set an analytical essay for homework on the extract.**(H)**	structure/organise/plan their own essays. The latter should be reinforced whenever a suitable assignment is set.	Toner and Whittome, p.228–229 A good sample essay on *Macbeth* which could be used to discuss structure. *Example Candidate Responses* has some example essays. Available from **http://teachers.cie.org.uk**
Using quotations	Explore the use of quotations with the class. **(W)** Give learners the ways of embedding quotations in sentences. Explain the way poetry, including poetic drama, should be set out in lines. Explain to learners that they need to argue a point, support it with quotation and then analyse, in every element of the course. Give learners a passage of description of place or character. Ask them to 'consider ways in which the writer presents character/place'. Get them to work in pairs and underline quotations they would like to use. **(P)** Then get them each to write a short paragraph blending quotations and analysing/evaluating them. **(I)** Share the results with the group and discuss effective and less effective use of quotations. **(W)**	Use a short passage as the purpose is to work on analysis and quotation. **KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style could be covered here. Dickens is a superb writer to use for this kind of exercise, as a short passage will give plenty to discuss. Use descriptions of grotesque and humorous characters alongside each other e.g. Miss Havisham and Mr. Wemmick and Aged P. For descriptions of place use Coketown in Dickens' *Bleak House.*	Prepare a handout for future reference with examples of the correct use of quotation alongside exemplar material from Teacher Support of previous learners' successful essay writing. Perhaps select fluent paragraphs for discussion where quotation has been used appropriately. Available from **http://teachers.cie.org.uk** Dickens *Bleak House*
Analysing language	Discuss what we mean by analysis of language. Introduce the term 'connotations'. Give learners helpful vocabulary for analysing language e.g. 'this phrase suggests/conveys/creates/infers a feeling of …' etc. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** **KEY CONCEPT 9: INTERPRETATION** The key concepts of language and style, and interpretation could be	Toner and Whittome *AS Level English Language and Literature* p.118–120 Some short passages of analysis to use as a guide. The poems used are: 'Mountain Lion' by

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Give learners a poem to analyse. Help them with unusual vocabulary, spellings, archaisms, etc. Read the poem as a class and then ask learners to work in pairs. Get them to underline key words and phrases and ask them to discuss the connotations of the words they have chosen. **(P)** Share the results with the class. Discuss the way readings can be individual and connotations can be personal. Stress the ways in which the various connotations/meanings of a word can strengthen our understanding of literature. **(W)**	covered here. Underlining key words is an important part of the planning process in an exam situation. Get learners to do this from early in the course. It keeps them focused on the text in front of them and means they are selecting quotations. This section should focus on the differences between personal response and informed opinion. Both are valid, but a balance must be struck between them when learners are writing about texts.	D.H. Lawrence, 'Thistles' Ted Hughes, 'Afterwards' by Thomas Hardy and 'Church Going' by Philip Larkin.
Bringing together the key concepts into a literary essay	Explain that the first steps in learning literature should be to gain confidence in analysing literature and that the process of analysing texts involves a combination of genre/tone/mood/language as well as some historical/social context. Explain to learners that there is much information online from the board designed to be helpful and make the exam process clear both to learners and teachers, but that this should not really be used until near the end of the course. **(W)** Write up responses to the poem. **(H)** Share essays around the learners and evaluate their findings. (Peer assessment) Suggest ways in which some responses are more literary and analytical than others with reference to the key concepts and bullet points provided. Discuss the clarity of the responses: how far was this helped by using a combination of critical vocabulary and sensitive insight? **(W)**	**KEY CONCEPTS: ALL** All nine key concepts can be covered here. You could repeat this lesson at the end of the course as revision. Using the highlighters works well as a visual way of drawing attention to the way a question has been answered. Remind the learners that learning does not have to be via a teacher's marking but that peer assessment and discussion in lessons can also provide a realistic sense of learners' progress. As a reinforcing activity, this approach	Past papers, mark schemes, examiner reports and example candidate responses are available at **http://teachers.cie.org.uk** It might be helpful at this early stage of the course to provide a shortened version of the mark scheme with a few bullet points to guide learners, rather than asking them to make sense of the mark schemes which can be counter-productive at this stage. Ideally, they should develop their own scholarly approach, guided by you, not by assessment objectives. Peck and Coyle *Practical Criticism*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
		can be used with all genres of literature. It could also be a useful bridging exercise between teaching poetry and prose.	

Poetry and Prose (AS Level)

Recommended prior knowledge
Learners will usually have successfully completed an IGCSE, O Level or GCSE in English Literature. However it would be possible to begin literature studies at this level without an IGCSE/O Level/GCSE in literature, especially if learners have completed IGCSE/O Level or GCSE in English as a First Language.

Context
This topic prepares learners for Paper 3 Poetry and Prose.

Outline
In Paper 3 Poetry and Prose, learners answer two questions, one on a poetry text and one on a prose text. Paper 3 gives learners the choice of an essay or a passage question on each text. This scheme of work prepares learners for passage and essay questions on both poetry and prose. Learners should be aware of the conventions of each genre, as well as their similarities and differences. This unit is divided into sub-headings to guide you through a useful series of relevant topics such as what is a poem, form and structure, metre, language, and then a section on narrative perspectives that contains activities for both genres. The prose activities also look at structure, setting and character and language and tone. This is not an exhaustive list, but a framework that you can adapt for your own lesson plans to suit the needs of your learners. Learners should be able to attempt both types of question in the exam. They should be able to comment in detail on passages from the text and then relate the extract to the whole text, as well as writing analytical essays which develop arguments on the major themes and ideas in their set works. Reading around the set texts – both other works in the genre (poetry, prose) and other works by the same author – is useful for this paper. Holiday work and reading assignments as homework can be set on this paper as preparation for the set texts, but the introductory lessons of this element of the syllabus should also introduce learners to as much complementary literature as possible in order to build learners' confidence when tackling the set text papers. Assessments should be set on both types of exam question throughout the course, and the teacher should encourage learners to be prepared to answer either type of question in order to maximise their chances of success in the AS Level paper.

Suggested teaching time
It is recommended that this unit should take approximately 40% of the AS Level course (20% of the whole AS and A Level programme).

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
What is a poem?			
Gaining a sense of genre	Learners can discuss some of the essential features of poetry with you. Many learners will have studied poetry at GCSE level and will be able to come up with features of the genre, but you can discuss those features in a way that challenges expectations. For example there are some	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 4: GENRE** **KEY CONCEPT 5: CONVENTIONS** The key concepts that can be covered	Any poems the learners have studied. Texts to challenge assumptions could include:

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	prosaic poems but also poetic prose or drama. Are nursery rhymes poetry? Are song lyrics poetry? Is a limerick a poem? What's the difference between poetic form and structure? For some, these will be the first discussions of critical terminology so encourage learners to write down their own definitions or to research them via textbooks, online, etc. **(W)** Learners will probably suggest some of the following: poems rhyme; poems use heightened language; poems have a particular shape on the page. These could lead you into lessons that will focus on these aspects. **(W)** All the above poetic features are outlined below, as well as ways to assess learners' knowledge of them in summative and formative ways. When looking at a new genre such as poetry you will need to check the depth and sophistication of individual learners' critical lexicon in a differentiated approach. **(W)**	here are genre, form, structure and conventions. Try to encourage the learners to develop their ideas. For example if they suggest that rhyme is a key feature, follow up with questions on what they understand by rhyme. Do they know names for different types of rhyme? Do they know the difference between rhyme and rhythm? If they suggest form, ask if they know the names of different forms of poems. They may know the terms for some forms like sonnets or quatrains. It is never too early to stress the importance of writing about literature in a scholarly and technical way. By establishing this from the start, learners will begin to form a critical vocabulary which is crucial to success across both papers at AS Level.	Dylan Thomas *Under Milk Wood* (the opening) A very poetic drama text that relies on sound, a key feature of poetry Angela Carter *Erl King* (the opening), Very poetic prose text James Joyce *A Portrait Of The Artist As A Young Man* (the opening) Both poetic prose and uses an element of childish songs and speech. D.H. Lawrence 'Snake' William Carlos Williams 'Last Lesson of the Afternoon' or 'The Loving Dexterity' e.e.cummings (any works) Free verse texts that provide starting points for discussion of form
Developing a sense of poetic form and content	You could also follow a chronological approach to genre, tracing the development of the sonnet form from Shakespeare, Milton and the Metaphysical Poets to the Romantics, Robert Frost, Edna St. Vincent Millay and Seamus Heaney. In pairs, give the learners a sonnet and ask them to point out what they consider to be its salient features, e.g.	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 4: GENRE** **KEY CONCEPT 5: CONVENTIONS** The key concepts that can be covered here are genre, form, structure and conventions.	Toner and Whittome *AS Level English Language and Literature* Section 23 p.113–117 Paulin *The Secret Life Of Poems*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	number of lines, rhyming couplets. How are the poems different /similar in their use of form etc.? What did they expect from this genre? **(P)** This activity could be used with any type of poem, or with an extract from a longer narrative poem, but its purpose is to build the sense that learners can discern something about the content of a poem by its form.	The AS text book has a similar activity with several suggestions which are then discussed at length. There is analysis of a very short poem by Pound and *Infant Sorrow* by Blake. You could use this to build on the suggestions from your own class or help a less-confident class with initial ideas.	
An imaginative approach to convention	Some teachers like to use creative writing as a way into literature. If learners have followed the Cambridge IGCSE course they will be familiar with creative options on their exam paper. You could suggest a topic, for example 'Home' and ask learners to write a prose paragraph on the topic and then a short poem and explore the changes they had to make to convert prose into poetry. **(I)** Alternatively, you could provide a passage on a suggested theme, or ask learners to source one themselves which they feel they could discuss in lessons. It might be useful to analyse learners' creative work using the critical language they are developing. How conscious were the learners of trying to use imagery, for example? Did they deliberately attempt to write in a heightened/poetic manner? **(W)** This could be followed by the learners looking at a poem they will be studying on a similar topic and contrasting the writer's use of a theme with the literature they have studied in class. **(H)**	**KEY CONCEPT 1: IMAGINATIVE LITERATURE** **KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 5: CONVENTIONS** The key concepts that can be covered here are imaginative literature, form, structure, conventions. Creative writing is not suitable for every class or teacher. It requires learners who are willing to share their own work with others, but some learners enjoy it as a way into literature.	Prompt passages on a theme of your choice.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Poetic structure	'Cut up' poetry could be useful here. Give learners individual sets of lines, words and the genre of the poem, and ask them to arrange them as a poem. (**I or P**) Then ask them to compare their work with the original and justify their choices according to the genre, and discuss their findings with the class. (**W**) This can be an interesting task, and learners feel less self-conscious as they are not using their own words. It can produce some interesting results, and the language learners select and the form they use will encourage them to develop a sense of the poetic as well as the creative acts of poetry. Get learners to read their found poems aloud to the class. (**W**) This exercise could also be repeated as a way of understanding form. If a sonnet or an example of free verse is chopped up, for example, and then re-formed, the learners' focus will now be on the shape and structure of the poem, as well as on its language and ideas.	**KEY CONCEPT 1: IMAGINATIVE LITERATURE** **KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 4: GENRE** **KEY CONCEPT 5: CONVENTIONS** The key concepts that can be covered here are imaginative literature, form, structure, conventions and genre You don't have to give all the class the same stimulus material. Give different groups different types of text, a literary passage but also media texts, letters. Learners can work in groups and then present their poems on flip charts/white boards so that form is an issue.	Different types of texts. Virginia Woolf 'Reflections', *Stories of ourselves* provides poetic passages but these could be contrasted with a factual media text. Owen/Sassoon and other WW1 poets could be compared with diarists of the time from the trenches or with contemporary newspaper reports. Whitman, Pound, Wallace Stevens, Stevie Smith, e.e.cummings and any sonneteers can be used to exemplify different uses of form here.
Developing a sense of genre	Take a poem that you are studying on a similar theme to texts from another genre and discuss the way form has had an impact on the way the issue is presented. (**W**)	**KEY CONCEPT 4: GENRE** Sometimes focusing on different genres leads to a better understanding of each.	Extracts from texts on similar themes. The natural world could open up a huge range of discussion. Perhaps ask learners to find poetry that they enjoy relevant to this topic. Wordsworth, Marvell and Keats all write sonnets about nature; but also, produce longer narrative poems for comparison on the same themes.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Form and structure			
Understanding free verse and formal verse form and building the technical vocabulary	In the earlier class activity learners will probably have mentioned form as a key defining aspect of poetry. Present the class with an example of free verse and an example of a formal verse form. Explore marking rhyme schemes abcb etc. but also explore the way form reflects and shapes meaning. For example, the turn in a sonnet often reflects a shift in tone or subject. Remind the learners that the effect of form/structure is important, not just feature spotting. It is also worth pointing out that structure and form are not always the same. For example a poem could be written in the form of quatrains, but the first three could describe a scene and the final two could be a reflection of the impact of this scene on the speaker. **(W)** Set for homework a follow-up comparison of the two poems: 'Compare and contrast the way these two writers use form to reflect meaning'. **(H)**	The first thing learners will notice about a poem is the external form. Give the learners the definition of the different forms and explain the difference between 'formal' and 'free' verse. As learners often get confused between the terms 'free' and 'blank' verse it might be a good idea to explain these terms together. Then explore the way the lines are constructed, Explore end-stopped and run on lines (enjambment) Also look at the way meaning can run across lines or stanzas, (open/closed lines). The placing of a word at the beginning or end of a line can foreground its meaning. Breaks in the lines (caesura) can also have an impact on meaning and sound. You could prepare a handout with some key terms on: Free verse / Vers libre Formal verse form Stanza Couplet Tercet Quatrain Quintain Sestet	Free verse suggestions: D.H. Lawrence 'The Snake', 'Mountain Lion', 'Last Lesson of the Afternoon' Hone Tuwhare 'Friend' Norman Nicholson 'The Tune the Old Cow Died Of' Rosenberg 'Returning We Hear the Larks' William Carlos Williams 'The Red Wheelbarrow' Formal verse form suggestions: Blake 'London' Keats 'To Autumn' Cambridge *Songs of Ourselves Version 2* anthology: Shakespeare *Sonnets*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
		Septet Octet Volta Sonnet/Shakespearean/Petrarchan Concrete poems Caesura (initial/medial/terminal) Enjambement/run on lines End-stopped Closed/open lines	
Understanding sonnets and building the technical vocabulary	Select a range of sonnets that use a variation on the sonnet form. Explore the poems in class with a particular emphasis on the way the form reflects meaning. **(W)** Explore the satirical and ambiguous nature of the sonnet form too. 'I being born a woman...' by Edna St. Vincent Millais is a very funny and accessible satirical sonnet. In pairs, ask the learners to debate why it is funny – because she is a woman, because of the unexpected nature of the ending, because of the tone of her voice, etc. **(P)** Set a follow-up: either on the sonnets used in class or new ones. 'Compare and contrast the way these two writers use the sonnet form'. **(H)**	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 5: CONVENTIONS** Try to select sonnets using the Petrarchan form, Shakespearean form and a third, more modern use of the form. Explore the way that the Petrarchan octet followed by the sestet tends to lead to contrast and antithesis whereas the Shakespearean form of three quatrains followed by a couplet tends to reflect stages in an argument with the conclusion in the final couplet. Explore the concept of the turn/volta in the sonnets. Explore the distinct speaker's voice often evoked in the sonnet form. You may want to prepare a handout with key terms on: Petrarchan Shakespearean	Cambridge *Songs of Ourselves Version 2* anthology has a wide selection of sonnets. *101 sonnets* selected by Don Paterson has a wide selection of sonnets ranging from traditional to more modern forms. Rossetti 'Remember' and 'After Death' are good examples of use of the Petrarchan form. Wilfred Owen's 'Anthem for Doomed Youth' is an interesting use of a conflation of the Shakespearean and Petrarchan form using an octet and a sestet but a rhyme scheme that follows a three quatrain and a final couplet pattern. Toner and Whittome *AS Level English Language and Literature*,

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		Sonnet sequence Rhyme schemes Octet Sestet Quatrain Couplet Turn/volta	section 25 p.130–131 has a good section on the sonnet using Shelley's 'Ozymandias' and Shakespeare's 'Sonnet 116'.
Understanding quatrains and building the technical vocabulary	Select a range of quatrains that use a variety of line lengths and rhyme schemes. The purpose of this lesson is to illustrate the way the same form can be used in many different ways. Explore the poems with a focus on the way form reflects meaning. **(W)** Set a follow-up homework: 'Compare and contrast the way these two poets use the quatrain form'. Direct the learners to examine the quatrains separately in terms of their individual meaning and then as 'building blocks' for the whole poem**. (H)**	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 5: CONVENTIONS** The quatrain form is probably the most common formal verse form but can be used in a variety of ways.	Blake and Dickinson both use the quatrain form to great effect, both influenced by the hymn form. Blake uses more variety of rhyme scheme. Dickinson tends to use alternate line rhyming. Ted Hughes uses quatrain form in many of his poems, sometimes with half rhyme, sometimes with no formal rhyme scheme. For example 'A March Calf' could be contrasted with 'The Jaguar' as the latter uses a shifting pattern of full and half rhymes. Marlowe 'The Passionate Shepherd to His Love' and (in reply) Raleigh 'The Nymphs Reply to his Shepherd' can be fun to compare. Houseman 'On Wenlock Edge' and 'The 'Lake Isle of Innisfree'

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
			are more modern quatrain poems.
Understanding other forms and building the technical vocabulary	Take a variety of formal verse forms (the lyric, ode, elegy, the sonnet, etc.) and explore the way the writers have used them. The purpose of this lesson is to introduce the variety of verse forms to the learners. Remember to guide them away from 'feature spotting': it is useful to be able to identify form, but why the writer chose it and how it helps us to read and understand the text are far more useful questions than merely identifying a lyric or an ode! **(W)** Set a follow-up homework: 'Compare and contrast the effectiveness of the way these writers use form and structure to reflect meaning'. **(H)**	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 5: CONVENTIONS** This time the learners will be able to compare different forms and see how they reflect meaning. This is quite technical vocabulary for this stage, but encourage the learners to think about variation in poetic form and why writers choose to depart from the rhythmical and structural norm. What effect are they seeking to achieve?	Tennyson 'In Memoriam' (lyric) Thomas Gray 'Elegy In A Country Churchyard' Keats 'Ode To A Nightingale' Shakespeare 'Sonnet 37' are all fine examples of their individual forms. Wilfred Owen 'Exposure' and Sassoon 'Everyone Sang' are interesting examples of the quintain form. Learners may like to focus on the way both writers use a longer fifth line. Wilfred Owen's 'The Send Off' uses an interesting pattern of alternating tercets and couplets, which works to slow the rhythm down. Hardy 'Beeney Cliff', Tennyson 'The Eagle' and Ted Hughes 'The River in March' are very different examples of poets using the tercet form.
Progress check	There are different ways of revising what students have learned so far. Give them a terminology test, but try to link this to examples of poetic form rather than just learning definitions. i.e. give them six lines of poetry and ask them to highlight the	Testing terminology is an important part of students' learning but remember to emphasise that few marks are given for feature spotting. Comments on form need to be linked to meaning and effect. This is useful preparation both for the	Toner and Whittome *AS Level English Language and Literature* Section 25 p.126–131 You could prepare your own test, perhaps a table with technical terms

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	technical features, then try to identify its form and why the poet might have chosen it, etc. **(I)** Set an unseen exercise where learners must compare poems written in different forms. **(I)** Rather than a formal test do a question and answer session **(W) (F)**	passage-based questions at AS level and Paper 7 Comment and Appreciation at A Level, if chosen by centres.	and definitions with gaps that need filling or examples of form that need identifying. Past papers could also provide useful summative assessment at this stage, available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Metre, rhythm, rhyme and sound			
Understanding rhythm	Discuss what learners think the word rhythm means. Learners will have a concept of rhythm in terms of fast and slow. They will probably be able to relate it to music, heartbeats, clocks ticking, and nursery rhymes, but for poetic analysis the words syllable and metre need to be introduced. **(W)** Learners find scansion difficult and starting at word level is helpful. Say words aloud and then get learners to count the syllables Write some words on the board (of varying number of syllables) and get learners to count the syllables and then mark the divisions. Build on this by using familiar song lyrics. **(W)** Having established that learners are confident with syllables	Learners find scansion hard, so before introducing metre an overview of rhythm can be helpful. However, if your class are confident you may want to combine rhythm and metre into one lesson. **KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here.	Gerard Manley Hopkins is a useful poet to use in lessons on stress because of his use of sprung rhythm. Useful poems include 'Windhover', 'God's Grandeur' and 'Pied Beauty'. Ted Hughes often has lines weighty with stress. 'Wind' has some very powerful lines. Tennyson 'The Charge of the Light Brigade' and Byron 'The Destruction of Sennacherib' are very rhythmic poems, as both poets use rhythm to reflect horses' hoof beats. www.poetryarchive.org has many

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	then see if they can move on to identify the stressed part of the word. Give the learners some varying verse forms (nursery rhymes are a useful way into this exercise) and then in pairs get them to mark the stressed syllables using the conventional sign. **(P)** Then show them the convention for marking unstressed syllables and ask them to fill these in. **(P)** Go over the answers. **(W)** Get them to notice if certain words are stressed and see if this impacts on the meaning. Are there groups of words that are stressed that really stand out? **(W)**		sample recordings of poets reading their work.
Understanding metre and developing knowledge of the technical terms	The concept of the foot needs to be introduced to learners. Having worked on stress in the last lesson, now get learners to work in pairs marking whole stanzas of verse looking for patterns. **(P)** Share the responses. **(W**) It is probably best to use regular metres at first. Learners can find the names of different metres challenging. Introduce the names showing that there are two words in the terms we use for metre, e.g. iambic pentameter, trochaic trimester. **(W)** Explain that the first word indicates the kind of feet, the second the number of feet. The terms become more	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 5: CONVENTIONS** Scansion can be challenging and there is a degree of subjectivity in finding patterns but learners do find it rewarding. Learners have to understand how to use rhythm and metre when writing about poetry. Recordings of poets reading their work can often help with understanding scansion. Stevie Smith reading 'The Galloping Cat' or Edith Sitwell doing 'Masquerade' provides a fascinating listen! There is also a grim humour in Philip Larkin reading 'The	The set poets for AS Level or the poems from Cambridge *Stories of Ourselves* collection could be used. Kennedy X.J. *Literature* offers some simple ways of understanding metre and scansion. Toner and Whittome *AS Level English Language and Literature* p. 132–140 has some useful exercises on scansion. www.poetryarchive.org has many recordings of poets reading their work.

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	approachable. Provide examples of lines of different metre: ask the class to say/sing/tap their rhythms out loud. Discuss in class the effects of these different metres. **(W)** Take two poems with differing regular metres and compare the impact metre has on the effect of the poems. Perhaps use poems which are now familiar to learners to see how form and metre, etc. can work together, rather than doing it in isolation in new poems. **(H)**	Whitsun Weddings'. You could prepare a handout with all the different names for feet: iambic trochaic, dactylic, anapaestic, and metres: monometer, dimeter ,trimester, tetrameter, pentameter and hexameter.	
Understanding rhyme and developing knowledge of the technical terms	Explore poems with different rhyme schemes but also different types of rhyme. Introduce the terms: masculine, feminine, half, full, internal, eye rhyme and reverse rhyme. **(W)** Get the learners to work in pairs with different poems, read them aloud, marking the rhyme schemes, and think about the impact of the patterns on the meaning of the poem. **(P)** Give them an exercise where the end rhymes of a poem have been omitted. Ask them to fill in their own suggestions. **(P)** Does the rhyme place particular emphasis on certain words for example? Is there a shift from masculine to feminine rhymes or half to full rhymes? Does this draw attention to certain words? Does a poem end with a rhyming couplet to draw attention to the final lines? Show them the original poem and ask for comments. **(W)** Set a follow-up homework: 'Explore the way rhyme is used in these two poems'. **(H)**	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 5: CONVENTIONS** The key concepts that can be covered here are form, structure and conventions.	Wilfred Owen *Selected Poems* can be useful for looking at the impact of half rhyme – a particular technique he exploited. He also uses a variety of rhyme schemes that can be compared. *Songs of Ourselves Version 2* has many examples of masculine rhyme in very formal sonnets. Ted Hughes uses rhyme in interesting ways to emphasise certain lines and images in free verse poems. You could make a handout with all the technical terms and examples. Toner and Whittome *AS Level English Language and literature* p.143–147 has some interesting exercises on rhyme. www.poetryarchive.org has many

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
			examples of poets reading their work.
Understanding sound and developing knowledge of the technical terms	Using free verse and modern poetry, discuss the way that poets can use other sound effects in their poetry to create rhythm. **(W)** Repetition of words and phrases can be used for emphasis, but sounds can also be repeated to create effect. Give learners some different free verse poems, and in pairs get them to mark sounds that are repeated, discuss the effects of the poet's word choice and ask whether the sounds add to the impact. **(P)** Share results as a class. Introduce the terms: alliteration, assonance, dissonance, consonance, phonology and onomatopoeia. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** You may like to introduce the terms vowel and consonant, as the definition of assonance and consonance relies on an understanding of these terms.	Ted Hughes *Selected Poems* has many poems that would be useful in a discussion of sound. Wilfred Owen *Selected Poems* also has many poems that would be useful in a discussion of sound. You may like to make a handout with some of the technical terms on. www.poetryarchive.org has many examples of poets reading their work.

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Language in poetry			
Understanding metaphor and simile	Explain the difference between metaphor and simile using examples from poems. It can be interesting to look at examples where poets shift from metaphor to simile and vice versa. **(W)** Give learners topics to describe and in pairs get them to invent their own metaphors and similes. Link this activity to the topics of the set poems. **(P)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** Ask learners to consider if metaphor is more powerful than simile, as simile just expresses a likeness, whereas metaphor suggests an essential connection between the two qualities being described.	Sylvia Plath's 'Mirror' This poem describing a mirror and its qualities uses interesting metaphors, but ends with a simile describing the woman reflected as 'like a terrible fish.' 'You're' is another Plath poem that uses some inventive similes to

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	Share results with the group. **(W)**	You may want to introduce the idea of an extended metaphor or conceit.	describe the unborn child. Wilfred Owen *Selected Poems* In this collection there is a range of poems rich with metaphor and simile, for example 'Exposure' and 'The Send Off'. 'New Foal' in Ted Hughes' *Selected Poems* has an interesting shift from metaphor to simile in the penultimate two stanzas suggesting that the foal has become more than a literal horse but is 'like the awe/Between lightening and thunderclap' and 'like a sea-monster emerging/ Among foam'. Toner and Whittome *AS Level English Language and Literature* p.118–120 has some analysis of metaphorical language in D.H. Lawrence, Ted Hughes, Hardy and Larkin. Carol Ann Duffy's poem 'Valentine' is useful as a modern example of an elaborate extended metaphor or conceit where love is compared to an onion in different ways.
Understanding tone	Debate with the class what they understand by tone. They may come up with words, such as attitudes or feelings, or	**KEY CONCEPT 8: LANGUAGE AND STYLE**	Wilfred Owen *Selected Poems* There are many poems with an angry

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	the expression 'tone of voice'. **(W)** Ask them to consider the range of tones that they have come across in poems that they have studied. They may think of angry, sad, passionate or proud. They may also come up with formal and informal. Present the class with a poem and ask them to identify the tone. **(W)** Then ask them in pairs to underline and consider the words and phrases that convey this tone. **(P)** Ask them to share their results with the class. **(W)** Ask learners to consider whether the tone remains constant or shifts as the poem develops. **(W)** Use some satirical material to extend learning about tone. How do they read the voice in a piece of satire? What can we take literally in satirical poetry? Ask learners to consider what they can trust in the satirical voice. **(W)**	Three questions can be helpful to learners when first approaching a poem. • What is this poem about? • What is the writer's attitude to this? • How does the writer convey this attitude to the reader? The answers to these three questions involve in turn subject, tone, and language/form.	or bitter tone here, for example 'Dulce et Decorum Est', but there are also some interesting shifts of tone. For example 'Spring Offensive' begins with a slow, easy tone with an undercurrent of tension, shifts to the terrible exhilaration of battle and ends with the angry rhetorical question 'Why speak not they of comrades that went under?' Ted Hughes *Selected Poems* Hughes often uses a tone of wonder in poems on nature, but there is also humour in poems like 'Football at Slack'*.* Jonathan Swift 'On The Death Of A Late Famous General' , or the poetry of Dorothy Parker' is useful for exposing and analysing the satirical voice.
Understanding neologisms and archaisms	Explain the terms neologism and archaism. Curse words are often an interesting introduction to this topic: 'strewth' etc. Learners can research them for a few minutes at the beginning of a lesson. Alternatively, select any passage which contains archaisms, etc. Shakespeare is the obvious example to use here. Show how words such as 'crafty' or 'cunning' have changed meaning, and introduce learners to the idea that the meaning of a word can change over time. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** Learners enjoy neologisms but can be confused about the term archaism. If they are studying pre-20th century poetry in the Cambridge anthology *Songs of Ourselves Version 2* they need to realise that the language is not archaic if it was the language of the day.	Keats' Ode to Autumn' uses archaisms such as 'hath thee thy aye' to create a heightened tone, but also uses neologisms. In 'Exposure', Wilfred Owen invents 'glozed', a blend of 'glazed' and 'dozed' to convey aspects of both words in his description of the fire burning, and the compounds 'snow-dazed' and

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	Explain that poets often invent words to create effects. These can be compounds created by joining two words with a hyphen e.g. 'out-fiending' and 'long-famous' from 'Spring Offensive' by Wilfred Owen, or a writer will change a word from one class into another e.g. Keats uses the adjective 'plump' as a verb in 'Ode to Autumn': 'plump the hazel shells/With a sweet kernel.' Poets may also use a familiar suffix or affix to create a new word e.g. Eliot creates 'foresuffered' in 'The Wasteland': 'I Tiresias have foresuffered all'. **(W)** Explain that conversely certain words and expressions that we associate with poetry are archaisms usually used to heighten the tone or give a more formal tone. Sometimes they can give a sense of period or may add humour. The word 'alas' is the most common archaism in poetry. **(W)** Give learners examples of poems that use neologisms and/or archaisms and ask the learners to identify them by underlining. **(I)** Then share with the class by discussing their meanings and effects. **(W)** Give learners a sequence of words and ask them to work in pairs and invent new ones from these root words. **(P)** Share the results with the class. **(W)**	Inventing new words is creative but challenging. Learners will probably find making compounds the easiest way to invent new words e.g. 'purple-pink' or adding prefixes and suffixes 'unsadden'. Transforming word class (e.g.from nouns to verbs) is probably the most challenging.	'sun-dozed' to describe the soldiers' mental state. In the same poem he uses the archaic verb phrase 'not loath to heighten the tone in the climactic seventh stanza. Thomas Hardy is a renowned maker of neologisms, 'unseeing', 'darkling' etc.
Understanding formal and informal language	One further aspect of tone is the degree of formality that a writer uses. Give the class texts that either use a degree of informality or are written in new English varieties and compare with a more formal text on a similar subject.	The issue of informality raises some interesting social issues. **KEY CONCEPT 8**	Wilfred Owen uses the colloquial speaking voice to great effect in *Selected Poems* often to suggest the authentic soldier's voice. Poems

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	Debate the issue of whether any kind of language is particularly poetic. Does poetry have to be written in a high register, using lyrical language, or in a formal tone? **(W)**	The key concept of language and style can be covered here.	such as 'The Letter', 'The Dead-Beat' and 'Inspection' are good examples. Poems by Grace Nichols are useful in a discussion of different kinds of English.
Understanding word classes	If learners are familiar with grammatical terms to identify word types it can lead them to a greater understanding of how a poem works. For example a poem that contains many verbs could be considered full of action, a poem full of adjectives could be considered richly descriptive. Using a poem, ask learners to identify certain word classes e.g. nouns, verbs, adjectives and consider their usage. **(W)** Set homework on a poem of the learner's choice which has the consistent use of a pronoun in it. In note form, learners explain how the poem's meaning would alter if the pronoun were different e.g. in the third person, instead of the first. **(H)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** Most learners can identify nouns and adjectives. They are often less secure on verbs, adverbs and pronouns, but meaningful comments can be made about use of word class. Understanding pronoun use is key to understanding voice.	War poets often use the first person plural 'we' to suggest the camaraderie of the soldiers. There are many examples in Wilfred Owen's *Selected Poems*. We also see his use of the second person in '*Dulce et Decorum Est*' when he addresses Jessie Pope. Ted Hughes addresses his dead wife in the second person in 'You Hated Spain' and 'The Tender Place' epistolary poems. *Example Candidate Responses* p.21–25 has an example where the candidate analyses a poem using references to verb and pronoun use. See **http://teachers.cie.org.uk**
Grouping words with similar connotations	Explore the way poems contain words which can be grouped into not only word classes or similar sounds but words of similar meaning. Check that learners understand the meaning of 'synonym' 'antonym', 'homophone', etc.	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here. 'Synonym' refers	In 'Anthem for Doomed Youth', Wilfred Owen uses words associated with sound in the opening octet, and with sight in the sestet, contributing

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	Learners can identify shifts in tone, or the development of an argument, as the word choice shifts from happy to melancholy, or descriptions of place to personal feeling. Present the class with poems with these clear shifts and discuss the impact of these shifts. **(W)**	to a word with a similar meaning, whereas a 'homophone' has the same sound, etc. It is also worth stressing to learners before they approach a new genre that all the critical terminology they have used in analysing one text can be transferred to a different genre, whether poetry or prose is taught first.	to the shift from anger to melancholy.
Progress check on poetry	It may be useful to assess learners' progress at this stage via the use of a past paper question on their poetry set text. **(H) (F)**		Cambridge past papers and mark schemes for Paper 3 are available at **http://teachers.cie.org.uk**

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Voice and narrative perspective in poetry and prose			
Understanding use of the first person in poetry	Explore the use of the first person in poetry. Debate how far the voice in a poem is the voice of the author. Discuss the way poems can be very clearly not the writer. Discuss the use of first person plural. **(W)** Give learners examples of first person poetry and in pairs get them to underline words and phrases that indicate who the speaker is and what the speaker's attitudes and feelings are. **(P)** Get them to share their findings with the class. **(W)**	**KEY CONCEPT 5: CONVENTIONS** Use of the first person introduces concepts of unreliability, confessional poetry, lyric poetry, and dramatic monologue. Use of the first person plural introduces the idea of either a link between the reader and speaker or the voice of an identified group e.g. soldiers of The First World War.	Browning's dramatic monologues 'My Last Duchess' and 'The Laboratory' explore the psychology of murder. Carol Ann Duffy has written many modern examples – 'Stealing', 'Education for Leisure' and the collection *The World's Wife* are entertaining examples. The speakers in poems can be animals or things as in Ted Hughes'

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	Get learners to work on a dramatic monologue and perform it as a piece of drama. **(I)** Set homework where the learners discuss a first person poem. 'What sense of the speaker do we receive from their voice in this poem?'**(H)**		'Hawk Roosting' or Sylvia Plath's 'Mirror'. Sometimes the speaker is a voice from beyond the grave as in 'Strange Meeting' by Wilfred Owen or 'I Heard a Fly Buzz' by Emily Dickinson.
Understanding use of second person in poetry	Second person is an unusual form. Explore the use of this voice in some set poems. Ask learners to underline words and phrases that help identify who the 'you' of the poem is and the speaker's attitude to them. **(I)** Get learners to share the results with the class. **(W)**	**KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here. Explain the relationship to the second person of the 'thou, thee, thine' archaic form. Show how these pronouns can be used to suggest politeness or familiarity.	Carol Ann Duffy 'Before You Were Mine' is an interesting example, as the speaker is addressing her mother, although the title suggests a lover. Wilfrid Owen '*Dulce in Decorum Est*' addresses the final section to Jessie Pope, the writer of jingoistic verse, but many readers have assumed that they are personally being addressed. Does this matter or does it add to the poem's effect? Ted Hughes addresses his collection *Birthday Letters* to his dead first wife Sylvia Plath. How do the learners react to such intimacy being made public?
Understanding use of the first person in prose	Explore the idea of first person in prose. Encourage the learners to suggest and explore the differences in the use of the first person in poetry and in prose. **(W)** Explore the difference between autobiography and first person accounts. **(W)**	**KEY CONCEPT 5: CONVENTIONS** Learners will often take everything a narrator says without questioning it at first. Guide them to be more sensitive readers by using clues in the writing to the narrator's reliability.	Toner and Whittome *AS Level English Language and Literature* p.98 contains a short passage of Nelson Mandela's autobiography to use as comparison to fictional first person narratives. There is a useful

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Discuss the idea of unreliability, and the idea of narrators telling their own story or that of others. **(W)** Explore the idea that the teller has an impact on the tale. **(W)** Get learners to look at a passage of your choice written in the first person. In pairs get them to underline words and phrases that tell them something about the narrator and the narrator's attitudes and feelings. **(P)** Discuss their findings as a class. **(W)** Set homework to follow up. Ask learners to choose a passage with a distinct narrative voice and then re-write it to alter its mood and tone by creating a different voice. **(H)** Read both versions in class and discuss. **(W)**	Introduce the concepts of subjectivity and objectivity in narrative i.e. how much can any narrator or narrative be said to be neutral? In the *Stories of Ourselves* collection, 'The Signalman' by Dickens, 'The Yellow Wall Paper' by Perkins Gilman and 'The Door in the Wall' by H.G. Wells are all written in the first person. Dickens and H.G. Wells use their narrator to tell the story of someone else. Dickens uses his narrator to contrast with the character of the signalman. The narrator is rational and his life is about to start anew. The signalman is troubled by seemingly irrational fears and his life has been one of disappointment. These contrasts add to the story's effects as the narrator's rational optimism has to come to terms with the signalman's gothic experience. Perkins Gilman uses her narrative voice to tell the speaker's own story to ironic effect, indirectly questioning the husband's behaviour.	section on narrative perspectives p.156–159.
Understanding use of second person in prose	This is also quite unusual. Sometimes authors use it as a way of addressing the reader. It can be used in a generalising way similar to the use of the third person impersonal 'one'. As it tends to reinforce the mood that this is a story being told to you, the reader, it is quite rare.	**KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here.	Jill Paton Walsh *Knowledge of Angels* (opening) J.D. Salinger *The Catcher In The Rye* (first page)

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Discuss the number of times 'you' is used in the extracts suggested. How does it make us feel as a reader? Is it too familiar? Alienating? Why do learners think most authors do not use this technique? **(W)** Get learners to try and write a story using the second person. **(I)**		
Understanding use of third person in prose	Explore different uses of the third person in prose using extracts of your choice. **(W)** Discuss the idea of omniscient narrators. Ask learners how far any narrative is omniscient? Is information always withheld to create suspense or for other purposes such as irony? **(W)** Introduce the idea of character focus, or narrative perspective on characters. Ask learners how they identify central characters and how they know that we are seeing events through selected character's eyes. For example do we learn about one character's attitudes but not another's in your selected passages. **(W)** Also explore the idea of intrusive narrators who comment on character and action. Discuss the effects of this. Do we trust a narrator's judgement? Why, or why not? **(W)** Introduce the idea of free indirect speech and thought. Ask learners about possible advantages of this. **(W)** Set a follow-up homework on the use of an intrusive narrator. Ask learners to research a couple of passages where an intrusive narrator features and annotate them for	**KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here. Thomas Hardy often uses the end of his chapters in novels such as *Tess of the D'Urbervilles* to emphasise the narrator's view, especially with regard to Tess' fate.	In the Cambridge *Stories of Ourselves* collection, 'Leila's First Ball' by Katherine Mansfield and 'Games at Twilight' by Anita Desai use free indirect discourse to reflect the thoughts and feelings of the characters. In *Hard Times* by Dickens, the third person narrator takes the personality of an enthusiastic storyteller. Edith Wharton's *The House of Mirth* uses third person narratives where ironic tone is used to create social comment. Henry James' *Washington Square* uses third person perspective. Toner and Whittome *AS Level English Language and Literature* has a useful section on narrative perspective p.156–159.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	comment in the next lesson. **(I) (W)**		
Understanding use of multiple narrators / perspectives in prose	The use of multiple narrators means that we can see events from different perspectives. Discuss what impact this can have on the narrative. Do we trust the later version more than the first, or do we come to believe aspects of each? Do multiple narratives support or conflict with one another? **(W)** Get learners to write a short story or description where they view the same event from different perspectives e.g. an argument from first one character's view then another's, or a description of a place from the perspective of a character who loves it, and one who hates it. **(I)** Share the most effective with the class **(W)**	**KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here. This is best approached when learners have studied a whole text and are familiar with the characters.	Bram Stoker *Dracula* Emily Brontë *Wuthering Heights* William Faulkner *As I Lay Dying* Famous examples of multiple narratives. Faulkner *Absalom* and Henry James *Washington Square* Complex use of multiple narrators within a third person narrative.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Structure			
Exploring openings	The opening of short stories and novels are important to establish character, tone and concerns. Explore the opening to your set text and discuss the way the writer establishes voice, character, tone and future concerns. **(W)** Get learners to write their own openings to short stories. They then share them with a partner and ask their partner to plot where the story could be heading. **(I) (P)**	**KEY CONCEPT 3: STRUCTURE** If studying a novel, use this activity as a model for the way the learners make notes on each chapter for themselves. At this stage, it could be useful for learners to begin bullet-pointing certain aspects of their text under headings such as theme, character development,	The Cambridge *Songs of Ourselves Version 2* collection provides a variety of openings to discuss. Wharton's *The House of Mirth* has a very effective opening. Toner and Whittome *AS Level English Language and Literature* p.163–166 has some sample

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Set homework where the learners compare the openings to two of their set short stories. 'Compare and contrast the ways in which these writers use openings to create effects'. **(H)**	plot devices, symbols, for each chapter. Eventually, a list of quotations could be added to these lists to make full essay plans for revision purposes.	openings to novels, a linked task and sample responses. p.68–71 has a section on openings to short stories and sample commentaries. p.74 has some further examples but without commentaries.
Exploring chronology	Explore the idea of chronology with a class. Discuss the possible effects of flashback, flash-forward, prolepsis, foreshadowing, repeating the telling of an incident, revealing the end at the beginning of the novel. In *Romeo and Juliet* we are told the ending before the action begins. Discuss the impact of this. **(W)** In *Pride and Prejudice*, Austen anticipates the most crucial theme in the novel in the first paragraph. **(W)** Get learners to write an account of something that happened to them during that day in chronological order. Then ask them to change the order and share the results with a partner. **(I) (P)** Discuss the chronology of events in a set short story or a chapter of the novel you are studying. **(W)** Use a passage to discuss the idea of chronology. Many learners will do passage questions in the exam, but they will need to be aware of chronology so that they can put their passage in context. **(W)**	**KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 5: CONVENTIONS** Chronology is very important and learners need to be clear on the structure of their texts. Novels can be challenging for learners because of their length. It is important that they establish a way of making notes under chapter headings as they work through the novel. Learners can then prepare a timeline of the chronology of key events. Learners are often asked to consider the importance of a passage within the novel as a whole in their exam. They need to be clear on the structure of the novel to respond to questions like these.	Flashbacks and references to memory are used in many of the stories in the Cambridge *Songs of Ourselves Version 2* anthology. For example, in Dickens' 'The Signalman' the two chilling experiences of the signalman are revealed to the narrator before the story moves forward. In Ahdaf Soueif's 'Sandpiper' the narrator describes her previous happiness in her marriage to contrast with her present feelings of disappointment. In Bernard MacLaverty's 'Secrets', flashbacks are an important part of the story's effect. *Example Candidate Responses* p.13 has a band 1 response to a question which asks candidates to consider the importance of the episode within the novel as a whole. See **http://teachers.cie.org.uk** Faulkner's *Absalom, Absalom* has some interesting use of foreshadowing.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
			Toner and Whittome *AS Level English Language and Literature* p.167–171 has some tasks and sample responses.
Exploring description	Choose some passages of description from your set texts, and explore the way your chosen writers use description to foreshadow events later on in the text. These could be descriptions of place or character. **(W)** Get learners to underline key features of language and consider their impact. **(I)** Add these features to their chapter notes. **(I)** Get learners to consider whether these descriptions have symbolic character. Are these descriptions part of a series of similar descriptions throughout the text? **(I)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here. Learners will often choose to do passage questions in their final exams. If learners look for sections of description in the passage, they may find material for their responses.	All the set novels have key descriptive passages. Use past papers for ideas about passages, available at **http://teachers.cie.org.uk**
Exploring action	Explore the use of action within passages from your set texts. **(W)** Get learners to look at the way action is presented. Is action presented mimetically or diegetically? (showing or telling) . **(I)** Get learners to focus on the language of action by underlining verb forms and adverbs. **(I)** They can share their results with the class. **(W)** How far do action and events help us to understand the	**KEY CONCEPT 8: LANGUAGE AND STYLE** Tense and verb forms can be a key part of the presentation of action. Writers may shift into the present tense to give immediacy to the writing. The past tense can be used to reflect memories or completed actions. Adverbs can modify the way action is revealed. Learners will often choose to do	Choose passages where action is important. All the set texts have key sections of action. Use past papers for ideas about passages, available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	structure of a set text? Learners could create a list of key events in their text and discuss how the events move the narrative along. Does each event they've chosen constitute a key moment or turning point in the novel? **(W)** This activity can be used together with plot development below.	passage questions in their final exams. If they look for sections of action to comment on they may find material for their responses.	
Exploring dialogue	Explore the presentation of dialogue within passages from your set stories or novels. Introduce the key way speech is presented. Is speech direct or indirect? Is speech tagged or untagged? Do certain characters dominate the dialogue? **(W)** Set a follow-up homework where learners write about two contrasting passages of dialogue: 'Explore the ways in which the writer uses dialogue in these passages to convey character and attitudes. What do the different kinds of speech reveal about the characters and their attitudes?' **(H)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here. Learners will often choose to do passage questions in their final exams. If they look for sections of dialogue to comment on they may find material for their responses. Prepare a handout with the key terms used to describe dialogue and examples (direct/indirect, tagged/untagged).	All the set texts have key sections of dialogue. Use past papers for ideas about passages, available at **http://teachers.cie.org.uk**
Exploring plot development	When studying a novel, learners need to be aware of key developments in plot. **(W)** Get learners to map out in a chart or a diagram what they consider to be the key events in their chosen set texts, or use the list of events if they have already done the 'Exploring action' activity above. **(I)** Share these event lists with the class. Consider the choices that learners have made and discuss why some events have been selected or missed out from individual lists. Are	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** The key concepts that can be covered here are form and structure. Knowing the text is the basis for all analysis. Frame discussions around why events are significant rather than retelling plot. Use plot as an aid to understanding structure as indicated above.	Set texts.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	there some events that all learners feel are significant? Are there others only a few have selected? **(W)** When studying short stories, there are several plots to remember. Get learners to consider stories in pairs that have similar plots. Are there similar lines of development? **(I)** Set a follow-up homework: 'Compare and contrast two stories where the plots are developed in contrasting ways'. **(H) (S)**	It is good to encourage this kind of pairing from early stages.	
Exploring endings	Endings bring resolution to the texts and are important, as the writer often brings events to a conclusion. Get learners to consider the ending of their set text. Are the issues raised in the novel resolved, or are the readers left wondering what may happen next? Are different characters left better or worse off at the end of the novel? **(W)** Get learners to compare the way two short stories end. Pick contrasting ways of resolving stories. Has there been a twist at the end? Is there some kind of epiphany? Has there been a denouement (final resolution)? Is the ending particularly effective? **(W)** Set a follow-up homework: 'Explore the ways this passage is effective as a conclusion to the novel/short story' or 'Compare and contrast the effectiveness of the endings of two short stories you have read'. **(H)** Alternatively, ask the learners to re-write the end of a short story, and justify their choices after they have been shared with the class. **(H) (I) (W)**	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** The key concepts that can be covered here are form and structure.	Cambridge *Stories of Ourselves* collection, has many examples e.g. the ending to Dickens' 'The Signalman' has a chilling effect on the narrator and the reader.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Setting and character			
Exploring setting	Setting is a key aspect of prose writing. Discuss the different kinds of setting that can be used. Learners may come up with: landscapes, rural and urban, seascapes agricultural, interior settings, domestic and public, houses, courtrooms. Different rooms can have meaning, from kitchens to bedrooms. In the wider context, novels are set in different countries. **(W)** Get learners to list the different settings in their text that they feel are important. **(I)** Share these lists with the whole class and discuss the importance of each setting they have chosen. **(W)** Get learners to explore a passage where setting is important. In pairs get them to underline words and phrases that are important to the effect of the description. **(P)** Share and discuss with the rest of the class. **(W)** Get learners to compare settings from two of the short stories they are studying. In pairs get them to list points of comparison. **(P)** Share their ideas with the rest of the class. **(W)** Set a follow-up homework, either on a passage or the whole text: 'Explore the ways in which the writer presents the setting in this passage' or 'Compare and contrast the ways in which the writers use setting in two of your short stories' or	**KEY CONCEPT 6: CONTEXT** Pathetic fallacy (using the weather or nature to set the mood) can be a key aspect of setting, particularly natural ones. If a text is set in a particular country this may require learners to be sensitive to aspects of context.	Cambridge *Stories of Ourselves* collection: Dickens' 'The Signalman' gains much of its effect from the way he uses the setting of a lonely cutting, signal box and dark tunnel to gothic effect; Charlotte Perkins Gilman's 'Yellow Wallpaper' gains much of its effect from the narrator's response to the setting of the 'colonial mansion' she stays in over the summer, and her sickroom. Toner and Whittome *AS Level English Language and Literature* has a useful section on background and setting p.160–162 *Example Candidate Responses* has a Band 1 response to a question on the presentation of landscape in two poems. Available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	'Discuss the importance of setting to the novel as a whole'. **(H)**		
Exploring the presentation of character in prose	Choose sections from your short stories or novels where characters are first introduced. Discuss what these first introductions reveal about the characters. Get learners to underline key words and phrases in the passages you have selected, and discuss the methods the writers use to convey character. Is it through physical description, description of clothes or possessions, or possibly where they live? Is it through their actions or what others say about them? Does the author make direct comment about the character? **(W)** Get learners to debate how far they find the characters sympathetic or unsympathetic. Draw up a list of their positive and negative characteristics for discussion. **(W)** Get learners to prepare a monologue from the perspective of a character in the text, where they introduce themselves to the rest of the class. Are there some aspects of themselves that they will keep hidden from others? **(I)**	Here we are focusing on the way writers use the first appearance of a character as a way of establishing their significance. These passages will provide key quotations. Learners could group quotations under the headings of different characters, and by using physical and psychological characteristics. Learners should be able to discuss how characters are created, and their meaning and importance within the novel as a whole, rather than character studies.	Toner and Whittome *AS Level English Language and Literature* has a useful section on character and setting with a task and sample response p.160–161. There is also a section on the introduction of characters with tasks and sample responses p.172–176 *Example Candidate Responses* has a sample essay on character p.17–20. Available at **http://teachers.cie.org.uk**
Exploring the way writers create character through dialogue	Choose sections from your short stories or novels where character is revealed through dialogue. Is the interaction between characters significant? **(W)** Get learners to underline key word and phrases that reveal aspects of character. **(G)** Discuss them in class. **(W)**	**KEY CONCEPT 9: INTERPRETATION** Here we are focusing on the way writers use dialogue as a way of establishing character. It is important to focus on method, meaning or the role of a character within the novel as a whole, rather than character studies.	There are many passages of dialogue in the set texts.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Do the characters' words contradict how they behave? Does the reader sense that there is dishonesty here? Is there something about their language that is revealing? Consider the role of the narrator here too. Are they affecting our view of the character? Set a follow-up homework: 'Explore the ways in which this passage reveals character through dialogue'. **(H) (S)**		
Exploring the way writers create character using other characters	Character can be revealed through what other characters say about them or through contrasts between characters. Ask learners to focus on passages from set stories or novels where one character's words or thoughts reveal something about another character. **(I)** Writers often set up comparisons between characters to enrich their portrayal of character. Ask the learners to make a list of significant *pairs* of characters. **(I)** From this list, ask learners to choose the most significant pair of characters and prepare a short talk for the class focusing on the relationship's importance to the work as a whole. **(H) (I) (W)**	Here we are focusing on the way the writers use what other characters say to shape our response to character, as well as the way parallels and juxtapositions with other characters influence our responses. It is important to focus on method, meaning or the role of a character within the novel as a whole, rather than character studies.	Cambridge *Stories of Ourselves* collection: Dickens' 'The Signalman' presents the signalman though the eyes of Dickens' narrator; in Charlotte Perkins Gilman's 'Yellow Wallpaper' we see the husband through the ironic first person narrative. Both narrative methods, using one character to reveal another, are effective ways of shaping our responses to these characters. *Example Candidate Responses* has a sample essay where Rochester and Jane in Charlotte Brontë's *Jane Eyre* are compared p.17–20 Available at **http://teachers.cie.org.uk**
Exploring use of time in prose	Time can be a key aspect of setting. Are novels or stories set in the past or future? Introduce the learners to non-linear narratives, where the	**KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 6: CONTEXT** The key concepts that can be covered here are structure and context.	There are futuristic stories in the Cambridge *Stories of Ourselves* collection, for example 'Billennium' by J.G. Ballard.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	time of the novel is not structured chronologically. How does this affect their reading of the text? In what ways are other technical features, such as prolepsis and retrospective narrative, or our relationship with a narrator, heightened by a non-linear narrative? **(W)** Explore the importance to the effects of your set text of the way stories are set in either the past or the future. **(H)**		
Exploring the use of authorial intrusions	Character can be revealed by what narrators say about them. Choose passages where character is revealed through the narrator's comments. Ask learners to identify and underline them. **(I)** Share their results with the class, and discuss the effects of these comments in shaping or modifying a reader's response. Are intrusive narrators sometimes too dogmatic /opinionated or subjective (too involved) for intelligent readers to regard them as reliable? **(W)**	**KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here. It is important for learners to focus on method, meaning or the role of a character within the novel as a whole, rather than character studies. Here we are focusing on the way writers use direct comment as a way of shaping our responses to characters.	Set texts. Emily Brontë's *Wuthering Heights* offers a multitude of narrators and narrative perspectives. George Eliot's authorial comments are an important feature of her distinctive narrative voice.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Language and tone			
Exploring tone	Discuss what the learners understand by tone. Possible answers are: ideas of feeling, levels of formality, voice, register. **(W)** In pairs get learners to discuss the tone of different	**KEY CONCEPT 8: LANGUAGE AND STYLE** **KEY CONCEPT 9: INTERPRETATION** The key concepts of language and style and interpretation can be covered here.	Passages from the set texts. Use past papers for ideas for passages, available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	passages from your set text or short stories. **(P)** Share the results with the class. **(W)** Give candidates short passages with different tones: comic, ironic, disturbing, angry, or violent. Get them to underline the key words and phrases that contribute to this tone and discuss their findings with the class. **(I or W)** Ask them to find examples of shifts of tone throughout the novel or in short stories they are studying. **(H)**	Here we are focusing on the register of a text, its sound and 'voice' and use of language, and how this can change and affect the text as a whole. It is a difficult concept for some learners and may take a few examples from texts to demonstrate its importance in analysing a text.	
Exploring the use of figurative devices in prose	If candidates have studied poetry either before, or concurrently with prose, they will be familiar with poetic devices such as simile, metaphor, personification, imagery. Revise these terms with the class. **(W)** Give learners passages and ask them to look for figurative devices. **(I)** Get them to underline them and then share them as a class and discuss the effects of these devices. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here.	Set texts.
Exploring the use of syntax together with style and interpretation	List with learners different kinds of sentences. The simplest distinction will be between long or short. This could be developed into a discussion of simple, compound or complex sentence types, declarative, imperative, interrogative and exclamatory. Explore the idea of unusual syntax. Explore the idea that sentence variety and word order adds impact to writing. A very short sentence after a complex sentence can add emphasis. Punctuation can also shape meaning. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here.	In the Cambridge *Stories of Ourselves* collection, 'Games at Twilight', 'The Signalman' and 'Leila's First Ball' all have passages where sentence structure is varied. Henry James' *Washington Square* illustrates the use of long complex sentences to create an ironic tone.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Give learners passages from their set prose text. Ask them to identify different types of sentences or unusual syntax and think about the impact they have. In pairs, ask them to play with syntax. What effect does it have on meaning if the word order is changed? **(P)** Share the results as a group. **(W)** Ask the learners to prepare a handout in which different types of sentence structures are exemplified. It might be interesting to ask them to describe different characters from a set text in a sentence style which seems to portray these characters. Give learners passages from two of the short stories they are studying, which use very different sentence structures. In pairs ask them to compare the impact of the sentence types. **(P)**		
Developing a sense of a writer's style	Writers have their own styles. Ask learners to identify features of their set writer's style. Discuss what the learners understand by style and then as a class try to identify features of the set writer's style. How does it affect our reading of a text as a whole?**(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** Style constitutes an overview of all the lessons so far, as it involves language, tone, narrative perspective and syntax. It brings together all the elements of this scheme of work. Learners must be able to align their comments about style with its effect on the text and its readers, rather than just identifying stylistic features.	Toner and Whittome *AS Level English Language and Literature* p.178–182 contains some passages for comment with sample answers where the style has been analysed in detail. Edith Wharton and E.M. Forster use irony. Cambridge *Stories of Ourselves* collection contains a wide variety of styles.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Progress check	By asking learners to attempt a question in a past paper, you can assess how far the learner has developed in acquiring a full literary vocabulary as well as the confidence and insight to analyse a literary text. **(I) (F)**	You should assess learners' progress regularly. Offer learners the chance to look at the mark schemes before they write their essays as guidance for their writing.	Past papers and mark schemes for Paper 3 are available at **http://teachers.cie.org.uk**

Drama (AS Level)

Recommended prior knowledge
Learners will usually have successfully completed an IGCSE/O Level/GCSE in English Literature but this is not a formal requirement. Most specifications at GCSE level require the study of at least one drama text. Most IGCSE/O Level/GCSE English as a First Language qualifications require the study of at least one literary text which may have been a drama text.

Context
Learners will be prepared for Paper 4 Drama.

Outline
Learners study two set drama texts out of a choice of five. The list includes Shakespeare texts but there is no requirement to study Shakespeare. Learners will be given the choice of either an essay or a passage question on each of their set texts. This section of the scheme of work prepares learners to answer both passage and essay-type questions. The topics covered are character, dialogue, dramatic structure. It is not an exhaustive list, and you should adapt it to create lesson plans to suit the needs of your learners. It is accepted that re-reading the set texts can be a difficult exercise when not in a classroom situation. Wherever possible, learners should be encouraged to see live performances of their texts and related plays, or to view DVDs, YouTube clips, etc. of productions of their texts. This can heighten and complement their understanding of the set works and encourages learners to think of themselves as an audience, not merely as a reader. The close and precise analysis of language is still important, however, and will complement the skills learners acquire when studying prose and poetry texts at AS Level.

Suggested teaching time
It is recommended that this unit should take approximately 40% of the AS Level course (20% of the whole AS and A Level programme).

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Character			
Exploring central characters	Focus on the central characters of the play. **(W)** Get learners to select key quotations for a central character. **(H)** Bring the results to class and discuss what we learn about these characters. **(W)** Set essays on these characters for homework. Focus on	Learners will need to be able to discuss the main character in their set play and should be aware of the critical issues that they raise that could be topics for exam questions. They will need to be able to debate issues, rather than produce character studies.	The introductions in the set texts usually provide a critical overview that can provide useful material for essay topics. There are many good individual study guides that have critical overviews.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	the importance of the characters' roles, the distinctive features in their language, their impact on the play's major themes, etc. Repeat this with each of the main characters. **(H)**		Use past papers for ideas about questions, available at **http://teachers.cie.org.uk**
Exploring minor characters	Ask learners to think about the importance of minor characters. (There may be some discussion about who exactly the minor characters are in their set plays!) What do they add to our understanding of the central characters and concerns of the play? Get learners to collect quotations for a minor character. Then use them as the basis for an interview in the lesson. Why did they say this? What did they mean by describing the main character thus, etc.? **(I) (P)** Perform the results to class and then discuss them. What additional knowledge do they now have of the minor characters? **(W)** Ask other learners to question the minor characters about their views on the main characters. **(W)**	This activity will help learners remember small and revealing moments that could be useful in an essay. Remind learners to take notes on character revelation as they are listening to the interviews.	In Shakespeare's *Antony and Cleopatra*, Octavia, Enobarbus and Charmian have important functions and reveal much about the central three characters Cleopatra, Caesar and Antony. In *Macbeth*, Duncan and Malcolm reveal much about Macbeth.
Understanding the literary concept of hero	Explore the idea of hero. Debate what is meant by the term 'hero'. How does it differ from their notions of a heroine? Ask the class if there is a difference between a literary and non- literary understanding of the words. **(W)** Debate the issue around a central character in your play. **(W)** Set an essay based around the question, for example: 'How far do we sympathise with the central character of the play? How far should we view him as a hero, or a female character as a heroine?' Take a quotation from the play as	Learners will need to be able to debate issues like these in exam questions. You may like to introduce the concepts of antagonist and protagonist here. You may want to introduce the idea of a tragic hero and an eponymous hero.	Shakespeare's *Richard III and Macbeth* will provide much discussion around this issue. Use past papers for ideas about questions, available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	a prompt for the question. **(H)**		
Understanding the literary concept of a villain	Explore the literary concept of villain. Introduce the idea of a Machiavellian villain and an anti-hero. **(W)** Look at a passage where a character plots or behaves in a villainous way. Get the learners to discuss the audience's reactions to their behaviour. Do we admire the characters in any way? Are we drawn into feelings of complicity? Are we ambivalent/ambiguous in our responses to them? How does the writer shape our responses to this behaviour? **(W)** Set a follow-up homework: 'Explore the ways in which the dramatist makes a supposedly villainous character attractive to the audience'. **(H)**	**KEY CONCEPT 5: CONVENTIONS** **KEY CONCEPT 9: INTERPRETATION** The key concepts that can be covered here are conventions and interpretation. Make clear to learners that very few characters can be regarded as either 'wholly good' or 'wholly bad' because such characters would not engage an audience. You could refer to Aristotle's definitions here for receptive and able learners.	Iago from *Othello* and Edmund from *King Lear* are two of Shakespeare's most famous villains. *Richard II* and *Macbeth* will also provide much discussion here. Stanley Kowalski in *A Streetcar Named Desire* might provide an interesting discussion as an anti-hero.
Exploring writers' use of characters from history	Explore the way writers use established characters from history. Discuss with your class why writers and audiences enjoy historical drama. What problems does writing about real events create for a writer? What might influence the way writers present famous figures? **(W)** Set homework where learners research the historical events that influenced their set writers. Why, and in what ways, have writers changed key events? **(H)** Share the results with the class. **(W)**	**KEY CONCEPT 6: CONTEXT** **KEY CONCEPT 9: INTERPRETATION** The key concepts that can be covered here are context and interpretation. Learners will not need to write a history essay for the exam, but knowledge about the historical background can inform responses.	Shakespeare's *Richard II* and *Henry IV Part 1* and Robert Bolt's *A Man for All Seasons* all use historical events as subjects for dramatic treatment.
Exploring gender issues in drama	Are female characters presented in different ways to male characters in your set texts? How far is dramatic stereotyping evident in your text? Is this influenced by the period of composition? Do we react in certain ways to female or male characters? Refer also to the earlier discussion on heroines. **(W)**	**KEY CONCEPT 5: CONVENTIONS** **KEY CONCEPT 9: INTERPRETATION** The key concepts that can be covered here are conventions and interpretation. The differences between the presentation	Lady Macbeth is an interesting character to study. She is seen as 'fiend-like' by Malcolm, but is our response to her character informed by the fact that she is both a woman and a queen?

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Ask learners to discover references to female characters in their set plays and make a list of quotations to support their ideas. Debate the issues in class. **(W)** Set a follow-up essay for homework: 'Explore the ways in which female characters are presented in your set text' or 'Discuss the role and significance of the female characters in your set text'. **(H)**	of male and female characters in the set plays could also be explored here.	The female characters in Shakespeare's *Richard III* help inform our response to Richard. Blanche and Stella in Tennessee Williams' *A Streetcar Named Desire* are interesting to compare. In what ways does Williams suggest that Blanche's behaviour is shocking in society's eyes because she is a woman? *Example Candidate Responses* p.60 has a response to a question on gender. Available at **http://teachers.cie.org.uk**
Exploring the use of allegorical / symbolic characters in drama	Writers do not only use realistic characters; sometimes characters have a symbolic or representative function. Ask learners to consider what 'symbolic' or 'representative' means. They may come up with the idea that they link to an abstract idea like revenge, or that they represent a theme of the play, or that they serve a dramatic function like a narrator. **(W)** As a class, discuss a symbolic character from one of your set texts, or discuss ways in which characters may be seen as symbolic. Discuss how effective it is to have some symbolic and some realistic characters. **(W**) Set a homework essay where the learners consider the importance and role of the symbolic character within the play	**KEY CONCEPT 5: CONVENTIONS** **KEY CONCEPT 9: INTERPRETATION** The key concepts that can be covered here are conventions and interpretation. Learners will often be asked to consider 'ways in which' characters are presented. Here we are looking at the idea that characters can be presented in a symbolic or representative way.	Characters like Time in Shakespeare's *A Winter's Tale* and The Common Man in Robert Bolt's *A Man For All Seasons* are presented as symbolic figures. One way of reading Williams' *A Streetcar Named Desire* is to see Blanche as representative of the old south and Stanley as representative of the new values emerging in America. Can we see Blanche as symbolically 'dead' at the end of *A Streetcar Named Desire?*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	as a whole. **(H)**		

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Dialogue			
Exploring use of monologue	Introduce the idea of monologue to the class: an extended speech uttered by one speaker, either to others, or as if alone, Brainstorm the effectiveness of this technique. **(W)** Learners may come up with the following points: it adds a heightened sense of drama; it reveals a great deal about the speaker and their attitudes; it can suggest dominance; or be an outburst from a previously silent character. Explore a monologue from a play you are studying. Get learners to read the passage. **(I)** Share ideas with the class. **(W)** Get learners to prepare their own monologue for one of the characters in the set play. **(I)** Learners can perform some of these monologues and fellow learners can try to identify the speakers and the context. **(W**)	**KEY CONCEPT 5: CONVENTIONS** When studying a monologue, learners must consider the context – who else, if anyone, is on stage? When creating a monologue, learners need to consider the character's voice and keep the monologue in the style of that speaker. It is vital to remind learners that studying drama is a much more dynamic exercise than reading a poem or a novel. The notion of an audience is crucial to understanding drama texts. An audience reaction can often shape a dramatic performance, for example.	*Equus* by Peter Shaffer has some interesting monologues from Dysart. *Look Back in Anger* by John Osborne has some bitter monologues from Jimmy Porter. *Waiting for Godot* by Samuel Beckett has an extended monologue by Lucky that has elicited much critical debate. Characters who play the role of narrators, such as Alfieri in Arthur Miller's *A View from the Bridge* have monologues that explain and introduce the characters and concerns of the play. Narrators can also foreshadow the play's events such as Alfieri (above) and the Chorus in Shakespeare's *Romeo and Juliet.*
Understandin	Introduce the term 'soliloquy' as a particular kind of	**KEY CONCEPT 5: CONVENTIONS**	Shakespeare's *Hamlet*, *Macbeth,*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
g use of soliloquy	monologue where the character speaks thoughts aloud while alone or under the impression that they are alone. **(W)** Discuss the impact of this technique. How does it affect an audience's relationship with a character if we alone know their thoughts? **(W)** Get learners to read and analyse a soliloquy from their play and discuss the impact that it has on an audience. **(I)** Set a follow-up homework: 'Explore the ways in which this soliloquy reveals the character's thoughts and feelings at this point in the play'. **(H)**	This technique is associated with Shakespeare, particularly his tragedies.	*Othello* and *Richard III* all contain soliloquies by the central characters. Toner and Whittome *AS Level English Language and Literature* p.217–8 has a good working definition of soliloquy.
Exploring interaction between characters	Take a section of dialogue from your set play and divide the learners into groups. Learners play the parts, and one learner takes the role of director. Groups either take the same scene or a sequence of scenes. Ask the learners to work on them with the aim of performing them to the rest of the group. **(G)** Perform the scenes and then discuss the impact they have had on the audience. **(W)**	**KEY CONCEPT 9: INTERPRETATION** Learners need to think about the characters they have played and the way they interact with others. Those who are watching the performance can think about what is revealed by the way the characters interact.	Any scene from the set texts that involves more than two characters.
Exploring revelation of character	Dialogue can be used to reveal character, either by showing how characters treat each other, what they say about themselves, or what they say about others. Explore a scene by focusing on what it reveals about characters. The character may not be present in this scene – perhaps other characters are discussing them. Perhaps a character is telling us something about themselves. Maybe the way they speak to others tells us something about their character and attitudes.	It is important to focus on context within the text as a whole. In the exam, learners will be expected to relate the passages they discuss to the rest of the text. These scenes can be used as evidence in an essay on a character, so learners need to collect quotations from passages studied.	Scenes in Shaffer's *Equus* between Hesther and Dysart reveal a great deal about Dysart and Alan. Scenes in Shakespeare's *Macbeth* between Lady Macbeth and Macbeth are very revealing of character. Although Antony does not appear in the first scene of Shakespeare's

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	Shakespeare frequently begins his plays (for example *Hamlet*, *Coriolanus)* mid-conversation between two relatively minor characters. Why might he do this? Ask learners to select quotations from their texts to help them with their character discussions.**(W)** Set a follow-up homework:' Discuss what we learn about different characters at this point in the play'. **(H)**	Guide learners towards keeping a list of significant quotations for each character as they study the play.	*Antony and Cleopatra,* he is talked about, and our initial perceptions of him come through others. Toner and Whittome *AS Level English Language and Literature* p.205–212 discusses character in drama. *Example Candidate Responses* has several sample essays on character p.39–70. Available at **http://teachers.cie.org.uk**
Exploring tragedy / comedy	Explore what we mean by tragedy and comedy. Ask learners to come up with definitions of each word. It is vital to explain the difference between 'tragedy' and 'tragic' at this point. How relevant are these terms to your set texts? Are they too narrow? Can the term 'tragedy' really only be applied to the fates of highly-born individuals such as princes or noble men/women, etc.? **(W)** Think about some plays which seem to defy these conventions. How would learners classify them? **(G)** Ask learners if they know of any other category of drama – Romance, History, etc. If they are studying modern drama, are these divisions less useful than they might have been in the past? If so, why? **(W)**	**KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here. You can introduce Aristotle and key Greek terminology here by producing a handout on hubris (excessive pride) peripeteia (reversal of circumstances), catharsis, (a purging effect) nemesis (a character's final downfall), etc. It is challenging for learners, but vital when studying both genre and structure.	Baldick *Concise Oxford Dictionary of Literary Terms* has a clear definition of both terms as well as tragicomedy. Set texts typically include a range of tragedy and comedy. Oscar Wilde and Alan Ayckbourn are useful for comedy, while *Macbeth* and *A Midsummer Night's Dream* can be good for comparing tragedy and comedy in Shakespeare. *Example Candidate Responses* p.43 and p.47 has two essays on passages where part of the question asks the candidates to consider the creation of humour. Available at **http://teachers.cie.org.uk**
Exploring the	Dialogue can be used to reveal situation.	**KEY CONCEPT 3: STRUCTURE**	Shakespeare's *Henry IV Part 1*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
way dialogue reveals situation	Explore a scene from your set text focusing on what we learn about the situation and context of the play. Opening scenes are often exposition scenes. **(W)** Get learners to read the scene and underline quotations that reveal something about the situation and context and possible repercussions for the rest of the play. **(I)** Share the information with the group. **(W)** Set a follow-up homework: 'Explore the ways in which this scene establishes characters and concerns that will be developed later in the play'. **(H)**	The key concept of structure can be covered here. Learners will need to be able to comment on the significance of situation and context. For example in the opening scene of *Henry IV Part1* Shakespeare's concerns with political themes and the fragility of political power are also balanced with the theme of father-son relationships and personal jealousy. In *Othello*, Shakespeare contrasts the military tensions in Venice with the domestic crisis of Othello's secret marriage to Desdemona.	opens with a scene that, through dialogue between King Henry and Westmoreland, establishes the mood of political tension and introduces the idea of a crusade to distract the English from internal strife. We are introduced to 'wild Glendower' as a threat and Hotspur as a gallant prince and rival to Henry. The opening of *Othello* depicts Venice as a closed and judgemental society which is suspicious of outsiders such as Othello.
Exploring pace	Some dramatic scenes are fast-paced action scenes, others are slow and meditative. Choose two scenes from your set text and compare and contrast their pace. Get learners to work in pairs discussing the impact of pace on the audience. **(P)** Read their passages at different paces to the class. What effect do these different readings have on the listeners? **(W)**	**KEY CONCEPT 2: FORM** Pauses can be used for dramatic effect. They can create tension or suggest a character is thinking or absorbing the impact of something that has been said. DVD and YouTube clips may be useful to illustrate how the same scene can be taken at different paces by actors and directors. See how Ralph Fiennes' film of *Coriolanus* speeds up the last scene of the play; the BBC television version has a more slow-paced ending.	In *Macbeth* there are fast-paced sections of juxtaposed battle scenes in Act V that have a very different effect from Macbeth's earlier soliloquies where he contemplates murder. A passage from one of Harold Pinter's plays can be used to explore the impact of pauses and slow pace.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Dramatic structure			
Exploring openings / expositions	The opening scene of your set play is important for introducing situation and character. Explore the opening section of the play in class and discuss what the writer achieves in terms of establishing character and concerns. Explore what aspects of the opening are dramatic. Ask learners to consider what is being foreshadowed here. **(W)** Set a homework essay: 'Explore this passage in detail discussing how effective this scene is as an opening to a play'. **(H)**	**KEY CONCEPT 2: FORM** **KEY CONCEPT 3: STRUCTURE** Learners can consider what makes the scene dramatic, not just what is revealed. Is there a storm as in *The Tempest?* Does a character arrive in a new place as in *A Streetcar Named Desire?*	Toner and Whittome *AS Level English Language and Literature* p.196-198 has some examples of Shakespearean exposition. Use the opening scene from your set play.
Exploring the play as a process	As learners work through their set text they will find that the author is revealing plot and theme and that watching a play is a process of revelation. Get learners to consider a passage from their set text in terms of its context. How does it modify our reaction to what we have seen before? How does it foreshadow what is to come? Are we any nearer to finding out a secret about a character? Do our opinions change significantly? **(W)** Set a follow-up homework: 'How does the writer use this scene to develop character and themes?' **(H)**	**KEY CONCEPT 3: STRUCTURE** Learners are invited to see character and situation as fluid and not fixed as drama unfolds. Learners who are sensitive to the ambiguities revealed by structure and context will produce more highly-developed responses to the homework.	Passages from your set texts. For example does Lady Macbeth's behaviour in the murder scene when she declares that she could have killed Duncan 'had he not resembled my father as he slept' modify learner's views of her?
Exploring climax / crisis / turning points	Discuss with your class what is meant by a crisis or climax in the play. **(W)** They may come up with the idea that a climax is a moment of great intensity and that a crisis is a decisive moment upon which the remaining action depends.	**KEY CONCEPT 3: STRUCTURE** The key concept of structure can be covered here. These terms 'crisis' and 'climax' are to a certain extent subjective, so accept any	Crisis moments in Williams' *A Streetcar Named Desire* could include Stella and Blanche running upstairs to hide in Eunice's flat after Stanley's outburst, Blanche's birthday party when Mitch does not

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Ask learners in pairs to decide which are the climactic moments or crisis moments in their plays. **(P)** Then get them to present their views to the rest of the class in turn. Is there clear agreement? **(W)**	reasonable suggestions that are supported with evidence.	arrive, and when Stanley presents her with a ticket back to Laurel. Crisis moments in *Macbeth* could include Banquo's ghost at the feast or Macbeth being shown the final sequence of prophecies by the witches. A turning point in *Richard II* could include the moment Richard turns against Buckingham.
Exploring resolution / denouement / catastrophe	The endings of your set text are important structurally, as this is the final scene or image left with an audience. Debate with your class different types of endings. Are they open, with issues left unresolved ? Are they closed with a sense of finality and resolution? Is there a feeling of catharsis? What has happened to the major and minor characters? Is there a sense of future trouble? Is there a dramatic event like a battle? Is the mood quiet and melancholy? Does the play end in marriage or death? Overall, how satisfactory is the ending of the play for an audience? For example, our knowledge of Bosola's character at the end of *The Duchess Of Malfi*. Can we believe the ending of *The Winter's Tale?* **(W)** Explore the final scene in detail as a class, discussing these issues. **(W)** Set learners homework where they consider the dramatic effectiveness of this section as an ending to the play. How do they imagine the playwright wanted us to interpret the	**KEY CONCEPT 3: STRUCTURE** The key concept of structure can be covered here. In an exam, passages will be short enough for learners to focus on in an hour but you could set the whole of the final scene for homework.	Toner and Whittome *AS Level English Language and Literature* p.200 has a discussion of dramatic resolution. Oscar Wilde's *The Importance of Being Earnest* is an example of a comic denouement. The endings of your set texts.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	ending? **(H)**		
Exploring dramatic irony	Give a definition of dramatic irony, such as the difference between what a character understands and the extra knowledge which an audience has of his situation. Emphasise the relationship between audience and character in understanding this concept. Discuss the impact of dramatic irony on an audience. **(W)** Explore a scene from your set play where the audience has a greater understanding than the characters onstage. Both comedy and tragedy often rely on this technique. Can both comic and tragic effects be enhanced by this dramatic technique? **(W)** Set a follow-up homework to explore the impact that this scene has on an audience as the action unfolds. **(H)**	**KEY CONCEPT 2: FORM** **KEY CONCEPT 5: CONVENTIONS** The key concepts that can be covered here are conventions and form.	*Macbeth* Lady Macbeth's entrance after Macbeth has decided against killing Duncan – 'I have no spur' – occurs at a very ironic moment. In Tennessee Williams' *A Streetcar Named* Desire, the audience know that Mitch is not going to come to Blanche's birthday party because of Stanley's interference.
Understanding tragic structure	If studying a tragedy you will want to give learners the understanding of tragic structure. Review the terms hubris, hamartia, peripeteia, catharsis, anagnorisis, catastrophe.**(W)** Explore how the idea of a downfall will impact on structure. Produce a chart in which learners show at exactly what point in the play these crucial structural devices appear. **(G)** Ask learners to discuss in pairs how they can relate these terms to their texts. Explore their understanding of the drama via these critical terms. **(P)** Present their findings to the class. **(W**)	**KEY CONCEPT 4: GENRE** There are different ways a downfall can be enacted in drama. A protagonist could begin in a position of power and lose that power as the play progresses, or we could see the character begin in crisis and fall further. Reflections on the past by characters could be used to suggest former glory. The notion of tragic responsibility could also be evoked here: if a character 'falls', how do others suffer as a result of his ruin and/or death? Is it a key feature that high status characters also cause others to suffer by their actions?	Baldick *Concise Oxford Dictionary of Literary Terms* has a good definition of tragedy. Set texts with tragic structures e.g. *Macbeth, Richard II*. You may wish to make a handout with all the key terms and definitions.

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Exploring comic structure	If studying a comedy, compare its structure to a comic structure and discuss the ways in which crisis and disaster are resolved. Ask learners to think about ways in which the writer suggests a comic resolution. Is there always a sense that crisis will be averted? Is tone a key factor in suggesting to an audience all will be well? Confusions and errors are a key factor in comedy. Get learners to consider how their set dramatist uses these to dramatic effect. **(W)** In pairs, ask learners to research the following questions: Does a marriage always suggest a happy ending? Several plays that end in marriage also have significant characters who are left isolated at the end of the play: Antonio in *The Merchant Of Venice* and Don Pedro in *Much Ado About Nothing*. What might this suggest about Shakespeare's view of the established comic structure? How far is dramatic tension destroyed if we know what the ending is going to involve? **(P)**	**KEY CONCEPT 4: GENRE** The key concept of genre can be covered here. The knowledge that a Shakespearian comedy usually ends with a marriage is useful to understanding this genre, for example, but how far does it remove the idea of dramatic tension or surprise at the end of a comedy?	Baldick *Concise Oxford Dictionary of Literary Terms* has a good definition of comic structure. Set texts with comic structures.
Exploring chronology	Ask learners to consider the chronology of their set plays. Is there anything important about the way events are ordered? Are there any flashbacks or prolepsis (prophetic or forward-thinking?) Do characters have memory speeches where they reveal their past in a way that modifies an audience's response to them? Ask learners to focus on a passage where a character reflects on the past and discuss the dramatic impact of the passage. Is discussion of the past necessarily always tragic? **(I)**	**KEY CONCEPT 3: STRUCTURE** The key concept of structure can be covered here.	In Williams' *A Streetcar Named Desire* Blanche has several speeches where she talks about her past in a revelatory way. Her past is very important to the play as a whole. Stanley also talks about when he first met Stella.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	'Explore the importance of the past in your set play. What impact does it have on the events of the present in the play?' **(H)**		

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Setting and staging			
Exploring setting in drama	Take a scene from your set play and discuss the impact that setting has on the scene. **(W)** Get learners to identify the setting of a scene and then in pairs discuss the importance of setting in this scene. **(P)** Afterwards, share the results with the class. **(W)** Set a homework task where learners must list all the different settings in the play and make notes on their significance. **(H)** Use this as a basis for a discussion of the importance of different settings in the whole play. **(W)** Show two or three different clips from filmed productions and discuss how different versions of setting can influence our interpretation of a play. **(W)** Ralph Fiennes' film version of *Coriolanus* sets the play in a modern Balkan state rather than ancient Rome; Simon Russell Beale's *Timon of Athens* is set in contemporary Greece in the midst of the economic	**KEY CONCEPT 3: STRUCTURE** The key concept of structure can be covered here. If setting is a major issue in the play you are studying, guide learners to consider the whole play after discussing scenes. In questions where learners are asked to consider the importance of issues at a point in the play, setting can be a key aspect.	Peter Shaffer's *Equus* has several settings: the psychiatrist's room, home scenes, the stables. The atmosphere is very different in each place. Shakespeare's *The Winter's Tale* uses the two settings of Bohemia and Sicilia in both thematic and structural ways. Edward Albee's *Who's Afraid of Virginia Woolf?* gains much from the claustrophobic atmosphere of the single setting. If learners have seen the Elizabeth Taylor and Richard Burton film version they will notice different settings are introduced. They may like to consider what this adds to the text. Toner and Whittome *AS Level English Language and Literature*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	depression of the early 21st century; Kenneth Branagh's film of *Much Ado About Nothing's* is set in a Tuscan farmhouse, rather than the invented world of Messina. Discuss with the class which of the settings they have seen of the set play succeeds in enhancing their understanding of the text. Conversely, which don't work, and why not? **(W)**		p.187 has a good working definition of setting. Use DVDs, YouTube clips for different interpretations and productions of set plays, for example www.rsc.org.uk
Exploring the use of time in drama	Learners need to be aware of the timing of a scene. Does the play evolve in real time or are there shifts over periods of days or years. What do these time shifts add to the play? Get learners to write a timeline for the action of their play for homework. **(I)**	Learners often ignore the descriptions of time and place at the beginnings of scenes. This activity will make them trace the development of the action. Ensure learners understand the difference between time and pace in dramatic action.	Shakespeare's *The Winter's Tale* has a sudden shift forward of 15 years. What does this add to the impact of the play? Williams' *A Streetcar Named Desire* unfolds over a period of days of increasing tension.
Exploring juxtaposition techniques	Scenes often gain effect through being placed next to other scenes that contrast in some way. Shakespeare often shifts between settings, or dramatists may juxtapose scenes of contrasting mood or character. Get learners to look at two scenes which contrast in some way. Ask them to consider ways in which the scenes contrast and the impact on the audience of these contrasts. **(W)**	If learners are asked to consider ways in which scenes develop at a point in the play, this could involve contrasts with previous or coming scenes.	Shakespeare's *The Winter's Tale* contrasts private and public scenes to great effect – for example Hermione in prison with Mamillus and her trial scene. Toner and Whittome *AS Level English Language and Literature* p.202–204 has examples of juxtaposition in drama and a follow-up task. p.211 is a section on parallels and contrasts in characters with a follow-up task.
Exploring	Get learners to pay particular attention to stage directions in	**KEY CONCEPT 5: CONVENTIONS**	Williams' *A Streetcar Named Desire*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
use of stage directions	a scene. Give learners a scene with important stage directions and as a class, discuss their significance. **(W)** Consider the scene without stage directions. What difference would it have made to our understanding of the scene as a whole? **(W)**	Shakespeare's texts do not include very detailed stage directions, unlike more modern texts, but there are often clues to the actors within the speeches as to gestures and positioning on stage. Consider both Arthur Miller and Tennessee Williams as exponents of lengthy, and often lyrical, stage directions. Learners must take care to read stage directions in passages they are given. They are usually very important and responses should show that the learner understands that this text is designed for performance.	has very detailed set instructions and stage directions. Arthur Miller's *The Crucible* and *A View From The Bridge* also contain excellent examples.

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Language			
Exploring use of idiolect	Introduce the word 'idiolect' (an individual way of speaking) to the class. This could be a useful time to review/introduce critical terms to learners to describe the rhythms and patterns of speech: assonance, dissonance, syntax, accent, intonation, etc. (**W**) Get learners to explore passages where more than one character is speaking, and contrast the way the writer establishes character through language. Use the critical terms above to help learners focus their work on the detail	**KEY CONCEPT 8: LANGUAGE AND STYLE** Contrasting the language of individual speakers shows sensitivity to the way dramatists create character. An idiolect is a personal and individual style of speech. Learners will be required to comment in detail on the language of passages.	In *Equus* by Peter Shaffer, Dora and Mr Strang have their own catchphrases, which reveal aspects of their character. In Williams' *A Streetcar Named Desire*, Blanche's language is literary and metaphorical reflecting her role as a teacher, but also her desire to escape reality. Stanley's language is

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	of language. **(W)** Provide a passage where a character is speaking in a very obvious idiolect: a very formal, legalistic speaker, e.g. Danforth in *The Crucible* or a drunk character, Stephano and Trinculo in *The Tempest*. What devices do the playwrights employ to suggest the idiolects of these characters? (**G**) These characters could then be reviewed on YouTube to see how this idiolect is interpreted by a director/actor. **(W)**		often ungrammatical and colloquial in contrast to her more refined register.
Exploring use of image patterns in drama	Introduce the image patterns which are networks of similar imagery i.e. the consistent use of the same features such as bodily parts, the natural world, the planets, etc. throughout a text. **(W)** Ask learners if they can identify one or more image patterns in their set text. As a class look for examples and discuss the impact of these networks of language. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here. Guide learners to keep a list of these image patterns as a way of understanding both character and theme.	Toner and Whittome *AS Level English Language and Literature* p.201–2 Shakespeare's *Macbeth* uses a sequence of images connected to clothing, reflecting the theme of falsity, as well as many images connected to spilling blood which add to the horror of the play. In *Coriolanus* the human body and the internal workings of Roman government are often contrasted.
Exploring poetic drama	Learners who are studying Shakespeare need to understand iambic pentameter, but also the impact of poetic devices such as free verse in drama. **(W** Explore a poetic passage in class in close detail, analysing the language. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here. Give learners as much contrast in the dramatic register and form as you can.	The Shakespeare texts have many rich passages but there are also passages with a poetic quality in Williams' *A Streetcar Named Desire*, Shaffer's *Equus* and Eugene O'Neill's *A Long Day's Journey Into Night*.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Ask learners to underline words and phrases that seem poetic or use poetic devices such as metaphor, simile and personification. **(I)** Set a follow-up passage for homework: 'Explore the language and imagery in this passage discussing what it reveals of character and the dramatist's concerns in the play as a whole'. **(H)**	Underlining words and phrases will help learners plan their responses to passages. Emphasise that learners must link this research to understanding character and meaning.	Toner and Whittome *AS Level English Language and Literature* p.213–215 has a useful section on poetry in drama and a section that contrasts the use of poetry and prose, including tasks and sample responses.
Exploring realism/ colloquialism in dialogue	Ask learners to define and give examples of colloquial language. Ask them to consider the use of it in drama. More advanced learners may be able to see links between contemporary colloquial and realistic techniques and Shakespeare, for example. (**W**) Look at a passage of realistic or colloquial dialogue and discuss what it reveals about character or concerns. For example, contrasting *That Face* by Polly Stenham and *The Browning Version* by Rattigan can reveal both contrasts and common issues in language, style, theme and setting. *Oleanna* by David Mamet has a very realistic and colloquial register for learners to analyse. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** The key concept of language and style can be covered here.	Shakespeare's plays contain colloquial language. The Porter's scene in *Macbeth* and the tavern scenes in *Henry IV Part 1* can be explored in terms of the ways they contrast with more courtly scenes. The Watch in *Much Ado About Nothing* often mispronounce and misunderstand language in a very colloquial register. Toner and Whittome *AS Level English Language and Literature* has a section on realistic speech patterns.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Role of audience			
Exploring	Ask learners to examine contemporary views of drama from	**KEY CONCEPT 9: INTERPRETATION**	Study guides on set texts usually

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
changing responses to drama texts	different periods, to see how critical responses have changed over time. This will involve some research and can be set as homework before sharing the information with the rest of the class. Views of texts can be examined via newspaper archives, online reviews, etc. **(H)**	Critical views change over time as attitudes and values change. This activity encourages learners to see dramatic texts as live not static.	have a section on critical views. Introductions to set texts often have a section on critical reception over time.
Developing a sense of themselves as critical readers	To encourage learners to think of themselves as critics, set a topic for class debate where there may be a degree of disagreement. **(W)** 'How far is it possible to sympathise with Stanley in *'A Streetcar Named Desire?'* or 'Lady Macbeth is entirely to blame for Macbeth's downfall. How far do you agree?' Encourage learners to provide textual evidence for their views and point out that there is no right answer to questions like these.	**KEY CONCEPT 9: INTERPRETATION** The key concept of interpretation can be covered here. Stress to learners that their assessments must be objective, not subjective, using all the techniques of literary analysis which lead to a detailed and well-substantiated argument from the set text.	Set texts
Exploring theatrical experiences	Help learners to view their texts as theatrical experiences. Emphasise that the experience of a live audience is very different from viewing a DVD in class. Encourage them to discuss the various productions they have seen with close reference to the original text. **(W)** Learners could also write a review of a live production in which they refer closely to the play, its language and themes. **(H)** Take learners to see their play if possible. There are many DVD versions or film versions of set texts. Even looking at scenes on YouTube can be rewarding and linked to the study of passages. Contrasting different productions of the	**KEY CONCEPT 4: GENRE** **KEY CONCEPT 9: INTERPRETATION** The key concepts that can be covered here are genre and interpretation.	Polanski's film version of *Macbeth* is worth viewing. The Elia Kazan film version of *A Streetcar Named Desire* has excellent central performances. Comparing Lawrence Fishburne in *Othello* and Lawrence Olivier can provoke meaningful discussion. The BBC DVD *Shakespeare Retold* offers a version of *Macbeth* set in a restaurant kitchen but using the original text.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	same text is always interesting. **(H) (I) (W)**		
Progress check	This would be a useful point to offer the learners to chance to practise both passage-based and thematic questions on their drama texts. **(I or H) (F)**		Past Paper 4 questions and mark schemes are available at **http://teachers.cie.org.uk**

Progressing from AS Level to A Level

Recommended prior knowledge
Learners may have already undertaken AS Level study before progressing to A Level and should therefore be familiar with the concepts of studying literature, as well as being familiar with some literary works. Learners will also be able to write a literary essay, with the beginnings of some style in expression developing as the course of study progresses.

Context
This unit is designed to offer flexibility to the user and can be used in a range of ways. Each topic is independent and teachers can either select particular learning objectives they wish to teach, or work through each lesson in turn. The unit is ordered so that it expands, reinforces and develops its objectives, so that accessing the section in a linear way would build on learners' knowledge of literary ideas. The purpose of this unit is to revise and review what learners already know. It is also useful in explaining what knowledge can be expected of learners during their period of study. There are plenty of opportunities to assess what learners already know and what they need to know as well as what they can do and need to be able to do, when working through this part of the scheme of work.

Outline
There are several ways to approach this section of the scheme of work. As the key concepts of literature are covered, it is probable that you will begin the teaching year with this section, and this can be done either separately, or while teaching the set texts for a particular paper, e.g. Paper 5, or your option paper. It is advised that about 85% of the time is spent teaching the set texts (Paper 5 and the option paper), and 15% concentrating on wider reading and introductory material. Wider reading for the set texts could be set as holiday work, preferably before the papers are taught, and this scheme of work includes some advice on this wider reading. Learners will be able to build on the skills of annotation and analysis which they have already started at AS Level, alongside developing the new skills required in the unseen element of Paper 7, if chosen. While it is assumed that Papers 5 and 6 will be taught in a linear fashion, unseen exercises relevant to Paper 7 can be slotted into the course as discreet, one-off lessons where relevant and as a complement to set text-based activities.

Suggested teaching time
It is recommended that this unit should take approximately 20% of the A Level course (10% of the whole AS and A Level programme).

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Starting second year studies			
Introducing literary traditions and literature in modernity	Build this activity around the set texts you have chosen and ensure you cover a wide range of the different eras and styles you will be studying. Prepare learners for this by discussion of how the texts they are about to encounter are connected, for instance:	**KEY CONCEPT 1: IMAGINATIVE LITERATURE** The key concept of imaginative literature could be covered here.	Copies of the texts to be studied throughout the syllabus. Photocopies of established literary theory, for instance J.A. Cuddon *A*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	- genre - narrative - form - era - gender - author. **(W)** Learners construct a personal reading list for the full period of study. A **basic** list will include the set texts, some secondary reading of literary theory and criticism, suggested by you (perhaps some photocopied sections from a literary glossary) and approximate dates for initial readings of the set texts. You will differentiate by offering suggestions for **challenging** reading matter, for instance in the form of biography, works of critical analysis and opinion, literary theory etc. **(I)** Provide a range of very short extracts to engage the learners initially. You could choose passages from their favourite texts and discuss their literary merits in a very lively and rudimentary way: George Eliot's *Middlemarch*, *That Face* by Polly Stenham and a poem by Emily Brontë would offer an overview of genre, historical period and a comparison of three women writers. **(W)** For learners who are planning to study English literature at Higher Education level, you could agree a suitable reading list, and reading and discussion of these texts could take place outside syllabus teaching time. **(I) (G)**	Give learners an overview by differentiating the range of literature they are about to study, and the differing literary periods, writers and themes that they will be engaging with. Establish a plan of what will be studied and when. This allows learners to prepare for the reading demands of the course of study and also highlights to them the necessity of making time for consistent re-reading of texts as the course progresses. These activities also highlight learners who are ambitious in their expectations of wider reading and how they can be stretched in their reading.	*Dictionary of Literary Terms and Literary Theory* has interesting sections on renaissance, revenge tragedy and short story, all of which could serve as secondary reading for basic work. There are some general critical reference books which are cited at the start of this scheme of work. They will help with reference to critical terminology (Abrams, *A Glossary of Literary Terms*), as well as offering a general overview of how to approach different genres of texts (Tom Paulin, *The Secret Life Of Poems*).
Introducing the key concepts	Starter activity: Cut the concepts into individual definitions and distribute to the class. Learners discuss, in pairs, the significance and usefulness of their concept, and offer examples of it from literature they are already familiar with. **(P)**	**KEY CONCEPTS: ALL** A key concepts list should be displayed within the classroom environment to offer learners continuous access, and so that the concepts can easily be	Listing of the key concepts. Printout of the key concepts section of this scheme of work, with activities for the revision and use of

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Some learners may give a more detailed discussion/application of the ways in which their concept applies to a particular text. **(P)** Encourage learners to use the key concepts as triggers **for** annotations and reflection as they are studying texts. **(H)**	incorporated into lessons. The key concepts will probably need to be redefined and reiterated as learning progresses. Encourage learners to create synonyms or acronyms for the concepts if it helps them to remember them.	the concepts. You should build on these during teaching as some will prove more difficult for learners than others.
Working on expression and style	Starter activity: Students learn to recognise the stylistic characteristics of a piece of text within a range of forms (e.g. letters, articles, diary entries). Learners annotate a piece and present these notes and observations to the class. **(G)** Some learners can stage-manage the performance element of the task, taking considerations of stagecraft into account. **(G)** Learners actively engage in improving their writing style, from discussion of: • Paragraphing: take some learner essays and cut them up into paragraphs. Distribute these to the class and ask for peer assessment of the paragraphs. Can the paragraphs stand alone in meaning? Learners revise and rewrite the paragraphs as needed so that they contain clear critical analysis with a suitable start and end. • Learners write a short response to their understanding of the set text ('discuss the author's characterisation of .....') in either the active or the passive verb form. Make this a short task, and give all learners the opportunity to use both verb forms. Peer-assess the results of learners work, review the set text for examples of verb form, discuss. • Prompt learners to use ambitious, technical vocabulary, by keeping a display of unusual/unfamiliar words that are	**KEY CONCEPT 2: FORM** Remind learners that in studying works of literature, they should begin to develop a scholarly and literary writing style, supported by appropriate use of critical vocabulary. Offer each group a different textual extract and ensure the extracts are contrasting, for instance a poem by Donne, the opening of *Catcher in the Rye*, an extract from Jane Austen, some Dickens. If the content is also contrasting (tragic/comic/satirical), this will make the whole class reading of the finished pieces lively and interesting. You could use past papers as exemplars if resources are limited. Encourage learners to create their own critical lexicon, adding unfamiliar terms during lessons and when doing homework. Encourage them to research new critical vocabulary when working independently.	Cambridge past papers are available at **http://teachers.cie.org.uk** For critical terminology required at Year 2 of A Level: www.Dictionary.com/wordlist/literary

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	found in reading of the texts. Allow two minutes for this activity at the start of lessons: ask learners if they have words to add to the list, use a dictionary to define the word class, definition and other synonyms/antonyms. Build on this and prompt learners to use the words actively in their writing. **(G)** Give some learners the role of audience monitors. When the finished work is being recited to the whole class, the monitors can record and then present to the class the effects of each reading. **(W) Challenging**		

Using embedded quotation	Rules for using quotation:
	• use short quotations – phrases or two or three words
	• use a three-line sentence to demonstrate how embedded quotation works:
	
	    Shakespeare uses alliteration.
	    Romeo says: 'She doth teach the torches to burn bright'.
	    This shows the intensity of his love for Juliet.
	
	Ask learners to amalgamate the three sentences into one, so that they reduce the quotation and enable their own sentence to flow. **(P)**
	
	    Shakespeare's alliterative 'burn bright' enables the dramatist to show the intensity of Romeo's love.
	
	Learners play around with features from their set text, incorporating the formula:
	    The writer---------the text-------------the effect
	    Shakespeare.......quotation..........the audience. **(P) (I)**
		Remind learners of the rules for using quotation in all three genres, and model the ways in which we can wrap our own sentence around the quotation. Encourage learners to use single words and phrases, as well as longer quotations in essays.
		
		Teach learners to think about the effects of a writer's device, so that they are not just technique-spotting but are actually making meaning of the techniques they find.
			Classroom board.
			
			Copies of literary texts.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Gaining textual knowledge	Remind learners that they are now readers. Discuss the idea of 'active reading'. **(W)** Discuss how to colour-code their annotations according to the key concepts: language and style, form, interpretation, etc. Encourage them to develop their own system to mark up a text effectively. Ask learners to make a list of key terms that they believe are vital to see in a text: symbolism, imagery, verse form, dramatic irony, etc. They should be able to make lists which are specific to all three genres. Emphasise that this system of annotation is good practice when studying literature and that it is a vital way of ensuring that learners have relevant and useful notes on all aspects of a text. **(W)** Display these colours/form of notations/critical terminology around the classroom**. (W)**	Make sure that learners see their reading as an ongoing process, and remind them they will read and re-read their texts several times over a period of time so that they need to be annotated fully and clearly.	Spare paper to make bookmarks. List of the key concepts. Highlighters/coloured pens.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Readings, meanings and contexts			
Other readings: offering individual and perceptive, and critically-based opinions	For able candidates, give a general overview of the ways texts can be read, mentioning feminist or deconstructivist approaches, etc. but stressing that the most important reading of a text must be the learners' own, not that of a critical ideology. Explain that secondary material on a text is often useful for different insights and inference, not as a socio-political statement. **Challenging**	Approaching reading through literary theory is difficult, so find something straightforward to begin with, for instance a direct reading of a text. Move on to literary theory if your learners are able enough to see the value of literary theory and understand how it should be applied and used in their writing.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Provide examples of stimulating texts, depending on your learners' interests and abilities. The description of the squash match in Ian McEwan's *Saturday* (a 20th century author with a particular focus on character and description in this extract), a section of *Waiting For Godot*, (Beckett is another ground-breaking 20th century dramatist in terms of his creation of minimalist character and existentialist themes of hopelessness and despair, laced with grim humour) some poetry by e.e.cummings (as an introduction to experimental early 20th century verse forms). **(W)** Ask the learners to work in pairs and to address the question of how they would approach an unknown text. What underlying knowledge do they rely on? Genre? Date of composition? Literary techniques in the text? Familiarity with the writer etc.? **(P)** Which is the most vital approach? How can we use different approaches to create a full picture of the texts? **(W)**	These texts are deliberately selected for their versatility in terms of how they can be discussed by learners. They all originate in the 20th century, which could be another ground for discussion.	
Recapping critical perspectives	Repeat the above exercise with a text of a different genre. Ask the learners to approach it individually first, through annotation as above and then share their ideas with the other learners**. (I) (W)** Do they require a slightly different critical lexicon for a new genre? Add these terms to their notes. **(W)**	This should strengthen learners' confidence in approaching all types of text, especially relevant if they are to take the Paper 7 option.	
Secondary reading: an overview	Starter activity: Key term – secondary reading. Define the terms: 'primary reading' is the set text; 'secondary reading' is anything you read related to the set text. **(W)** Discussion: What possible secondary reading might we	**KEY CONCEPT 9: INTERPRETATION** Learners should already have an understanding of the concept of interpretation. The following activities are designed to direct learners to wider	A set text, and if Paper 5 is to follow these preliminary activities, then the Shakespeare text is a good starting point.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	undertake for our study of Shakespeare's *King Lear*? Learners should produce a range of suggestions, possibly including: biographical information about Shakespeare/his era; articles by other readers of the text; reviews of productions; other Shakespeare works; other similar works. If not *King Lear*, you could choose a play which is familiar to the class and plot how its interpretation and critical importance has changed since its first production. *Lear* offers a wide range of interpretations, from its initial reflection of the division of the three kingdoms under King James to the rewriting of the unhappy ending by Nahum Tate, to post-apocalyptic interpretations as in the Japanese film, *Ran*. *The Taming Of The Shrew* might also provide an interesting scenario for the feminist set texts on the paper. It is also interesting in that its Prologue (where the whole play is presented as merely a dream) is often not performed. You could ask learners to discuss why this might be and what effect the inclusion of the Prologue (or not) will have on an audience. **(W)** Other Shakespeare plays could also be substituted here, depending on the teacher's previous knowledge and experience. Research task: Draw up your secondary reading list for your study of *King Lear*. Learners carry out their research exercise. **(G)** Feedback**:** Discussion of the findings of this exercise; individual proposals for secondary reading. **(W)**	reading around their text. Remind learners that secondary reading can take many forms: internet sites, books, articles in journals. Stress that knowledge of the set text is still the primary objective, however. You may prompt the class to divide up their secondary reading, and to conduct their research then present their findings to the class at a later date. This might be the appropriate point to introduce the class to feminist / Marxist interpretations but only if they are relevant to the learners' research and learners are receptive to such sophisticated ideas and ideology. Ask the learners to consider why Tate might have wanted to change the ending of *King Lear*. Contrast this with the much more gloomy adaptation by Kurosawa in film. Perhaps an 18th century theatre audience would have had different tastes to a 20th century film audience, for example? Remind learners that the sharing of knowledge is fundamental to academic research, and good preparation for future study.	Shakespeare *King Lear*. Offer a wide range of research possibilities: other linked Shakespeare texts (other tragedies); other material from earlier activities on Shakespeare and his time; other linked texts (e.g. Jane Smiley's *A Thousand Acres,* which is a retelling of Lear's story); critical readings of the play. **neboliterature.mrkdevelopment.com.au/drama/king-lear/critical-approaches-king-lear.html** Several critical interpretations of King Lear

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Use the different critical approaches to discuss a single scene of the play. How effective/convincing are the various interpretations which you have discovered? **(P) (G**)		
Considering contexts	Learners will not have focused on issues of context in any great detail in their first year of study and it is not required in much detail in the second year. However it is useful with some texts, particularly those written several centuries ago, to use context as a way of understanding content. For example, in Chaucer's 'The Pardoner's Tale', how could we sense the satire behind Chaucer's language if we do not have some idea of the widespread corruption in Mediaeval Church? Begin with the portrait of the Pardoner from 'The General Prologue'. **(W)** Ask learners to research place names in the text as a way of understanding the religious context, pilgrimage sites, etc. of Chaucer's world. **(I)** How do learners react to the physical representation of him in the *General Prologue* and in the found images? **(I)** Discuss how the class think Pardoners were regarded at the time of the Tale's composition **(G)** How do they think this will influence their reading of the text? **(G)**	**KEY CONCEPT 6: CONTEXT** This is a useful introductory exercise about the value of context but it should be stressed that the text is the primary source of information.	Copies of set texts. Chaucer 'The General Prologue' from *The Canterbury Tales* – photocopies Images of the Pardoner, especially from the Ellesmere Manuscript: www.luminarium.org/medlit/pardon port.htm
Applying context and research	With your set text list in mind, and in small groups, analyse what aspects of context are vital to your set text and why. What features of the writer's own world have been incorporated into the text? **(P)**	**KEY CONCEPT 6: CONTEXT** Open with a discussion of why the date of a text's publication is significant. Cite some examples, e.g. Orwell's *Nineteen Eighty Four*, written in 1948; Barker's	Background information from previous lessons.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Reflection: How does knowledge of a text's background add to our understanding of it? **(I or H) (F)** Literary focus: What universal qualities are in texts, in spite of settings? Explain how we can read texts without background research. Return to 'The General Prologue'. It is possible to see, by understanding Chaucer's language, that the Pardoner is a repellent character, without knowing contemporary attitudes to such characters. Widen discussion to suggest the universal attributes of a successful text: engaging characterisation; imagery; humour, etc. **(W)**	*Regeneration*, set in 1914, written in 1991; Williams' *A Streetcar Named Desire*, written and set in 1947. Prompt learners to see that writers make choices about context and use aspects of it in writing their work. Remind learners that despite setting, literary texts have a universal quality that exists almost outside of time. This activity is a useful precursor and link to reminding learners of the secondary value of contextual factors.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Literary terminology			
Strengthening language and critical analysis	Work through learners' current knowledge of figures of speech, formulating a list at the front of the class, and listing known literary terms. The class will probably be familiar with: • alliteration and repetition • assonance and sound features. **(W)** Remind learners of critical vocabulary used at AS level. Strengthen and reinforce it consistently with more sophisticated terms. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** Towards the middle of the activity, provide learners with a list of literary terms and recap understanding and definitions of these. Bringing together textual reference and literary device is a skill which has to be learned, so do not expect all learners to master this immediately.	Toner and Whittome *AS Level English Language and Literature* p.12–19 has a comprehensive list of literary terms. Cuddon *A Dictionary of Literary Terms and Literary Theory* is a comprehensive listing of literary terms. Abrams *A Glossary Of Literary*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Task: Ask pairs to select an extract from the set text. Each pair should choose a different technical feature and a passage where it is particularly obvious. Annotate the passage and then share responses with the class. **(P)** In what ways does the writer's use of (literary feature) shape the meaning in this text? **(W)**		*Terms* is a useful supporting reference for this section. Set text/extracts.
Applying literary terms	Building on the above, ask learners to write a full paragraph explaining how the writer's use of the chosen technical device helps the reader to understand the passage. Focusing on your extract, describe the effects of the writer's use of method. **(I)** Peer assessment: Redistribute the task paragraphs. Learners mark and assess their classmates' responses and annotate their own texts in accordance with the peer comments. **(H)**	You might formulate a sentence for learners, such as: 'The writer uses the method of (insert device), for example (insert quotation) and this helps the reader to (insert effect)'. **(Basic)** Help learners to frame useful sentences / phrases to use in their technical writing. Remind learners that critical features must be analysed together with the meaning of the text and how the writer achieves this meaning.	Glossary of literary terms.
Understanding a writer's use of literary techniques	Offer a definition of a literary technique / tool. Using a past paper with an extract (Paper 7 would be ideal) learners quietly read and highlight where in the extract they feel a literary technique is being used. This should produce lots of ideas: sentence structure, use of verbs / tense, interesting language choices, using the weather to set the mood (pathetic fallacy), incongruous descriptions. Formulate sentence openings, for example: • the writer's method here is...... • the technique of...................is employed by the author to	**KEY CONCEPT 8: LANGUAGE AND STYLE** Explore the different ways we talk about the things writers do: method, critical tool, technique. Define these, for example 'the choices writers make when setting out their ideas / the use of tools like assonance, characterisation, climate, place'.	Copies of past papers are available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	• by using the device of......................this writer achieves... **(W)** Ask learners to begin constructing sentences from their findings, always actively considering what it is the writer is doing to achieve the words and meaning on the page. **(I)** Suggest to learners that they use 6–8 passages from their set texts which offer meaningful material for critical interpretation. They should align major themes and key features of language and style. These will be useful material for revision purposes. Ask learners to annotate each one (using the colour-coding system) and keep a copy in their files as an overview of the text. **(I)** Ask learners to construct their own extracts, from their set text, for the purpose of this activity. **(Challenging)**		
How texts produce effects: understanding a readership	Consider the different effects that works of literature produce: learners group texts into the different effects they produce. **(P)** Each group takes a different readership – listeners (poetry), audience (drama), reader (novels). Each group selects a text, and reads/hears/watches, recording the effects its produces. **(G)** Feedback: How does the combination of these factors produce an effect on the reader/listener/audience? Present your findings to the class. **(G)**	**KEY CONCEPT 7: AUDIENCE AND READERSHIP** Differentiate the forms at the start of this exercise: drama produces an audience; a novel produces a reader, a poem produces a reader or a listener. Stress that the comprehension of language, tone, theme, etc. is central to the process of reception and comprehension.	Extracts or a range of texts and/or text types. Poets reading their own works: Ted Hughes is a very powerful reader; Edith Sitwell is very amusing; Seamus Heaney has a lyrical delivery which will help learners to understand cadence and rhythm. DVDs of productions are also very useful www.poetryarchive.org

Shakespeare and other pre-20th Century Texts (A Level)

Recommended prior knowledge
Learners should be familiar with some of Shakespeare's plays and have an overview of Shakespeare's canon. They should also be familiar with the literary form of drama and should be able to write an essay using a formal literary register, including the use of critical vocabulary and the accurate use of quotation.

Context
This unit aims to develop an appreciation of Shakespeare's work and method and that of one other writer. It will also prepare learners for the compulsory examination of Paper 5. Learners will respond to the contexts of renaissance drama, the social, political and personal contexts of Shakespeare and one other writer, and will begin to assess varying views of the ways in which early literature can be understood and interpreted, and more modern literature is read and understood.

Outline
This unit addresses all aspects of Paper 5 study and preparation for the exam. It offers an introduction to issues of context and to other interpretations (requirements which are not demanded by AS level study) and offers a good foundation for study of the Paper 7 Comment and Appreciation. The teaching of contextual material will depend on the amount of Shakespeare the learners have studied before and their understanding of contemporary theatrical conventions, etc. Specific features emphasised as topic headings in this unit are Shakespeare and the dramatic form, method and dramatic effects, language, theme and structure, varying views of Shakespeare and his work, other authors and literary context, narrative methods and **then a section on how to approach both essay and extract questions of the audience**. This is not an exhaustive list of topics, nor is it intended to be a series of lesson plans. It should be used as a framework to stimulate teachers to create their own lessons, tailored to the individual needs of their learners. It is assumed that Paper 5 will be taught in a linear fashion, but unseen exercises relevant to Paper 7 can be slotted into the course as discreet, one-off lessons where relevant and as a complement to set text-based activities. Aspects of this scheme of work could also be used to aid the teaching of the unseen texts in Paper 7, if the paper is being covered by the centre. For the drama element of the paper, seeing live performances of plays and/or supplementing these with DVD examples in lessons should also be considered as required background study.

Suggested teaching time
It is recommended that this unit should take approximately 40% of the A Level course (20% of the whole AS and A Level programme).

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Dramatic method and dramatic effects			
Gaining knowledge of your	Starter discussion: How does reading a novel differ from reading a play? **(W)**	**KEY CONCEPT 2: FORM** Viewing the set text in performance is crucial to learners' understanding of the	Set Shakespeare text. Live theatre productions and

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Shakespeare play via different genres	Prompt learners to the conclusion that novels are for reading in isolation and plays are for performance – to be seen and heard; the audience reaction is crucial and the text has a dynamic, not a static effect. Use two contrasting extract exemplars from the set text, perhaps a letter from the text which can be read as a piece of prose, and then a dramatic scene with a lot of action in it. **(G)**	dramatic form. It is a difficult concept for them to understand that drama is not merely to be viewed on a page. Regular showing of DVD productions (especially those with an audience present e.g. Berkoff's *Coriolanus*) can help, but more crucially, theatre visits (where possible) bring together all the elements of how to discuss a text in performance. Learners will need to have very good knowledge of their play. Emphasise that re-reading and annotating the set text is an ongoing and constant activity, as should be reading out loud in class and regular discussion of language, scene and character, etc.	recorded events.
Shakespeare: understanding dramatic method	Discussion: What does Shakespeare do that makes the play have meaning? **(W)** Bring together all the previous research from the 'Progressing …' section and from the previous activity on different genres: how does Shakespeare use genre and structure, established characters, historical events, align character and language, imagery, staging effects, etc.? **(W)** Suggest different ways of approaching this, according to the learners' needs and abilities, such as mind maps, notes, class presentations. Divide learners into small groups and ask them to research one aspect each such as historical background, character creation, staging effects, etc. **(G)**	**KEY CONCEPT 2: FORM** Remind learners that all the choices Shakespeare makes for his play are called his 'method'.	www.shakespeare-online.com/biography/wordsinvented.html

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Method, therefore, for a playwright, is a wide range of things, and not just issues of language choice. Remind the class that Shakespeare's innovation as a dramatist does not just have resonances in acting and actors, however. **(W)** Before beginning the thorough analysis of the text in class, a useful insight into the play could be obtained by researching the set text for neologisms and new expressions which Shakespeare created specifically for this play. Ask the learners, in pairs, to research them and to see how many of them are still used in common usage today. What might be the effect of these coinages (newly invented words) on his audience? **(P)** This could help learners' understanding of the language before the text is studied in detail. **(W)** Locate the neologisms and new expressions in the text and annotate them for homework**. (H)**	Learners are always surprised by how small Shakespeare's vocabulary probably was and the need, therefore to coin new words (neologisms) whether whole new words, compound words or adverbs, etc.	
Shakespeare: offering dramatic effects	Remind the learners of the following ideas: dramatic irony and dramatic tension. **(W)** Learners research and define the two terms within their set text. **(P)** These concepts rely on the presence of an audience and are at the heart of Shakespeare's writing: he is actively writing for a dramatic effect, that is, to move the audience. **(W)**	**KEY CONCEPT 7: AUDIENCE AND READERSHIP** Remind learners that if method is what the writer does, effect is what is produced (in this case, on an audience) by the writer's method. Present the key terms method and effect. Dramatic irony is when an audience	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Written task: Respond to the following – In what ways does a scene in your play create tension in the watching audience? How far does our understanding of dramatic irony contribute to our comprehension of the play as a whole? **(I)**	understands the situation on stage, but a character does not (e.g. the use of the witches in *Macbeth*). Dramatic tension is when an audience experiences anxiety for the characters on stage.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Language, theme and structuring			
Shakespeare: talking about language in your set text	Begin by reading a key scene. **(W)** In small groups, analyse the language of the scene. Respond to the question: What dramatic methods are used in this scene and what effects do they produce? **(G)** Feed back each group's findings to the whole class, and compile a list of examples. **(W)**	**KEY CONCEPT 8: LANGUAGE AND STYLE** Expect to spend considerable class time reading and acting out key scenes from your play, as the preceding activities suggest. Following on from the background activities, you should move classroom focus to discussions of language, structuring and the thematic concerns of the play.	Set text: key scenes. A list of literary terms or the significant meanings and effects concepts are essential for this task.
Shakespeare: discussing language: the poetry of drama	Starter activity: Writer----textual reference----effect Compose, individually, several sentences using the format above, to explain the way Shakespeare uses language in the extract. Remember that the effect/meaning is probably the most important aspect of your response**. (I)** Build this into paragraphs on key concepts, using quotation	**KEY CONCEPT 8: LANGUAGE AND STYLE** Establish that there are no marks for simply spotting a literary device that is used – offering the meaning(s) for that device is what is important. Begin with the fundamental issues: prose and blank verse. When does Shakespeare use them and why? Soliloquy, rhyming couplets,	An extract from the play.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	and analysis of the text. (P)	iambic pentameter, etc. could all be usefully recapped here. Remind learners that Shakespeare's dramatic effects are created by the richness and vibrancy of his language and that should be their focus.	
Shakespeare: dramatic structuring: what happens and when	Divide the class into pairs. Each pair compiles a timeline for the set text, going through what happens in each act and scene. (P) Present the findings of this work to the whole class, and discuss the significant events. (W) Develop the timeline using your previous understanding of the structural devices in tragedy / comedy. (P) Discuss with the class. (W) What is the significance of the way in which Shakespeare chose to structure the play? (H)	**KEY CONCEPT 3: STRUCTURE** This activity should prompt some interesting findings, for instance if the text used is *Coriolanus*, at what point does Coriolanus choose to begin his revenge on Rome? Where does the process of his downfall begin to accelerate? Prompt learners to analyse the way Shakespeare chose to structure the play. Why do we not see Aufidius until after we have been introduced to the politics and characters in Rome? What purpose does this structuring serve? Remind learners of the dramatist's practical concerns, such as using an actor to play two roles, which could affect structure.	Set text. Previous notes/handouts on tragedy/comedy from the different genres section.
Shakespeare: understanding thematic concerns	Discussion: What themes does Shakespeare's play contain? Themes are the major ideas in a text which can be traced throughout the whole work. (W) Task: Discuss the themes of your text. Which do you consider to be the most significant, and why? (P)	You could establish the central themes of the work at the start of this activity, by highlighting them on the board, so that basic responses have a start from which to work.	Set text.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Feedback: Some pairs present their findings to the whole class, to enable wider discussion of theme. **(W)** Write an essay in which you make a case for the most important theme in your set text. Explain your ideas with close technical reference and idea. **(H)**		

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Ways of reading 1: Shakespeare and the dramatic form			
Shakespeare: foregrounding the dramatic form	Construct a timeline of key historical events from approximately 1564 to 1616. Then add to this timeline significant other dramatists and their work: Webster, Marlowe, etc. **(G)** The timeline prompts learners to see the relationship between Shakespeare and his contemporary environment and other dramatists working alongside him. **(W)** Ask each pair to suggest a key event from their research and to outline its importance to the other learners. **(P)** Learners should begin to discuss the key social / historical and cultural events which may have influenced Shakespeare's writing, for example the Midlands grain riots which are reflected in the opening scene of *Coriolanus*, or why so many of the plays are set on islands or in fantasy unspecific countries, such as Messina or Illyria. **(G)**	**KEY CONCEPT 9: INTERPRETATION** What meanings can be derived from understanding a dramatist's dramatic and cultural influences? Introductions to set texts often provide useful contextual material for teachers and learners. For general background to Shakespeare's career as a dramatist and its cultural context, James Shapiro's *1595 And All That* is excellent reading. Guide the learners to discuss the constraints on Shakespeare as a dramatist, social / political / religious, etc. What could he not depict on stage, for example, and why not?	Internet research. Reading of other sections of the set Shakespeare text, the introduction or appendices, footnotes, many of which incorporate study notes and details of Shakespeare's context. James Shapiro *1595 And All That*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
		Do these constraints also then become some of the major themes in the text? Ask learners to try and trace how real events can sometimes constitute major thematic significance in the play.	
Shakespeare: foregrounding the dramatic form	Starter activity: In pairs, learners research the time of composition of Shakespeare's plays. Where does their set text sit within the canon of Shakespeare's work and his development as a dramatist? **(P)**	This exercise will encourage learners to see the development of Shakespeare as a dramatist and how different the concerns were for a playwright in the 16th and 17th centuries.	Internet research.
	Are they part of a specific genre? Tragedies? Roman plays? Problem plays etc.? How do these descriptors help our understanding of the text? **(P)**	For example, *The Tempest* was written under the patronage of King James as celebration of the marriage of his daughter, as reflected in Miranda and Ferdinand in the play.	James Shapiro *1595 and All That* or Bill Bryson *Shakespeare* are excellent on the background to staging Shakespeare's plays.
	What is artistic patronage and how important was patronage to Shakespeare? Who were his patrons, and why? **(W)**		.
	Were plays censored / prohibited as a result of contemporary religious or moral concerns? **(W)**	How far was Shakespeare compelled to make reference / pay homage to his patron in the play? For example, the wedding masque and the notion that Miranda and Ferdinand will make a happy dynastic alliance in the future?	
	Do these factors have an impact on the set play? Can learners find examples of incidents or attitudes which could have proved controversial to a contemporary audience? **(W)**	This could lead onto a discussion of a troublesome area for Shakespeare: marriage was forbidden to be depicted on stage in Shakespeare's time as it was a holy sacrament. How does that restrict Shakespeare in writing comedies, for example, which traditionally end with a marriage? How might he have overcome them on stage? What dangers did	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
		Shakespeare face as a dramatist and as a critic of the authorities of his time? Some playwrights i.e. Marlowe and Jonson were imprisoned for criticising the monarchy at the time.	
Shakespeare: foregrounding the dramatic form: actors	Discuss the benefits / drawbacks of having an all-male cast in your set text. **(W)** Act out a chosen scene of the set text, in two or three groups; some groups perform as if they were the original male cast of Shakespeare's players, other groups provide a modern representation of the scene. **(G)** How else was Shakespeare limited by all-male casts? What are the advantages of an all-male cast? How did he use the notion of a company of players? For example, the play-within-a play in *Hamlet.* Ask learners to research the dramatic innovations which Shakespeare pioneered. **(W)** Feedback: What difficulties / problems can be seen in staging these plays? Bring together all previous research. **(W)**	**KEY CONCEPT 9: INTERPRETATION** Learners need to gain a sense of how the plays were produced in their day and the restrictions placed on Shakespeare as a writer so that they can make comparisons with modern interpretations, identifying whether these are concerns too for contemporary directors. Can they think of modern examples of writers whose work has been censored in an artistic sense?	DVDs / YouTube clips of Cheek By Jowl productions provide examples of a modern all-male company in performance.
Shakespeare: foregrounding the dramatic form: the Renaissance audience	What effect would the set texts have on the different monarchs who saw them? **(I or P)** Reiterate the concept of patronage here. **(W)** Was Shakespeare entirely free to create a text of his own choice, given the financial and social constraints on him? Which particular scenes of the set text might prove problematic for their audience, and why? **(W)**	Ask the class to discuss the notion of different audiences i.e. a patron, the monarch etc. What can learners suggest about the effect of writing for a patron who is sponsoring / paying for the work?	There are some useful facts about Shakespeare in his time on this website, as well as interesting details about his audiences: www.shakespeare-online.com/essays/shakespeareaudience.html James Shapiro *1595 And All That* offers a valuable insight into

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
			contemporary dramatic productions and the cultural background of the time.
Foregrounding Shakespeare: tragedy and comedy	Give learners some Paper 5 past papers. Note the selection of Shakespeare texts. Generally, there is one tragedy and one comedy. Task: Recap from AS Level (Understanding tragic structure) – what are the key features of comedy / tragedy? Learners work on the task, listing the elements of each genre. Even if they are unfamiliar with the texts of the past papers, they will be able to identify some aspects of the genres from the extract questions. **(P)** Remind learners of Aristotle's *Poetics*; this could be a homework task which is fed back to the class next session. Guide them through the central points of the other genres too. Recap the idea of Shakespeare's canon: given the class research now achieved, what would be the expectations of an Elizabethan or Jacobean audience when going to see a Romance or a History play, etc.? Do we have the same understanding of these genre terms today? **(H) (Challenging)** Summarise the findings, present these to the class. **(W)**	**KEY CONCEPT 4: GENRE** Your set text will no doubt have links with other Shakespearian plays. Introduce the terms comedy and tragedy; differentiate these.	Past exam papers for Paper 5, available at **http://teachers.cie.org.uk** Provide a handout with general structural terms to differentiate tragedy and comedy. Aristotle's *Poetics* If they have seen a recent production, ask them to focus on this in their comments.
Foregrounding Shakespeare's use of genre	Starter activity: Show learners the opening of their set text. Begin discussing it based on their research on foregrounding Shakespeare's use of tragedy and comedy above. **(W)** Can they sense that the play will be a tragedy / comedy at the start? **(W)**	**KEY CONCEPT 4: STRUCTURE** The set text should be studied as a genre of drama.	DVD or YouTube productions of the set text or recent live productions that you have seen.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	What structural features has the director enhanced here? Are there any crucial themes appearing here too? **(W)** In pairs, ask learners to trace major themes from the start of the play into the separate acts. **(P)** Give one act per pair or group and then bring them all together in a discussion with learners tracing their work on the board at the end to create a sense of the structure of the whole play. **(G)** Ask learners to keep notes on all five acts of their play with regard to tracing the development of the major themes. **(G)**		

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Shakespeare: varying views			
Shakespeare: considering other readings	Explain to learners that there are interpretations such as those from critics, and there are those with an approach to literature based on literary theories such as Marxist, feminist, post-structuralist, etc.) **(W)** Select a scene from the set text. Find several different critical readings of this scene. Which is the most valid/useful? Which did you most agree with/disagree with, and why? **(W)** Discussion of different interpretations. **(W)**	**KEY CONCEPT 9: INTERPRETATION** The consideration of other opinions is mandatory for this level of study but only as a secondary resource. Provide learners with some accessible and readable critical essays, probably on character development as a starter exercise into reading other critical opinions and their value.	This is an interesting website from the University of Florida, which offers Freud's views on Shakespeare: ufdc.ufl.edu/ Background on *Hamlet* and copies of an introduction to the text compared with A.C. Bradley and Barbara Everett's views on the play, for example. Terry Eagleton as a Marxist

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
			theorist.
Shakespeare: starting secondary reading	Compare findings from the critical material you have read. In what ways has your selection of information differed from other class members? What might be the reason for this? (different focus? different interests?) **(W)** Learners select three or four key quotations from the critics which might be useful in reading the play in future and to include in essays. **(G)** Present them to the class as a whole and explain why you think they are useful. What new insights do they provide on character, language etc.? **(G)**	**KEY CONCEPT 9: INTERPRETATION** If the introduction to the text is extensive, cut it into sections and give small groups a section to read. Ensure that learners understand the difference between offering direct quotes and paraphrasing the opinions of others. Provided an opinion has been attributed to a critic, ('critics have argued that...') the latter is acceptable. Encourage learners to keep a bibliography of critical essays which will be useful in essay writing and for revision purposes.	Set text and its introduction.
Avoiding plagiarism / literary objectivity	Learners research a dictionary definition of plagiarism and respond to the question: What is plagiarism? **(W)** How might this be different from literary objectivity? Why is one not valid and the other considered part of academic discourse? **(W)** Using the critical opinions you have already collected, compose sentences in which you frame your assessment of other opinions and avoid plagiarising material in forms such as: • Critics have argued that... • It has long been argued that Shakespeare's presentation of women is....	**KEY CONCEPT 9: INTERPRETATION** The key concept of interpretation can be covered here. You should discuss with learners that it is sound academic practice to disagree with critics' views too!	Poster of other opinions.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	• Most feminist readings of the play suggest that... Remind learners that they can quote critics' views directly, but must relate that opinion to their own reading of the text. **(I)** Write a paragraph on the varying views of the set text. **(I)** Extension activity: You may want to progress at this stage, for some learners, to a discussion of what happens when we disagree with an established opinion. **(I)**		
Shakespeare: challenging other views	Discussion: what happens if I don't agree with what critics say? **(W)** Take one of the critical opinions of your set text, and try to challenge it. For instance, if a feminist reading states: 'All the female characters in *Much Ado About Nothing* are weak' try to argue against this, making the case that there are strengths to be found in the women of the play. **(P)** Discuss as a class. **(W)** Ask learners if they can find a critical opinion which is close to theirs in the material they have read. **(G)** Role play debate: In two groups, set up opposing opinions, then create a formal debate, where each side is able to argue their case. You could appoint a judge from the learners. Which is the more convincing opinion and why? **(G)** How could they use their findings when writing about the play? **(W)**	**KEY CONCEPT 9: INTERPRETATION** The best responses to other opinions usually 'argue a persuasive case'. Ensure that learners have access to critical opinions where this is modelled. It is vital to stress to learners that to disagree with a critic is part of academic debate. They are not expected to agree with everything they read, or to replicate critics' ideas. Emphasise to learners how to use evidence to strengthen their readings by both positive and negative use of the critics. You could show them on the board, that refuting critical opinions can be done using detailed evidence form the text e.g. 'Critics have argued that Coriolanus is a man of few fine feelings but in Act V; iii his non-verbal gestures towards his mother reveal how touched he is by her appeal.'	Other opinions list. Set text, or knowledge of different Shakespeare plays. Introductions to set texts often offer a useful secondary reading list.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Have all learners understood the difficult concepts here? Offer a straightforward handout at the end of these sessions which offers an overview of the central critical debate surrounding the set text. **(W) (Basic)** Perhaps guide learners to work their critical debate into their essays. 'Critics have argued that Benedick is a cowardly and misogynistic character but in his decision to 'Kill Claudio' he is revealed as the opposite.' etc. **(W)**		
Shakespeare: progress check	Prepare and plan the essay in class, or as a homework task, and then ask the class to write it up in an hour, submitting their plan as part of the assessment. Select one question from the following and write your response. You have one hour to complete this task. 1. In what ways does Shakespeare's use of dramatic method in the play you have studied, produce effects on an audience? 2. Describe the response of an audience to one of the characters in your play. **(I)** Formative assessment of this task. **(F)**	Remember to set the class regular, formal assessment activities, such as writing in an hour in class or at home. Complete this section of dramatic focus by formative assessment. This should enable you to assess how well your learners have understood what has been taught. You may allow learners to have their set texts available during this test, with the reminder that they will not have this advantage in the formal exam.	Use the Paper 5 past papers and mark schemes available at **http://teachers.cie.org.uk** to allow learners to become familiar with the wording and layout of the examination.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Ways of reading 2: other authors and their literary context			
Making a textual selection		**KEY CONCEPT 2: FORM** Make your selection of the second text for	The set text list.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
for Paper 5		study with your learners in mind, for instance if your group largely comprises weaker abilities, or if English is a second (or third) language for your group, it would not make sense to offer them a Chaucer text. A better selection would be a novel, where the plot and characters are easily recognisable.	Copies of the set texts for learners to browse. The internet and/or library for research.
Other pre-20th century texts: approaching literary structures	Distribute copies of the new set text. Ask learners to investigate the text and answer the following: What are your expectations according to its genre and form? Remind learners to think about narrative voice / narrative / divisions in the text / standard forms such as monologue, etc. **(W**) Learners make an assessment of their text by examining its physical divisions. If the text is a poetry collection, then what parts / how many poems / what different types or lengths of poems? **(P)** How is the text physically structured? What reasons might the writer have had for selecting this structure for the text? **(W)** Read the opening section. **(I)**	**KEY CONCEPT 3: STRUCTURE** This is an interesting first exercise for learners and their unknown text. Prompt learners to isolate the pages of their text within the book, i.e. without endnotes / introductions etc. Now ask them to work out how it is structured: parts / volumes / chapters? Are these sections equal in length and size? Ensure that learners keep their thoughts on the physical structure of their text. This will be a useful reminder of their first impressions of the text, when they know it well.	The set text.
Other pre-20th century texts: considering literary	Focus: What other factors influence your approach to this text? **(W)** How important are tone, theme, narrative style etc.? **(W)**	**KEY CONCEPT 6: CONTEXT** Ensure that learners research dates, genre, form etc., but stress that a detailed knowledge of the text is the primary	The internet, the library, the introduction or further reading list in the set text.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
contexts	Research one context of your text. **(G)** Present your research on your context to the class. **(G**) Ask learners to keep notes on all the contexts which have been outlined in this discussion. How do they help them to gain a fuller understanding of the text? **(W)**	assessment feature.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Narrative methods and their effects			
Other pre-20th texts: reviewing what we know about narrative	Key terms: narrative, voice. Discussion: What do we understand about these terms? (**W**) Discussion: Recap what we know about narratives, narrators and personas in poetry and prose. Define these terms as well as: omniscient narrator, first person, free indirect discourse, etc. **(W)** Provide/or ask the class to compile a list of useful narrative tools, omniscient narrator, first person, tone etc. as a prompt to structuring an essay**.** Encourage them to add to this as the course progresses. **(W)** Re-read the first chapter of your set text. Write a brief paragraph in response to the following prompts:	**KEY CONCEPT 5: CONVENTIONS** If learners are beginning this section after studying Shakespeare, they can bring their learning from that study to their focus on either a novel or poetry. However, the most significant difference will be narrative, so this is a good place to start.	The AS Poetry and Prose section of this scheme of work offers interesting activities for narrative and poetry focus. Set text.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	The narrative technique used in my text is...................... This is an effective narrative device because................. **(I)** **(Basic)**		
Other pre-20th century texts: discussing narrative methods	Ask learners to discuss the following question in relation to your set text: 'What literary features would you choose to comment on in the opening to your set text?' **(W)** Learners then present their findings in the form of an essay plan to the class. To what extent do others agree with this opinion? What other features would the class choose to add to those already identified? **(W)** Ask learners to annotate the opening of their set text to include all the detail discussed in the lesson. **(H)** Learners can repeat this exercise using Paper 7 past papers and exemplar responses to practise these techniques on unseen material. Learners will need to be able to do both types of question in Paper 5. The task below is a whole text-based exercise to give them practice in the alternative style of question. **(H)**	**KEY CONCEPT 1: IMAGINATIVE LITERATURE** Draw learner's attention to the phrase 'to what extent'. In what ways can this be answered? Offer some sentence starters to respond to this: Therefore, to a greater/lesser extent, I agree with the opinion. This offers learners a chance to plot their findings in a detailed essay plan and should allow you to see how insightful they are being about character and also how well they are able to structure their ideas on paper.	Set text. Past papers, exemplar candidate responses, available at **http://teachers.cie.org.uk**
Other pre-20th century texts: responding to effects on the reader	Considering your set text: What are the 'effects' of the text's narrative / voice? What is the relationship of the reader to the narrator? **(P)** Make a detailed assessment of the relationship between narrator and reader in your text. **(G)** What judgements can be made concerning the relationship between narrator and reader? This can either be a class discussion, after note-taking in the lesson or preparation for a written assignment. **(W)**	**KEY CONCEPT 9: INTERPRETATION** Remind readers of the general opinion that first person narrators are closer to the reader and hold their sympathy, whereas third person narratives do not. Now ask learners to think of exceptions to this.	Set text and examples of other narratives / personas which contradict the normal narrator / reader relationship – you could offer one or two pages of an unknown text so that learners can quickly read and assess the narrative style, or use the Teacher Support material. For instance, Swifts' *A Modest*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
			Proposal cannot be read literally; *The Importance Of Being Earnest* also relies heavily on satire for effect.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Essay questions and extract questions			
Other pre-20th century texts: selecting question material	Starter activity: Learners individually browse the exam paper (if the text has been set before) and make choices about which question from their set text to answer. Alternatively, you could give learners a general framework for the type of wording and content which appears in the exam questions. **(W)** Spend 10 minutes on each question, preparing an essay plan for both passage-based and essay questions. **(I)** Discussion: Which question will you choose? Why? What factors influenced your decision? Should there be a different approach to the two types of question? **(W)**	Learners should have lots of practice at answering both types of questions, so that they have the choice of both questions in the exam. Ensure that learners have access to the level descriptor terms and actively engage with these through their essay-planning.	Past papers Paper 5, second section available at **http://teachers.cie.org.uk** Level descriptors.
Other pre-20th century texts: responding to essay-based questions	List the common features of essay-based questions: • an opinion to be argued for or against • thematic concerns or character and role focus • directed focus, 'language, tone, imagery, narrative techniques' etc. • key words in the question: 'presentation of', 'contributes to your understanding of', 'close attention to', 'refer to	Remind learners that their list will not be definitive, nor can the question material of exams be predicted. If Paper 7 is your selected option for the syllabus, then learners will already have ample opportunity to respond to passage-based questions. Therefore make sure	Past papers Paper 5, second section available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	three poems', 'critical appreciation of'. **(W)** Discussion: What are the essential features of an essay-based question? What approach is needed to meet the challenge of this type of exam question? **(W)** Learners design their own essay-based question on their set text and exchange them with their classmates. They answer the question for homework. Ask peers to mark it. (Peer assessment) **(H)**	that there is equal coverage for essay-based questions. You could also take in the essays after the learners have marked them as part of checking learners' overall progress.	
Other pre-20th century texts: responding to extracts	Examine the past questions for your texts and for the other set texts. **(G)** Draw up a list of what's required to answer the question: • detailed understanding of the extract • making connections between the extract and the whole text and giving wider quotation from the whole text • discussing all of the items in the question • answering the question. **(I, P or G)** Discussion: What is the difference between the two types of question? The passage-based question is as demanding as the essay question, so reiterate that they must be prepared to attempt both. Review how extract-based questions must be able to relate to the text as a whole in their use of language, theme, characterisation, etc. **(W)**	If Paper 7 is your selected option, it is not correct to assume that the Paper 5 extract-based questions are covered by learners' work on that paper. They are not: the question material for Paper 5 extract questions requires significant skills. Advise learners to think carefully when making their question selection, and not to underestimate the extract questions. Learners cannot possibly answer them without knowledge of the whole text! The rubric demands that they must be able to do both types of question in Paper 5.	Four extract questions for Paper 5, second section, which should be contrasting (two poetry / prose, one critical appreciation, one about writer's methods and concerns, one about role and characterisation, and one about your own understanding). Available at **http://teachers.cie.org.uk**

1900 to the Present (A Level option paper)

Recommended prior knowledge

Learners may have already undertaken AS Level study before progressing to A Level and should therefore be familiar with the concepts of studying literature, as well as being familiar with some literary works. Learners will also be able to write a literary essay, with the beginnings of some style in expression developing as the course of study progresses.

Context

Paper 6 1900 to the Present has contemporary writing as its focus, and exists as a contrast to the compulsory Paper 5, which centres on early works of literature. Learners are introduced to modern forms of writing, and are expected to illustrate informed yet independent opinions of their texts. Learners will therefore incorporate varying views into their readings, as well as seeing their texts and writers in a range of contexts. Previous study at IGCSE or AS level in more traditional forms of literature could prove useful context for this paper. This is one of three option papers at Advanced Level.

As Paper 6 takes modern literature as its focus, this section examines the key characteristics of modern writing, such as: the varying views of post-colonial or feminist interpretations, the particular techniques used in contemporary writing, such as more experimental narrative structure and modern contexts, as well as useful strategies for approaching modern texts. It is recommended that approximately 85% of the allotted teaching time is allocated to teaching the set text and that the rest be used for background reading. Some background reading could be done in the holidays before the paper is taught, as an introduction to the course, or during and after the teaching time for the paper is completed. Teachers and learners will probably need guidance in extra-curricular reading, as the paper comprises less conventional and more modern texts than other elements of the course. In both secondary and primary reading material, the aim is to provide relevant and illustrative texts to enhance the study of the post-1900 texts. The topics chosen as particularly relevant to this paper are: literature in modernity and modern points of view, as well as modernity and Modernism, and context. It is assumed that Paper 6 will be taught in a linear fashion, however, unseen exercises relevant to Paper 7 can be slotted into the course as discreet, one-off lessons where relevant and as a complement to set text-based activities. The unit ends with a section on how to prepare for the exam.

Suggested teaching time

As with the other A Level option papers in this scheme of work, it is recommended that this unit should take approximately 40% of the A Level course (20% of the whole AS and A Level programme).

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Literature in modernity			
Discussing your textual selection	The following exercise can be used either for choosing texts or as a starter exercise, if you have already chosen texts independently of the learners.	**KEY CONCEPT 4: GENRE** **KEY CONCEPTS 5: CONVENTIONS** The key concepts that can be covered here are genre and conventions.	If learners are keeping a record of their reading throughout the study year, it would be useful to refer to these during this activity.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	What kinds of modern texts do we want to read? Which ideas / themes / structures in such texts interest us? **(W)** Making choices about reading: Each class member could state what they have chosen to read in their private reading at the moment, and why they chose that particular work**. (I)** Ask learners if they know when the text was written and, if necessary, offer them some guidance. Explain that the course concerns reading modern literature. Is their text modern or not? **(W)** Ask learners what 'modernity' might mean, other than an historical period. Guide them to look at subject matter, the uses of language and form, etc. Those who have read texts before 1900 could give a contrasting approach, of what is not modern, etc. **(W)** Reflection: After the discussion, learners begin to answer the above questions on their preferred choice of reading. **(W)**	Teacher research: what kind of texts will be appropriate for your class to study, based on both their and your previous experience? It could be useful for teachers to narrow the set list down to a couple of choices before presenting them to the class for discussion, (if you choose to do this). You could offer two or three texts as a maximum for consideration by the learners. This activity offers learners a discussion of the selection of their texts, while allowing you to make the final choice. Alternatively, you could choose the same criteria to explain your choice of text to them. As always, make your textual selection with the ability of your learners in mind. Also, try to offer a range of text types (drama / poetry / short stories / novel) over the syllabus. For example if your Paper 5 selection includes a poet, make sure learners have access to prose in your second selection. This rationale should also be explained to learners.	
What can readers expect from a post-1900	Explain to the class the nature of the post-1900 texts for Paper 6 study. **(W)** Do learners have a pre-conceived idea of what literature	You should have chosen the text at this point. While some debate and input from learners is useful, it should be the role of the teacher to decide on	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
text?	written after 1900 might concern? (e.g. English, non-English, featuring young people) Is there a consensus on the sort of themes and ideas which most engage modern readers? Is there a view of what elements a modern text might contain? **(W)** Ask learners to create a mind-map of their ideas as to what issues / concerns might be present in a modern text. Write them on the board. **(I)**	the material to be studied, ultimately. The focus should be on debating the perceived differences between post and pre-1900 literature, not on a choice of text.	
Understanding modern literature	Formalise the discussion on the differences between modern and traditional literature, and the changes in the literature that is produced in modern times. **(W)** Examine the extracts in past papers. Ask learners to consider the following questions, or a couple each, in pairs: • What are the most important themes and issues for 20th and 21st century writers ? • Should / do human relationships still form the central core of most literary texts? • How do modern writers see the past / present / future? • Will contemporary writers be as long-lasting as Shakespeare and Dickens? • Will your favourite book / play / poem still be being read in 500 years' time? Why? • Why do you think there is a perceived bias against some modern literature? **(P)**	**KEY CONCEPT 6: CONTEXT** Learners should begin to make connections between the context of a literary work and the work produced. The obvious place to begin may be the writers of World War 1, but encourage learners to think beyond this into the struggle for female equality via Maya Angelou and Alice Walker, or the challenges of living in a post-colonial regime, E.M. Forster, V.S. Naipaul, Doris Lessing, Nadine Gordimer etc.	Selected texts for Paper 6. A listing of other texts you have studied and read, for the purpose of comparison. Learners' / your own choices of texts. Past papers available at **http://teachers.cie.org.uk**
Seeing post-1900 literature in context	Create a timeline of writers and world events. Position the writers you are studying onto the timeline. What major events do you think might have influenced their writing? **(W)** Encourage learners to research thoroughly: maybe a	Extracts chosen by the teacher from Woolf *A Room Of One's Own*, Joyce *The Dead*, Beckett *Waiting For Godot* , Stoppard *Rosencrantz and Guildenstern are Dead* etc.	Selected texts for Paper 6. A listing of other texts you have studied and read, for the purpose of comparison.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	section on world events, then a more national approach, then some work on political and cultural developments of the time. Encourage learners to see that study of literature involves cultural context as well as literary history (and history). **(G)** How many actual events influence their texts?. Do background movements / contemporary trends that feature on the timeline also occur in the text? Guide learners to think about real events alongside cultural trends in modern literature. This approach is salient to the paper as a whole. **(W)** Ask learners to write the timeline up as homework with additional research as required. **(H)**	Keep the timeline on view during your study for Paper 6, and use this as a point of reference when discussing contextual issues	Virginia Woolf *A Room Of One's Own* James Joyce *The Dead*, Beckett *Waiting For Godot* Tom Stoppard *Rosencrantz and Guildenstern are Dead* Abrams *A Glossary of Literary Terms* Baldick *Concise Oxford Dictionary Of Literary Terms*
Modernism versus modernity	Ask learners to research these two terms. **(P)** What is the difference between them? Which one best describes their set text, and why? **(W)** You could then ask learners to analyse both modern and modernist texts and discuss the differences with them. Guide them to look at the narrative structure (Joyce / Woolf) imagery (Pound / Eliot) etc. **(I)**	This question, although difficult for inexperienced readers, might open up a debate that modern literature is somehow 'easier' because of the perception that its language is more accessible. This could be the opportunity to produce an extract of Joyce's *Ulysses* or Woolf's *The Waves* or something by Beckett or Stoppard to illustrate the very different problems of studying modern texts. It could provide a useful debate on the differing difficulty of, for example, Shakespeare and the post-1900 writers. Virginia Woolf *To The Lighthouse* contains descriptions of Mrs Ramsay's thought processes. The opening of	Abrams *A Glossary of Literary Terms* Baldick *Concise Oxford Dictionary Of Literary Terms* Teachers' own choice of texts – Virginia Woolf *To The Lighthouse* James Joyce *A Portrait of the Artist As A Young Man* Ezra Pound *Cantos / In a Station Of The Metro* T.S Eliot *The Waste Land*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
		Joyce's *A Portrait of a Young Man* can illustrate the stream of consciousness technique; Pound's *Cantos* illustrates experimental verse forms, imagery and symbolism. T.S. Eliot's description of the Modernist approach to literature as 'a heap of broken images' could be used to stimulate a discussion about imagery.	
Reading your set text	Discussion: How well should you know your text? What are the ways in which you propose to gain knowledge of your text? The whole class can contribute to how textual knowledge is best gained, for instance: • private reading of the text • group reading • acting out sections of the text • performing parts of the text to the class • role play of characters • independent research to enhance critical reading / contextual matter • viewing documentaries etc. on YouTube about cultural / socio-political / historical background, or biographies of the writer, etc. **(W)** Suggest a schedule of study for the set text. Explain how long the text should take to be covered in class. Emphasise the fixed points for assessment: mock exams, etc. Discuss with the learners. **(W**)	Learners' knowledge of their text must be thorough. Find lots of ways to read and re-read throughout the period of study, and perform constant checks on learners' understanding of their text. If their chosen author is still alive, encourage learners to be aware of the current output and how that might be building on or departing from previous work. If a writer dies during the course of the study e.g. Nadine Gordimer in 2014, many useful eulogies and retrospectives of their work will be generated which can often help to provide relevant secondary critical material for textual study. Nadine Gordimer (1923-2014) South African novelist and critic of apartheid Post-1900 writers may also be regular contributors to Twitter, magazines and	Copies of the set text. Devise a plan of study for the set text over the study period. Include mock exams, assessments via regular essay writing, etc. Online periodicals and articles, newspapers, Twitter.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
		newspapers, so encourage learners to regularly check online newspapers etc. to find useful secondary material for their set text analysis. Learners can also search for contemporary reviews of most writers post-1900, as well as contemporary criticism on productions of plays, etc.	
Studying your set text	Ask learners to create their own timetable for study as a homework exercise, showing how their knowledge should be developing during the period of studying the text, including points of assessment etc. **(I)**	This is a useful exercise for teachers and learners in that study of the set text can be planned, as well as highlighting the need for research, annotation and regular assessment.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Modern points of view			
Towards critical perspectives when studying a set text	Recap secondary reading and modern perspectives. **(W)** Discussion: What secondary reading material is available for a modern text, and the set text in particular? **(W)** Research: What critical opinions have been written about the set text? Conduct a search of who has read your text and what they have to say about it. Explain to the learners this can be a very different exercise from researching something written in 1800, for example. **(P)**	**KEY CONCEPT 9: INTERPRETATION** The key concept of interpretation can be covered here. Recap learners' knowledge of other readings: this will depend on what has been studied prior to Paper 6. If you are working through this scheme of work chronologically, then learners should already have a good understanding of what critical reading is.	The secondary reading list for your selected text will depend on what it is. For a very modern text, remember to research newspapers and journals, where reviews of modern literature are offered. Arthur Miller *Timebends*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Discuss findings as a class. **(W)** Contemporary critical readings can be found on websites and authorial opinion could be on Twitter, televised interviews on YouTube, (a good example is the material with Arthur Miller in conversation about his plays) as well as authorised autobiographies, etc. **(W)** Allocate to a pair of learners a specific area of research on their set texts, e.g. other works by the same author, critical perspectives and relevant literary context such as being a pioneer in a new movement of writing. Ask learners to complete this as a homework task and then copy their notes to share with the other learners. **(I)** Prepare a five- minute presentation of the research you have located. **(P)**	This exercise should be undertaken after a detailed analytical examination of the set text has taken place and when the learners are ready to consider perspectives on the text other than their own. When they are confident with the detail of the text and its themes and ideas, secondary material should be introduced, but not as a substitute for detailed textual knowledge. Emphasise the value of preparing for the presentation and how their area of research will aid understanding of the writing. This is not an exercise in history or biography but in learning how to read a text from different perspectives. For example, if studying an Arthur Miller play, use relevant extracts from his autobiography, *Timebends*, some evidence from the McCarthy trials, contemporary reviews of productions, interviews in newspapers, magazines and on television with Miller himself.	
Discussing post-colonial writing / creating new identities	Ask learners to provide their definitions of colonial, imperialist, occupation, etc. before aiming to define 'post-colonial writing'. **(W)** Ask learners to formulate their own definition: ' ...is the study of what has happened after colonialism and	**KEY CONCEPT 4: GENRE** **KEY CONCEPT 9: INTERPRETATION** The key concepts that can be covered here are genre and interpretation. Introduce this area of critical thinking to	One example could be *The Rehearsal*, Eleanor Catton's text, written by a Canadian New Zealander, or Adiga's *The White Tiger*. Both of these writers have a cultural diversity to their ethnicity.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	imperialism (when people, their land and their language were exploited)'. **(I)** Discussion: how are these terms / concepts presented in the modern texts being studied? **(W)** How do writers use their background and experiences to create a sense of their own identity? **(W)** Look at suitable extracts to examine the themes of different cultures and the effect on the writers. **(W)** Now ask learners to analyse how the writers use their own experiences to create a new identity through their writing. In addition to the passages from past papers, you could use the following or your own material. Ask learners to work in pairs to discuss and make notes on ideas such as: • *The Tempest* – Caliban's bitterness at the occupation of his territory by Prospero and others, 'This island's mine'*,* etc. • Fugard *The Road to Mecca* – uses Afrikaaner / English? • Rushdie *Midnight's Children* examines the effects of the partition of India • Benjamin Zephaniah and Hanif Kureishi on creating a new identity in a foreign culture. **(P)** Using the notes from this exercise, *w*rite a brief analysis for homework (two or three paragraphs) of the ways your set text develops the sense of the writer's new identity. Is this a mostly negative experience, or is the writer trying to be more objective in his writing? Does the date of the text's	learners; it is an important component of the views expressed by critics of post-1900 text . One way to explain this branch of study is to discuss ethnicity and identity – who we are, then to prompt learners to consider what happens when who we are falls outside of the norm, for instance: mixed race; being brought up in a different culture to the one you originate from (diaspora); or when who we are and where we're from is altered, for instance by war or occupation. This final writing exercise should encourage learners to see their set text in the context of creating a sense of difference, otherness, not as a result of a particular socio-political / historical event. How is the writer building and creating their declared identity through the text?	The poetry of Benjamin Zephaniah speaks about being a British West Indian. Hanif Kureishi in *The Buddha Of Suburbia* is very amusing on growing up as an Indian in 1970s Britain.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	composition influence the writer's opinion? How far is the writer creating a sense of self, their own new identity in their work? **(I)**		
Discussing women writers	Ask the learners to discuss why there were fewer women writers in the past than in the 20th and 21st centuries. **(W)** Give them some example extracts. Can they identify the gender of the writer? What characteristics of the text are they using to inform their opinions? Characterisation? Narrative voice? Experiences being portrayed? What does the text show us about life as a woman? At that historical moment? etc. **(P)** Ask the learners to provide a definition of 'feminism'. Do any of the texts they have read correspond to this definition? How far is this a useful / relevant term in their study of literature?**(G)** Give them the handout. Discuss any unfamiliar terms. **(W)** Ask learners to think about novels by female writers that they have read. Would any of them be considered as simply 'female' writers, or should all women writers be considered as feminists? **(W)** Discussion: What elements would you expect to find in a text written by a woman in the 20th or 21st century? (**W**) In groups, ask learners to debate: Can male writers be considered as feminist? Provide some extracts from male writers which you could use to consider the idea of writing which is sympathetic to women. **(G)**	**KEY CONCEPT 9: INTERPRETATION** To discuss 'varying interpretations' of their literature, learners will need to provide different ways of looking at their works, for instance, a feminist perspective. This perspective can be offered in relation to any text, regardless of its author, but there is an expectation that literature written by women will give a female point of view of the world. This is probably a safer approach for learners than applying a 'feminist' label to texts. It is crucial that learners can differentiate between women writers and feminist writers. This can often cause confusion if terms are mis-applied. Prepare brief extracts from Iris Murdoch, Margaret Atwood, Muriel Spark, Anita Desai, Jeanette Winterson, etc. Are these writers using a distinct standpoint in their work? What features seem to unite their writing, if any? Fitzgerald's *The Great Gatsby*, descriptions of Daisy Buchanan; Evelyn Waugh's *Brideshead Revisited.*	*Nervous Conditions* by the Zimbabwean writer, Tsitsi Dangarembga, or your set text, or any familiar works that have been written by a female writer. Virginia Woolf *Orlando / A Room Of One's Own* D.H. Lawrence *Sons And Lovers* Faulkner *As I Lay Dying* Zadie Smith *White Teeth*, etc. Prepare a handout with a practical definition of 'Feminism' and some useful writers as evidence e.g. Maya Angelou, Margaret Atwood, Alice Walker, Virginia Woolf

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Ask learners to bring this discussion together in the form of a written assignment. Using some of the textual extracts discussed in the lesson, compare and contrast two passages which seem to you to show a different perspective on being a woman. How do the writers achieve these effects? **(I)**	descriptions of Lady Marchmain, Julia Flyte; Tom Wolfe *The Bonfire of the Vanities,* etc. Remind learners that personal responses to literature are more important than terms such as 'feminist'. Such terms can only be applied, or not, in a subtle way, and only when learners are sure of their connotations and validity.	
Knowing history in modernity	Discussion: What major events have occurred in the past 100 years? How many of them have had an impact on the text being studied? Learners should refer to the timeline created as part of the 'Post-1900 literature in context' section of the scheme of work, if already completed. **(W)** Ask learners to consider factors such as natural disasters, changes in the law, educational reforms, war, technology, revolution, popular culture, etc. **(P)** Present their findings to the other learners, using the board for illustrative purposes. **(P)** Ask learners to consider what difficulties confront a writer when representing real events in their work**. (W)**	**KEY CONCEPT 6: CONTEXT** As Paper 6 spans 1900 to the present day, it is worthwhile foregrounding learners' approach to their texts with some historical knowledge, particularly in terms of events which affect the world-view.	Research tools, such as a library, the internet. Learners own previous note-taking, timelines etc.
Understanding literary conventions	What is a literary convention? Remind learners that despite the modern focus of their texts, the key concepts of language, style, tone etc. are still the main elements of this paper. **(W)** Discuss the conventions of the texts you are studying:	**KEY CONCEPT 5: CONVENTIONS** Revise and reinforce learners' understanding of the key concept of conventions.	Selected texts for Paper 6.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	• What is the form of your text? • What are the traditions of this form / genre? Offer learners different examples of the form to annotate and discuss. **(G)** In what ways does your text follow the conventions of its form, and in what ways does it break them? What choices might the writer have made in relation to following or breaking with the conventions? **(W)** Write a paragraph about the importance of the form of the texts you are studying. How does the form help you to understand the text as a whole? Reiterate the essential understanding of the relationship between form and content. How does the form help us to understand the text's major themes and ideas? **(I)**	Other examples of texts in the relevant genres could be discussed here. This exercise could be developed into a full essay for the purposes of understanding the relationship between form and meaning.	
Responding to 'informed independent opinion'	Learners consider the term 'informed'. What does it mean to be informed? **(W)** What information might this suggest that we have about our set texts – timeline, independent research, class handouts, etc.? **(W)** Ask learners to compile a list under the headings Form, Theme, Cultural Influences etc. for the text they are studying with relevant page references and quotations. This could make a valuable basis of revision activities. **(I)** Discussion: How 'informed' are we now about the context of our text? Use the timeline, previous research on 'knowing history in modernity', secondary reading, knowledge of form	**KEY CONCEPT 5: CONVENTIONS** **KEY CONCEPT 6: CONTEXT** The key concepts that can be covered here are context and conventions.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	and literary convention, etc. What does this add to our overall understanding of the text? (W)		

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Preparing for the exam			
Discussing 'part to whole' in extract questions	What are the specific requirements of both types of question (essay and passage-based)? In Paper 5, for example, both types of question must be attempted. **(W)** Learners discuss the above question types, and then consider the requirements of passage-based questions. Answers to passage questions have an extra focus – discussing the extract and then relating the extract to the whole text. **(P)** Consider an extract from an exam paper, from your set text. List the key ways in which you could make a point about the extract, and then talk about this point in the wider text. Produce ten points. **(P)** You could focus on the following, first in the extract and then in the whole text: • characters • narrative viewpoint • contextual issues • use of language, structure • other interpretations • use of imagery, plot, dialogue. **(P)**	Remind learners that they should rehearse both kinds of question types during their period of study, so that they can confidently approach all of the available question material in the exam. Remind them too that the level of demand of essay and extract questions are the same. Knowing the text thoroughly is fundamental to being successful in both types of question. Set a mixture of both types of question throughout the course as regular, formative assessments.	An extract from a past Paper 6 available a **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Discussion of findings: What are the key points of the extract that help us to understand the whole text? **(W)**		
Progress check	In one hour, answer an extract question, focusing on relating your findings in the extract to the whole text. **(I)** Compare learners' responses to the exemplar candidate responses and mark scheme from Teacher Support. How can learners improve their writing in response to past paper questions? **(I)**		Past papers, exemplar candidate responses and mark scheme from a past Paper 6 available at **http://teachers.cie.org.uk**
Revising strategies	Discussion: how do you plan to revise for your exam? **(W)** Learners should offer a range of suggestions, and these should be written on the board so that all learners can benefit from sharing in revision strategies. The following might be mentioned: • re-reading and understanding the text thoroughly as the beginning for all exam questions • rehearsing both types of question • using past papers / mark schemes • working hard on time management • remembering that quotations can take a long time to learn • ensuring learners know the rubric • going over the level descriptors • asking for help and advice when working independently and / or clarification of textual issues. **(W)** Learners plan their revision timetable. They might choose to have a group revision strategy, so that in class and in their	It is important that learners are introduced to the idea of exam preparation; without a reminder, they may feel that work undertaken in school is all they need to do. Holiday work / reading is often a vital way of ensuring that learners are working outside the classroom. Teachers should plan holiday activities such as secondary reading before papers are studied, and then final revision timetables in the holiday immediately before the exam is taken. Ensure learners have access to past papers and mark schemes to focus their practise essays and revision work.	Offer learners suitable materials from Teacher Support (e.g. past papers, examiner reports, exemplar responses) but make sure you adapt these to their needs. Available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	personal revision time, they have a clear objective for each revision session. **(I and G)**		
Final preparations / self-assessment	Focus: what preparations do I need to make for the exam? **(W)** Learners discuss and list the key factors for optimum performance in exams, for instance: • Do I know my texts well? • Do I know what I'm being tested on? (knowledge, understanding, personal response, communication, other readings) • Am I familiar with the different types of question? • Have I had lots of practice in getting the timing right for each essay / doing mock papers? • Have I brought all my revision notes together into essay plans, related topics such as imagery, structure, etc.? **(G)**	This is always a worthwhile exercise. Do not take it for granted that all learners will have knowledge of basic preparations for exams.	

Comment and appreciation (A Level option paper)

Recommended prior knowledge

Learners may have already undertaken AS Level study before progressing to A Level and should therefore be familiar with the concepts of studying literature, as well as being familiar with some literary works. Learners need also to be able to write in a literary register, that is to say, a written style of analysing literature which includes all the relevant critical terminology as outlined in the various activities below. This should lead to some style in expression developing as the course of study progresses.

Context

This section is an opportunity to introduce learners to a wide range of literary forms and a wide range of literary works, given the variety of material offered by the exam paper. Teachers should collect a range of past papers, and they might also produce their own materials from personal reading and libraries. The learning resources' column offers examples of suitable extracts, and all the attached extract exemplars will be useful for this paper. The exam asks for both 'comment' and 'appreciation' so preparation should focus on enabling learners to come to unseen extracts with the skills needed for detailed appreciation. While background reading cannot be prescribed for this paper, teachers should try and explain to learners that the more reading they can do, across genres and historical periods, the greater their confidence will be in handling all types of literary texts in the exam. However, learners do not need to know whole texts for this paper, merely to appreciate the given extracts in a literary fashion.

Outline

Learners need to have lots of opportunities to improve their skills in critically analysing literature. This unit covers all aspects of the task, such as: essay planning, close and critical analysis of language, form, structure, critical tools, understanding the context of the writer when writing the text, and giving different interpretations of the extract. It encourages a broad and objective approach, rather than one based on a literary theory or movement. An accurate and broad critical lexicon is required to analyse unseen texts and this should be developed and encouraged during the entire period of study. Learners will need to form a personal and perceptive response to unseen literary material, supported by a recognised and precise critical vocabulary.

The course uses a mixture of specimen and past exam extracts, which could be adapted to the needs and abilities of learners. Key areas for emphasis when delivering this paper are: how to approach unseen extracts; understanding close critical analysis; setting, theme and characterisation; and seeing a text through other contexts such as genre. Lessons on unseen extracts can be taught alongside the teaching of the other A Level papers to ensure regular exposure to unseen material. Paper 7 Comment and Appreciation, with its focus on unseen texts, is a good starting point for work alongside the tasks in the 'Progressing from AS Level to A Level' unit, as there are no set texts for learners, and all material can be approached in a fresh way. For this reason, this unit (whether Paper 7 is your selected option or not) is useful in establishing ways into a new piece of writing. The activities can also be adapted using set texts for Papers 5 or 6, and the learning resources column offers suggestions for suitable text types. For Paper 7, it is vital for learners to be introduced to as wide a range of literature as possible, as all three genres will be covered on the exam paper. For this reason, unusual or contemporary texts have been selected to give learners experience of new writing. A broad historical approach is also advised as the extracts on Paper 7 can be chosen from the broadest range of literary traditions. For example, a piece of Restoration drama could be included, alongside a 20th century lyric poem and an extract from a Victorian novel. Learners' confidence will improve as a result of consistent and regular exposure to all types of text, as well as regular writing assessments.

Suggested teaching time
As with the other A Level option papers in this scheme of work, it is recommended that this unit should take approximately 40% of the A Level course (20% of the whole AS and A Level programme).

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Approaching the unseen extract			
First thoughts: providing a critical introduction to form	Offer learners the words 'close critical analysis'. As a whole class, discuss what these words might mean: • close: detailed, thorough, comprehensive, in-depth • critical: judgmental, important, essential, key, analytical. **(W)** Now give learners a short piece of literature, for example: • 'As he entered the shed a pair of startled swallows flew out' • J.M. Coetzee *Life and Times of Michael K* • a very short story, Raymond Carver *Little Things* • an entire short chapter, William Faulkner *As I Lay Dying* • a few lines of modern drama, Alfieri's opening speech, Arthur Miller *A View From The Bridge* Analyse the extract with the following as prompts: narrative / setting / style / character / mood. **(P)** Assess your findings with whole class feedback. **(W)**	**KEY CONCEPT 2: FORM** The key concept of form can be covered here. Learners need many literary tools to use when approaching unseen extracts. Remind learners of the need for individuality – where templates or prescribed approaches are used in lessons, emphasise that these are introductory ways of looking at an extract, but they are not the only ways. Paper 7 Comment and Appreciation often has a novel / short story and a poem; sometimes a piece of drama is given. Sometimes comparisons can also be made between texts. Remind learners the form of the extract is central to its effect and should always be discussed.	A range of past papers can be used for the following exercises. Paper 7 extracts, and any passage-based extracts for other papers, can be used, as well as all of the extract exemplars. Extracts do not need to be full-page; sometimes one or two lines of text will suffice for discussion. For instance the quotation from *Jane Eyre*: 'Reader, I married him' could be an opening extract as an introduction to the paper: ask learners to analyse this quotation in terms of narrative, character, and situation.
Planning a response: how to structure an essay	Familiarise learners with the rubric of the paper: learners browse an exam paper and note the key assessment criteria, what is required of them (select two questions), the terms of their task 'critical appreciation', and the necessity of considering the genre / context / period of	Remind learners to read the cover of the exam paper carefully.	Past Paper 7 and mark scheme available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	each extract. **(G)** Select one question from the paper and ask learners to work in pairs, giving each pair a focus: character / role / imagery / theme / plot / setting / narrative etc. Learners plan a response for their extract and focus and organise the ideas into paragraphs, until it becomes an overall essay plan for responding to the question. **(P)** Which paragraphs were more successful and why? Did the extract lend itself to some features rather than others? **(F)** Are all learners clear on rubric issues? Are all pairs clear about the task they have been given? **(W)** With the essay plan created in class, write a response to the task. Ask half the class to structure their essays chronologically and half thematically. Plan both approaches with them and discuss the advantages / disadvantages of each. **(H)** When the essays have been marked, ask the learners to discuss which approach they found most useful and why. **(W)**	Give learners the level descriptors for the task; ask them to assess into which level their potential essay would fit. This activity gives the opportunity to address the question 'Should candidates structure their responses chronologically (i.e. working through the extract from top to bottom) or thematically?' Either is acceptable, but this activity offers the chance for learners to practise both approaches and find the one which suits them and the text on the paper.	
Assessing a writer's purpose	Begin with the question: What effect does this text have on a reader and how does the writer achieve these effects? Learners discuss the effect a text has, but more crucially, the techniques and critical tools applied to create this impression. **(W)** Learners examine a suitable extract to find out the writer's central concerns in the text. **(P)**	**KEY CONCEPT 9: INTERPRETATION** Give learners a clear definition of the following terms, so that they are not confused or the ideas are not conflated: • purpose: what a writer hopes to achieve • concerns: ideas a writer tries to	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Ask the learners to explain how they reached their conclusions. Is there a general consensus about the concerns / themes they have found in the text? **(W)** In groups, ask learners to write a list of their chosen themes on the board for the rest of the group to see and discuss. **(G)**	emphasise in their writing • cause and effect are key elements for readers to analyse when studying a writer's use of language. Stress that each response should be critically framed and objective, within the context of writing a literary essay.	
Ascertaining a writer's concerns	Ask learners to define the term 'concerns': common threads and unifying ideas which run through the text. Remind them of the term 'themes' which they should remember from AS Level. **(W)** Give learners either a textual extract or an oral version of a story, for instance Dickens' *Oliver Twist*, or the passage-based exemplar from Yaa de Villiers' *Original Skin*. In pairs, learners deduce, from their knowledge of the plot of the story, what Dickens / Yaa de Villiers wanted to emphasise as thematically important: child labour, lack of nourishment and nurture, the plight of children in their society, the responsibilities of the rich; adoption / racism / identity. **(P)** Remind learners to focus their ideas on the writer's use of language, not just on the plot. **(W)** From the list of concerns made, construct a short paragraph, such as: 'In *Oliver Twist*, Dickens focuses on three major themes such as vulnerability, the innocence of children and the gap between rich and poor...' How much can the learners now discern about language, tone etc.? Ask them to examine the narrative voice of the opening, or perhaps the use of figurative language. What	**KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 6: CONTEXT** **KEY CONCEPT 9: INTERPRETATION** Make sure that learners understand that the list of themes produced is not definitive, but is speculative – this is educated and informed conjecture, from studying the text, of what the writer was interested in and sought to highlight in the work. Highlight the difference in responses that have been given as a way to reinforce this. Reinforce the idea that close textual analysis of language is vital in assessing plot, theme, etc. Encourage them always to begin with close scrutiny of the words. It is a fundamental and simple concept but it is the only way learners can introduce the necessary level of detail into their responses. This is how conjecture can be transformed into interpretation and	Give learners a list of qualifying remarks to use when discussing writers' concerns, e.g. 'perhaps', 'possibly the writer is concerned with', 'it seems as if...' Dickens *Oliver Twist* Exemplars available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	does this add to the reading of the passage? **(P)** Highlight the fact that plot is a very minor concern when reading texts and that it is the building blocks of the text i.e. the individual words that contribute to a text's literary appeal, including sound as well as meaning. **(W)**	accurate reading.	
Openings and endings: understanding structure	Begin by whole class discussion of structure: take a poem, the end of a play, the start of a novel, from the extract exemplars. Discuss the purpose and concerns a writer may have had when making decisions about structure. **(W)** In three groups, with one text each, analyse the ways in which the structure of the text is significant, and then decide how the opening and closing (of the poem), the opening of the novel (and the importance of the disclaimer / citation) and the ending of the play, are effective. **(G)** Present findings to the whole class and judge how successful writers have been in opening or concluding their text. **(W)**	**KEY CONCEPT 3: STRUCTURE** The task might prompt learners to discuss how effective the extract is, either as an ending or as an opening. Remind learners that sometimes extracts and tasks are given that emphasise the position of the extract within the whole text, i.e. the beginning or the end. There can be significant development/change in mood and tone and language, even in a short extract.	Any texts can be selected here, for instance the opening pages of Iris Murdoch's *The Bell*. Robert Frost's *The Road Not Taken*, or the Epilogue from Wycherley's *The Country Wife*.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Understanding: close critical analysis			
Concerns of narrative and reliability	Begin with a reminder of the types of narrative device available to writers. As a whole class, brainstorm the different types of narration that are familiar. **(W)** Distribute the texts to small groups and ask learners to	**KEY CONCEPT 9: INTERPRETATION** Poems and novels have a narrative stance, that is, a way of telling their story. You could ask learners to read an	Marvell 'To His Coy Mistress' Dickens *David Copperfield* McEwan *Atonement* Browning *My Last Duchess* *Where It All Started*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	focus on the ways in which the works are told. **(G)** Learners may conclude the following: • Marvell's first person address to his 'Lady' is a one-sided conversation, telling more about the persona than about the obsessive nature of his affection • McEwan's apparently omniscient narrative collapses at the close of the text – learners can deduce what has occurred in between • *Where It All Started* is a natural beginning of a life and reflection • *Stoner* details the early years of the novel's eponymous hero. The idea of 'reliability' can now be raised: can we trust tellers / narrators truthfully to communicate the story for us, or are first person narrators bound to be flawed? **(W)** In small groups, learners extend their findings and questions about how reliable narrators are, to other texts they know. **(G)** Give a follow-up task: a first person extract and a question such as: 'Discuss the ways in which the writer presents both the narrator and the narrative in this text.' **(H)** Go through afterwards as a class. **(W)**	extract from Chaucer, possibly in a translated version, and then ask them to discuss how the narrative is being formed, how the narrator is telling the story. Can we tell more about the narrator than the tale he is telling, for example? Select a poem and the opening and ending pages of a novel, for instance: Marvell's *To His Coy Mistress* and McEwan's *Atonement*. Browning's *My Last Duchess* would also work here as an example of obsessive tyranny. Alternatively use the extract exemplar *Stoner* (the start of the novel). The opening page of *David Copperfield* would also work well: when David tells us 'I need say nothing here' this should prompt learners to investigate his reliability, and what he might possibly be withholding from the reader. An extract from *Wuthering Heights* by Emily Brontë would work well with its multi-narrative perspective.	Williams *Stoner* Emily Brontë *Wuthering Heights*
Discussing chronological order and time	Ask learners to read The Prologue from *Romeo and Juliet*. Ask them to discuss how, at the beginning of the play, the Chorus can know the outcome of what has not yet been enacted. **(W)**	**KEY CONCEPT 5: CONVENTIONS** The way and order in which an extract (or whole literary text) is told is important.	Extract copies: the opening pages of Shakespeare *Romeo and Juliet* Dickens *David Copperfield* Salinger *The Catcher In The Rye*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Learners look again at the opening extract from *David Copperfield*, and the teacher introduces the idea of retrospective narrative – that is, the story is told from an endpoint, despite being told from the very beginning. The opening to *The Catcher In The Rye* would also work here. **(W)** Ask the question: Why is time important in literary texts? Introduce notions of prolepsis (looking forward to / foreshadowing events in the text), narrative tension (the sense that a significant event is being built up by the author) irony (the difference between what is intended and what occurs) etc. Give learners five minutes to formulate ideas, then ask for feedback. **(W)** Record new critical terminology. **(I)**	Prompt learners to see that linear and non-linear methods of telling a story can affect the outcome (the effect) of the story. Make sure learners create their own definitions of the critical terms and record them in their notes.	
Writing about tone, mood and atmosphere	Ask learners to define the terms: 'tone', 'mood', 'atmosphere', and to find examples of the use of these in their set texts or extract exemplars. **(W)** Whole class discussion of the difference between the three terms: is tone about voice? Does tone set the mood of the piece? In what different ways is atmosphere created? **(W)** When learners have identified examples of each of the terms, ask them to consider the effects that these devices produce, for the reader or an audience, as follows. **(W)** Tone: In pairs, what can learners hear from a narrator in the text? Is there intonation / inference / agenda, elements of irony in the way in which the writer chooses language and expression? **(G)**	**KEY CONCEPT 7: AUDIENCE AND READERSHIP** It would be useful to define 'pathetic fallacy' for learners, and give examples of this in relation to the texts they are using for the exercise: descriptions of Egdon Heath in *Return Of The Native* by Thomas Hardy Wordsworth's *Daffodils;* the storm in *King Lear.* Learners might be able to hear the irony in Henry James' *Washington Square*. Using Oscar Wilde's text could lead to discussions about the differences between humour, wit, satire, sarcasm,	Set texts. Literary dictionary, for example Cuddon *A Dictionary of Literary Terms and Literary Theory*, or use an online dictionary. W.H. Auden 'Musee des Beaux Arts' Joseph Conrad *The Secret Agent* – descriptions of London Worsdworth 'Daffodils' Hardy *The Return Of The Native.* Henry James *Washington Square*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Mood: How do we discern the mood of a text? Ask learners to focus on language detail again here, imagery, description, etc. Why is the mood of a text important in reading literature? Use an Oscar Wilde extract to exemplify that mood does not have to be disconsolate or melancholy. It can be light-hearted and facetious. **(G)** Atmosphere: Guide the learners towards the idea that atmosphere can be a broader concept than mood. Ask them to consider tone, description, perhaps concepts such as pathetic fallacy in creating the overall atmosphere of a text; it is not solely dependent on descriptions of the setting, weather, etc. **(G)**	etc. Learners could create their own definitions of these terms and keep a record of them. Compare the brooding nature of the atmosphere in Hardy with Wordsworth's simple joy in the natural world in his poem. How do they contrast with the more restrained and intellectual atmosphere in Auden's poem?	Wilde *The Importance Of Being Earnest* Shakespeare *The Tempest*
Detailing language: punctuation, sentence and tense	Define the term 'pace'. **(W)** Learners analyse a range of texts, listening to the sound / rhythm / pauses that are produced by punctuation, structure, multi-syllabic words, caesurae and sentences, etc. **(I)** In small groups, learners take one text and prepare to read it to the class; the reading out loud can be sub-divided between members of the group, where one reads the work but another reads the key examples of where punctuation, verb and sentence structure either disrupts or enables the work to be understood. Would they replace / alter / omit any punctuation to make the text clearer? **(G)** Repeat this activity when examining the writer's use of tense. Ensure the learners understand the use of basic tenses, including the present continuous and the	**KEY CONCEPT 5: CONVENTIONS** **KEY CONCEPT 8: LANGUAGE AND STYLE** Learners must use several different tools to approach Paper 7, so that they do not run out of things to say. While their focus should always be a literary one, and not linguistic, learners should have the skills to analyse the ways in which the structure of language (into sentences, into different verb classes, and divided by punctuation, sentence structures) affects the outcome / effect of its pace. Any favourite passages from teachers' resources can be used for this exercise.	Keats' 'To Autumn' is a good example of how pace changes through the use of sentence structure, use of different verbs and punctuation. Stevie Smith's 'The Galloping Cat' offers a more experimental view of sentence structure, rhythm, etc. A speech in iambic pentameter could demonstrate the importance of enjambement, for example Viola's soliloquy in II;ii *Twelfth Night* Shakespeare Passage-based exemplars available at **http://teachers.cie.org.uk**

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	subjunctive. Remind learners that modal verbs are vital in suggesting, rather than prescribing, ideas and effects. Why does a writer choose to write in a certain tense? Why are fewer texts written in the present than in the past, etc.? What effect would a change of tense have on the extract you are considering, for example? **(G)** Ask learners to discuss the above in groups and then present their findings. **(G)** Sentence structure is also worth outlining here. Make sure that learners know the difference between a simple and a complex sentence. Do they know the term 'clause'? Choose two contrasting passages from the exemplar material and focus on their differing sentence structures. What effect does this have in the narrative? Can they find a variety of structures within an extract too? **(G)** Why do writers vary sentence structure? **(W)** Ask the learners a few quick questions in the lesson to ensure they have understood the material. **(W)**	Present continuous 'I am writing'; subjunctive 'If I were writing'; modal verbs: could/ should/must/might, etc.	Henry James *Washington Square* Williams *Stoner* Kate Clanchy *To Travel*
Expressing plot and action	Begin the session with the question: What happens? Ask this question about several familiar texts and allow learners to give the plots of stories. Fairy stories could work well here, or a plot synopsis of texts which have been studied for previous exams. A shortened version of a Shakespeare play could also be discussed, for example *Romeo and Juliet.* **(W)** Ask the question: Does something have to happen? Ask for examples of texts where very little actually happens. Learners may point to internal monologues (Hamlet's	**KEY CONCEPT 5: CONVENTIONS** **KEY CONCEPT 7: AUDIENCE AND READERSHIP** Remind learners that lyrical writing, dynamic characters and formal structuring and method on the part of the writer all require plot. It is the events and actions of a story that are often the primary point of access for readers. Teachers can use any of their favourite examples of text for this exercise.	Fairy stories such as *Cinderella* or *Goldilocks and the Three Bears*, *Snow White* Shakespeare *Romeo and Juliet*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	soliloquies for instance) and other moments when little happens, but remind learners that these are crucial elements in Shakespeare's development of character and motive. Do the learners regard language, characterisation, etc. as more important concerns when reading than plot? **(W)** Using a suitable extract, write two or three paragraphs on the statement: Why plot is important to the effect of a work. **(I)** Feedback some of these responses at the close of the lesson. **(W)**		
Writing about description and dialogue	Starter activity: How important are description and dialogue? Are they secondary to plot and character, for example? Ask the learners to provide a definition of both terms. **(W)** Analyse the extracts in terms of use of description and dialogue. Learners should read them, and then discuss how much 'time' the extract spends on each. Learners should produce an annotated copy of their extract at the end of the lesson. **(G)** This could then be used as the plan for a full essay, focusing on description and dialogue in another extract. What is the difference between description and dialogue? Show why, in the extracts, it is important for writers to be able to create both effectively. **(I) (H)**	**KEY CONCEPT 2: FORM** The task is to reinforce the basics of literature, the key elements of any novel and sometimes poem: describing and transcribing spoken language. Teachers can use any textual examples here which are rich in either dialogue or description. Learners may also be able to come up with their own suggestions. Drama texts could be compared with the use of dialogue in prose. Learners could debate which seems the more natural form of speech.	An extract containing lots of dialogue, for instance Toni Morrison *Song of Solomon*, five pages from the start of Chapter 1. An extract from Forna *The Memory of Love* would be a good second text, as it uses less dialogue than description. Virginia Woolf *To The Lighthouse* often blurs the boundaries between description and dialogue as a contrast to the above.

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Setting, theme and characterisation			
Looking at character	Introduce the following key terms: 'central character' 'minor or major character', 'protagonist', 'antagonist'. **(W)** Using suitable extracts, discuss how writers build their character descriptions. Is it appropriate to use the terms protagonist / antagonist with regard to these passages? **(W)** Can learners think of other examples from literature you have read previously? Learners discuss their findings with each other. **(P)** Find a complementary description of the same character from another part of the chosen text or a different character from that text. Ask the learners to focus on the techniques the writer is using to create character. Is there similar language being used? Is the writing descriptive / lyrical / humorous / poignant etc.? How does the writer achieve these effects in their second description? **(P)** Use the given extracts as a basis for an essay concerning how effectively character is created in the text. **(H)**	**KEY CONCEPT 5: CONVENTIONS** The key concept of conventions can be covered here. Characters can sometimes be the focus for exam questions, but Paper 7 demands much more than simply a response to what a character is thinking or doing in an extract. Stress this to learners, and remind them that in their appreciation, it is probable that their focus on character will be only a small part of their whole appreciation, and will have to be very detailed.	Extracts from Stevenson *Dr Jekyll and Mr Hyde* or Marlowe *Dr Faustus* could work well here. The opening of *A House For Mr Biswas* by V.S. Naipaul has some detailed character description. Stoppard *Arcadia* also has an interesting opening with regard to character creation. James *Washington Square* – Catherine and her father The women and/or the male lovers in *The Importance Of Being Earnest*
Differentiating role and function	Recap on learners' understanding of the terms protagonist and antagonist, in relation to the given extracts, then introduce further terms: anti-hero, Machiavellian villain. **(W)** Ask learners to discuss and construct, in small groups, a list of heroes and villains from their knowledge of	**KEY CONCEPT 5: CONVENTIONS** Follow on this activity from the preceding one on character. This will offer continuity of subject, and will provide the chance to reinforce knowledge of orthodox character types	Edmund and Edgar from *King Lear* Don John in *Much Ado About Nothing* The Duchess and her brothers in *The Duchess of Malfi*

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	literature. Feed this list back to the whole class, and draw comparisons and contrasts between the given examples and their own reading. **(G)** It might be useful to discuss the form of evil which has been perpetrated by the characters and how this helps us to form a view of them: Is the murder of a child i.e. The Duchess Of Malfi's brothers, worse than the murders of the adults in *King Lear* for example? Is a villain easier to empathise with if there is an established motive for their actions e.g. Don John in *Much Ado About Nothing*? **(W)** Do learners have examples from literature of characters whose actions are utterly reprehensible? Can we sympathise with them in any way? What effect does this have on a text and our reading of it? Point out the differences between empathy and sympathy for the learners. Make the distinction between character and role: character is who a person is; role is their function in terms of the text's development. **(W)** It might also be interesting to debate the idea of male and female villains and heroes. Do we expect the same characteristics and traits in both genders? Is there something more horrible about Goneril and Regan then Edmund in *King Lear*, for instance? It could be informative to show the class the blinding of Gloucester scene here as a prompt to discussion. **(W)** How useful have learners found these terms in defining character? What are their limitations? **(W)**	It is important to introduce the idea of ambiguity in character, and the idea that terms such as 'villain' are not necessarily useful as they are often too closed to be helpful to a textual interpretation. Ask learners to consider the ambiguous areas such as an anti-hero, i.e. not quite a villain. Explain the idea of the end justifying the means in dramatic terms with regard to Machiavelli. How far is our idea of empathy (identification) or sympathy (understanding) defined by the nature of the actions that characters commit?	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	Make sure that learners make notes on different character types and that they can create their own definitions of useful critical terminology such as hero, antagonist, etc. **(I)** Using a suitable extract, set an essay on how successful the writer is in creating sympathy (or not) for a character. **H)**		
Understanding character: rounded, flat and developed characters	Starter activity: Read a suitable extract from Chaucer's 'The Pardoner's Prologue and Tale' to illuminate the point about dynamic character and flat characterisation. Whole class discussion of the differences between the presentation of the Pardoner and the three thieves. **(W)** Define 'rounded' and 'flat' character. Ask learners to consider the idea of 'character development': can they give examples of when a character learns and changes during the course of the work? A good example is Pip in *Great Expectations*, who 'develops', but stress that development can be regressive as well as positive, for example, Kevin in *We Need To Talk About Kevin* by Lionel Shriver; Nurse Ratchet in *One Flew Over The Cuckoo's Nest* by Ken Kesey **(W)** Make sure that learners can provide their own definitions of the character types discussed. **(I)** Analyse the development of character in the extract you have chosen. How does the writer make the character engaging to the reader? **(H)**	**KEY CONCEPT 5: CONVENTIONS** Writers offer different types of characters: rounded / flat and developed characters. Different types of character can be described as follows: 'the detailed characters [are] 'rounded' because they are apparently three-dimensional; the simple sketches are 'flat' characters because they are types: one-dimensional and with perhaps a single feature or mannerism.' Give this definition to the class when they are writing their definition of Chaucer's use of character type, for instance a section near the end where the Pardoner describes the three thieves in the Tale.	Extracts from a text such as Chaucer's 'The Pardoner's Prologue and Tale'. Lionel Shriver *We Need To Talk About Kevin* Ken Kesey *One Flew Over The Cuckoo's Nest* (novel or screenplay) Chaucer 'The Merchant's Tale'
Discussing setting	Begin with the terms: setting / environment / location / place. Explain that these are interchangeable when	**KEY CONCEPT 5: CONVENTIONS** **KEY CONCEPT 8: LANGUAGE AND**	Potential extracts for this task should be contrasting ones, for example the

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	discussing a writer's use of place in a novel. **(W)** Learners examine two suitable extracts, and quickly write a paragraph (this could be in note form) on the contrasts of the settings used. **(I)** Learners peer-assess the short comparison, then give the following prompts: • where? • when? – in the past? future? • is it a recognisable place or a futuristic, post-apocalyptic place? • what effect does the setting produce? **(P)** It would be worthwhile breaking down the idea of setting into its constituent parts. After discussing the above, ask learners in pairs to think of examples of a text where the use of a setting has affected their experience of reading a work of literature. How far do certain settings have distinct literary connotations, for example, island kingdoms in Shakespeare? Why might a playwright choose such an isolated location? (**P**) What's the difference in our expectations when we read a text if we know the place is real or imaginary? e.g. *Washington Square* and the island in *The Tempest*. (**W**) Setting is not just about place either. Think of texts where an imagined world / time has now come to pass, for example Orwell's *1984*. How do we view its setting now? J.G Ballard's futuristic visions are also interesting to	**STYLE** Setting is an important element of an unseen extract; learners who quickly identify a sense of place in their response will be in a good position to speculate on why a writer uses a particular location and draw parallels between the writer's own period and the extract's setting, as well as analysing the setting's effect on characters.	openings of Charlotte Brontë's *Jane Eyre* and McCarthy's *The Road* both immediately offer a sense of place, and use the place to set the mood of the work. Henry James *Washington Square* Shakespeare *The Tempest* George Orwell *1984* J.G. Ballard *Cocaine Nights*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	discuss in this context.(**W**) Ask the learners to use their ideas on the questions above when planning their responses to the homework task below. What is the significance of setting in the opening pages of *Jane Eyre* and *The Road*, and what effect do the settings produce for the reader? The homework task is a useful opportunity for formative assessment, based on comparing unseen texts. **(H)**		
Writing about theme	Even though learners are only analysing short extracts for this paper, it is crucial that they can trace how themes are emerging in all three genres. Remind the class that theme is a consistent idea in a text which is heightened by the use of imagery, figurative language etc. Any extracts can be used for this purpose, but try to provide one from each of the genres for discussion purposes. **(W)** Remind the learners that themes are not just abstract – love death, innocence, etc. – but they can also be centred on political concerns – colonialisation, repression, etc. – and on established literary concerns such as appearance versus reality. **(W)** A follow-up essay could focus on major themes in an extract, and how these are developed and made engaging for the reader **(H)**	As ever, the advice is not merely to spot these ideas but to comment on how they are being created and how the writer's use of language brings them to our attention and understanding. Encourage learners to discuss theme in as wide a way as possible. You could break down themes into more discrete areas such as: • Donne's 'A Valediction Forbidding Mourning' would be useful for examining commonly used ideas in Metaphysical poetry • satirical prose is interesting to examine ideas of appearance and reality, i.e. Swift's mock-proposal for controlling the population in Ireland • Arthur Miller's plays can offer a socio-political approach to recent history, such as fear of a political	Donne 'A Valediction Forbidding Mourning' Swift *A Modest Proposal* Arthur Miller The *Crucible / All My Sons*

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
		ideology or the destructive influence of the American Dream.	

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
Context and genre			
Considering social and political concerns	Starter activity: Reconsider the contexts of familiar texts: for instance the pagan, godless context of *King Lear*, the political contexts of some of Shakespeare's plays, the social unrest in Jones' *Mister Pip*. **(W)** Focus on *Notes From A Small Island* (emigration) by Andrea Levy, *The Bonfire Of The Vanities* by Tom Wolfe (greed and immoral materialism in late 20th century America), and *Mister Pip* (colonialism and violence). Identify the key social / political concerns in these texts. How are they described? **(G)** Do they represent genuine political events and offer us insight into life in a time of political turmoil? How do the writers use language to bring these events and themes to life for the reader? **(W)** Write an essay about the major themes of the chosen texts. Alternatively, supply different unseen passages for analysis. How far do the writers bring the themes to life for the readers? **(H)**	**KEY CONCEPT 6: CONTEXT** The purpose of unseen appreciation is to prompt learners into rich discussions of the ways language, structure and form produce meaning. Teachers should use extracts which are self-contained and discuss the relevant context. It is not advisable for learners to know the whole text, as Paper 7 focuses on unseen material. Teachers can use any passages with which they are familiar and exemplifies the relevant context. This is an exercise in assessing how a writer can bring an event, action or common theme to life for a reader.	Use any extracts which have social or political themes and concerns or war poetry. Tom Wolfe *The Bonfire Of The Vanities* Lloyd Jones *Mr Pip* Andrea Levy *Notes From A Small Island*
Recognising genre in unseen work	Starter activity: Discuss the different genres / kinds / types of texts that are known to learners. Form a list of the key features of different genres. How do you understand genre	**KEY CONCEPT 4: GENRE** This is a useful exercise in prompting learners to make links between genre	Use two extracts which contrast in lots of ways: male/female, English/ Post-colonial, traditional/modern, first/third

Learning objectives	Suggested teaching activities	Teacher guidance notes and key concepts	Learning resources
	in an unseen text? **(W)** Present the class with two very different extracts (such as Naipaul's *Half A Life* and Gaskell's *North and South*). Small groups can read and then compare / contrast the two texts, before making decisions on what genre each text belongs to. Remind learners that texts can fall into several categories. **(G)** Groups can present their findings and compare notes with other learners in a peer-assessment exercise. A range of text-types should arise, such as realism, magical realism, satire, Gothic, lyric, ode, sonnet, soliloquy, duologue. Examples of all three genres of literature should be analysed. **(W)** Set two contrasting unseen passages to consolidate learners' work on this topic, for example, using those suggested in the learning resources column or of their own choice**. (H)**	and content. Learners should be aware of the three main genres, as well as sub-types such as satire, comedy, tragedy, monologue, blank verse, sonnet, lyric, ode, poetic prose, first person narrative, etc. Any new terms should be added to the critical lexicon which has been compiled throughout the course. Challenge learners to take risks in connecting elements of an unseen extract with features which they know from other literary works.	person narratives, contrast of setting, character type, themes. Wordsworth 'Michael' and *Cocaine Nights* by J.G Ballard. Traditional pastoral versus future dystopia. James Joyce *A Portrait Of The Artist As A Young Man* and D.H. Lawrence *The Rainbow*. First/third person descriptions of school and teaching. Beatrice and Benedick in *Much Ado About Nothing.* Male/female views of love in drama, in both prose and blank verse*.* Woolf *Mrs Dalloway* and *Haroun and The Sea Of Stories* Salman Rushdie. Unconventional narrative styles (for example, stream of consciousness).
Making meaning from extract structure	Define structure with the learners. Poetry extracts will generally have their own unique structure, which was created by the poet, but drama and novel extracts will have been selected for the purposes of the exam. Remind learners of this, and prompt them to examine a set of extracts in terms of structure. **(W)** Examine one or two extracts and annotate them carefully. Then ask learners to consider the following question: Is the opening and ending of the extract circular / contrasting / similar? If so, why? What might be the purpose of this? How much development takes place in the extract in	**KEY CONCEPT 3: STRUCTURE** **KEY CONCEPT 9 : INTERPRETATION** Each extract on the exam paper will have been 'extracted' from the original, so that it has an overall structure in its own right. The idea of interpretation should be emphasised at this point: learners are building their own approach to interpreting an unseen text, not relying on the critical opinions of others. If they	A range of extracts. Learners should have their own collection of these, which could be used to illuminate further features of an already familiar piece of work. The examples from the recognising genre topic above broaden the approach, however, so that learners should be able to access the most experimental of narrative structures.

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	terms of theme, character, etc.? **(P)** Ask learners to write two or three paragraphs on how the structure of a text has an impact on its meaning. They could use the following sentence structures as guidelines: 'The extract opens with.............moves towards the centre by.......................and closes with...........................This structure enables the reader/audience to...............................' This exercise could then be set as a homework essay after planning in class. **(I or H)**	have successfully understood how to apply all the key concepts, they should be able to give a substantial and sensitive reading of a text from any genre and time period. This is a personal response, but also a critical response that is supported and substantiated by a recognised technical vocabulary and an informed approach to textual study.	Paper 7 and mark schemes available at **http://teachers.cie.org.uk** The opening of *The Franchise Affair* by Josephine Tey could be compared with the opening of *The Lodger* by Charles Nichol
Responding to the comparative element	Using suitable passages, remind learners of the difference between 'compare' and 'contrast'. **(W)** Select two learners to read aloud the poems. Task the rest of the class with annotating their thoughts about the work, in terms of the following categories: imagery / persona / setting / rhyme. **(W)** Have the poems read twice, allowing time for note-taking and reflection. Encourage the learners to examine the texts in as wide a manner as possible, looking at language, theme, genre, structure, setting etc. **(I)** Encourage a whole class discussion of the similarities / differences between the ways the poems reflect the critical categories. **(W)** Discuss the language used to compare, and set the task as an individual essay. How far do the two poets here use the same ideas and techniques in their writing? **(I or H)**	A Paper 7 question may give two extracts for comparison. Locate examples of this type of question from past papers, or create your own, and allow learners lots of practice in this type of task. This should be the point at which all the learners' critical knowledge comes together in comparing texts. Encourage them to draw together all their notes and the critical lexicon they have been building for reference when considering an unseen text.	Past paper extracts containing two texts for a question (this is generally in the form of poetry, although very occasionally it could be in the form of prose). Or two short, contrasting poems. May/June 2013 and May/June 2014 Paper 7 available at **http://teachers.cie.org.uk** both contain comparative questions. Compare Shakespeare and Tennyson sonnets.

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	You could then repeat this exercise with the past papers to check that learners are approaching a comparison question in a suitable detailed and literary fashion. **(I or H)**		

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