Scheme of Work – Paper 3 and Paper 4
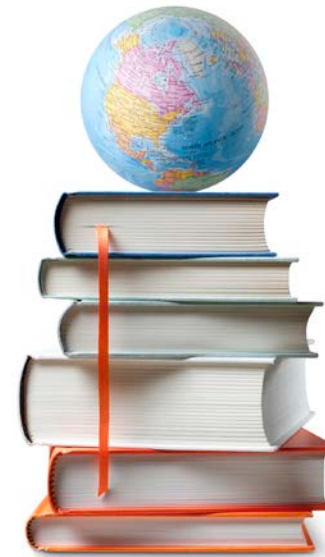
Cambridge International AS & A Level Literature in English 9695

For examination from 2021

Contents

Introduction

This scheme of work is designed for teachers delivering the Cambridge International A 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 A Level syllabus, the three topics are: Progressing from AS to A Level, Paper 3: Shakespeare and Drama, and Paper 4: Pre- and Post-1900 Poetry and Prose.

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.

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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.
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	At A Level: Evaluating and explaining different ideas within a text and using different critical readings to explore an understanding of texts and to help support literary arguments.

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
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.

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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 from AS to A level	It is recommended that this unit should take about 36 hours/10% of the full A Level course.
Paper 3: Shakespeare and Drama	It is recommended that this unit should take about 72 hours/20% of the full A Level course
Paper 4: Pre- and Post-1900 Poetry and Prose	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 A 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
KC5 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 from AS Level to A Level

The purpose of this unit is to revise and review what learners already know, as well as to explain what knowledge can be expected of learners during their period of A Level study. As the key concepts of literature are covered, it is probable that you will begin the teaching year with this unit, taught either separately, or while teaching the set texts for Paper 3 or Paper 4.

About 85% of the time for the overall A Level course should be spent teaching the set texts and 15% concentrating on wider reading and introductory material. Wider reading for the set texts could be set as holiday work, preferably before the papers are taught, and this scheme of work includes some advice on this wider reading. Learners will be able to build on the skills of annotation and analysis which they started at AS Level, alongside developing the new skills required for the A level. These are broadly a) incorporating references to the wider text in passage-based questions and b) discussing and evaluating varying opinions and interpretations of literary texts. It is assumed that Papers 3 and 4 will be taught in a linear fashion. Discreet, one-off lessons, developing the specific analytical skills learned in the Unseen section of Paper 2, can be slotted in where relevant and as a complement to set-text-based activities.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
Progressing from AS to A Level		
KC5 Context AO1 Knowledge and understanding	Introducing literary traditions and literature in modernity	Build this activity around the set texts you have chosen. You should cover a wide range of the different eras and styles you will be studying. Prepare learners for this by discussion of how the texts they will study are connected, for instance: • genre • narrative • form • era (time period and context) • gender • author. Learners create a personal reading list. A **basic** list will include the set texts, some secondary reading of literary theory and criticism, (perhaps some photocopied sections from a literary glossary) and approximate dates for first readings of the set texts. Differentiate by offering suggestions for **challenging** reading matter, for example in the form of biography, works of critical analysis and opinion, literary theory, etc. **(I)** Provide a range of very short extracts to engage learners. *Middlemarch* by George Eliot, *That Face* by Polly Stenham and a poem by Emily Dickinson would offer an overview of genre, historical period and a comparison of three women writers. For learners who are planning to study English literature at higher education level, you could agree a suitable reading list, and reading and discussion of these texts could take place outside syllabus teaching time. **(I)**

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Copies of the texts to be studied throughout the syllabus. Photocopies of established literary theory, for example J.A. Cuddon *A Dictionary of Literary Terms and Literary Theory* has interesting sections on Renaissance Literature, revenge tragedy and short story, all of which could be used as secondary reading for basic work. Abrams *A Glossary of Literary Terms* will help with reference to critical terminology. Tom Paulin *The Secret Life Of Poems* offers a general overview of how to approach poetry.
All Key Concepts All assessment objectives	Introducing the key concepts and assessment objectives	Cut the key concepts and the assessment objectives into individual definitions and distribute to the class. Learners discuss, in pairs, the significance and usefulness of their concept. They then offer examples of it from literature they are already familiar with. Learners match the concepts to the assessment objectives. Encourage learners to use the key concepts as a way of annotating and reflecting on the texts. **(I)** **Guidance** Key concepts and assessment objectives should be displayed within the classroom so that learners can see these all the time. Try to refer to the key concepts and assessment objectives in each lesson so that it is clear how the content matches the required skills.
KC2 Form AO1 Knowledge and understanding	Working on expression and style	Learners should consider the different styles and forms of texts (e.g. letters, articles, diary entries). Learners annotate the text, identifying and analysing the language form and structure of the text. Learners should also consider the literary features and analyse these to explain the effect on the reader. They should then bring these notes and observations to the class. To encourage learners to improve their writing style, you could use one of the following activities: • Paragraphing: take some learner essays and cut them up into paragraphs. Distribute these to the class and ask for peer assessment of the paragraphs. Are the paragraphs clear? Is the paragraph properly structured? Learners revise and rewrite the paragraphs as needed so that they contain clear critical analysis with a suitable start and end. • Learners write a short response to the set text (For example, 'Discuss the author's characterisation of .....'). Peer-assess the results of learners' work and encourage a discussion. • Prompt learners to use ambitious, technical vocabulary, by keeping a display of unusual/unfamiliar words that are found in reading of the texts. Allow two minutes for this activity at the start of lessons: ask learners if they have words to add to the list, use a dictionary to define the word class, definition and other synonyms/antonyms. Build on this and prompt learners to use the words actively in their writing. **Guidance** Remind learners that when they study literature, they should begin to develop their writing style and they should use high level vocabulary.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Cambridge past papers are available at www.cambridgeinternational.org/support
KC 1 Language **KC3 Structure** **KC 6 Style** AO4 Communication	Using embedded quotation	Rule for using embedded quotation: • use short quotations of two or three words. Give learners a three-sentence example of embedded quotation that needs improvement: *Shakespeare uses alliteration. Romeo says: 'She doth teach the torches to burn bright'. This shows the intensity of his love for Juliet.* Ask learners to amalgamate the three sentences into one, so that they reduce the quotation and enable a better sentence structure. For example: *Shakespeare's alliterative 'burn bright' enables the dramatist to show the intensity of Romeo's love.* Learners select features from their set text, incorporating the formula: The writer ……… quotation ……….the effect Shakespeare .... quotation .... the audience. **Guidance** Remind learners of the rules for using quotations in all three genres, and model the ways in which they can wrap their own sentence around the quotation. Encourage learners to use single words and phrases in essays. Teach learners to think about the *effects* of the literary techniques a writer uses, so that they are not just technique-spotting but are actually analysing the techniques they find.
KC7 Interpretation AO1 Knowledge and understanding AO5 Evaluation of opinion	Gaining textual knowledge	Discuss the idea of 'active reading'. Discuss with learners how to colour-code their annotations according to the key concepts: language and style, form, interpretation, etc. Encourage them to develop their own system to mark up a text effectively. Ask learners to make a list of key terms that they believe are vital to see in a text: symbolism, imagery, verse form, dramatic irony, etc. They should be able to make lists which are specific to each of the three genres. **Guidance** Make sure that learners see their reading as an ongoing process, and remind them that they will need to read and re-read their texts several times so that they need to be annotated fully and clearly.

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		Resources Spare paper to make bookmarks List of the key concepts Highlighters/coloured pens
Progressing from AS to A level: Readings, meanings and contexts		
KC7 Interpretation AO5 Evaluation of opinion	Other readings: offering individual and perceptive, and critically-based opinions	Give learners a general overview of the ways texts can be read, mentioning feminist or deconstructivist approaches, etc. Learners should research critical theories such as feminism, Marxism, Queer theory, Post-colonialism, Structuralism, Formalism etc. Provide examples of literary texts and ask learners to discuss them in terms of their language, form and style, relating their literary theory to the text. Learners should also comment on how these texts change or are different to more 'traditional' forms and styles of literature. You could use the description of Mrs Dalloway's morning in Virginia Woolf's *Mrs Dalloway* or some poetry by e.e.cummings or Gertrude Stein as an introduction to experimental early 20th century writing. These texts are deliberately selected for their versatility in terms of how they can be discussed by learners. They all originate in the 20th century, which could be another ground for discussion. In pairs learners address the question of how they would approach an unknown text. • What underlying knowledge do they rely on? • Genre? • Date of composition? • Literary techniques in the text? • Familiarity with the writer etc.? As a class, learners should discuss which is the most vital approach? How can we use different approaches to create a full picture of the texts? **Guidance** Approaching reading through literary theory is difficult, so find something straightforward to begin with, for instance a direct reading of a text. Move on to literary theory if your learners are able enough to see the value of literary theory and understand how it should be applied and used in their writing. **Resources** Prepare extracts from critical readings of the same text, e.g. Gilbert and Gubar on Brontë and *Wuthering Heights*

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
		might be compared to modern reviews.
KC5 Context AO1 Knowledge and understanding	Considering context	Context can be useful with some texts, particularly those written several centuries ago. Context can be used as a way of understanding content. Ask learners to research place names in Chaucer's 'The General Prologue' as a way of understanding the religious context, pilgrimage sites, etc. of Chaucer's world. **(I)** How do learners react to the physical presentation of the Pardoner in The General Prologue and in the found images? **(I)** Discuss how the class think Pardoners were regarded at the time that the Tale was written. How do they think this will influence their reading of the text? **Guidance** This is a useful introductory exercise about the value of context but it is important to remember that the text is the primary source of information. **Resources** Chaucer 'The General Prologue' from *The Canterbury Tales* – photocopies Images of the Pardoner, especially from the Ellesmere Manuscript: www.luminarium.org/medlit/pardonport.htm
KC5 Context AO1 Knowledge and understanding	Applying context and research	In small groups, learners analyse what aspects of context are vital to the texts (named below) and why. What features of the writer's own world have been incorporated into the text? Written task: How does knowledge of a text's background add to our understanding of it? What universal qualities are in texts, no matter where they are set? **(I)(F)** **Guidance** Explain to learners that writers make choices about context and use aspects of it in writing their work. **Resources** *Regeneration*, Pat Barker, set in 1914, written in 1991 *A Streetcar Named Desire*, Tennessee Williams, written and set in 1947
Progressing to A Level: Literary terminology		
KC1 Language KC6 Style	Strengthening language and critical analysis	Make a list of language devices with learners. The class will probably be familiar with: alliteration

Key concepts (KC) and assessment objectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO4 Communication		• repetition • metaphor • simile • assonance Pairs choose an extract from the set text. Each pair should read their extract and then choose a different technical feature and a passage where it is particularly obvious. They annotate the passage and then share responses with the class. **Guidance** You could provide learners with a list of literary terms and recap understanding and definitions of these. **Resources** Whittome *Cambridge International AS and A level Literature in English Coursebook* Part 3 Unit 33 has a comprehensive list of literary terms. Cuddon *A Dictionary of Literary Terms and Literary Theory* is a comprehensive listing of literary terms. Abrams *A Glossary Of Literary Terms* is a useful supporting reference for this section. Set text/extracts.
AO1 Knowledge and understanding AO4 Communication	Applying literary terms	Building on the activity above, learners write a full paragraph explaining how the writer's use of the chosen literary device helps the reader to understand the passage. Written task: Focusing on your extract, describe the effects of the writer's use of method. **(I)** Peer assessment: Redistribute the task paragraphs. Learners mark and assess their classmates' responses and re-edit their work to reflect the peer assessment. **(I)** **Guidance** You might provide a model sentence for learners, such as: ' *The writer uses the method of (insert device), for example (insert quotation) and this helps the reader to (insert effect)'.* Help learners to frame useful sentences/phrases to use in their writing on literary technique. Remind learners that critical features must be analysed together with the meaning of the text and how the writer achieves this meaning. **Resources** Glossary of literary terms

Key concepts (KC) and assessment obiectives (AO)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO4 Communication	Understanding a writer's use of literary techniques	Offer a definition of a literary techniques. Using a past paper with an extract (Paper 2 would be ideal), learners highlight where in the extract they feel a literary technique is being used. This should produce lots of ideas: sentence structure, use of verbs/tense, interesting language choices, using the weather to set the mood (pathetic fallacy), descriptions. Encourage learners to create sentence openings, for example: • The writer's method here is …… • The technique of …… is employed by the author to …… • By using the device of …… this writer achieves …… Ask learners to begin constructing sentences from their findings, always actively considering what it is the writer is doing to achieve the words and meaning on the page. **(I)** **Resources** Copies of past papers are available at www.cambridgeinternational.org/support
AO1 Knowledge and understanding AO4 Communication	How texts produce effects: understanding a readership	Learners sort texts into the different effects they have. They also think about different readerships: listeners (poetry), audience (drama), reader (novels) to consider: How does the combination of these factors produce an effect on the reader/listener/audience? They present their findings to the class. **Guidance** Differentiate the literary forms at the start of this exercise: drama produces an audience; a novel produces a reader, a poem produces a reader or a listener. Stress that understanding language, tone, theme, etc. is central to the process of understanding a readership. **Resources** Extracts or a range of texts and/or text types Poets reading their own works: Ted Hughes is a very powerful reader; Edith Sitwell is very amusing; Seamus Heaney's delivery will help learners to understand cadence and rhythm Videos of productions are also useful www.poetryarchive.org/

Paper 3: Shakespeare and Drama

This unit aims to develop an appreciation of Shakespeare's work and method and that of one other dramatic writer. Learners will respond to the social, political and personal contexts of Shakespeare and one other dramatic writer, and will begin to assess different ideas about how drama can be understood and interpreted.

This unit addresses all aspects of Paper 3 study and preparation for the exam. Lots of the material in the unit for the drama section of Paper 1 in the Scheme of Work for Paper 1 and Paper 2 would be useful for this paper. How much context you need to cover will depend on the amount of Shakespeare learners have studied before and their understanding of modern theatrical conventions. Specific features in this unit are focused on Shakespeare, but reference is also made to how this material may also be used for teaching other plays. Topic headings are: Dramatic method and dramatic effects; Language, theme and structuring; The dramatic form and Varying views and interpretation.

Finally there is a section on how to approach both essay and extract questions of the exam. This is not an exhaustive list of topics, nor is it intended to be a series of lesson plans. It should be used as a framework to help teachers to create their own lessons. Aspects of this scheme of work could also be used to help learners approach Paper 2. It is useful for learners to see live or recorded performances of plays so that they can understand how the text should be performed rather than read.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
A Level Shakespeare and Drama: Dramatic method and dramatic effects		
KC2 Form **KC4 Genre** AO1 Knowledge and understanding	Gaining knowledge of plays via different genres	Starter discussion: How is reading a novel different from reading a play? Encourage learners to think about the fact that novels are for reading in isolation and plays are for performance – to be seen and heard; the audience reaction is crucial and the text has a dynamic, not a static effect. Use two contrasting extract exemplars from the set text, perhaps a letter from the text, which can be read as a piece of prose, and then a dramatic scene with a lot of action in it. **Guidance** Viewing the set text as a performance is crucial to learners' understanding of the dramatic form. It is sometimes difficult for learners to understand that drama is not just supposed to be viewed or read on a page. If learners can watch videos of productions (especially those with an audience present, e.g. Berkoff's *Coriolanus*) then this can help, but more crucially, theatre visits (where possible) will encourage learners to discuss a text in performance. Learners will need to have good knowledge of their play. Emphasise that re-reading and annotating the set text is an ongoing and constant activity, as should be reading aloud in class and regular discussion of language, scene and character, etc. **Resources** • set texts

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		• live theatre productions and recorded events • theatre websites: the RSC at www.rsc.org.uk/ (click on Education) • the National Theatre at www.nationaltheatre.org.uk/learning • the Almeida theatre at https://almeida.co.uk/explore
KC2 Form **KC4 Genre** AO1 Knowledge and understanding	Shakespeare: understanding dramatic method	Before analysing the text, learners can become familiar with the play by researching the text for new words and expressions that Shakespeare created specifically for this play. Learners research these words and expressions in pairs and think about what the effect of these words might have been on Shakespeare's audience and on us today. This could help learners' understanding of the language before the text is studied in detail. Locate the new words and expressions in the text and annotate them for independent study. **(I)** Discussion: What does Shakespeare do that makes the play have meaning? Bring together all the previous research from the 'Progressing …' unit and from the previous activity on different genres: how does Shakespeare use genre and structure, establish characters, discuss historical events, use imagery, staging effects, etc.? Suggest different ways of approaching this, according to learners' needs and abilities, such as mind maps, notes, class presentations. Divide learners into small groups and ask each group to research one aspect such as: • historical background, events and context • characters • genre and structure • language • imagery • staging and stage directions. **Guidance** Remind learners that all the choices Shakespeare makes for his play are called his 'method'. Learners are always surprised by how small Shakespeare's vocabulary probably was and the need, therefore to create new words (neologisms) whether whole new words, compound words or adverbs, etc. **Resources** www.shakespeare-online.com/biography/wordsinvented.html
KC6 Style	Dramatists using dramatic effects	Remind learners of the following ideas: dramatic irony and dramatic tension. Learners research and define the two terms within their set texts. These concepts rely on the presence of an audience and in particular are at the

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding		heart of Shakespeare's writing: he is actively writing for a dramatic effect, which is to make the audience feel or react in a certain way. With more experienced groups, explore moments of tension in both set texts. • How are they different? • How have the playwrights created these moments? Written task: Respond to the following – In what ways does a scene in your play create tension in the watching audience? How far does our understanding of dramatic irony contribute to our comprehension of the play as a whole? **(I)** **Guidance** Remind learners that 'method' is what the writer does, and 'effect' is what is produced (in this case, on an audience) by the writer's method. Dramatic irony is when an audience understands the situation on stage, but a character does not (e.g. the use of the witches in *Macbeth*). Dramatic tension is when an audience experiences anxiety for the characters on stage. **Resources** Shakespeare text Set drama text
A Level Shakespeare and Drama: Language, theme and structuring		
KC1 Language KC6 Style AO1 Knowledge and understanding AO2 Analysis	Talking about language in your set text	Begin by reading a key scene. In small groups, learners analyse the language of the scene to consider: • What dramatic methods are used in this scene and what effects do they produce? Feedback each group's findings to the whole class, and compile a list of examples. **Guidance** Expect to spend considerable class time reading and acting out key scenes from your play. You should move classroom focus to discussions of language, structuring and the thematic concerns of the play. **Resources** Set text: key scenes
KC1 Language KC6 Style	Discussing language: the poetry of drama	*Writer – textual reference – effect*

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding AO2 Analysis		Encourage learners to create several sentences using the format above, to explain the way Shakespeare or your other chosen dramatist uses language in the extract. Remember that the effect/meaning is the most important aspect of your response. **(I)** **Guidance** Remind learners that they do not get any marks for simply stating that a literary device has been used. It is important to explain the effect of that device and its significance in the text. For Shakespeare, you should begin with the fundamental issues: prose and blank verse. When does Shakespeare use them and why? You could also recap soliloquy, rhyming couplets, iambic pentameter here. **Resources** A suitable extract from the text
KC3 Structure AO1 Knowledge and understanding	Dramatic structuring: what happens and when	Divide the class into pairs. Each pair creates a timeline for the set text, going through what happens in each act and scene. Present the findings of this work to the whole class, and discuss the significant events. Alternatively you could ask learners to put the events on a narrative arc to consider which events create the most amount of tension. Develop the timeline using your previous understanding of the structural devices in tragedy/comedy. Discuss with the class: *What is the significance of the way in which the dramatist chose to structure the play?* **(I)** **Guidance** This activity should prompt some interesting findings. For example, if the text used is *Coriolanus:* • At what point does Coriolanus choose to begin his revenge on Rome? • Where does the process of his downfall begin to accelerate? Prompt learners to analyse the way Shakespeare chose to structure the play. • Why do we not see Aufidius until after we have been introduced to the politics and characters in Rome? • What purpose or effect does this structuring have on the audience? Remind learners of the dramatist's practical concerns, such as using an actor to play two roles, which could affect structure. **Resources** Set text

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
KC7 Interpretation AO2 Analysis. AO5 Evaluation of opinion	Understanding thematic concerns	In pairs, or as a whole class, discuss the themes of your text. Which do you consider to be the most significant, and why? If the task is done in pairs, some pairs could present their ideas to the whole class. Write an essay or create a presentation in which you discuss what is the most important theme in your set text. Explain your ideas with close reference to the text. **(I)** **Guidance** Themes are the major ideas in a text, which can be traced throughout the whole work. You could establish the central themes of the work at the start of this activity, by highlighting them on the board, so that basic responses can develop from here. **Resources** Set text
A Level Shakespeare and Drama: The dramatic form		
KC5 Context AO1 Knowledge and understanding	Foregrounding the dramatic context: Shakespeare	In pairs, learners research when Shakespeare's plays were written. • Where does the text sit within the canon of Shakespeare's work and his development as a dramatist? • Is his canon of work part of a specific genre? Tragedies? Roman plays? Comedies? Problem plays, etc.? • How do these descriptors help our understanding of the text? • What is artistic patronage and how important was patronage to Shakespeare? • Who were his patrons, and why? • Were plays censored/prohibited as a result of contemporary religious or moral concerns? • Do these factors have an impact on the set play? • Can you find examples of incidents or attitudes which could have inspired Shakespeare to write or which could have proved controversial to an audience? **Guidance** This exercise will encourage learners to see the development of Shakespeare as a dramatist and how different the concerns were for a playwright in the 16th and 17th centuries. For example, *The Tempest* was written when King James was Shakespeare's patron: it was written as a celebration of the marriage of his daughter and this is reflected in Miranda and Ferdinand in the play. How much did Shakespeare need to talk about and be respectful to King James in the play? For example, the wedding masque and the idea that Miranda and Ferdinand will be happy and also be a good dynastic alliance. This could lead onto a discussion of a troublesome area for Shakespeare: marriage could not be shown on stage in Shakespeare's time as it was a holy sacrament. How does that restrict Shakespeare in writing comedies, for

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		example, which traditionally end with a marriage? How might he have overcome this on stage? What dangers did Shakespeare face if he was critical of the authorities of his time? Some playwrights i.e. Marlowe and Jonson were put into prison for criticising the monarchy at the time. For Marlowe's history read *The Reckoning* by Charles Nicholl. **Resources** Internet research James Shapiro *1595 and All That* or Bill Bryson *Shakespeare* are excellent on the background to staging Shakespeare's plays
KC5 Context AO1 Knowledge and understanding	Foregrounding the dramatic context: the other chosen dramatist	The above activities can be used with the other chosen dramatist with appropriate changes to the key questions. For example, for Miller's *The Crucible* learners could explore the history of McCarthyism and the Salem witch trials. **Resources** Internet research
KC7 Interpretation AO5 Evaluation of opinion	Foregrounding the dramatic form: actors	Discuss the benefits/drawbacks of having an all-male cast for your set text drama. Act out a chosen scene of the set text in small groups. Some groups could perform their scene as if they were the original male cast of Shakespeare's players, other groups could provide a modern representation of the scene. Learners could discuss: - How else was Shakespeare limited by all-male casts? - What are the advantages of an all-male cast? - How did he use the idea of a company of players, for example, the play-within-a play in *Hamlet*? Ask learners to research the dramatic innovations that Shakespeare pioneered. **Guidance** Depending on the chosen texts, this might be most appropriate for Shakespeare. However, learners need to gain a sense of how plays are produced in a specific time period and the restrictions placed on the dramatic writer so that they can compare this with a modern interpretation. Learners can then identify whether these are concerns for directors today. Can they think of modern examples of writers whose work has been censored in an artistic sense? **Resources** Videos/YouTube clips of Cheek By Jowl productions provide examples of a modern all-male company in performance.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
KC5 Context AO1 Knowledge and understanding	Shakespeare: the Renaissance audience	What effect would the set text have on the different monarchs who saw them? **(I)** It is important for learners to understand the concept of patronage here. In pairs, learners should consider: • Was Shakespeare entirely free to create a text of his own choice, given the financial and social constraints on him? • Which particular scenes of the set text might prove problematic for an audience, and why? Ask the class to discuss the idea of different audiences i.e. a patron, the monarch, etc. • What can learners suggest about the effect of writing for a patron who is sponsoring/paying for the work? **Resources** There are some useful facts about Shakespeare in his time on this website, as well as interesting details about his audiences: www.shakespeare-online.com/essays/shakespeareaudience.html James Shapiro *1595 And All That* offers a useful insight into contemporary dramatic productions and the cultural background of the time.
KC5 Context AO1 Knowledge and understanding	The other dramatist and contemporary audience	The preceding activities can be adapted for a similar approach to the second dramatist. For example, for Soyinka's *Death and the King's Horseman*, it may be helpful to discuss the reactions of a Nigerian audience compared to a British audience. **Resources** Internet research
KC2 Form **KC4 Genre** AO1 Knowledge and understanding	Discussing tragedy and comedy	Recap from AS Level (Understanding tragic structure) – what are the key features of comedy and of tragedy? Learners work on the task, listing the elements of each genre. Recap the idea of Shakespeare's canon and context: What would the expectations be of an Elizabethan or Jacobean audience when going to see a Romance or a History play, etc.? Do we have the same understanding of these genre terms today? **(I)** Summarise the findings, present these to the class. **Guidance** Your set texts will no doubt have links with other plays by the same dramatist. Recap the terms comedy and tragedy; differentiate these by reference to the dramatist's wider canon.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Resources Provide a handout with general structural terms to differentiate tragedy and comedy. If learners have seen a recent production, ask them to focus on this in their comments.
KC2 Form **KC4 Genre**	Use of genre	Show learners the opening of a a production of their set text. Begin discussing it based on their research on the dramatist's use of tragedy and comedy above: Can they sense that the play will be a tragedy/comedy at the start? What structural features has the director emphasised here? Are there any crucial themes that seem obvious at the start? In pairs or small groups, ask learners to consider how the major themes are presented and develop from the start of the play and into the separate acts. Give one act per pair or group and then bring them all together in a discussion with learners recording their work on the board at the end to create a sense of the structure of the whole play. Ask learners to keep notes on all acts of their play with regard to tracing the development of the major themes. **Resources** Videos of the set text or recent live productions that you have seen.
A Level Shakespeare and Drama: Varying views and interpretations		
KC7 Interpretation AO5 Evaluation of opinion	Considering other readings	Explain to learners that there are different interpretations such as those from critics, and those with an approach to literature based on literary theories such as Marxist, feminist, post-structuralism, etc. Select a scene from the set text. Find or apply several different critical readings of this scene. • Which is the most valid/useful? • Which did you most agree with / disagree with, and why? Encourage learners to discuss these different interpretations. **Guidance** The consideration of other opinions is mandatory for this level of study but only as a secondary resource. Provide learners with some accessible critical essays, probably on character development as a starter exercise into reading critical opinions. **Resources** An interesting website from the University of Florida, which offers Freud's views on Shakespeare: ufdc.ufl.edu/

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Background on *Hamlet* and copies of an introduction to the text compared with, the criticism of the theorists A.C. Bradley and Barbara Everett. Terry Eagleton as a Marxist theorist also offers some interesting insights on Shakespeare.
KC7 Interpretation AO5 Evaluation of opinion	Starting secondary reading	In pairs, learners select three or four key quotations from the critics which might be useful in reading the play in future and to include in essays. Learners present them to the class as a whole and explain why they think they are useful. What new insights do they provide on character, language etc.? **Guidance** Ensure that learners understand the difference between using direct quotes and paraphrasing the opinions of others. Provided an opinion has been attributed to a critic, ('critics have argued that...') it is acceptable to paraphrase an argument. Encourage learners to keep a bibliography of critical essays which will be useful in essay writing and for revision purposes. Most editions offer opinions on key elements of the play. Comparing two or three opinions on, for example, characters and themes is one way of introducing the concept. Dramatists who are still alive may also have opinions and insights into their own plays and the above activities could be adapted to include these. **Resources** Set text and its introduction – use different editions for different views Online research on living dramatists
KC7 Interpretation AO5 Evaluation of opinion	Avoiding plagiarism / literary objectivity	In small groups, learners research a dictionary definition of plagiarism and respond to the question: • What is plagiarism? • How might this be different from discussing the opinions of others? • Why is one not valid and the other considered part of academic discourse? Using the critical opinions learners have already collected, learners create sentences where they discuss other's opinions and avoid plagiarising material. **(I)** Use forms such as: • Critics have argued that ... • It has been argued that Shakespeare's / the dramatist's presentation of women is ... • Most feminist readings of the play suggest that ... Write a paragraph that discusses different views of the set text. **(I)**

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		You may want to progress at this stage, for some learners, to a discussion of what happens when we disagree with an established opinion. **(I)**
		Guidance Remind learners that they can quote critics' views directly, but must relate that opinion to their own reading of the text. You should discuss with learners that it is acceptable academic practice to disagree with critics' views. This idea also applies to any opinion or comment used in an examination question.
KC7 Interpretation AO5 Evaluation of opinion	Challenging other views	**Discussion:** What happens if I don't agree with what critics say? Take one of the critical opinions of your set text, and try to challenge it. For example, if a reading states: 'All the female characters in *Much Ado About Nothing* are weak' try to apply a feminist argument against this, making the case that there are strengths to be found in the women of the play. **Role play debate:** In two groups, set up opposing opinions, then create a formal debate, where each side is able to argue their case. Appoint a judge. • Which is the more convincing opinion, and why? • How could learners use their findings when writing about the play? • Have all learners understood the difficult concepts here? Give learners a handout at the end of these sessions that offer an overview of the debate. Perhaps guide learners to work their critical debate into their essays: 'Critics have argued that Benedick is a cowardly and misogynistic character but in his decision to 'Kill Claudio' he is revealed as the opposite.' **Guidance** It is important to tell learners that it is fine for them to disagree with a critic. They are not expected to agree with everything they read, or to replicate critics' ideas. Emphasise how learners can use evidence to strengthen their readings by both positive and negative use of the critics. You could show them on the board, that refuting critical opinions can be done using evidence form the text. For example, 'Critics have argued that Beckett's *Waiting for Godot* is a bleak portrayal of human existence, but the exit of Pozzo and Lucky for example gives great opportunities for physical comedy (when Lucky falls over) and verbal comedy: 'Which of you smells so bad?' as Pozzo says.' **Resources** Set text, or knowledge of different Shakespeare plays Introductions to set texts often offer a useful secondary reading list

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
	Paper 3: Shakespeare and Drama progress check	Select one question from the following and write your response. You have one hour to complete this task. • In what ways does Shakespeare's use of dramatic method in the play you have studied produce effects on an audience? • Describe the response of an audience to one of the characters in your play. **(I) (F)** Prepare and plan the essay in class, or as a homework task, and then ask the class to write it up in an hour, submitting their plan as part of the assessment. **Guidance** Complete this section of dramatic focus with formative assessment. This should enable you to assess how well your learners have understood what has been taught. You may allow learners to have their set texts available during this task, with the reminder that they will not have this advantage in the formal exam. **Resources** Use the past papers and mark schemes to allow learners to become familiar with the examination. Copies of past papers are available at www.cambridgeinternational.org/support

Paper 4: Pre- and Post-1900 Poetry and Prose

Paper 4 requires a study of both early and more recent writing. Learners are introduced to historical and modern forms of writing, and are expected to demonstrate informed yet independent opinions of texts. Learners will need to use different views in their readings and consider context. This unit discusses aspects of Paper 4 and preparation for the exam. It offers an introduction to issues of context and to other interpretations (a requirement which is not demanded by AS Level study). The teaching of contextual material will depend on the actual texts chosen and topics should be adapted to suit the specific demands of the chosen authors.

The **pre-1900 section** includes the topics: authors and their literary context, and narrative methods and their effects, and also covers essay questions and extract questions. This is not an exhaustive list of topics, nor is it intended to be a series of lesson plans. It should be used as a framework to help you to plan your own lessons but you should adapt your teaching to the individual needs of your learners.

The **post-1900 section** examines the key characteristics of modern writing, such as: the views of post-colonial or feminist interpretations, the particular techniques used in contemporary writing, for example, more experimental narrative structure and modern contexts, as well as useful strategies for approaching modern texts. Learners will probably need guidance on secondary reading, as the paper comprises less conventional and more modern texts than other elements of the course. In both secondary and primary reading material, the aim is to provide relevant and illustrative texts to enhance the study of the post-1900 texts. The topics chosen as particularly relevant to this paper are: literature in modernity; modern points of view.

It is assumed that this unit will be taught in order. It is recommended that approximately 85% of the teaching time is allocated to teaching the set text and that the rest be used for background reading. Some background reading could be done in the holidays before the paper is taught, as an introduction to the course, or during and after the teaching time for the paper is completed. The unit ends with a section on how to prepare for the exam.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
Pre-1900 Poetry and Prose: Authors and their literary context		
KC2 Form AO1 Knowledge and understanding	Making a textual selection for Paper 4 Pre-1900	**Guidance** Make your selection of the text for study according to your learners' background. If English is a second (or third) language for your group, it would not make sense to offer them a Chaucer text. A better selection would be a novel, where the plot and characters are easily recognisable. But also remember that if you select prose in this section, you will have to choose a poet in Section B, the post-1900 period. **Resources** Set text list Copies of the set texts for learners to browse The internet and/or library for research

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
KC3 Structure AO1 Knowledge and understanding	Pre-1900 texts: approaching literary structures	Distribute copies of the new set text. Ask learners to investigate the text and answer the following: • What are your expectations according to its genre and form? Remind learners to think about narrative voice / narrative / divisions in the text / standard forms such as monologue, etc. Learners make an assessment of their text by thinking about: • If the text is a poetry collection, then what parts / how many poems / what different types or lengths are poems? • How is the text physically structured? • What reasons might the writer have had for selecting this structure for the text? Read the opening section. **(I)** **Guidance** This is an interesting first exercise for learners and their unknown text. Prompt learners to isolate the pages of their text within the book, i.e. without endnotes / introductions etc. Now ask them to work out how it is structured: parts / volumes / chapters? Are these sections equal in length and size? Ensure that learners keep their thoughts on the physical structure of their text. This will be a useful reminder of their first impressions of the text, when they know it well. **Resources** The set text
KC5 Context AO1 Knowledge and understanding	Pre-1900 texts: considering literary context	**Focus:** What other factors influence your approach to this text? How important are tone, theme, narrative style etc.? Learners should also research the context of their text to consider the social, historical, political, religious influences that may have influenced the text. It is important that learners understand that context should be relevant to the text and not merely added on or forced into their interpretation. Learners could then present their research on their context to the class. **(I)** Ask learners to keep notes on all the contexts which have been outlined in this discussion. How do they help them to gain a fuller understanding of the text? **Guidance** Ensure that learners research dates, genre, form etc., but stress that a detailed knowledge of the text is the primary assessment feature.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Resources The internet, the library, the introduction or further reading list in the set text
Pre-1900 Poetry and Prose: Narrative methods and their effects		
KC2 Form **KC4 Genre** AO1 Knowledge and understanding	Pre-1900 texts: reviewing what we know about narrative	Introduce the key terms: *narrative* and *voice.* **Discussion:** What do we understand about these terms? Recap what learners know about narratives, narrators and personas in poetry and prose. Define these terms as well as: *omniscient narrator*, *first person*, *free indirect discourse*, etc. Provide / ask the class to compile a list of useful narrative tools – omniscient narrator, first person, tone etc. as a prompt to structuring an essay**.** Encourage them to add to this as the course progresses. Re-read the first chapter of their set text. Write a brief paragraph in response to the following prompts **(I)** : The narrative technique used in my text is …… This is an effective narrative device because …… **Guidance** If learners are beginning this section after studying *Shakespeare and Drama*, they can bring their learning from that study to their focus on either a novel or poetry. However, the most significant difference will be narrative, so this is a good place to start. **Resources** The Poetry and Prose sections of the scheme of work for Paper 1 and Paper 2 offer interesting activities for narrative and poetry focus. Set text

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
KC6 style AO2 Analysis	Pre-1900 texts: discussing narrative methods	In pairs or small groups, learners discuss the following question in relation to an extract of the set text: • What literary features would you choose to comment on in the opening to your set text? Learners then present their findings in the form of an essay plan to the class. • To what extent do others agree with this opinion? • What other features would the class choose to add to those already identified? Ask learners to annotate the opening of their set text to include all the detail discussed in the lesson. **(I)** Learners can repeat this exercise using Paper 2 past papers to practise these techniques on unseen material. Learners may need to be able to do both extract-based and whole-text questions in Paper 4. The next activity is a whole-text-based exercise to give them practice in the alternative style of question. **Guidance** Draw learners' attention to the phrase 'To what extent' above. In what ways can this be answered? Offer some sentence starters to respond to this: *Therefore, to a greater/lesser extent, I agree with the opinion.* Planning offers learners a chance to plot their findings in a detailed essay plan and should allow you to see how insightful they are being about their narratives whilst also showing you how well they are able to structure their ideas on paper. **Resources** Set text Past papers, *Example Candidate Responses*
KC7 Interpretation AO5 Evaluation of opinion	Pre-1900 texts: responding to effects on the reader	Considering your set text: • What are the 'effects' of the text's narrative/voice? • What is the relationship of the reader to the narrator? • Make a detailed assessment of the relationship between narrator and reader in your text. • What judgements can be made concerning the relationship between narrator and reader? This can either be a class discussion after note-taking in the lesson, or preparation for a written assignment. **Guidance** Remind readers of the general opinion that first person narrators are closer to the reader and hold their sympathy, whereas third person narratives do not. Now ask learners to think of exceptions to this.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Resources Set text and examples of other narratives/personas which contradict the normal narrator/reader relationship – you could offer one or two pages of an unknown text so that learners can quickly read and assess the narrative style. For instance, Swifts' *A Modest Proposal* cannot be read literally; *The Importance Of Being Earnest* also relies heavily on satire for effect.
Pre-1900 Poetry and Prose: Essay questions and extract questions		
KC6 Style AO4 Communication	Pre-1900 texts: selecting question material	Learners individually browse the exam paper (if the text has been set before) and make choices about which question from their set text to answer. Alternatively, you could give learners a general framework for the type of wording and content which appears in the exam questions. Spend 10 minutes on each question, preparing an essay plan for both passage-based and essay questions. **(I)** Discussion: Which question will you choose? Why? What factors influenced your decision? Should you approach the two types of question in a different way? **Guidance** Learners should have lots of practice at answering both types of questions, so that they have the choice of both questions in the exam. Ensure that learners have access to the level descriptor terms and actively engage with these through their essay planning. **Resources** Past papers available at www.cambridgeinternational.org/support Level descriptors
KC6 Style AO4 Communication	Pre-1900 texts: responding to essay-based questions	List the common features of essay-based questions: • an opinion to be argued for or against • thematic concerns or character and role focus • directed focus: language, tone, imagery, narrative techniques etc. • key words in the question: 'presentation of', 'contributes to your understanding of', 'close attention to', 'refer to three poems', 'critical appreciation of'. Discussion: What are the essential features of an essay-based question? What approach is needed to meet the challenge of this type of exam question? • Learners design their own essay-based question on their set text and exchange them with their classmates. They answer the question for homework. Ask peers to mark it. (Peer assessment) **(I)**

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Guidance Remind learners that their list will not be definitive, nor can the question material of exams be predicted. **Resources** Past papers available at www.cambridgeinternational.org/support
KC6 Style AO4 Communication	Pre-1900 texts: responding to extracts	Examine passage-based past questions for your texts and for the other set texts. Draw up a list of what's required to answer the question: • detailed understanding of the extract • making connections between the extract and the whole text and giving wider quotation from the whole text • discussing all of the items in the question • answering the question. **(I)** Discussion: What is the difference between the two types of question? The passage-based question is as demanding as the essay question, so reiterate that they must be prepared to attempt both. Review how responses to extract-based questions must be able to relate to the text as a whole in their use of language, theme, characterisation, etc. **Guidance** It is not correct to assume that the Paper 4 extract-based questions are covered by learners' work on the unseen section of Paper 2. The question material for Paper 4 extract questions requires other specific skills, such as relating the part to the whole text. Advise learners to think carefully when making their question selection, and not to underestimate the extract questions. Learners cannot possibly answer them without knowledge of the whole text! **Resources** Four extract questions for Paper 4, which should be contrasting (two poetry, two prose; one critical appreciation, one about writer's methods and concerns, one about role and characterisation, and one about your own understanding).
Post-1900 poetry and prose: Literature in modernity		
KC4 Genre	Discussing your textual selection	Use the following exercise either for choosing texts, or as a starter activity if you have already chosen texts independently of the learners.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
AO1 Knowledge and understanding		Making choices about reading: each class member could state what they have chosen to read in their private reading at the moment, and why they chose that particular work**. (I)** Ask learners if they know when the text was written and, if necessary, offer some guidance. Explain that the course concerns reading modern literature. Is their text modern or not? Learners could also offer some comments on the context of their text, considering the social, political, religious contexts or movements that may have influenced the writer or the writing. Ask learners what 'modernity' might mean, other than a historical period. Guide them to look at subject matter, the uses of language and form, etc. Those who have read texts before 1900 could give a contrasting approach, of what is not modern, etc. After the discussion, learners begin to answer the following questions on their preferred choice of reading. • What kinds of modern texts do we want to read? • Which ideas/themes/structures in such texts interest us? **Guidance** As always, make your textual selection with the ability of your learners in mind. Also, try to offer a range of text types (poetry / short stories / novel) over the syllabus. **Important note: if your Paper 4 Section A selection was a poet, learners must study prose in Section B.** This rationale should also be explained to learners. Teacher research: what kind of texts will be appropriate for your class to study, based on both their and your previous experience? It could be useful for teachers to narrow the set list down to a couple of choices before presenting them to the class for discussion, (if you choose to do this). Offer two or three texts as a maximum for consideration by learners. This activity encourages learners to discuss the selection of their texts, while allowing you to make the final choice. **Resources** If learners are keeping a record of their reading throughout the study year, it would be useful to refer to these during this activity.
KC4 Genre AO1 Knowledge and understanding	What can readers expect from a post-1900 text	Explain to the class the nature of the post-1900 texts for Paper 4 study. • Do learners have a preconceived idea of what literature written after 1900 might concern? (e.g. English, non-English, featuring young people) • Is there a consensus on the sort of themes and ideas which most engage modern readers? • Is there a view of what elements a modern text might contain?

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Ask learners to create a mind-map of their ideas as to what issues/concerns might be present in a modern text. **(I)** Write them on the board. **Guidance** You should have chosen the text at this point. While some debate and input from learners is useful, it should be the role of the teacher to decide on the material to be studied. The focus should be on debating the perceived differences between post and pre-1900 literature, not on a choice of text. **Resources** Set text list
KC4 Genre AO1 Knowledge and understanding AO3: Personal response	Understanding modern literature	Formalise the discussion on the differences between modern and traditional literature, and the changes in post 1900 literature. Examine the extracts in past papers. Ask learners to consider the following questions, or a couple of questions each, in pairs: • What are the most important themes and issues for 20th and 21st century writers ? • Should/do human relationships still form the central core of most literary texts? • How do modern writers see the past/present/future? • Will contemporary writers be as long-lasting as Shakespeare and Dickens? • Will your favourite book/play/poem still be being read in 500 years' time? Why? • Why do you think there is a perceived bias against some modern literature? **Guidance** Learners should begin to make connections between the context of a literary work and the work produced. The obvious place to begin may be the writers of World War I, but encourage learners to think beyond this into the struggle for female equality via Maya Angelou and Alice Walker, or the challenges of living in a post-colonial regime, E.M. Forster, V.S. Naipaul, Doris Lessing, Nadine Gordimer, etc. **Resources** Selected texts for Paper 4 A listing of other texts you have studied and read, for the purpose of comparison Learners' / your own choices of texts
KC5 Context AO 1 Knowledge and understanding	Seeing post-1900 literature in context	Create a timeline of writers and world events. Position the writers you are studying onto the timeline. What major events do you think might have influenced their writing?

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Encourage learners to research thoroughly: maybe a section on world events, then a more national approach, then some work on political and cultural developments of the time. Encourage learners to see that study of literature involves cultural context as well as literary history (and history). • How many actual events influence their texts? • Do background movements / contemporary trends that feature on the timeline also occur in the text? Guide learners to think about real events alongside cultural trends in modern literature. This approach is salient to the paper as a whole. Ask learners to write the timeline up as homework with additional research as required. **(I)** **Guidance** It may be useful to choose extracts from the texts listed below to give to learners. These texts could then be placed on the time line next to significant cultural, social, political or religious events. Keep the timeline on view during your study for this section of Paper 4, and use this as a point of reference when discussing contextual issues. **Resources** Selected texts for Paper 4 A listing of other texts you have studied and read, for the purpose of comparison Virginia Woolf *A Room Of One's Own* James Joyce *The Dead* Beckett *Waiting For Godot* Tom Stoppard *Rosencrantz and Guildenstern are Dead* Abrams *A Glossary of Literary Terms* Baldick *Concise Oxford Dictionary Of Literary Terms*
KC5 Context AO 1 Knowledge and understanding	Modernism versus modernity	Modernism versus modernity. In pairs or small groups ask learners to research these two terms. • What is the difference between them? • Which one best describes their set text, and why? Ask learners to analyse both modern and modernist texts and discuss the differences with them. Guide them to look at the narrative structure (Joyce/Woolf) imagery (Pound/Eliot) etc. **(I)** **Guidance** This question, although difficult for inexperienced readers, might open up a debate that modern literature is somehow 'easier' because of the perception that its language is more accessible. This could be the opportunity to produce an extract of Joyce's *Ulysses* or Woolf's *The Waves* or something by Beckett or Stoppard to illustrate the very different problems of studying modern texts. It could provide a useful debate on the differing difficulty of, for example, Shakespeare and the post-1900 writers.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Virginia Woolf *To The Lighthouse* contains descriptions of Mrs Ramsay's thought processes. The opening of Joyce's *A Portrait of a Young Man* can illustrate the stream of consciousness technique; Pound's *Cantos* illustrates experimental verse forms, imagery and symbolism. T.S. Eliot's description of the Modernist approach to literature as 'a heap of broken images' could be used to stimulate a discussion about imagery. **Resources** Abrams *A Glossary of Literary Terms* Baldick *Concise Oxford Dictionary Of Literary Terms* Teachers' own choice of texts – Virginia Woolf *To The Lighthouse* James Joyce *A Portrait of the Artist As A Young Man* Ezra Pound *Cantos / In a Station Of The Metro* T.S Eliot *The Waste Land*
KC7 Interpretation All AOs are relevant here.	Reading your set text	Discussion: How well should you know your text? What are the ways in which you propose to gain knowledge of your text? The whole class can contribute to how textual knowledge is best gained, for instance: • private reading of the text • group reading • acting out sections of the text • performing parts of the text to the class • role play of characters • independent research to enhance critical reading / contextual matter • viewing documentaries etc. on YouTube about cultural/socio-political/historical background, or biographies of the writer, etc. Suggest a schedule of study for the set text. Explain how long the text should take to be covered in class. Emphasise the fixed points for assessment: mock exams, etc. **Guidance** Learners' knowledge of their text must be thorough. Find lots of ways to read and re-read throughout the period of study, and perform constant checks on learners' understanding of their text. If their chosen author is still alive, encourage learners to be aware of the current output and how that might be building on or departing from previous work. If a writer dies during the course of the study e.g. Nadine Gordimer, South African novelist and critic of apartheid, in 2014, many useful eulogies and retrospectives of their work will be generated which can often help to provide relevant secondary critical material for textual study.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Some post-1900 writers may also be regular contributors to Twitter, magazines and newspapers, so encourage learners to regularly check online newspapers etc. to find useful secondary material for their set text analysis, for example Margaret Attwood and Zadie Smith. Learners can also search for contemporary reviews of most writers post-1900, as well as contemporary criticism on productions of plays, etc. **Resources** Copies of the set text Devise a plan of study for the set text over the study period. Include mock exams, assessments via regular essay writing, etc. Online periodicals and articles, newspapers, Twitter
	Studying your set text	Ask learners to create their own timetable for study as a homework exercise, showing how their knowledge should be developing during the period of studying the text, including points of assessment, etc. **(I)** **Guidance** This is a useful exercise for teachers and learners in that study of the set text can be planned, as well as highlighting the need for research, annotation and regular assessment. **Resources** Devise or download a suitable template for creating the study scheme.
Post-1900 Poetry and Prose: Modern points of view		
KC7 Interpretation AO5 Evaluation of opinion	Towards critical perspectives when studying a set text	Recap secondary reading and modern perspectives. Discussion: What secondary reading material is available for a modern text, and the set text in particular? Research: What critical opinions have been written about the set text? Explain that this can be a very different exercise from researching something written in 1800, for example. Learners could explore a range of different reviews and critical interpretations of their set text. Remind learners of the importance of critical, literary theory when analysing their text. Discuss findings as a class. Contemporary critical readings can be found on websites and authorial opinion could be on Twitter, televised interviews on YouTube, (a good example is the material with Arthur Miller in conversation about his plays) as well as authorised autobiographies, etc.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Allocate to pairs of learners a specific area of research on their set texts, e.g. other works by the same author, critical perspectives and relevant literary context such as being a pioneer in a new movement of writing.
		Ask learners to complete this as a homework task and then you could photocopy their notes to share with the other learners.
		Prepare a five- minute presentation of the research you have located. **(I)**
		Guidance
		Recap learners' knowledge of other readings (Marxist, feminist, post-structuralist etc.): this will depend on what has been studied before Paper 4. If you are working through this scheme of work chronologically, then learners should already have a good understanding of what critical reading is.
		This exercise should be undertaken after a detailed analytical examination of the set text has taken place and when learners are ready to consider perspectives on the text other than their own. When they are confident with the detail of the text and its themes and ideas, secondary material should be introduced, but not as a substitute for detailed textual knowledge.
		Emphasise the value of preparing for the presentation and how their area of research will aid understanding of the writing. This is not an exercise in history or biography but in learning how to read a text from different perspectives. For example, if studying a Margaret Atwood novel, use relevant extracts from other works, contemporary reviews of books, interviews in newspapers, magazines and on television with Atwood.
		Resources
		The secondary reading list for your selected text will depend on what the text is. For a modern text, this can include reviews in newspapers and journals.
KC4 Genre **KC7 Interpretation** AO1 Knowledge and understanding AO5 Evaluation of opinion	Discussing post-colonial writing / creating new identities	Ask learners to provide their definitions of colonial, imperialist, occupation, etc.
		Then ask learners to formulate their own definition of 'post-colonial writing'. Discuss learner's definitions and then compare with the following statement.
		'...is the study of what has happened after colonialism and imperialism (when people, their land and their language were exploited)'.
		Discussion: • How are these terms/concepts presented in the modern texts being studied? • How do writers use their background and experiences to create a sense of their own identity?
		Look at suitable extracts to examine the themes of different cultures and the effect on the writers. Ask learners to analyse how the writers use their own experiences to create a new identity through their writing.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Ask learners to work in pairs to discuss and make notes on ideas such as: • Rushdie *Midnight's Children* examines the effects of the partition of India • Benjamin Zephaniah and Hanif Kureishi on creating a new identity in a foreign culture. Using the notes from this exercise, *w*rite a brief analysis for homework (two or three paragraphs) of the ways your set text develops the sense of the writer's new identity. • Is this a mostly negative experience, or is the writer trying to be more objective in their writing? • Does the date of the text's composition influence the writer's opinion? • How far is the writer creating a sense of self, their own new identity in their work? **(I)** **Guidance** Introduce this area of critical thinking to learners; it is an important component of the views expressed by critics of post-1900 texts. One way to explain this branch of study is to discuss ethnicity and identity – who we are, then to prompt learners to consider what happens when who we are falls outside of the norm, for instance: mixed race; being brought up in a different culture to the one you originate from (diaspora); or when who we are and where we're from is altered, for instance by war or occupation. The final writing exercise should encourage learners to see their set text in the context of creating a sense of difference, otherness, not as a result of a particular socio-political/historical event. How is the writer building and creating their declared identity through the text? **Resources** Example texts: Moshin Hamid's *The Reluctant Fundamentalist,* Zadie Smith's *White Teeth* or Adiga's *The White Tiger.* All of these writers have a cultural diversity to their ethnicity. The poetry of Benjamin Zephaniah speaks about being a British West Indian. Hanif Kureishi in *The Buddha Of Suburbia* is amusing on growing up as an Indian in 1970s Britain.
KC7 Interpretation AO5 Evaluation of opinion	Discussing women writers	Ask learners to discuss why fewer women writers were appreciated or studied in the past than in the 20th and 21st centuries. Prepare brief extracts from Iris Murdoch, Muriel Spark, Anita Desai, Jeanette Winterson, Maya Angelou, Margaret Atwood, Alice Walker, Virginia Woolf etc. Are these writers using a distinct standpoint in their work? What features seem to unite their writing, if any? You could, as balance, give learners a selection of extracts by male writers to serve as contrast. Learners could then decide: • Can they identify the gender of the writer? • What characteristics of the text are they using to inform their opinions? • What expectations might they have of 'women's writing'? • What do they notice about:

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities

		– Characterisation? (it may be useful for learners to pay especial attention to the way that men/women are presented and then reflect on this when they know the gender of the writer)
		   – Narrative voice?
		   – Experiences being portrayed?
		  • What does the text show us about life as a woman?
		
		Ask learners to provide a definition of 'feminism'.
		  • Do any of the texts they have read correspond to this definition?
		  • How far is this a useful/relevant term in their study of literature?
		
		Ask learners to think about novels by female writers that they have read.
		  • Would any of them be considered as simply 'female' writers, or should all women writers be considered as feminists?
		
		Discussion: What elements would you expect to find in a text written by a woman in the 20th or 21st century?
		
		In groups, ask learners to debate: Can male writers be considered as feminist?
		
		Provide some extracts from male writers which you could use to consider the idea of writing which is sympathetic to women.
		
		Ask learners to bring this discussion together in the form of a written assignment. Using some of the textual extracts discussed in the lesson, compare and contrast two passages which seem to you to show a different perspective on being a woman. How do the writers achieve these effects? **(I)**
		
		Guidance
		To discuss 'varying interpretations' of their literature, learners will need to provide different ways of looking at their works, for instance, a feminist perspective. This perspective can be offered in relation to any text, regardless of its author, but there is an expectation that literature written by women will give a female point of view of the world. This is probably a safer approach for learners than applying a 'feminist' label to texts.
		It is crucial that learners can differentiate between women writers and feminist writers. This can often cause confusion if terms are misapplied.
		Remind learners that personal responses to literature are more important than terms such as 'feminist'. Such terms can only be applied, or not, in a subtle way, and only when learners are sure of their connotations and validity.
		
		Resources

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Nervous Conditions by the Zimbabwean writer, Tsitsi Dangarembga, or your set text, or any familiar works that have been written by a female writer Virginia Woolf *Orlando / A Room Of One's Own* D.H. Lawrence *Sons And Lovers* Faulkner *As I Lay Dying* Zadie Smith *White Teeth*, etc. Prepare a handout with a practical definition of 'Feminism' and some useful writers as evidence. Examples of male writers: Fitzgerald's *The Great Gatsby*, descriptions of Daisy Buchanan Evelyn Waugh's *Brideshead Revisited,*descriptions of Lady Marchmain, Julia Flyte Tom Wolfe *The Bonfire of the Vanities*
KC5 Context AO1 Knowledge and understanding	Knowing history in modernity	In small groups learners should discuss: What major events have occurred in the past 100 years? How many of them have had an impact on the text being studied? Learners should refer to the timeline created as part of the 'Post-1900 literature in context' section of the scheme of work, if already completed. Ask learners to consider factors such as natural disasters, changes in the law, educational reforms, war, technology, revolution, popular culture, etc. You could give each group a different focus or event to consider and then learners could present their findings to the rest of the class, using the board for illustrative purposes. Ask learners to consider what difficulties confront a writer when representing real events in their work**.** **Guidance** As Paper 4 Section B spans 1900 to the present day, it is worthwhile providing learners with some historical knowledge, particularly in terms of events which affect the world view, with which to approach to their texts. **Resources** Research tools, such as the library, the internet, learners own previous note-taking, timelines, etc.
KC4 Genre **KC6 Style** AO1 Knowledge and understanding AO2 Analysis	Understanding literary conventions	What is a literary convention? Remind learners that despite the modern focus of their texts, the key concepts of language, style, tone etc. are still the main elements of this paper. Discuss the conventions of the texts you are studying: • What is the form of your text? • What are the traditions of this form/genre? Offer learners different examples of the form to annotate and discuss.

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		• In what ways does your text follow the conventions of its form, and in what ways does it break them? • What choices might the writer have made in relation to following or breaking with the conventions? Write a paragraph about the importance of the form of the texts you are studying. • How does the form help you to understand the text as a whole? Reiterate the importance of understanding the relationship between form and content. • How does the form help us to understand the text's major themes and ideas? **(I)** **Guidance** Revise and reinforce learners' understanding of the key concept of conventions. Other examples of texts in the relevant genres could be discussed here. This exercise could be developed into a full essay for the purposes of understanding the relationship between form and meaning. **Resources** Selected texts for Paper 4, Section B. Further examples of the form of the chosen text. **(F)**
KC7 Interpretation AO5 Evaluation of opinion	Responding to 'informed independent opinions'	Learners consider the term 'informed'. What does it mean to be informed? What information might this suggest that we have about our set texts – timeline, independent research, class handouts, etc.? Ask learners to compile a list under the headings: Form, Theme, Cultural influences etc. for the text they are studying with relevant page references and quotations. | Form	Theme	Cultural influences
		| This could make a valuable basis of revision activities. **(I)** Discussion: How 'informed' are we now about the context of our text? Use the timeline, previous research on 'knowing history in modernity', secondary reading, knowledge of form and literary convention, etc. What does this add to our overall understanding of the text? **Guidance**

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Learners need to understand that they must be able to support their opinions from their set text and not just make general assertions. **Resources** Set texts Whittome *Cambridge International AS and A Level Literature in English Coursebook* Part 3 Unit 32 has some useful examples and exercises on using critics.
Preparing for the exam		
	Discussing 'part to whole' in extract questions	What are the specific requirements of both types of question (essay and passage-based)? Learners discuss essay and passage-based question types, and consider the requirements of passage-based questions. Answers to passage questions at A Level (Paper 3 and Paper 4) have an extra focus – discussing the extract and then relating the extract to the whole text. Consider an extract from your set text in an exam paper question. List the key ways in which you could make a point about the extract, and then talk about this point in the wider text. Produce ten points. **(I)** You could focus on the following, first in the extract and then in the whole text: • characters • narrative viewpoint • contextual issues • use of language, structure • other interpretations • use of imagery, plot, dialogue. **Discussion:** What are the key points of the extract that help us to understand the whole text? **Guidance** Remind learners that they should rehearse both kinds of question types during their period of study, so that they can confidently approach all of the available question material in the exam. Remind them too that the level of demand of essay and extract questions are the same. Knowing the text thoroughly is fundamental to being successful in both types of question. Set a mixture of both types of question throughout the course as regular, formative assessments. **Resources** Past papers available at www.cambridgeinternational.org/support

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
	Progress check	In one hour, answer an extract question, focusing on relating your findings in the extract to the whole text. **(I)** Compare learners' responses to the *Example Candidate Responses* booklet and mark scheme from the School Support Hub at www.cambridgeinternational.org/support. How can learners improve their writing in response to past paper questions? **(I)** **Guidance** It is always helpful to learners to have positive examples of the type of essays they should be aiming for, as well as reviewing their own performance. **Resources** Past papers
	Revising strategies	Discussion: How do you plan to revise for your exam? Learners should offer a range of suggestions. Write these on the board so that all learners can benefit from sharing in revision strategies. The following might be mentioned: • re-reading and understanding the text thoroughly as the beginning for all exam questions • rehearsing both types of question • using past papers / mark schemes • working hard on time management • remembering that quotations can take a long time to learn • ensuring learners know the rubric • going over the level descriptors • asking for help and advice when working independently and/or clarification of textual issues. Learners plan their revision timetable. They might choose to have a group revision strategy, so that in class and in their personal revision time, they have a clear objective for each revision session. **(I)** **Guidance** It is important that learners are introduced to the idea of exam preparation; without a reminder, they may feel that work undertaken in school is all they need to do. Independent study **(I)** / reading is often a vital way of ensuring that learners are working outside the classroom. Plan activities such as secondary reading before past papers are studied. This could be scheduled in the holiday before the exam if time allows. Ensure learners have access to past papers and mark schemes to focus their practice essays and revision work. **Resources**

Key concepts and assessment objectives (AOs)	Learning objectives	Suggested teaching activities
		Past papers, examiner reports, *Example Candidate Responses* but make sure you adapt these to their needs.
	Final preparations / self-assessment	Focus: What preparations do I need to make for the exam? Learners discuss and list the key factors for optimum performance in exams, for instance: • Do I know my texts well? • Do I know what I'm being tested on? (knowledge, understanding, personal response, communication, other readings) • Am I familiar with the different types of question? • Have I had lots of practice in getting the timing right for each essay / doing mock papers? • Have I brought all my revision notes together into essay plans, related topics such as imagery, structure, etc.? **Guidance** This is always a worthwhile exercise. Do not take it for granted that all learners will have knowledge of basic preparations for exams.