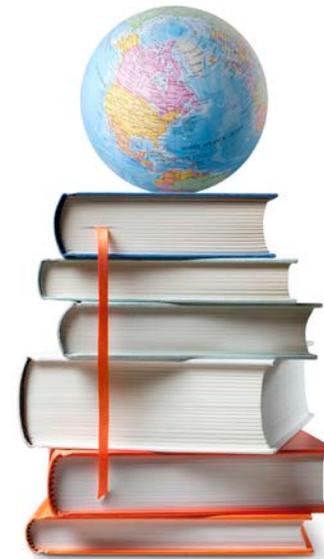# Scheme of Work – Paper 1 and Paper 2

Cambridge International AS & A Level Literature in English 9695

For examination from 2021

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Contents

Introduction

This scheme of work is designed for teachers delivering the Cambridge International AS Level Literature in English syllabus 9695. The syllabus has been broken down into teaching units, with suggested teaching activities and resources to use in the classroom.

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 three topics: Progressing to AS Level, Paper 1: Drama and Poetry and Paper 2: Prose and Unseen.

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 optional text choices.

Key concepts

Key concepts are essential ideas that help learners develop a deep understanding of their subject and make links between different aspects. Key concepts may open up new ways of thinking about, understanding or interpreting the important things to be learned. Good teaching and learning will incorporate and reinforce a subject's key concepts to help learners gain:

- a greater depth as well as breadth of subject knowledge
- confidence, especially in applying knowledge and skills in new situations
- the vocabulary to discuss their subject conceptually and show how different aspects link together
- a level of mastery of their subject to help them enter higher education.

The key concepts will help to underpin the course you will teach.

Key Concept 1 (KC1) Language	Exploring the variety and use of language in literary texts. Identifying literary techniques and explaining how their use contributes to a reader's analysis and understanding of the text.
Key Concept 2 (KC2) Form	Considering the ways in which writers use – or depart from – conventions of literary forms of prose, poetry and drama and how those inform meaning and effects.
Key Concept 3 (KC3) Structure	When analysed in reading: the organisation of a text or passage, its shape and development and how this contributes to the readers' understanding of its meaning and effects. When used in writing: the construction of a relevant and supported argument appropriate to the question.

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Key Concept 4 (KC4) Genre	Exploring the characteristics of different text types: for example, tragedy, comedy and satire.	
Key Concept 5 (KC5) Context	Exploring the relationship between a text and its historical, social and cultural backgrounds and the ways in which this can illuminate the reading of a text. In response to unseen texts, considering the ways in which a text's meaning is shaped by conventions of form alongside those of language and style.	
Key Concept 6 (KC6) Style	Analysing the ways in which choices regarding form, structure and language interact to create a distinctive style, for different forms and genres.	
Key Concept 7 (KC7) Interpretation	Evaluating and explaining different ideas within a text.	

Why are key concepts 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, a chart for KC4 Genre might include:

Work/author	Genre	Key elements	Other works/authors
Hamlet Shakespeare (1564?–1616)	Tragedy/Revenge tragedy?	Plot/Murder/Family	*The Spanish Tragedy* Kyd
Donne (1572–1631)	Metaphysical poetry	Verse form, subjects, imagery	Marvell
Bleak House Dickens (1812–1870)	Victorian novel	Narrative/ordinary lives/moral justice	*Middlemarch* Eliot
Frankenstein Mary Shelley (1797–1851)	Gothic novel	Settings/supernatural/heroes and villains	*Dracula* Stoker

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

Scheme of Work

Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 hours for Cambridge International AS Level, and 360 hours for Cambridge International A Level. The number of hours may vary depending on local practice and your learners' previous experience of the subject.

Units	Suggested teaching time (hours / % of the course)
Progressing to AS level	It is recommended that this unit should take about 36 hours/10% of the full A Level course.
Paper 1: Drama and Poetry	It is recommended that this unit should take about 72 hours/20% of the full A Level course.
Paper 2: Prose and Unseen	It is recommended that this unit should take about 72 hours/20% of the full A Level course.

Resources

The up-to-date resource list for this syllabus, including textbooks endorsed by Cambridge International, is listed in the Resources centre under syllabus 9695 at www.cambridgeinternational.org/. In addition to reading the syllabus, teachers should refer to the specimen assessment materials. Endorsed textbooks have been written to be closely aligned to the syllabus they support, and have been through a detailed quality assurance process. As such, all textbooks endorsed by Cambridge International for this syllabus are the ideal resource to be used alongside this scheme of work as they cover each learning objective.

School Support Hub

School Support Hub at www.cambridgeinternational.org/support 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 also offer online and face-to-face training; details of forthcoming training opportunities are posted online. This scheme of work is available as PDF and an editable version in Microsoft Word format; both are available at www.cambridgeinternational.org/support. If you are unable to use Microsoft Word you can download Open Office free of charge from www.openoffice.org

Websites

This scheme of work includes some website links providing direct access to internet resources. Cambridge Assessment International Education 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).

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

How to get the most out of this scheme of work – integrating syllabus content, skills and teaching strategies

We have written this scheme of work for the Cambridge International AS Level Literature in English syllabus and it provides some ideas and suggestions of how to cover the content of the syllabus. We have designed the following features to help guide you through your course.

Learning objectives help your learners by making clear the knowledge they are trying to build. Pass these on to your learners by expressing them as 'We are learning to / about…'.

Suggested teaching activities give you lots of ideas about how you can present learners with new information without teacher talk or videos. Try more active methods which get your learners motivated and practising new skills.

Independent study (I) gives your learners the opportunity to develop their own ideas and understanding with direct input from you.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
KC 5 Context AO1 Knowledge and understanding	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? **Reflection:** How does knowledge of a text's background add to our understanding of it? **(I)(F)** **Guidance** 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? *Regeneration*, set in 1914, written in 1991; Williams' *A Streetcar Named Desire*, written and set in 1947. **Resources** Background information from previous lesson

Resources including past papers, specimen papers and **mark schemes** are available for you to download at: www.cambridgeinternational.org/support

Using these resources with your learners allows you to check their progress and to give them confidence and understanding.

Formative assessment (F) is ongoing assessment which informs you about the progress of your learners. Don't forget to leave time to review what your learners have learnt: you could try question and answer, tests, quizzes, 'mind maps', or 'concept maps'. These kinds of activities can be found in the scheme of work.

Progressing to AS Level

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
KC 4 Genre **KC 5 Context** AO1 Knowledge and understanding	Building on IGCSE™ or equivalent	Start by discussing texts read for IGCSE/O Level/GCSE or favourite books for those who have not studied literature before. Learners compile a list of their set texts from IGCSE/O Level/GCSE. **(I)** Share them as a group by writing them on the board. Ask learners to work in pairs and think of different ways of grouping the texts. They may come up with genre / period / context / gender of writer. Discuss as a group how helpful these distinctions are. 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.
KC 4 Genre **KC 5 Context** AO1 Knowledge and understanding	Selecting texts and materials	Give learners an outline of the course in terms of texts and explain the exam structure. **Guidance** Give learners copies of the syllabus, specimen or past exam papers and mark schemes for reference. At this point, you should have already chosen the set texts that you are going to study. You can usefully set reading assignments as homework in preparation for future lessons, at this point and throughout this introductory period. **Resources** Past papers, mark schemes and examiner reports are available at www.cambridgeinternational.org/support Whittome *Cambridge International AS and A level Literature in English Coursebook* 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).
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding	Note-taking to develop writing skills	Give learners a short story or passage from the set text, which has been selected. Read the text in class. Ask the class to highlight, annotate and discuss any of the key concepts, such as language, form, style, literary features which they think appear in the text. Discuss the most effective way of taking notes in lessons. Work with learners to develop shorthand or code to make note-taking quicker and more individual. **(I)** Then ask them to write their notes up for homework, using as much of their new critical vocabulary as they can. **(I)**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Guidance Learners will not have short-answer questions in their final exam but they can be used as confidence-building tasks. Try to use exam-style prompts like 'ways in which' and 'concerns'. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook* Unit 33 is a useful section on the wording of question prompts.
KC 5 Context AO1 Knowledge and understanding	Approaching passage questions	Give learners a short story or a chapter of a set text to read as homework. **(I)** In class, give them an extract from the chapter or short story they have read. Ask them to read and discuss in pairs how significant this chapter is to the rest of the story. Ask them to underline words and phrases that support their point of view. Share views with the group. Set a follow-up homework. Ask learners to write a series of topic sentences on the significance of their extract, referring to the key concepts and using short quotation where appropriate. Topic sentences are sentences that express the main idea of the paragraph. This is usually at the start of the paragraph. **(I)** **Resources** Set texts. *Example Candidate Responses* for Paper 3 has examples of this kind of essay available at www.cambridgeinternational.org/support
KC 3 Structure AO1 Knowledge and understanding AO4 Communication	Approaching essays	Discuss essay technique in class. Discuss structure, paragraphing, topic sentences, developing ideas, using evidence and conclusions. Ask learners to arrange their topic sentences in an essay plan. Direct them to open and close each paragraph with a topic sentence. Set an analytical essay on the extract for homework.**(I)** **Guidance** It is essential to differentiate between how a text is structured and students' learning of how to structure/organise/plan their own essays. The latter should be reinforced whenever a suitable assignment is set. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook*, Part 3 Unit 27. Two sections on discursive and argumentative writing with tasks and exemplars.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 2 Section 6 Unit 24 a good sample essay on *Macbeth* to discuss structure. *Example Candidate Responses* has some example essays. Available at www.cambridgeinternational.org/support
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding. AO2 Analysis. AO4 Communication.	Using quotations	Explore the use of quotations with the class. Give learners different ways of embedding quotations in sentences. Explain the way poetry should be set out in lines. Explain to learners that they need to argue a point and analyse the effect of language supporting their argument with relevant quotation. Give learners a passage describing a 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. Then get them each to write a short paragraph blending quotations with analysis/evaluation. **(I)** Share the results with the group and discuss effective and less effective use of quotations. **Guidance** 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' *Hard Times* or the Valley of Ashes in Fitzgerald's *The Great Gatsby.* **Resources** Prepare a handout for future reference with examples of the correct use of quotation. *Example Candidate Responses* available at www.cambridgeinternational.org/support Dickens *Hard Times* Fitzgerald *The Great Gatsby*
KC 1 Language **KC 7 Interpretation** AO1 Knowledge and understanding AO2: Analysis AO3: Personal response	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/implies a feeling of …' etc. 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. Underline key words and phrases and discuss the connotations of the words they have chosen. 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Guidance Underlining key words is an important part of the planning process. It keeps learners 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. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 2 'The Language of Poetry' has many good examples. Other useful poems to discuss: 'Lady Lazarus' by Sylvia Plath, 'Still I Rise' by Alice Walker, 'Hurricane hits England' by Grace Nichols and 'Anne Hathaway' by Carol Ann Duffy.
All key concepts are relevant in this section. All assessment objectives are relevant in this section.	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. Learners write up responses to the poem. **(I)** Learners share essays and peer assess their works. Suggest ways in which some responses are more literary and analytical than others with reference to the key concepts. **Guidance** Repeat this lesson at the end of the course as revision. Highlighters work well as a visual way of drawing attention to the way a question has been answered. Remind learners that peer assessment and discussion in lessons can provide a realistic sense of learners' progress. As a reinforcing activity, this approach can be used with all genres of literature. It could also be a useful bridging exercise between teaching poetry and prose. **Resources** Past papers, mark schemes, examiner reports and example candidate responses are available at www.cambridgeinternational.org/support It might be helpful to provide a shortened version of the mark scheme with a few bullet points to guide learners; asking learners to make sense of the mark schemes can be counter-productive at this stage. Ideally, learners should develop their own scholarly approach, guided by you, not by assessment objectives. Peck and Coyle *Practical Criticism*

Paper 1: Drama and Poetry

Learners have a choice of an essay or a passage-based question on each text. 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 character, dialogue and dramatic structure, for drama; and what is a poem, form and structure, metre, and language, for poetry. Then a section on narrative perspectives contains activities for both genres. The topics do not form an exhaustive list, and you should adapt them to create lesson plans to suit the needs of your learners. Wherever possible, encourage learners to see live performances of the texts and related plays, or to view videos, YouTube clips, radio recordings, 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 poetry (and prose) texts at AS Level. 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 (drama, poetry) and other works by the same author – is useful for this paper. Reading assignments as independent study **(I)** can be set on this paper as preparation for the set texts, but the introductory lessons for this Paper should also introduce learners to as much complementary literature as possible in order to build learners' confidence when tackling the set text papers.

You should set assessments using both types of exam question throughout the course for formative assessment **(F)**, and learners should be prepared to answer either type of question in order to maximise their chances of success.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AS Level Drama: Character		
KC 4 Genre **KC 6 Style** AO1 Knowledge and Understanding AO2 Analysis	Exploring central characters	Focus on the central characters of the play. Learners select key quotations for a central character. **(I)** Bring the results to class and discuss what we learn about these characters. Set essays on these characters for homework. Focus on 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. **(I)** **Guidance** It is important that learners have a secure understanding of, and opinions about, the central characters and can support them with quotations and references from the text. **Resources**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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. Use past papers for ideas about questions, available at www.cambridgeinternational.org/support Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 15 has more material and examples for this topic.
KC 4 Genre **KC 6 Style** AO1 Knowledge and Understanding AO2 Analysis	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? Learners collect quotations for a minor character. Then use them as the basis for an interview in the lesson. • Why did you say …? • What did you mean by describing the main character as …, etc.? Perform the results to class in pairs and then discuss them. • What additional knowledge do they now have of the minor characters? Ask other learners to question the minor characters about their views on the main characters. **Guidance** This activity will help learners remember small and revealing moments that are useful in an essay. Remind learners to take notes on character revelation as they are listening to the interviews. **Resources** 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.
KC 4 Genre **KC 7 Interpretation** AO1 Knowledge and understanding AO3 Personal response	Understanding the literary concept of hero	Explore the idea of hero. Debate what is meant by the term 'hero'. How is it different from their notions of a heroine? Ask the class if there is a difference between a literary and non-literary understanding of the words. Debate the issue around a central character in your play. Set an essay based around the question, for example: 'How far do we sympathise with the main character of the play?' 'How far should we view them as a hero or heroine?'· Take a quotation from the play as a prompt for the question. **(I)** **Guidance**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO5 Evaluation of opinion		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. **Resources** Shakespeare's *Richard III* and *Macbeth* will provide much discussion around this issue. Use past papers for ideas about questions, available at www.cambridgeinternational.org/support
KC 4 Genre **KC 7 Interpretation** AO1 Knowledge and understanding AO3 Personal response AO5 Evaluation of opinion	Understanding the literary concept of a villain	Explore the literary concept of villain. Introduce the idea of a Machiavellian villain and an anti-hero. Look at a passage where a character plots or behaves in a villainous way. Learners 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? Set a follow-up homework: 'Explore the ways in which the dramatist makes a supposedly villainous character attractive to the audience'. **(I)** **Guidance** 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. Refer to Aristotle's definitions here for receptive and able learners. **Resources** Iago from *Othello* and Edmund from *King Lear* are two of Shakespeare's most famous villains. De Flores in *The Changeling* and Stanley Kowalski in *A Streetcar Named Desire* might provide an interesting discussion as types of anti-hero.
KC 5 Context **KC 7 Interpretation** AO1 Knowledge and understanding AO3 Personal response	Exploring writers' use of characters from history	Explore the way writers use 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 that writers present famous figures? Set homework where learners research the historical events that influenced their set writers. Why, and in what ways, have writers changed key events? **(I)** Share the results with the class. **Guidance**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO5 Evaluation of opinion		Learners will not need to write a history essay for the exam, but knowledge about the historical background can inform responses. **Resources** Shakespeare's history plays such as *Richard II* and *Henry IV Part 1*, and Arthur Miller's *The Crucible* and Robert Bolt's *A Man for All Seasons* all use historical events as subjects for dramatic treatment.
KC 4 Genre **KC 7 Interpretation** AO1 Knowledge and understanding AO3 Personal response AO5 Evaluation of opinion	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 the text's composition? Do we react in certain ways to female or male characters? Refer also to the earlier discussion on heroines. 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. Set a follow-up essay for homework: 'Explore the ways in which female characters are presented in [set text]' or 'Discuss the role and significance of the female characters in [set text]'. **(I)** **Guidance** The differences between the presentation of male and female characters in the set plays could also be explored here. **Resources** 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? 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?
KC 4 Genre **KC 7 Interpretation** AO1 Knowledge and understanding AO3 Personal response	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. 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. Set a homework essay where learners consider the importance and role of the symbolic character within the play as a whole. **(I)**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO5 Evaluation of opinion		**Guidance** 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. **Resources** 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?*
AS Level Drama: Dialogue		
KC 4 Genre **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	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. Discuss the effectiveness of this technique. 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. Learners read the passage. **(I)** Share ideas with the class. Learners 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. **Guidance** 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. Remind learners that studying drama is a more dynamic exercise than reading a poem or a novel. The audience is crucial to understanding drama texts. For example, an audience reaction can often shape a dramatic performance. **Resources** *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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Narrators can also foreshadow the play's events such as Alfieri (above) and the Chorus in Shakespeare's *Romeo and Juliet.*
KC 4 Genre **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Understanding use of soliloquy	Introduce the term 'soliloquy' as a particular kind of monologue where the character speaks thoughts aloud while alone or under the impression that they are alone. Discuss the impact of this technique. How does it affect an audience's relationship with a character if we alone know their thoughts? Learners 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'. **(I)** **Guidance** This technique is associated with Shakespeare, particularly his tragedies. **Resources** Shakespeare's *Hamlet*, *Macbeth, Othello* and *Richard III* all contain soliloquies by the central characters. Whittome *Cambridge International AS and A level Literature in English Coursebook* Unit 16 'The Language of Drama' has a useful guide to soliloquy on p115.
KC 6 Style **KC 7 Interpretation** AO1 Knowledge and understanding AO3 Personal response	Exploring interaction between characters	Take a section of dialogue from your set play and divide 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 learners to work on them with the aim of performing them to the rest of the group. Perform the scenes and then discuss the impact they have had on the audience. **Guidance** 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. **Resources** Any scene from the set texts that involves more than two characters. *Example Candidate Responses* for Paper 6 has a good example of an essay exploring the roles of two characters.
KC 4 Genre **KC 6 Style** **KC 7 Interpretation**	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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO3 Personal response		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. Set a follow-up homework:' Discuss what we learn about different characters at this point in the play'. **(I)** **Guidance** 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. Guide learners towards keeping a list of significant quotations for each character as they study the play. **Resources** 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 *Antony and Cleopatra,* he is talked about, and our initial perceptions of him come through others. Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 15 'Character in drama' has good examples. *Example Candidate Responses* has several sample essays on character. Available at www.cambridgeinternational.org/support
KC 2 Form **KC 4 Genre** AO1 Knowledge and understanding	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? Think about some plays which seem to defy these conventions. How would learners classify them? 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? **Guidance** 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources 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.
KC 2 Form AO2 Analysis	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. Learners work in pairs to discuss the impact of pace on the audience. Learners read their passages at different paces to the class. What effect do these different readings have on the listeners? **Guidance** 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. Video 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. **Resources** 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.
AS Level Drama: Dramatic structure		
KC2 Form **KC3 Structure** AO2 Analysis	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. Set a homework essay: 'Explore this passage in detail discussing how effective this scene is as an opening to a play'. **(I)** **Guidance** 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?*

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 14 has material on dramatic structure including some examples of Shakespearean exposition. Use the opening scene from your set play.
KC2 Form **KC3 Structure** AO2 Analysis	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. Learners 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? Set a follow-up homework: 'How does the writer use this scene to develop character and themes?' **(I)** **Guidance** Learners are invited to see character and situation as fluid and not fixed as the drama unfolds. Learners who are sensitive to the ambiguities revealed by structure and context will produce more highly-developed responses to the homework. **Resources** 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?
KC2 Form **KC3 Structure** AO2 Analysis	Exploring climax / crisis / turning points	Discuss with your class what is meant by a crisis or climax in the play. 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. Ask learners in pairs to decide which are the climactic moments or crisis moments in their plays. Then get them to present their views to the rest of the class in turn. Is there clear agreement? **Guidance** These terms 'crisis' and 'climax' are to a certain extent subjective, so accept any reasonable suggestions that are supported with evidence.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources 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 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 prophesies by the witches. A turning point in *Richard II* could include the moment Richard turns against Buckingham.
KC2 Form **KC3 Structure** AO2 Analysis	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?* Explore the final scene in detail as a class, discussing these issues. 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 ending? **(I)** **Guidance** 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. **Resources** Oscar Wilde's *The Importance of Being Earnest* is an example of a comic denouement. The endings of your set texts.
KC 2 Form **KC 4 Genre** AO1 Knowledge and understanding AO2 Analysis	Exploring dramatic irony	Give a definition of dramatic irony, such as the difference between what a character understands and the extra knowledge an audience has of their situation. Emphasise the relationship between audience and character in understanding this concept. Discuss the impact of dramatic irony on an audience. Explore a scene from your set play where the audience has a greater understanding than the characters on stage. Both comedy and tragedy often rely on this technique. Can both comic and tragic effects be enhanced by this dramatic technique?

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Set a follow-up homework to explore the impact that this scene has on an audience as the action unfolds. **(I)** **Resources** *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.
KC 4 Genre AO1 Knowledge and understanding AO2 Analysis	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**.** Explore how the idea of a downfall will impact on structure. As a class or in pairs, learners produce a chart in which learners show at exactly what point in the play these crucial structural devices appear. **Guidance** 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? **Resources** 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.
KC 4 Genre AO1 Knowledge and understanding AO2 Analysis	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. Learners consider how their set dramatist uses these to dramatic effect. 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?

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Guidance 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? **Resources** Baldick *Concise Oxford Dictionary of Literary Terms* has a good definition of comic structure. Set texts with comic structures.
KC 3 Structure AO2 Analysis	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)** Set an essay for homework such as: 'Explore the importance of the past in your set play. What impact does it have on the events of the present in the play?' **(I)** **Resources** 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.
AS Level Drama: Setting and staging		
KC 3 Structure AO2 Analysis	Exploring setting in drama	Take a scene from your set play and discuss the impact that setting has on the scene. **L**earners identify the setting of a scene and then in pairs discuss the importance of setting in this scene. Afterwards, share the results with the class. Set a homework task where learners must list all the different settings in the play and make notes on their significance. **(I)** Use this as a basis for a discussion of the importance of different settings in the whole play. Show two or three different clips from filmed productions and discuss how different versions of setting can influence our interpretation of a play. You might compare the opening of the films of *Romeo and Juliet* by Lurhmann and Polanski, for example. 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?

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Guidance 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. **Resources** Ralph Fiennes' film version of *Coriolanus* sets the play in a modern Balkan state rather than ancient Rome; Simon Russell Beale's film of *Timon of Athens* is set in contemporary Greece in the midst of the economic depression of the early 21st century; Kenneth Branagh's film of *Much Ado About Nothing* is set in a Tuscan farmhouse, rather than the invented world of Messina. 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. Use videos or YouTube clips for different interpretations and productions of set plays, for example www.rsc.org.uk and the National Theatre's website www.nationaltheatre.org.uk/backstage/video-collections
KC 3 Structure AO2 Analysis	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? Learners write a timeline for the action of their play for homework. **(I)** **Guidance** 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. **Resources** 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
KC 3 Structure AO2 Analysis	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. Learners 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. **Guidance** If learners are asked to consider ways in which scenes develop at a point in the play, this could involve contrasts with previous or following scenes. **Resources** 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.
KC 4 Genre AO1 Knowledge and understanding	Exploring use of stage directions	Learners pay attention to stage directions in a scene. Give learners a scene with important stage directions and as a class, discuss their significance. Consider the scene without stage directions. What difference would it have made to our understanding of the scene as a whole? **Guidance** Shakespeare's texts do not include 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 important and responses should show that the learner understands that this text is designed for performance. **Resources** Williams' *A Streetcar Named Desire* has very detailed set instructions and stage directions. Arthur Miller's *The Crucible* and *A View From The Bridge* also contain excellent examples.
AS Level Drama: Language		
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Exploring use of idiolect	Introduce the term 'idiolect' (an individual way of speaking) to the class. This is a useful time to review/introduce critical terms to learners to describe the rhythms and patterns of speech: assonance, dissonance, syntax, accent, intonation, etc. Learners 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 of language.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Provide a passage where a character is speaking in a very obvious idiolect: a very formal, 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? These characters could then be viewed on YouTube to see how this idiolect is interpreted by a director/actor. **Guidance** Contrasting the language of individual speakers shows awareness of 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. **Resources** 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 often ungrammatical and colloquial in contrast to her more refined register. Soyinka's *The Trials of Brother Jero* and *Jero's Metamorphosis* have numerous passages where idiolects clash.
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Exploring use of image patterns in drama	Introduce image patterns – 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. 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. **Guidance** Guide learners to keep a list of these image patterns as a way of understanding both character and theme. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 14 'The language of drama' has some useful material and exercises. 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.
KC 1 Language **KC 6 Style**	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. Explore a poetic passage in class in close detail, analysing the language.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO2 Analysis		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'. **(I)** **Guidance** Give learners as much contrast in the dramatic register and form as you can. Underlining words and phrases will help learners plan their responses to passages. Emphasise that learners must link this research to understanding character and meaning. **Resources** 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*. Whittome *Cambridge International AS and A level Literature in English Coursebook* has a useful section on poetry in drama and a section that contrasts the use of poetry and prose, including tasks and sample responses.
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	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. 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 realistic and colloquial register for learners to analyse. **Resources** 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. Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 14 Section 3 'The language of drama' has useful examples.
AS Level Drama: Role of audience		

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
KC 7 Interpretation AO5 Evaluation of opinion	Exploring changing responses to set texts	Ask learners to examine contemporary views of drama from 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. **(I)** **Guidance** Critical views change over time as attitudes and values change. This activity encourages learners to see dramatic texts as live not static. Learners might search for reviews of plays when they were performed in different periods or countries, for example *1984* by Icke and Macmillan in USA and Australia. **Resources** Study guides on set texts usually have a section on critical views. Introductions to set texts often have a section on critical reception over time.
KC 7 Interpretation AO5 Evaluation of opinion	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. • '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. **Guidance** 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. **Resources** Set texts.
KC 4 Genre **KC 7 Interpretation** AO1 Knowledge and understanding AO5 Evaluation of opinion	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 video in class. Encourage them to discuss the various productions they have seen with close reference to the original text. Learners could also write a review of a live production in which they refer closely to the play, its language and themes. **(I)** Take learners to see their play if possible. There are many 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 same text is always interesting.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources 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* with 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.
	Progress check	**Resources** Use questions from past papers or sample material from School Support Hub www.cambridgeinternational.org/support **(F)**
AS Level Poetry: What is a poem?		
KC 2 Form **KC 3 Structure** **KC 4 Genre** AO1 Knowledge and understanding AO2 Analysis	Gaining a sense of genre	As a class, discuss some of the essential features of poetry. Many learners will have studied poetry at IGCSE 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 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. 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. 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. **Guidance** Encourage 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 learners 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 Cambridge International AS Level.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Any poems learners have studied. Texts to challenge assumptions could include: • 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'* • Larkin's 'Take one home for the kiddies' – a serious 'nursery rhyme' • 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.
KC 2 Form **KC 3 Structure** **KC 4 Genre** AO1 Knowledge and understanding AO2 Analysis	Developing a sense of poetic form and content	You could 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 learners a sonnet and ask them to point out what they consider to be its main features, e.g. number of lines, rhyming couplets, the volta. How are the poems different/similar in their use of form etc.? What did they expect from this genre? This activity can 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. **Guidance** Whittome (see Resources below) has a similar activity with several suggestions which are then discussed at length. There is analysis of a short poem by Ezra 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. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 3, Section 1 Paulin *The Secret Life Of Poems*
KC 2 Form **KC 3 Structure** **KC 4 Genre**	An imaginative approach to convention	Some teachers like to use creative writing as a way into literature. You could suggest a topic, for example 'Home' and ask learners to write a prose paragraph on the topic and then a short poem based on their paragraph. Learners could then explore the changes they had to make to convert prose into poetry. **(I)**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO3 Personal response		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 learners of trying to use imagery, for example? • Did they deliberately attempt to write in a poetic way? Follow this by looking at a poem they will be studying on a similar topic and contrasting the writer's use of a theme with the passage they have studied in class. **(I)** **Guidance** 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. **Resources** Prompt passages on a theme of your choice. Use Lawrence's *Snake* and Hughes's *Pike* as a prompt for creative writing on animals.
KC 2 Form KC 3 Structure KC 4 Genre AO1 Knowledge and understanding AO3 Personal response	Poetic structure	'Cut up' poetry could be useful here. Give groups of learners individual sets of lines, words and the genre of the poem, and ask them to arrange them as a poem. 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. Learners read their poems aloud to the class. 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, learners' focus will now be on the shape and structure of the poem, as well as on its language and ideas. **Guidance** 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. 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 work in groups and then present their poems on flip charts/whiteboards so that form is evident. **Resources** Different types of texts.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Virginia Woolf 'Reflections', *Stories of ourselves* provides poetic passages but these could be contrasted with a factual media text. Owen/Sassoon and other First World War 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.
KC 4 Genre AO1 Knowledge and understanding	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. **Guidance** Sometimes focusing on different genres leads to a better understanding of each. **Resources** 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, provide longer narrative poems for comparison on the same themes.
AS Level Poetry: Form and structure		
KC 2 Form **KC 3 Structure** AO1 Knowledge and understanding AO2 Analysis	Understanding free verse and formal verse form and building the technical vocabulary	In the earlier class activity, learners will probably have mentioned form as an important 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 Volta (turning point) in a sonnet often reflects a shift in tone or subject. Remind 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. Set for homework a follow-up comparison of the two poems (free verse and formal verse): 'Compare and contrast the way these two writers use form to reflect meaning'. **(I)** **Guidance** The first thing learners will notice about a poem is the external form. Give 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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 • septet • octet • volta • sonnet/Shakespearean/Petrarchan • concrete poems • caesura (initial/medial/terminal) • enjambment/run-on lines • end-stopped • closed/open lines **Resources** 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*

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		It may also be interesting for learners to discuss female sonneteers: • Anne Locke, 'My many sinnes in number are encreast' • Lady Mary Wroth: Sonnet 37 from Pamphilia to Amphilanthus • Charlotte Smith, 'Sonnet on being Cautioned against Walking on a Headland' • Elizabeth Barrett Browning 'Grief' • Cristina Rossetti, 'Remember' • Emma Lazarus, 'The New Colossus' • A. Mary F. Robinson, 'Neurasthenia' • Carol Ann Duffy, 'Prayer'
KC 2 Form **KC 3 Structure** AO1 Knowledge and understanding AO2 Analysis	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. 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, learners discuss why it could be considered as funny or humorous: • because she is a woman • because of the unexpected nature of the ending • because of the tone of her voice, etc. 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'. **(I)** **Guidance** 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 • sonnet sequence • rhyme schemes • octet • sestet

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		• quatrain • couplet • turn/volta **Resources** 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 blend 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. Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 3, Section 1 has a good section on the sonnet using Wordsworth and Shakespeare sonnets.
KC 2 Form **KC 3 Structure** AO1 Knowledge and understanding AO2 Analysis	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. Set a follow-up homework: 'Compare and contrast the way these two poets use the quatrain form'. Direct learners to examine the quatrains separately in terms of their individual meaning and then as 'building blocks' for the whole poem**. (I)** **Guidance** The quatrain form is probably the most common formal verse form but can be used in a variety of ways. **Resources** Blake and Dickinson both use the quatrain form and are 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' 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. Housman 'On Wenlock Edge' and Yeats 'The 'Lake Isle of Innisfree' are more modern quatrain poems.
KC 2 Form **KC 3 Structure**	Understanding other forms and building the technical vocabulary	Take a variety of formal verse forms (lyric, ode, elegy, sonnet, etc.) and explore the way writers have used them. The purpose of this lesson is to introduce the variety of verse forms to 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO2 Analysis		Set a follow-up homework: 'Compare and contrast the effectiveness of the way these writers use form and structure to reflect meaning'. **(I)** **Guidance** Learners will be able to compare different forms and see how they reflect meaning. This is quite technical vocabulary for this stage, but encourage 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? **Resources** 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 technical features, then try to identify its form and why the poet might have chosen it, etc. **(I)(F)** Set an unseen exercise where learners must compare poems written in different forms. **(I)(F)** Rather than a formal test do a question and answer session. **(F)** **Guidance** 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 passage-based questions at AS level and the unseen section on Paper 3. You could prepare your own test, perhaps a table with technical terms and definitions with gaps that need filling or examples of form that need identifying. **Resources**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Past papers could also provide useful summative assessment at this stage, available at www.cambridgeinternational.org/support
AS Level Poetry: Metre, rhythm, rhyme and sound		
KC 2 Form **KC 4 Genre** AO1 Knowledge and understanding AO2 Analysis	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. Learners find scansion difficult and starting at word level is helpful. Learners say words aloud and then count the syllables. Write some words on the board (of varying number of syllables) and ask learners to count the syllables and mark the divisions. Build on this by using familiar song lyrics. Having established that learners are confident with syllables then see if they can move on to identify the stressed part of the word. Give 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. Then show them the convention for marking unstressed syllables and ask them to fill these in. Go over the answers. 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? **Guidance** 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. **Resources** 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 sample recordings of poets reading their work.
KC 2 Form **KC 3 Structure** AO1 Knowledge and understanding AO2 Analysis	Understanding metre and developing knowledge of the technical terms	Introduce the concept of the 'foot' to learners. Learners work in pairs marking whole stanzas of verse looking for patterns. It is probably best to use regular metres at first. Learners 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. Explain that the first word indicates the kind of feet, the second the number of feet; the terms

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		then become more 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. 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. **(I)** **Guidance** 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 rhythm and metre. Stevie Smith reading 'The Galloping Cat' or Edith Sitwell doing 'Masquerade' provide a fascinating listen. There is also a grim humour in Philip Larkin reading 'The 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. **Resources** The set poets for Cambridge International AS Level or the poems from Cambridge *Stories of Ourselves* collection. Kennedy X.J. *Literature* offers some simple ways of understanding metre. Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 4 has some useful exercises on scansion. www.poetryarchive.org/ has many recordings of poets reading their work.
KC 2 Form **KC 3 Structure** AO1 Knowledge and understanding AO2 Analysis	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 and explain how learners can identify these. Learners 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. Give them an exercise where the end rhymes of a poem have been omitted. Ask them to fill in their own suggestions. • 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. Set a follow-up homework: 'Explore the way rhyme is used in these two poems'. **(I)** **Guidance** You could make a handout with all the technical terms and examples.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources 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. Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 5 has some interesting exercises on rhyme. www.poetryarchive.org/ has many examples of poets reading their work.
KC 1 Language KC 6 Style AO1 Knowledge and understanding AO2 Analysis	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. 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 whether the sounds add to the impact. Share results as a class. Review/introduce the terms: alliteration, assonance, dissonance, consonance, phonology and onomatopoeia. **Guidance** You may like to review the terms vowel and consonant, as the definition of assonance and consonance relies on an understanding of these terms. You may like to make a handout with some of the technical terms on. **Resources** 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. www.poetryarchive.org/ has many examples of poets reading their work.
AS Level Poetry: Language in poetry		
KC 1 Language KC 6 Style AO1 Knowledge and understanding AO2 Analysis	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. 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. Share results with the group. **Guidance** You may want to introduce the idea of an extended metaphor or conceit.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Ask learners to consider whether metaphor is more powerful than simile, as simile just expresses a likeness, whereas metaphor suggests an essential connection between the two qualities being described. **Resources** 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 describe the unborn child. Wilfred Owen *Selected Poems* In this collection there is a range of poems that contain many metaphors and similes, 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'. Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 3 has some analysis of metaphorical language in D.H. Lawrence, Ted Hughes, Hardy and Larkin. Carol Ann Duffy's 'Valentine' is a modern example of an elaborate extended metaphor or conceit where love is compared to an onion in different ways.
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Understanding tone	Debate with the class what they understand by 'tone'. They may come up with words, such as attitudes or feelings, or the expression 'tone of voice'. 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. Then ask them in pairs to underline and consider the words and phrases that convey this tone. Ask them to share their results with the class. Ask learners to consider whether the tone remains constant or shifts as the poem develops. 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. **Guidance** 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?

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		• How does the writer convey this attitude to the reader? The answers to these three questions involve in turn: subject, tone, and language/form. **Resources** Wilfred Owen *Selected Poems* There are many poems with an angry 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 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 Dorothy Parker's poetry are both useful for exposing and analysing the satirical voice.
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Understanding neologisms and archaisms	Explain the terms neologism and archaism. Curse words are often an interesting introduction to this topic: 'strewth', etc. Learners 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. 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. 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': 'To…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 Waste Land': 'I Tiresias have foresuffered all'. Give learners examples of poems that use neologisms and/or archaisms and ask them to identify them by underlining. **(I)** Then share with the class by discussing their meanings and effects. Give learners a sequence of words and ask them to work in pairs and invent new ones from these root words. Share the results with the class. **Guidance**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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. 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. **Resources** 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 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.
KC 1 Language KC 6 Style AO1 Knowledge and understanding AO2 Analysis	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. 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? **Guidance** The issue of informality raises some interesting social issues. **Resources** Wilfred Owen uses the colloquial speaking voice to great effect in *Selected Poems* often to suggest the authentic soldier's voice. Poems 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.
KC 1 Language KC 6 Style AO1 Knowledge and understanding AO2 Analysis	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. Set homework on a poem 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. **(I)**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Guidance 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. **Resources** 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* at School Support Hub www.cambridgeinternational.org/support contains example essays analysing poetry and its language.
KC 1 Language KC 6 Style AO1 Knowledge and understanding AO2 Analysis	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. Learners 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. **Guidance** 'Synonym' refers 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. **Resources** In 'Anthem for Doomed Youth', Wilfred Owen uses words associated with sound in the opening octet, and with sight in the sestet, contributing to the shift from anger to melancholy.
AS Level Poetry: Voice and narrative perspective		
KC 2 Form KC 4 Genre AO1 Knowledge and understanding	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. 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. Share findings with the class.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO2 Analysis		Learners work on a dramatic monologue and perform it as a piece of drama. **(I)** Set homework where learners discuss a first person poem. 'What sense of the speaker do we receive from their voice in this poem?' **(I)** **Guidance** Use of the first person introduces concepts of unreliability, confessional poetry, lyric poetry, and dramatic monologue. Use of the first person plural can introduce 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. **Resources** 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's '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.
KC 2 Form **KC 4 Genre** AO1 Knowledge and understanding AO2 Analysis	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)** **Guidance** 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. **Resources** 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 et 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 learners react to such intimacy being made public?
	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. **(I)(F)**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Past papers and mark schemes for Paper 1, and its precursor Paper 3, in the old syllabus are available at School Support Hub www.cambridgeinternational.org/support

Paper 2: Prose and Unseen

For Unseen questions, this unit is an opportunity to introduce learners to a wide range of literary forms and literary works. Teachers should collect a range of past papers, for example on the 9695 syllabus 2016–2020, Paper 7 was the Comment and Appreciation paper, a useful source of appropriate passages in all genres and including some paired passages for 'compare and contrast' questions. There are also *Example Candidate Responses* available at www.cambridgeinternational.org/support. The question may ask for a critical appreciation, so preparation should focus on enabling learners to come to unseen extracts with the skills needed for detailed appreciation, through analysis. The more reading that learners 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 to appreciate the given extracts in a literary fashion.

This unit also prepares learners for passage and essay questions on prose. Learners should be aware of the conventions of each prose genre, as well as their similarities and differences. The prose activities look at narrative voice, 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 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 – other works in the genre and works by the same author – is useful. Independent study **(I)** 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 Prose and Unseen types of exam question throughout the course. For Unseen questions learners need to have opportunities to improve their skills in critically analysing literature. This unit covers 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. An accurate and broad critical lexicon is required to analyse unseen texts. Learners will need to form a personal and perceptive response to unseen literary material, supported by a recognised and precise critical vocabulary. Specimen and past exam paper can 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
- seeing a text through other contexts such as genre.

This unit is useful in establishing ways into a new piece of writing. The activities can be adapted using set texts from the other papers, and the resources sections offer suggestions for suitable text types. 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 this paper 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. Lessons on unseen extracts can be taught alongside the teaching of the other AS & A Level papers to ensure regular exposure to unseen material.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AS Level Prose: Narrative voice		
KC1 Language KC 4 Genre AO1 Knowledge and understanding AO2 Analysis	Understanding use of the first person in prose	Explore the idea of first person in prose. Encourage learners to suggest and explore the differences in the use of the first person in poetry and in prose. Explore the difference between autobiography and first person accounts. Discuss the idea of unreliability, and the idea of narrators telling their own story or that of others. Explore the idea that the teller has an impact on the tale. Learners 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. Discuss their findings as a class. 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. **(I)** Read both versions in class and discuss. **Guidance** The first sections follow on from the related sections in the AS Level Poetry course. 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. 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 Wallpaper' 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. **Resources** Nelson Mandela's autobiography *Long Walk to Freedom* opening pages used as comparison to fictional first person narratives Whittome *Cambridge International AS and A level Literature in English Coursebook* Unit 7, Part 1.
KC1 Language KC 4 Genre	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 concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO2 Analysis		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? Learners write a story using the second person. **(I)** **Resources** Jill Paton Walsh *Knowledge of Angels* (opening) J.D. Salinger *The Catcher In The Rye* (first page)
KC1 Language **KC 4 Genre** AO1 Knowledge and understanding AO2 Analysis	Understanding use of third person in prose	Explore different uses of the third person in prose using extracts of your choice. 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? 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? 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? Introduce the idea of free indirect speech and thought. Ask learners about possible advantages of this. 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 comment in the next lesson. **(I)** **Guidance** 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's fate. **Resources** *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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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.
KC 4 Genre AO1 Knowledge and understanding	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? Learners 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)** **Guidance** This might be best approached when learners have studied a whole text and are familiar with the characters. **Resources** Bram Stoker *Dracula* Emily Brontë *Wuthering Heights* William Faulkner *As I Lay Dying* are all famous examples of multiple narratives. Faulkner *Absalom* and Henry James *Washington Square* both have complex use of multiple narrators within a third person narrative.
AS Level Prose: Structure		
KC 3 Structure AO1 Knowledge and understanding AO2 Analysis	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. Learners 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)** Set homework where 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'. **(I)** **Guidance** If studying a novel, use this activity as a model for the way learners make notes on each chapter for themselves. At this stage, it is useful for learners to begin bullet-pointing certain aspects of their text under headings such as

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Theme, Character development, Plot devices, Symbols, for each chapter. Eventually, a list of quotations can be added to these lists to make full essay plans for revision purposes. **Resources** 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. Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 8 has sample openings to novels, a linked task and sample responses.
KC 3 Structure AO1 Knowledge and understanding AO2 Analysis	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. In *Pride and Prejudice*, Austen anticipates the most crucial theme in the novel in the first paragraph. Learners 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)** Discuss the chronology of events in a set short story or a chapter of the novel you are studying. 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. **Guidance** 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 need to be clear on the structure of the novel to respond to questions. **Resources** Flashbacks and references to memory are used in many of the stories in the anthology *Songs of Ourselves Version 2*. 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* include a response to a question which asks candidates to consider the importance of an episode within the novel as a whole. See Example Candidate Response for Paper 5 at www.cambridgeinternational.org/support Faulkner's *Absalom, Absalom* has some interesting use of foreshadowing.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 9 has tasks and sample responses on chronology in novels.
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	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. Learners underline key features of language and consider their impact. **(I)** They add these features to their chapter notes. Learners consider whether these descriptions have symbolic character. Are these descriptions part of a series of similar descriptions throughout the text? **(I)** **Guidance** Learners 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. **Resources** All the set novels have key descriptive passages. Use past papers for ideas about passages, available at www.cambridgeinternational.org/support
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Exploring action	Explore the use of action within passages from your set texts. Learners look at the way action is presented. Is action presented mimetically or diegetically? (showing or telling). Learners focus on the language of action by underlining verb forms and adverbs. They can share their results with the class. How far do action and events help us to understand the 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 have chosen constitute a key moment or turning point in the novel? This activity can be used together with plot development below. **Guidance** 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 passage questions in their final exams. If they look for sections of action to comment on they may find material for their responses. **Resources** Choose passages where action is important. All the set texts have key sections of action. Use past papers for ideas about passages, available at www.cambridgeinternational.org/support

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	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? 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?' **(I)** **Guidance** 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). **Resources** All the set texts have key sections of dialogue. Use past papers for ideas about passages, available at www.cambridgeinternational.org/support
KC 2 Form **KC 3 Structure** AO1 Knowledge and understanding AO2 Analysis	Exploring plot development	When studying a novel, learners need to be aware of key developments in plot. Learners 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 there some events that all learners feel are significant? • Are there others only a few have selected? When studying short stories, there are several plots to remember. Learners consider stories in pairs that have similar plots. Are there similar lines of development? Set a follow-up homework: 'Compare and contrast two stories where the plots are developed in contrasting ways'. **(I)** **Guidance** 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 through the chart above. .

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Set texts.
KC 2 Form **KC 3 Structure** AO1 Knowledge and understanding AO2 Analysis	Exploring endings	Endings bring resolution to the texts and are important, as the writer often brings events to a conclusion. Learners 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? Learners 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? 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'. Alternatively, ask learners to re-write the end of a short story, and justify their choices after they have been shared with the class. **(I)** **Resources** *Stories of Ourselves* has many examples, e.g. the ending to Dickens' 'The Signalman' has a chilling effect on the narrator and the reader.
AS Level Prose: Setting and character		
KC 5 Context AO1 Knowledge and understanding AO2 Analysis	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. Learners 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. Learners 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. Share and discuss with the rest of the class. Learners compare settings from two of the short stories they are studying. In pairs get them to list points of comparison. Share their ideas with the rest of the class.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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 'Discuss the importance of setting to the novel as a whole'. **(I)** **Guidance** 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. **Resources** *Stories of Ourselves*: 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.
KC 4 Genre AO1 Knowledge and understanding	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. Learners 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? Learners debate how far they find the characters sympathetic or unsympathetic. Draw up a list of their positive and negative characteristics for discussion. Learners 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)** **Guidance** 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. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 10 has a useful section on character and setting with a task and sample response. There is also a section on the introduction of

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		characters with tasks and sample responses. *Example Candidate Responses* available at www.cambridgeinternational.org/support has a sample essay on Elinor, a character from Austen's *Sense and Sensibility*
KC 4 Genre **KC 7 Interpretation** AO1 Knowledge and understanding AO5 Evaluation of opinion	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? Learners underline key words and phrases that reveal aspects of character. Discuss them in class. - 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'. **(I)** **Guidance** 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. **Resources** There are many passages of dialogue in the set texts.
KC 4 Genre **KC 7 Interpretation** AO1 Knowledge and understanding AO5 Evaluation of opinion	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 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. **(I)** **Guidance** 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		It is important to focus on method, meaning or the role of a character within the novel as a whole, rather than character studies. **Resources** *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.
KC 3 Structure **KC 5 Context** AO1 Knowledge and understanding AO2 Analysis	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 learners to non-linear narratives, where the 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? Explore the importance to the effects of your set text of the way stories are set in either the past or the future. **(I)** **Guidance** Learners should have a clear understanding of the chronology of the narrative in their set texts. **Resources** There are futuristic stories in *Stories of Ourselves*, for example 'Billennium' by J.G. Ballard. Jane Austen's novels have good examples of using letters to extend the time frame – for example, Isabella Thorpe's letter in *Northanger Abbey* to Catherine Moreland in Chapter 12 of Volume 2.
KC 4 Genre AO1 Knowledge and understanding	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 /opinionated or involved in the action of the story for us as readers to consider them as reliable? **Guidance** The idea of narrative 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. **Resources** Set texts.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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.
AS Level Prose: Language and tone		
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Exploring tone	Discuss what learners understand by 'tone'. Possible answers are: ideas of feeling, levels of formality, voice, register. In pairs, learners discuss the tone of different passages from your set text or short stories. Share the results with the class. Give learners short passages with different tones: comic, ironic, disturbing, angry, or violent. Ask them to underline the key words and phrases that contribute to this tone and discuss their findings with the class. Ask them to find examples of shifts of tone throughout the novel or in short stories they are studying. **Guidance** 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. **Resources** Passages from the set texts. Use past papers for ideas for passages, available at www.cambridgeinternational.org/support
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	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. Give learners passages and ask them to look for figurative devices. Get them to underline them and then share them as a class and discuss the effects of these devices. **Guidance** This is focused on helping learners see how some writers use key images to create mood and atmosphere. **Resources** Set texts. Dickens in *Bleak House* uses images of fog and mud – see for example the opening chapter.
KC 1 Language **KC 6 Style**	Exploring the use of syntax together with	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

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO2 Analysis	style and interpretation	impact to writing. A very short sentence after a complex sentence can add emphasis. Punctuation can also shape meaning. 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? Share the results as a group. Ask learners to prepare a handout in which different types of sentence structure 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. **Guidance** The habit of looking closely at sentence structures and syntax is useful for passage questions and of course the Unseen question. **Resources** *Stories of Ourselves*, '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.
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	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 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? **Guidance** 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. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 1 Unit 11 contains some passages for comment with sample answers where the style has been analysed in detail. Edith Wharton and E.M. Forster use irony.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Stories of Ourselves contains a wide variety of styles.
	Progress check	By asking learners to attempt a question in a past paper, you can assess how far they have developed in acquiring a full literary vocabulary as well as the confidence and insight to analyse a literary text. **(I)(F)** **Guidance** 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. **Resources** Past papers and mark schemes for with suitable questions on prose texts are available at www.cambridgeinternational.org/support
AS Level Unseen: Approaching an unseen extract		
KC 2 Form AO1 Knowledge and understanding	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: judgemental, important, essential, key, analytical. 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*. In pairs, learners should analyse the extract with the following as prompts: narrative, setting, style, character, mood. Assess learners' findings with whole class feedback. **Guidance** 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. Unseen passages will be from a novel / short story, a poem or a piece of drama. Sometimes comparisons can be made between texts. Remind learners the form of the extract is central to its effect and should always be discussed.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources A range of past papers can be used for the activities in this unit on the Unseen papers. The 9695 syllabus (until 2020) Paper 7 has suitable extracts, and any passage-based extracts for other papers can be adapted. 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.
KC 3 Structure AO4 Communication	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 each extract. 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. • Which paragraphs are more successful and why? • Did the extract lend itself to some features rather than others? • Are all learners clear on rubric issues? • Are all pairs clear about the task they have been given? With the essay plan created in class, learners 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. When the essays have been marked, ask learners to discuss which approach they found most useful, and why. **Guidance** Remind learners to read the cover of the exam paper carefully. 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. **Resources** Syllabus 9695 (until 2020) Paper 7 Unseen and mark schemes available at www.cambridgeinternational.org/support
KC 7 Interpretation	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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO5 Evaluation of opinion		In groups, learners examine a suitable extract to find out the writer's central concerns/themes in the text. In groups, ask learners to write a list of their chosen themes on the board for the rest of the class to see and discuss. Ask learners to explain how they reached their conclusions. Is there a general consensus about the concerns/themes they have found in the text? **Guidance** 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 • themes: ideas a writer tries to emphasise in their writing. Common threads and unifying ideas which run through the text • 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. **Resources** Suitable extracts from set texts.
KC 3 Structure **KC 5 Context** **KC 7 Interpretation** AO1 Knowledge and understanding AO5 Evaluation of opinion	Ascertaining a writer's concerns	Ask learners to define the term 'themes': ideas a writer tries to emphasise in their writing. Common threads and unifying ideas which run through the text . Remind them of the term 'themes' which they should remember from other AS Level work. 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. Remind learners to focus their ideas on the writer's use of language, not just on the plot. From the list of concerns made, learners construct a short paragraph, such as: 'In *Oliver Twist*, Dickens focuses on three major themes: vulnerability, the innocence of children and the gap between rich and poor...' How much can 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 does this add to the reading of the passage? 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Guidance 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. 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...' Highlight the difference in responses that learners have given as a way to reinforce this. Reinforce the idea that close textual analysis of language is vital in assessing plot, theme, etc. Encourage learners 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 accurate reading. **Resources** Dickens *Oliver Twist* Yaa de Villiers *Original Skin*
KC 3 Structure AO1 Knowledge and understanding AO2 Analysis	Openings and endings: understanding structure	Begin by whole class discussion of structure: take a poem, the end of a play and the start of a novel. Discuss the purpose and concerns a writer may have had when making decisions about structure. 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. Present findings to the whole class and judge how successful writers have been in opening or concluding their text. **Guidance** 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. **Resources** 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*.
AS Level Unseen: Understanding – close critical analysis		

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
KC 7 Interpretation AO5 Evaluation of opinion	Concerns of narrative and reliability	Begin with a reminder of the types of narrative device available to writers. As a whole class, discuss the different types of narration that are familiar. Ask learners to read an extract from Chaucer, possibly in a translated version, and 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). 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 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? In small groups, learners extend their findings and questions about how reliable narrators are, to other texts they know. As a follow-up task, give learners 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'. **(I)** Go through afterwards as a class. **Guidance** Poems and novels have a narrative stance, that is, a way of telling their story. The opening page of *David Copperfield* works 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. **Resources** Marvell 'To His Coy Mistress' Dickens *David Copperfield* McEwan *Atonement* Browning *My Last Duchess*

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Williams *Stoner* Emily Brontë *Wuthering Heights*
KC 2 Form **KC 4 Genre** AO1 Knowledge and understanding	Discussing chronological order and time	Learners read the Prologue from *Romeo and Juliet*. In pairs or as a class, ask them to discuss how, at the beginning of the play, the Chorus can know the outcome of what has not yet been enacted. Introduce the idea of retrospective narrative –that is, the story is told from an endpoint, despite being told from the beginning – using the opening extract from *David Copperfield*. The opening to *The Catcher In The Rye* would also work here. 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 and then ask learners to discuss the following questions: • Why is time important in literary texts? Learners record new critical terminology. **(I)** **Guidance** The way and order in which an extract (or whole literary text) is told is important. 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. **Resources** Extract copies: the opening pages of Shakespeare's *Romeo and Juliet* Dickens *David Copperfield, Great Expectations* Salinger *The Catcher In The Rye*
KC 6 Style AO1 Knowledge and understanding AO2 Analysis	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. 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? 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:

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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? **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. **Atmosphere:** Guide 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. **Guidance** 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, 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? **Resources** Set texts Literary dictionary, for example Cuddon *A Dictionary of Literary Terms and Literary Theory*, or use an online dictionary. W.H. Auden 'Musée des Beaux Arts' Joseph Conrad *The Secret Agent* – descriptions of London Wordsworth 'Daffodils' Hardy *The Return Of The Native.* Henry James *Washington Square* Wilde *The Importance Of Being Earnest* Shakespeare *The Tempest*
KC 1 Language AO1 Knowledge and understanding AO2 Analysis	Detailing language: punctuation, sentence and tense	Define the term 'pace'. 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. In small groups, learners take one text and prepare to read it to the class. They could divide the reading out loud between members of the group, where one reads most of the work but another reads the key examples of where

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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?
		Repeat this activity, examining the writer's use of tense. Make sure learners understand the use of basic tenses, including the present continuous and the subjunctive. Remind learners that modal verbs are vital in suggesting, rather than prescribing, ideas and effects. Ask learners to discuss the following questions in groups and then present their findings.
		• 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?
		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 on the narrative?
		• Can they find a variety of sentence structures *within* an extract too?
		• Why do writers vary sentence structure?
		Ask learners a few quick questions in the lesson to make sure they have understood the material.
		Guidance
		Learners must use several different tools to approach Paper 2, 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 (sentence structures, different verb classes, punctuation,) affects the outcome / effect of its pace.
		Any favourite passages can be used for this exercise.
		Present continuous 'I am writing'; subjunctive 'If I were writing'; modal verbs: could/ should/must/might, etc.
		Resources
		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 use of sentence structure, rhythm, etc.
		A speech in iambic pentameter could demonstrate the importance of enjambment, for example Viola's soliloquy in Act II Scene ii Shakespeare's *Twelfth Night*.
		Passage-based questions in *Example Candidate Responses* available at www.cambridgeinternational.org/support
		Henry James *Washington Square*
		Williams *Stoner*
		Kate Clanchy *To Travel*

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
KC 4 Genre AO1 Knowledge and understanding	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 they have studied for previous exams. A shortened version of a Shakespeare play could also be discussed, for example *Romeo and Juliet.* Ask: Does something have to happen? Ask for examples of texts where very little actually happens. Learners may point to internal monologues (Hamlet's 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 learners regard language, characterisation, etc. as more important concerns when reading than plot? Using a suitable extract, learners write two or three paragraphs on the statement: Why plot is important to the effect of a work. **(I)** Feed back some of the responses at the close of the lesson. **Guidance** 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. Use any favourite examples of text for this exercise. **Resources** Fairy stories such as *Cinderella* or *Goldilocks and the Three Bears*, *Snow White* Shakespeare *Romeo and Juliet*
KC 2 Form AO1 Knowledge and understanding	Writing about description and dialogue	Ask learners to provide a definition of 'description' and 'dialogue'. Discuss: How important are description and dialogue? Are they secondary to plot and character, for example? In groups learners 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. **Guidance** The task is to reinforce the basics of literature, the key elements of any novel and sometimes poem: describing; and transcribing spoken language. 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Drama texts could be compared with the use of dialogue in prose. Learners could debate which seems the more natural form of speech. **Resources** 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.
AS Level Unseen: Setting, theme and characterisation		
KC 4 Genre AO1 Knowledge and understanding AO2 Analysis	Looking at character	Introduce the following key terms: • central character • minor or major character • protagonist • antagonist. Using suitable extracts, discuss how writers build their character descriptions. Is it appropriate to use the terms protagonist/antagonist with regard to these passages? Can learners think of other examples from literature you have read previously? Learners discuss their findings with each other. Find a complementary description of the same character from another part of the chosen text or a different character from that text. Ask 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? Use the given extracts as a basis for an essay concerning how effectively character is created in the text. **(I)** **Guidance** Characters can sometimes be the focus for exam questions, but Unseen questions demand 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. **Resources** Extracts from Stevenson *Dr Jekyll and Mr Hyde* or Marlowe *Dr Faustus* could work well here.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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. Henry James *Washington Square* – Catherine and her father. The women and/or the male characters in *The Importance Of Being Earnest*.
KC 4 Genre AO1 Knowledge and understanding AO3 Personal Response	The role of the protagonist	Recap on learners' understanding of the terms protagonist and antagonist, in relation to the extracts in the Resources section, then introduce further terms: anti-hero, Machiavellian villain. Ask learners to discuss and construct, in small groups, a list of heroes and villains from their knowledge of literature. Feed this list back to the whole class, and draw comparisons and contrasts between the examples in the extracts and their own reading. 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*? 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' (identification) and 'sympathy' (understanding). Also make the distinction between character and role: character is who a person is; role is their function in terms of the text's development. 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 than Edmund in *King Lear*? It can be informative to show the class the blinding of Gloucester scene in *King Lear* (Act 3, Scene 7) here as a prompt to discussion. • How useful have learners found these terms in defining character? • What are their limitations? 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.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Using a suitable extract, set an essay on how successful the writer is in creating sympathy (or not) for a character. **(I)** **Guidance** Follow this activity on from the preceding one on character. This will offer continuity of subject, and will provide the chance to reinforce knowledge of orthodox character types. 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 or sympathy defined by the nature of the actions that characters commit? **Resources** Edmund and Edgar from *King Lear* Don John in *Much Ado About Nothing* The Duchess and her brothers in *The Duchess of Malfi*
KC 4 Genre AO1 Knowledge and understanding	Understanding character: developed characters	Read a suitable extract from Chaucer's 'The Pardoner's Prologue and Tale' to present developed character and flat characterisation. Whole class discussion of the differences between the presentation of the Pardoner and the three thieves. 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 a 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. Make sure that learners can provide their own definitions of the character types discussed. In pairs or small groups, analyse the development of character in the extract you have chosen, 'How does the writer make the character engaging to the reader?' **Guidance** 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.' **Resources**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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'
KC 1 Language **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Discussing setting	Begin with the terms: setting, environment, location, place. Explain that these are interchangeable when discussing a writer's use of place in a novel. Learners examine two suitable extracts, and quickly write a paragraph (in note form) on the contrasts of the settings used. **(I)** Learners peer assess the short comparison. Then give learners the following prompts to discuss in their pairs: - Where? - When? – in the past? future? - Is it a recognisable place or a futuristic, post-apocalyptic place? - What effect does the setting produce? 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? - 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*. 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 discuss in this context. Ask learners to use their ideas on the questions above when planning their responses to the task: '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?' **(I)(F)** This task is a useful opportunity for formative assessment, based on comparing unseen texts. **Guidance**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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. **Resources** Potential extracts for this task should be contrasting ones, for example the openings of Charlotte Brontë's *Jane Eyre* and Cormac 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*
KC 1 Language KC 6 Style AO1 Knowledge and understanding AO2 Analysis	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. Remind 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. A follow-up essay could focus on major themes in an extract, and how these are developed and made engaging for the reader. **(I)** **Guidance** 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. For example: • 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 ideology or the destructive influence of the American Dream.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Donne 'A Valediction Forbidding Mourning' Swift *A Modest Proposal* Arthur Miller The *Crucible / All My Sons*
AS Level Unseen: Context and genre		
KC 5 Context AO1 Knowledge and understanding	Considering social and political concerns	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*. 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? • 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? 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? **(I)** **Guidance** The purpose of unseen appreciation is to prompt learners into rich discussions of the ways language, structure and form produce meaning. Use any extracts which are self-contained and exemplify the relevant context. It is not advisable for learners to know the whole text, as Paper 2 focuses on unseen material. This is an exercise in assessing how a writer can bring an event, action or common theme to life for a reader. **Resources** 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*
KC 4 Genre AO1 Knowledge and understanding	Recognising genre in unseen work	Discuss the different genres / kinds / types of texts that learners know. Form a list of the key features of different genres. A range of text-types should arise, such as realism, magical realism, satire, Gothic, lyric, ode, sonnet, soliloquy, duologue.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Present the class with two very different extracts (such as Naipaul's *Half A Life* and Gaskell's *North and South*). Small groups read and then compare and contrast the two texts, before making decisions on what genre each text belongs to. Remind learners that texts can fall into several categories.

Groups present their findings and compare notes with other learners in a peer assessment exercise.

Set two contrasting unseen passages to consolidate learners' work on this topic, for example, using those suggested in the resources section or of their own choice. **(I)**

Guidance
This is a useful exercise in prompting learners to make links between genre 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 vocabulary which learners have used throughout the course.
Challenge learners to take risks in connecting elements of an unseen extract with features they know from other literary works such as: imagery, use of form and structure, intertextuality, language, development of character.

Resources
Use two extracts which contrast in lots of ways: male/female, colonial/ post-colonial, traditional/modern, first/third 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) |
| **KC 3 Structure**
KC 7 Interpretation

AO1 Knowledge and understanding

AO5 Evaluation of opinion | Making meaning from extract structure | Define 'structure' with 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.

Examine one or two extracts and annotate them carefully. Ask learners to consider the following questions:
- 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 terms of theme, character, etc.? |

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		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..............................’ **Guidance** In the example above, learners could discuss various structural features such as: sentence structures, paragraph length, change of focus, dialogue, flashbacks, change of scene. 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 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 should be supported by quotes from the text and use of technical vocabulary. **Resources** Past Paper 7 (9695 syllabus 2016–2020) and mark schemes available at www.cambridgeinternational.org/support The opening of *The Franchise Affair* by Josephine Tey compared with the opening of *The Lodger* by Charles Nichol
KC 4 Genre **KC 6 Style** AO1 Knowledge and understanding AO2 Analysis	Responding to the comparative element	Using suitable passages, remind learners of the difference between ‘compare’ and ‘contrast’. 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. Read the poems to allow time for note-taking and reflection. Encourage 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 and differences between the poems. Discuss the language used to compare. This can then be developed into an individual essay. How far do the two poets here use the same ideas and techniques in their writing? **(I)** Repeat this exercise with past papers to check that learners are approaching a comparison question in a suitably detailed and literary way. **(I)**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Guidance An unseen question may give two extracts for comparison. Find examples of this type of question from past papers, or create your own, and allow learners lots of practice in this type of task. Encourage them to draw together all their notes and the critical lexicon they have been building for reference when considering an unseen text. **Resources** Past paper extracts containing two texts for a question (this is generally in the form of poetry, although occasionally it could be in the form of prose). Alternatively, two short, contrasting poems. Jun 2013 and 2014 Paper 7 (9695 syllabus) both contain comparative questions available at www.cambridgeinternational.org/support Compare Shakespeare and Tennyson sonnets
All KCs All assessment objectives	Progress check	Set timed essays in exam-like conditions, perhaps using a poem, an extract from a novel and an extract from a play that learners have not seen before. **(F)** **Guidance** Summative assessments like these will enable you to identify skill areas which may need further attention. **Resources** Unseen extracts from past papers available at www.cambridgeinternational.org/support