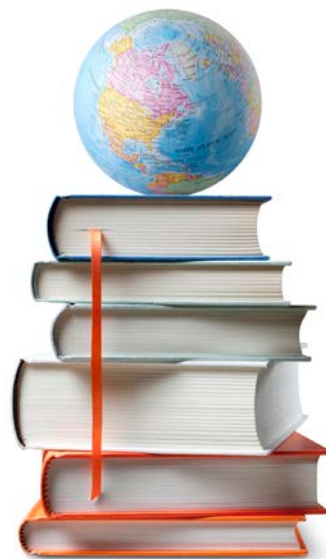


# Teacher Guide

## Cambridge International AS & A Level Literature in English 9695

For examination from 2019



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## Introduction

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### The purpose of this teacher guide

This teacher guide is designed to help you familiarise yourself with the syllabus and support materials available and to help you organise and plan your teaching. It also offers advice and guidance on delivery, classroom practice and preparing your learners for their final assessment.

### What do I need to get started?

When planning a course you need to become thoroughly familiar with the syllabus (both the curriculum content and the assessment structure), the scheme of work and the support materials available.

The syllabus covers the overall aims, assessment objectives, curriculum content, descriptions of the examination components and grade descriptors for the subject. Each area or skill within a subject is defined to help you organise the overall scope of what needs to be learnt.

The sample schemes of work and lesson plans in the appendices of this guide illustrate how we can break down the curriculum into learning objectives by applying the defined skills-set from the syllabus to the different literary genres. These documents also illustrate the planning principles outlined in sections 2 and 3 of this guide. A fully comprehensive scheme of work covering the whole programme is available on our secure online support for Cambridge teachers, **The School Support Hub at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)**

On Teacher Support you will find a range of other support materials for teachers; these include question papers, mark schemes and examiner reports. Making appropriate use of these resources can:

- help you understand how the teaching and learning relates to the assessment objectives
- help you prepare your learners for their final assessment
- help you understand the standard
- save you time.

Other support materials for teachers are available on our public website at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) Make the most of these Cambridge resources by combining them with local activities and resources developed and provided by your school.

Here is a checklist to help you get started:

#### Checklist

- Have you read the syllabus (the year is the year of the examination)?
- Have you looked at the teaching materials on our public website [www.cambridgeinternational.org](http://www.cambridgeinternational.org) and on the School Support Hub: [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)
- What support materials and resources are you going to use?
- What local/school resources are available for you to use?



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## Section 1: Syllabus overview

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The following section is comprised of material drawn from the syllabus and reproduced here for ease of reference.

### 1.1 Aims

The syllabus aims to develop:

- an appreciation of, and an informed personal response to literature in English in a range of texts in different forms and from different periods and cultures
- the interdependent skills of reading, analysis and communication
- effective and appropriate communication
- wider reading and an understanding of how it may contribute to personal development.

### 1.2 Assessment objectives

Candidates must demonstrate:

- AO1: the ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures
- AO2: an understanding of the ways in which writers' choices of form, structure and language shape meanings
- AO3: the ability to produce informed, independent opinions and judgements on literary texts
- AO4: the ability to communicate clearly the knowledge, understanding and insight appropriate for literary study
- AO5: the ability to appreciate and discuss varying opinions of literary works (A Level only).

### 1.3 The assessment structure

An A Level qualification in Literature in English can be achieved either as a staged assessment over different examination series or in one examination series.

If, after achieving the Advanced Subsidiary Level, any candidate wishes to go on and take the Advanced Level, you must notify Cambridge using the procedure laid out in the Administrative Guide.

**Advanced Subsidiary (AS)** candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	50%

and

Paper 4	Duration	Weighting
Drama	2 hours	50%

**Advanced Level** candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	25%

and

Paper 4	Duration	Weighting
Drama	2 hours	25%

and

Paper 5	Duration	Weighting
Shakespeare and other pre-20th Century Texts	2 hours	25%

and either

Paper 6	Duration	Weighting
20th Century Writing	2 hours	25%

or

Paper 7	Duration	Weighting
Comment and Appreciation	2 hours	25%

or

Paper 8	Duration	Weighting
Coursework		25%



The table shows how the assessment objectives relate to the components of the scheme of assessment.

Assessment objective	Paper 3	Paper 4	Paper 5 (A Level only)	Paper 6 (A Level only)	Paper 7 (A Level only)	Paper 8 (A Level only)
AO1	✓	✓			✓	
AO2	✓	✓	✓	✓	✓	✓
AO3	✓	✓	✓	✓	✓	✓
AO4	✓	✓	✓	✓	✓	✓
AO5			✓	✓	✓	✓

For the **Advanced Subsidiary (AS) Level** qualification, each paper is worth 50% of the total marks and each question carries equal marks.

For the **Advanced (A) Level** qualification, each paper (including coursework) is worth 25% of the total marks and each question carries equal marks.

## 1.4 Description of components

### Paper 3 – Poetry and Prose (2 hours)

Candidates answer on two texts: one question from each section.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole.

Texts are **not** allowed in the examination room.

Dictionaries may **not** be used.

### Paper 4 – Drama (2 hours)

Candidates answer **two** question on two plays.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choice of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole
- the dramatic qualities of texts which are plays.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

### Paper 5 (Compulsory Paper at Advanced Level) – Shakespeare and other pre-20th Century texts (2 hours)

This paper is divided into:

Section A: Shakespeare

Section B: Other Pre-20th century texts.

Candidates answer one question from Section A and one question from Section B.

- There are two questions on each text; one essay question, and one passage-based question. All questions carry equal marks.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole
- the dramatic qualities of play texts
- varying interpretation of texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

### Paper 6 (Advanced Level) – 20th Century Writing (2 hours)

Candidates answer one question on each of two different texts.

There are two questions on each text, one essay question and one passage-based question. All questions carry equal marks.

In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole
- the dramatic qualities of play texts
- varying interpretation of texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

### Paper 7 (Advanced Level) – Comment and Appreciation (2 hours)

Candidates answer two out of three questions.

- Candidates write a critical appreciation of previously unseen passages printed on the question paper.
- The passages cover at least two of the categories: prose, poetry and drama.
- One question may involve a comparison of passages.
- All passages are from works originally written in English.
- At least one of the passages is from a work published after 1900.

The questions will test candidates' ability to read literature critically and to demonstrate, by informed discussion and opinion, their understanding of the ways in which meaning is expressed through a writer's choices of form, structure and language. The authors of the passages are named, with either the dates of the author or the date of the passage. Knowledge of the literary or historical background, or of other works by the named author is not expected.

Dictionaries may **not** be used.

### Paper 8 (Available for Advanced Level on special application only) – Coursework (School-based Assessment)

- Candidates submit a folder of two essays on two texts; the two texts must not be set for study elsewhere in the syllabus, and must be whole works, originally written in English.
- The two texts must be taken from two different forms (prose/poetry/drama).
- A minimum of 2000 and a maximum of 3000 words should be submitted in total (including quotations).
- The work will be internally marked and externally moderated.
- Candidates whose work is required for external moderation will be selected by Cambridge.
- The general coursework rules, published in Cambridge's Handbook for Centres, describe what is needed and give guidelines for internal (school-based) assessment of coursework.

If you wish to apply to offer Paper 8 Coursework, you must first write to Cambridge with a detailed plan and rationale for a proposed course. This component is not available to private candidates.



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## Section 2: Planning the course

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This section of the guide considers planning over a number of time frames; planning for the long-term, the medium-term and for individual lessons. Examples of planning and customisable planning templates are provided in the appendix.

Planning the course involves three stages:

- **Long-term planning.** This is the first stage when you need to decide on the nature of the course you intend to offer your learners. This will set the overarching framework for the course whether it is one year or two years long. This allows you to map out the content and the time you will need to allocate to each topic.
- **Medium-term planning.** This is the second stage when you decide which texts you intend to teach, how long you have available for each text and in what order you intend to teach them. It is when you construct a plan comprised of teaching units that detail the assessment objectives, the syllabus content and suggestions for learning activities and resources.
- **Lesson planning.** This is the final stage when you decide how you will approach each text, what resources you have or will need and what learner activities are required to achieve your lesson objectives and outcomes.

### 2.1 Long-term planning

Long-term planning begins with two important decisions.

- The first concerns the nature of the course your school is going to offer. Will it cover AS Level only for example, or will it feature AS Level in year one and A Level in year two? If it is a two year course leading to the full A Level, when will the exams be taken?
- The second decision is which of the papers will be studied. All AS Level candidates must take both Papers 3 and 4. To gain the full A Level they are required in addition to take Paper 5, along with one of either Paper 6, 7 or 8.

Alongside selecting the papers you will need to select the texts.

The Literature in English syllabus details the range of texts on which questions will be posed in each paper. Some of these texts change each year so you need to be sure you are looking at a syllabus that covers the year in which the examination is actually going to be sat.

In constructing your course you should consider selecting a variety of texts that will enable learners to maintain interest as well as giving them a dynamic range of works upon which to practise and develop their skills. Think about pace and balance in your text selections; how you are going to cover the skills development against these texts and what order you will teach those skills in?

The following factors will have some effect on the way the syllabus is planned and delivered in your school.

- Teaching time available over the two year delivery of the course. (Remember to allow for festivals, holidays, examinations, school trips and so on. You should also consider how many hours your learners will have available outside of the classroom.)
- Number and length of lessons per week
- Number of learners within the cohort
- Number of learners per teaching group
- Whether groups are mixed ability or streamed by ability
- Scheduling of school-wide internal examinations

The long-term plan should be used as a guide. It may well need to be adapted to suit the needs of your class as teaching progresses through the course. The long-term plan should provide an overview of the range of learning opportunities that will be offered and is usually designed with the whole class in mind. Where there is more than one class, a number of planning options exist:

- a long-term plan which all teaching groups will follow, usually determined by the department after consultation
- a long-term plan which allows a degree of flexibility, for example, with regard to each teacher's choice of set examination or coursework texts
- long-term plans for each group determined by individual teachers, with considerable flexibility about choice of texts and structure of the course.

### 2.1.1 Breaking down the curriculum

Stage one of producing the plan involves breaking the curriculum content in the syllabus down into its main parts.

There are two broad considerations in planning at this first stage:

- choosing the texts themselves
- identifying and ordering the critical skills your learners will develop in studying the texts in detail.

These skills are determined by the assessment objectives stated in the syllabus. Some of these skills are 'transferable' – developing critical analysis of poetic style for example will be as useful in studying a Shakespeare play as it is in studying the poetry of Andrew Marvell.

Your broad plan therefore should identify the textual and related knowledge – such as the historical or biographical context – as well as the skills of literary criticism which the whole course will be designed to develop. A crucial factor will be your learners' previous experiences; are they already skilled in writing literary essays, for example, and do they have a sufficient critical vocabulary for the demands of A Level Literature in English?

## 2.2 Medium-term planning

The next stage of planning involves developing this broad structure into a more detailed plan which includes timings for the individual texts and skills, teaching methods, activities for learners and resources that will be needed in lessons.

It is also useful to build into your plan how and when you intend to assess your learners' progress.

## 2.2.1 Creating teaching units

The medium-term plan begins to add detail to the long-term plan by breaking it down into separate units of work. It often focuses on one text at a time and each text might be seen as a separate unit.

The medium-term plan should identify the knowledge and skills development that learners require to fulfil the intended learning objectives. This course content should be planned out either in terms of skills or texts with a view to integrating the skills development across the whole. The content of the plan will therefore be based partly on the demands of the text and partly on the assessment objectives. Teachers need to think carefully about how they will make the links between areas of learning explicit. For example how will learners adapt critical appreciation skills learned on say a Shakespeare text to the demands of reading a novel. A pool of potential activities will create the flexibility to meet the changing needs of both individuals and groups of learners.

To help those who are new to the syllabus here is an example of the sort of thing you will need to consider to ensure there is a coherent flow through the lessons.

### Sample planning process

If there are 12 weeks in each semester, you could start by planning for a six-week period.

Before planning a six-week period, check how many lessons there will be in that time.

For an AS class the first 6 weeks might be an introduction to the literary and historical context of the new text and/or author and the first reading of the text itself.

Taking account of the experience and confidence of the learners, you might also include an introductory general lesson or two on studying literature at this level.

The second unit of 6 weeks might then focus on the specific literary issues of the text – genre and historical context for example if it's a drama text or a novel.

In your long-term plan you will have considered how many hours teaching will be available to you to teach the course. Next you will have made a list of the main areas that you are going to teach either in terms of skills or texts. You are going to use these to form the basis of your units. Look at the published Cambridge scheme of work for this subject to see how the skills in the assessment objectives have been broken down into a progression of teaching and learning steps (or learning objectives) that have then been applied to the different textual forms of Poetry, Prose and Drama.

Remember, you do not have to teach the course content in the same order as it is laid out in the syllabus. Some teachers, for example, start with some critical analysis work rather than the texts themselves, but you will need also to consider the relative importance or difficulty of these different areas as well – it may take longer to present an Austen novel than some short poems for example.

It may not be possible to cover everything in the time available in which case you must decide on your priorities. If time is short perhaps the basic reading of the texts or acquiring background knowledge can be undertaken by the learners outside school time, leaving the classroom time for other more intensive, teacher-led activities.

Now that you have a broad structure to the course, broken down into smaller areas, with some idea of how much time there is to present it, you need to think some more about what resources you will need for each area.

## Section 2: Planning the course

Below is an example of a scheme of work for AS learners on the topic area of 'Moving on from O Level/IGCSE to AS Level'. This is taken from the resources on Teacher Support. Look at this scheme of work and see if you can work out how many lessons it will need, what resources, how much non-classroom time and how the teacher will test the learner's knowledge.



## Example of AS Scheme of Work

### Scheme of Work

**UNIT 1: Moving on from O Level or IGCSE:** developing the skills of literary analysis to include the development of a learner's own interpretation.

**Recommended Prior Knowledge:** A reasonable standard of written English and familiarity with reading poetry, prose and drama gained at O Level or IGCSE.

**Context:** This unit is the introduction to the course and begins to develop the skills of close reading and interpretation of literary texts. It also encourages the support of ideas and judgements with reference and quotation.

**Outline:** This unit addresses the development from O Level or IGCSE to AS Level and provides a framework for analysis and essay writing.

#### Learning Objectives

##### 1. Moving on from O Level or IGCSE

The AS syllabus presupposes some understanding and knowledge about literature, and aims to develop the learners' appreciation of authorial technique, with a more sophisticated personal written style by the time the examination is taken. However, learners have already gained experience and confidence from O Level or IGCSE that will stand them in good stead for the beginning of the syllabus.

#### Suggested Teaching/Learning Activities

It's a good idea to start with revision of work done and texts read at O Level or IGCSE. The teacher will discover by discussion what learners have learned about texts, about the ways in which authors present ideas and engage the reader and how the learners express their own thoughts about what they have read.

Learners can list texts they feel familiar with and have enjoyed, including those texts studied for exams and texts they have read for their own pleasure. Can they find any links between them, in terms of time of writing, genre, structure, plot, theme?

#### Resources

The textbook by Toner and Whittome, published by CUP, has been written specifically to support the Cambridge AS Literature and Language syllabuses.

Useful websites:

[www.topmarks.co.uk](http://www.topmarks.co.uk) has a large directory of educational sites.

Select English >Advanced Level from pull-down menus.

[www.learn.co.uk](http://www.learn.co.uk) is also worth visiting.

Learning Objectives	Suggested Teaching/Learning Activities	Resources
<p><u>2. Types of text: Genre</u></p> <p>The syllabus focuses on the main genres of poetry, prose and drama. Poetry and prose are assessed together in Paper 3, while Drama is the subject of Paper 4.</p>	<p>If one of the activities in 1 above was to group texts by genre, learners can brainstorm the essential features of poetry, prose and drama.</p> <p>They will discover how wide each genre is, and how difficult it is to set down a precise set of rules that define genre, while it is usually easy to decide which genre a particular text belongs to. It can be useful for the teacher to have available texts or extracts from texts which challenge assumptions about genre.</p>	<p>Texts to challenge genre definitions:</p> <p>Poetry: free verse such as <i>Snake</i> by D.H. Lawrence, <i>The Loving Dexterity</i> by William Carlos Williams or anything by e.e.cummings.</p> <p>Prose: less easy, but challenges to the conventional novel can be found in the opening of <i>The Catcher in the Rye</i> by J.D. Salinger, the final section of <i>Ulysses</i> by James Joyce or samples from the diagrams and marbled pages in <i>Tristram Shandy</i> by Laurence Sterne.</p> <p>Drama: <i>Act Without Words</i> by Samuel Beckett, <i>The Chairs</i> by Eugene Ionesco (in translation) or <i>The Coat</i> by Athol Fugard all provide challenges to the conventional ideas of a play.</p>

Learning Objectives	Suggested Teaching/Learning Activities	Resources
<p><u>3. Types of text: Period</u></p> <p>The syllabus does not demand detailed historical knowledge of the periods in which texts were written or are set, but some contextual information can be useful in understanding and interpreting a text.</p>	<p>From the lists of texts, learners can group texts by period to see if they can recognise any common features. Alternatively teachers can construct timeline cards, featuring author names, text titles and key events in history and see how well learners manage to match them up. Learners may be able to recognise period features or see how some texts respond to contemporary events.</p>	<p>Timeline cards.</p>

Learning Objectives	Suggested Teaching/Learning Activities	Resources
<p><u>4. Analysis and Interpretation</u></p> <p>Analysis and interpretation are key skills for AS and should be at the centre of learners' writing by the end of the course.</p>	<p>Learners should each bring in a short poem, a short extract of prose and a short extract of drama. They should present and discuss with the group how they interpret the extracts, based on analysis of language, imagery and structure. Learners may need reminders of some technical terms as they arise in discussion.</p>	<p>Explanatory sheets of essential technical terms, such as <i>simile</i>, <i>metaphor</i>, <i>pun</i>, <i>paradox</i>, <i>alliteration</i>, <i>assonance</i>, <i>onomatopoeia</i>, <i>ballad</i>, <i>lyric</i>, <i>blank verse</i>, etc.</p>

You can apply the same methodology to other areas or aspects of the texts on your list and draw up a similar scheme of work. You should be realistic about how much can be covered in any single lesson. As a further help if you are still not sure about this approach then imagine you want to produce a scheme of work around the main character in a text you know well – say ‘Hamlet’ – and have 4 one hour lessons plus some non-classroom time at your disposal.

- What resources might you have available and what would you cover in each lesson?
- How might you engender discussion about the character?
- What are the key learning points you want your learners to acquire?

Once you are comfortable with this approach you can start to develop the detailed schemes for the rest of the topics in your broad outline for each text and each skill.

Look at the full published scheme of work available on Teacher Support. This breaks the course down into units of work you can cover in a six-week period. But of course each group of learners will need a different amount of time to complete the work so try planning for a 6 week series of lessons on the basis of these sample units, looking through the relevant units to decide how you will spread the content across the lessons. This will give you a rough outline of what each lesson will need to cover.

### 2.2.2 Summary of key things to consider when planning your course

There are some other key things you will need to consider in planning your course for your learners listed below:

- the number of lessons to cover the syllabus
- learning outcomes for the course
- previous learning
- suggested and local resources
- key vocabulary and structures
- how to check learners’ understanding of key concepts and common errors to look out for
- cross-curricular links
- suggested homework activities
- future learning
- ICT activities

## 2.3 Planning lessons

As each class and learner has their own particular needs, so each teacher has their own style; you can plan individual lessons to fit your own situation. To help plan your lessons please find an example of a lesson planning template below.

**[Subject] LESSON PLAN Template with instructions**

Teacher's Name \_\_\_\_\_

**Lesson outline**

The 'Lesson Outline' is a summary of the activities to be undertaken by the class and suggests the point at which each activity may be used.

**Syllabus assessment aims and objectives**

Relevant assessment aims and objectives taken from the syllabus.

**Learning objectives and checking the learning (formative assessment)**

'Learning objectives' are an important part of the planning process – what does the teacher expect the learners to have learnt. This might include some self or teacher 'testing' or 'assessment' of the knowledge perhaps in the form of a follow up assignment or essay outside the classroom. The learning objectives should be linked into the 'Aims and Objectives' of the syllabus to ensure the relevance of the activities undertaken.

**Suggested extension work**

Finally some 'extension work' should be available – this may of course be determined by the objectives from the lesson itself, which may suggest other areas of development or perhaps the need for some learners of more work on the topic itself.

**Resources**

It is also good practice to identify those resources which will be needed for the lesson in the plan – in our example it is access to the internet with some suggested sites to start off the research process.

**Classroom management and health and safety considerations**

You will also need to consider any particular needs for setting up the classroom and any health and safety issues. You should remember that some activities may carry some risk and you should follow the school's risk-management policy before trying out these activities. For example, addressing any e-safety concerns when you use any ICT activities.

**Evaluative notes**

After each lesson you should reflect on how it went for the learners and for you. It is useful to make some notes on the lesson plan soon after the lesson so that you can feed your reflective feedback into future lessons.

More experienced teachers will be aware of this sort of approach to preparing lessons but for those new to teaching literature at this level here is a worked example. Further examples are provided in the Appendices: *Approaching a text using a film version, Teaching poetry analysis, Teaching prose analysis.*

## Sample Lesson – The context of a text or an author, using ICT

This may include an author's brief biography, the social and/or historical context and the literary and/or cultural context. Some or all of these aspects of the background may be relevant to the particular author the class is studying. Learners may find some background biographical knowledge helpful when studying poets such as Plath or Adcock for example, whereas the social and historical context may be more important for learners studying Pope or Dickens.

**A Level Literature in English**

**Teacher's Name** \_\_\_\_\_

### Exploring the context of a text or an author, using ICT

#### Lesson outline

In this lesson, learners read some web pages from different sites about the author whose work they are studying. They consider some biographical details, historical/cultural background of the period in which the work was written and some summaries of the works for which s/he is famous, including their own text. They look closely at some pages that offer more critical viewpoints of the aspect of the work they are studying (setting) and discuss their relative merits. They locate examples within the primary text that have been illuminated by the internet research they have undertaken. They should be reasonably familiar with the primary text if possible, or at least have started to read it.

#### Syllabus assessment aims and objectives

- The interdependent skills of reading, analysis and communication.
- Ability to appreciate and discuss varying opinions of literary works.
- Wider reading and an understanding of how it may contribute to personal development.

#### Learning objectives and checking the learning (formative assessment)

At the end of this activity, learners will have:

- Used web pages to inform their study of an author's work with particular focus on an aspect of it.
- Discussed and evaluated what they have researched.
- Linked their website research with their own close reading of the set text

#### Suggested extension work

- Wider reading in the same author's works, or one of her/his contemporaries.
- Further research on another topic connected with the set text.

### Resources

These will depend upon the author and text chosen. However useful sites are included in the list of resources. But you could try: [www.webenglishteacher.com/](http://www.webenglishteacher.com/) is another useful site with lots of materials and links to get you going. Click on the 'Literature and prose' tab and you will find links to lots of materials on many authors on our syllabus.

[www.sldirectory.com/libsf/resf/bookplans.html](http://www.sldirectory.com/libsf/resf/bookplans.html) is a resource for librarians but again has lots of links to useful material.

### Classroom management and health and safety considerations

You will also need to consider any particular needs for setting up the classroom and any health and safety issues. You should remember that some activities may carry some risk and you should follow the school's risk-management policy before trying out these activities. For example, addressing any safety concerns when you use ICT activities.

### Evaluative notes

After each lesson you should reflect on how it went for the learners and for you. It is useful to make some notes on the lesson plan soon after the lesson so that you can feed your reflective feedback into future lessons.





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## Section 3: Classroom practice

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### 3.1 The role of the teacher

As the teacher, one of the aspects of your role will be to direct your learners in terms of managing:

- Resources
- Time
- People
- Situations
- Choices/Decisions

However, you will also of course direct the learning process, orchestrating the order in which skills and knowledge are acquired by learners so that they come to understand (and are able to use) the characteristic tools of the discipline of literary critical analysis. The syllabus and the Assessment Objectives guide the academic choices and decisions that will achieve this at A Level. Ideally, you will want your learners to be able to analyse and evaluate any text with these characteristic tools.

The approach to learning recommended by Cambridge focuses on skills development through active learning, through 'hands-on' experience that reinforces learning through self-discovery. This method allows learners to practice the application of their skills to unfamiliar questions and texts and this will have the effect of preparing learners for the AS and A level examinations.

### 3.2 Sustaining interest and motivation

Some aspects of learning can be considered rather dry and you will need to plan ways in which you can balance the variety of delivery methods in order to maintain interest. Here are a few suggestions of ways to break up the pace a little and inject some energy into the classroom:

- 'Chalk and talk' – talking to the whole class
- Class discussions
- Group work
- Brainstorming
- Exercises
- Making notes
- Doing case studies
- Watching videos / TV
- Theatre or other relevant visits
- Using ICT
- Reading texts and secondary critical material
- Solving problems such as the meaning of words or images
- Making presentations
- Role-play activities
- Sharing opinions
- Practical activities such as using the internet

Some skills lend themselves better to particular teaching strategies, so, for example:

- Chalk and Talk (which is entirely Teacher led) is an efficient way of communicating knowledge, for example how to plan and prepare a literary criticism essay. However, there will always be doubt whether knowledge has been absorbed, and whether it is an efficient use of limited time. It may be less appropriate for developing higher skills.
- Class exercises undertaken by learners are an effective means of testing whether knowledge has been absorbed and can be applied.
- Setting questions on specific limited aspects or even 'quizzes' to test textual knowledge can be useful.
- Other objectives – for example recognising other interpretations of texts or aspects of the text – can be tackled through case studies, role plays and class discussions. These are good methods for developing analysis and evaluation skills in learners.

### 3.3 Strategies for managing learning

Different texts will lend themselves to different approaches – a play for example might be best acted out or read aloud, whereas a poem might lend itself to listening to a recording or delivery by a teacher or an invited 'actor' or guest.

For each text you will need to decide what the key areas to focus on are. The broad 'headings' will be:

- a) plot and/or structure
- b) characters and characterisation
- c) style and presentation
- d) themes
- e) related knowledge – historical, biographical and sociological
- f) other interpretations or critical opinions

You will need to develop a strategy in your scheme of work for each text which addresses each of these broad areas and identifies the appropriate teaching strategy for them. Underpinning this is the scheme of work, which will have lessons focused on developing the related skills in your learners such as critical analysis, understanding, essay writing and communicating supported and sustained opinions or arguments. These skills will be common to all texts.

### 3.4 Reflection and evaluation of learning

It is important to reflect on the success of the teaching strategies adopted at each stage. This will include testing that anticipated learning objectives have been achieved and refining the strategy for future use. Knowledge testing is straightforward but it is important to test that the key AS and A level analytical skills and literary understanding are being developed. These might be tested for example by 'unseen' critical analyses or essay assignments on the particular area of the text being considered. The teacher will want to see a gradual but discernible improvement in the levels, which each individual learner is reaching, using the published mark scheme for the syllabus (you can find a copy of this on the Teacher Support Site <http://teachers.cie.org.uk>). Assessment of the individual or class progress may lead to some revision work or refining of the medium term planning.

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## Section 4: Guidance for introducing internal assessment

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Paper 8 is a coursework option for the fourth paper of the full A level course. You will remember that Papers 3, 4 and 5 are required papers with one other paper to be chosen from Papers 6, 7 and 8. The syllabus contains a description of the coursework option. Once you have read this and decided that this is an option you would like to take, it is vital that you contact Cambridge before beginning the course to discuss your proposals. Cambridge contact details are included in the syllabus. There is further guidance below if you are interested in this option.

Paper 8 offers a unique and interesting alternative to a timed and externally-marked examination paper, with considerable freedom in a number of ways, and with much of the responsibility for success very firmly in the hands of teachers and candidates alike. The skills and standards required, are of course the same, as will be shown later – but candidates can choose their own route to reach these standards.

The summarised information below gives you an idea of what is involved for both teacher and candidate in managing the coursework option.

### 4.1 Roles and expectations in coursework

#### Teachers will:

- choose the texts that candidates will study, in discussion with the candidates, subject to a few simple rules
- draft and design, along with the candidates, the questions that candidates will answer on these texts
- submit the texts and questions to Cambridge for comment and approval before candidates begin work on them
- offer candidates advice and support as they study and as they write their work
- read candidates' draft work, and comment generally on it
- mark the finished work
- send a sample of their learners' work to Cambridge for their marking to be moderated

#### Candidates will:

- read, study and discuss their texts with other candidates and their teachers
- know in advance what the questions on them will be
- have the opportunity to draft and re-draft their work before it is marked
- discuss what they are writing with their teachers
- research some background material and ideas to their two texts
- have the opportunity to read and consider some critical opinions and articles to help them reach their own personal views
- word-process their work, or write it by hand if they prefer

## 4.2 Choosing what to study

- candidates must write on **two** texts, preferably by two different writers
- the two texts must each be from a different form (prose, poetry, drama)
- each of them must have been originally written in English – translated works are not allowed
- they can come from any country, and from any historical period
- neither of them may be a text that is set for examination in any other part of the 9695 Literature in English syllabus
- teachers should choose the texts to suit the particular strengths of their learners
- they may be chosen to complement the texts that candidates are studying in other papers, or they may be completely unconnected with other papers and with each other
- each text should be of sufficient literary and academic demand to justify study at Advanced Level – Cambridge will advise if any text is not suitable
- they should be reasonably substantial texts – single short stories or poems are not acceptable
- if short stories or poems are chosen, then candidates should study a complete published collection, and discuss about six in their coursework, depending on their length
- a list of some suggested texts can be found below – it is not to be seen as a “set text” list, but it may offer some ideas

## 4.3 Setting questions

This is in some ways the most important, and also the most difficult part of the preparation and teaching for coursework. The way in which a question is worded may help a candidate achieve of her or his very best, or it may hinder her and make her work more difficult than it need be. How, then, should a question be worded?

- remember first that all questions must be *approved* by Cambridge. Cambridge does not set these questions, instead you submit your proposed questions and a senior examiner will comment on them, suggest possible changes, and finally approve them for use; the wording must be yours, but you will have plenty of support and advice to help you
- because your candidates will know what the questions are, they will be able to spend some time thinking about what to write, and will be able to draft and re-draft their work
- therefore, the questions must ask them to explore well beyond simple knowledge of what the play, poems, novel, stories are about
- the questions must prompt candidates to look at and to discuss *how* the writers achieve their effects and how these impact upon their readers or audiences
- the questions must prompt candidates to make personal responses and judgements, which must be thoughtfully argued and backed up by close reference and quotation
- it is sometimes helpful to offer a lead quotation, and to ask candidates to then discuss this idea – some examples of this sort of question can be found in the appendices
- it is not necessary for all candidates to do the same two questions – in fact, it is better if they do not, though it is equally unnecessary for every one to have a completely different question
- more confident candidates can be given more difficult and demanding questions to help them reach higher marks, while less confident ones can tackle more straightforward questions
- you know your candidates, and can judge how best to devise the most appropriate questions for all of them

## 4.4 How best to prepare and help candidates:

- most of the preparation will be exactly the same as it is for a conventional examination – teaching and discussing the texts in the classroom
- you must not, however, use the questions that you are setting during classroom discussion – the work that is written must be absolutely the candidates' own and not be in any way influenced by a teacher
- you should encourage some research into the contexts, the backgrounds, of what is being read – this may be historical, or social, or cultural, or biographical – so that candidates can introduce some of these contextual factors into their work. This must, however, not take over the whole response – it is only one of several factors
- similarly, candidates should be encouraged where possible to find and discuss some other views and interpretations of their texts – there is a mass of material available on the internet as well as conventionally printed books and articles
- again, however, such views must be seen as a means of developing individual and personal views – no credit should be given when marking work to a simple listing of critical views
- there should be plenty of open discussion in class; but when marking the work, credit should always be given for clearly expressed and thoughtfully argued personal response rather than the simple re-iteration of what has been taught
- once writing begins, you must insist that no further detailed assistance can be given; general and broad advice may be offered, but nothing that could be in any way construed as helping the candidate to complete or develop their work in any detailed way
- encourage the use of word-processors where possible, so that work can be spell-checked, and so that when completed it can look fully professional
- encourage the inclusion of footnotes to acknowledge all quotations and references, together with a bibliography.

### 4.4.1 What should candidates write?

- the first and most crucial point to make is that they must answer the set questions!
- credit cannot be given to work that simply “tells the story”
- they must keep in mind, and make sure that it is explicit in what they write, that the characters in a novel or play are not *real* people – they are fictional creations, invented and developed by the writers
- the characters therefore do not act or speak of their own volition – they are made to do so by the writers, in order to create a particular impression or dramatic impact
- writers will use particular literary or dramatic techniques, again to help create particular effects – these should be noted, and the effects created by them should be discussed
- there must be a clear and properly organised line of argument, in clear and accurately written continuous prose – notes are not sufficient
- quotations from the texts must be identified by the use of quotation marks
- quotations from other sources must be identified by quotation marks, but must also be acknowledged and sourced in footnotes and a bibliography
- such quotations may be from printed material or from websites – in either case, brief information must be given, but in sufficient detail for checking to be carried out if Cambridge need to do so
- any use of secondary material that is *not* acknowledged may be regarded as deliberate plagiarism, and this can have serious consequences

## Section 4: Guidance for introducing internal assessment

- the total length of a candidate's work (that is to say both answers together) must be between 2000 and 3000 words; if it exceeds 3000 words, then it must be marked only up to this point, and a note must be made on the work to say this has been done
- each piece should therefore be between 1000 and 1500 words in length; each piece will be marked out of 25, so they should both be of approximately the same length

### 4.4.2 How to mark and assess finished work

- use the published Cambridge Marking Criteria at all times – these should be kept with you at all times when you are marking
- do not meticulously look for evidence of every single criterion within each mark-range when you start marking a piece – look initially at the key words (*basically adequate, solid, competent, proficient, very good*) and decide which one of these best fits the candidate's response
- place all candidates' work in rank order of merit, using just these key words
- then, and only then, decide two things: is the piece still in the right band? If so, where should it go, more precisely within the band?
- look now at the details within the band, and decide how far and how successfully the piece addresses each of these detailed criteria
- then provisionally give each piece a mark out of 25
- when you have done this, each candidate will have two marks, and when added together this will be out of 50
- place them again in rank order, and consider if this is now correct in the light of the Marking Criteria
- make any minor adjustments to the marks that you now feel necessary
- it is very important indeed that your final rank order is as correct as it can be – Cambridge will assume that it is correct and may not amend it, particularly if not all candidates' work has been called for
- do not allow your knowledge of the candidates, or of any other work they have done, affect your judgement – their final coursework mark must be awarded solely upon what you have in front of you at this point; this is very important, as any pre-judgements you might make could affect their overall examination mark, possibly to the detriment of their final result
- if there is anything that you feel may have affected a candidate's performance, you must complete a Special Considerations form – but since coursework is written over a lengthy period such adverse conditions will need to have been very much long-term ones

### 4.4.3 What should teachers write on candidates' work?

- a simple answer is – as much as is appropriate to support and determine the final mark
- your marks and your comments will be seen by a Cambridge Moderator, so the more indication you can give as to why you awarded these marks the better
- make sure that your comments – both marginal and summative – relate closely and specifically to what is described in the Marking Criteria
- there is no ruling about what colour such comments should be in, but please use pen rather than pencil
- if you share the teaching and/or marking with another teacher, then you must carry out internal moderation to agree the standard and the rank order
- please make sure that the various Cambridge documents – candidate cover-sheets, Centre mark-sheets, lists of sample work – are fully completed and correct, and that marks have been correctly totalled and transferred.

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## Section 5: Preparing learners for final assessment

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The planning at the start of the course should include some time allocated to preparing the learners for the actual examinations. Learning should not be driven by assessment nor be too focused on examinations if skills and knowledge are to be retained and developed into transferable assets. Nevertheless, it is important to offer some guidance to learners on the final assessment and to give them the opportunity to practice exam techniques before the actual event.

### 5.1 Learning/revision tips

It is important to ensure the learners are aware of the key facts about the syllabus such as papers, rubrics, texts, length of exams and so on. It is also helpful to discuss how they might use their time in the exams – encouraging them to plan the essays and allow time for re-reading and checking their work.

By this stage in the course, learners will be familiar with the two basic types of question – passage-based critical analysis and discursive essays responding to a specific task. The scheme of work should include material on essay-writing and how to plan and select material relevant to the task in hand. Examiner reports consistently state that the issue of relevance or the importance of answering the given question is a key factor in exam success, so some time should be given to building and refreshing those skills. Revision might also helpfully include some reminders on the approaches that different types of essays require and a reminder of the basic skills and the assessment objectives the essays are testing.

The actual writing of essays is something that does get overlooked at times – the increasing use of IT may mean learners are out of the habit of physically writing for two hours. This practical training may be linked to encouraging learners to hone their essay-writing skills in a controlled environment.

### 5.2 Use of past papers, mark schemes and examiner reports

Learners may well get value from tackling past papers near the end of the course and this will link into the revision areas mentioned above. Teachers should be careful to remind learners that approaches in questions do vary and should stress the importance of reading the question very carefully. Paying particular attention to the terms of the task set will ensure that any material selected for discussion is relevant to the question asked. Learners should be encouraged to use relevant and pertinent quotations to support their points and arguments avoiding lengthy general quotation.

Teachers may well find it helpful to spend some time reading the published mark scheme for the syllabus. The following specific headings in the mark scheme are very helpful pointers for showing learners what a good essay needs to include.

- knowledge (K),
- understanding (U),
- communication (C),
- personal response (P) and
- other readings or opinions (O)

However, it should be remembered that an essay that answers the set question well, will inevitably address each of these areas, so do not encourage learners to focus too much on trying to provide evidence for each specific assessment area at the expense of developing a well-constructed and well-supported argument in response to the given question.

The principal examiners for each of the papers on the syllabus produce a detailed report highlighting the strengths and weaknesses of candidates in the most recent examination session. These reports are an excellent way of learning what makes a good essay and what should be avoided. Teacher Support has archives of these reports from a number of previous sessions. As these are text-specific they are also a useful resource for creating lessons on topics within texts and identifying common misunderstandings or weaknesses.

### 5.3 Homework/independent learning ideas

The learner is of course alone in the exam room with neither text nor teacher and it is important during the course that independence and confidence are nurtured by the teacher from an early stage. Homework and self-assessed (or peer-assessed assignments) are one tool in the teacher's toolbox to foster these skills. The decision as to when this technique should be applied will depend on the experience and background of the learners – those who have already successfully completed IGCSE exams should very quickly be able to develop the skills required.

Differentiation is another classroom technique that allows learners to practice independent learning. Advanced learners can be given higher-level tasks to complete, to draw out and develop their abilities. Lower-ability learners can be given specifically designed tasks that serve the same function at a more suitable level.

*'Differentiation is not new, good teachers have always done it. However, it does chime with a new conception of the teacher's role. Once we teachers taught courses, subjects and classes; but no more. Now we are teaching individuals.'* (Geoff Petty)

This means that as teachers we are trying to ensure that all learners do well, as well as they are able, despite their many differences. Independent learning and to some extent homework can help the teacher to address this by shaping the tasks to suit the needs of the individual learner. More resources on this subject are included in the resources chapter. It should be stressed however, that good teachers have always adopted strategies which enable every learner to learn to their maximum potential.



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## Section 6: Resources

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### 6.1 Introduction

The primary resource is the text itself. Teachers should note that the syllabus specifies some editions for works – for example, all Shakespeare passage questions are taken from the single volume Alexander text. However this text is not recommended for study of individual plays because it has minimal notes for learners. Newer editions of texts often have helpful and user-friendly notes, particularly useful for self-study purposes. The syllabus has some suggested editions for Chaucer and Shakespeare texts.

Secondary material can be helpful to set the primary text in its context; this depends on the text itself and the time available and the teacher's view of the individual learner's needs and current level of experience and confidence. Context covers a wide range of areas and it is important that the relevance and worth of any secondary material to be used are first of all carefully evaluated by the teacher. There is value in the learners having a cultural, historical and, for some authors, a biographical perspective. It may also be useful to have some knowledge of other works by the author. Critical works can also be useful for learners' understanding of the text and in recognising and evaluating varying interpretations of the texts; the main focus however should always be on the primary texts.

### 6.2 Resources from Cambridge online

#### Teacher Support

Cambridge offers a secure online resource bank and community forum for Cambridge teachers called Teacher Support, which you can reach at <http://teachers.cie.org.uk>. This includes teaching materials for amongst other things bridging the gap between IGCSE/O Level and AS Level as well as more resource material.

Here is a brief summary of what is available through Teacher Support:

- Syllabuses. (Remember that the date in the title refers to when the syllabus is examined.)
- Access to past question papers, examiner reports, schemes of work, lesson plans, teaching notes, worksheets, activities, tests, favourite web links and other teaching materials
- An events area that allows you to search for events and conferences by location and exam
- A community area where you can share and exchange information about the syllabuses, swap ideas about teaching strategies and best practice, share teaching materials, ask for help and suggestions from other members of the community
- A searchable resource list. There are currently around 50 for AS/A Level English Literature, varying from links to web sites, recommended books and downloadable pdf files of the set texts for example

You can gain access by contacting the Cambridge Coordinator or Examinations Officer at your Centre who will be able to supply you with a username and password.

It is worth visiting this site and browsing through the various parts, jotting down any useful ideas or activities from the syllabus materials. If you already know which texts you will be teaching you can also browse through the resources and make a note of any useful ideas from there too.

### 6.3 Finding resources

There are so many internet sites now available that it is impossible to list all the useful ones. A good starting point is to search for the writer of the text you are teaching, such as Thomas Hardy and then sift all of the hits to focus on the relevant ones for the issues you are currently teaching. Biography and text summaries are easy to find and for most pre-20th Century writers, you can find versions of the texts themselves.

However one word of warning – the descriptions of the papers in the syllabus do sometimes specify particular editions from which the passages or extracts in the examinations will be chosen. As noted above, Shakespeare for example is always selected from the single volume Alexander text. Other editions may not have the same source and should therefore be treated with caution. Sample internet resources are included below.

The Cambridge syllabus itself includes a list of helpful texts for wider reading on English Literature and on specific writers or skills. It also has suggestions for web sites and other resources as well as useful addresses. For example the BBC address is included there if you want to obtain a BBC Shakespeare production.

Cambridge run 'Ask the Examiner' discussion groups after each examination session, usually in November and February. These can be very helpful for clearing up any doubts or issues about the syllabus or the examinations. On the Cambridge site there are also discussion groups for most subjects (check if there is an English Literature one currently available) and there are Tutor-led online courses on teaching English Literature at AS/A level. Check on the 'Events and Training' section of CIE Online at [www.cie.org.uk/events](http://www.cie.org.uk/events)

It is a good idea to consider what resources are available to you for presenting the primary text itself. Shakespeare plays are widely available as films or television adaptations, as are other dramas. There may also be the possibility of seeing plays live at the theatre. Many of the classic novels, including Hardy, Austen and Dickens have been adapted for film or TV as well. Radio adaptations for many texts are available and it is possible to get hold of recordings of famous performances on CD or perhaps online. Poetry readings are also available. A good starting point to see what is readily available is to search the internet.

Do be aware though that some well known film versions of plays and books are not always 'true' to the original text and you will need to check carefully that any version you use is balanced by close reference to the Cambridge recommended text as well. In fact this in itself can be a fruitful part of your scheme of work for a text: comparing film, radio and TV versions of the text with the original version of the writer, to evaluate what has been added or lost in the adaptation process.

As part of your planning you should make a list of the texts you might choose to teach and then:

- see how many recorded versions of the texts (in all media) you can find
- identify at what stage in the scheme of work you would use which version
- decide how you would present it to your learners

### 6.4 Planning to use the resources

There is a wealth of material available to you and perhaps the most difficult task is selecting those resources which will add most to your scheme of work. There are two separate ways to consider the resources which do interlink though you might find it helpful to keep them separate in your initial planning.

### 6.4.1 *First* consider the skills and knowledge requirements

These are linked to the Assessment Objectives and you will need to think about which resources will help you teach those specific skills. This might be for example a literary analysis of a poem.

- What help can you find on the Cambridge sites and in suggested secondary material (for example, the resources listed in the scheme of work)?
- Is there a helpful glossary of critical terminology available and do you need to do some work on this first with your learners?
- What 'unseen material' might you need? This could be a selection or collection of poems your learners are not familiar with, which perhaps are of varying complexity and challenge? This would be even more useful if you could find commentaries on the poems as well. This sort of scoping exercise will help you identify where you will need to create or find your own resources too.

### 6.4.2 *Second* consider the texts you have chosen

- The primary resource is of course the text itself, but *what secondary resources are there?*
- We have considered adaptations and performances of them already but what about the period in which the writers lived, relevant historical background perhaps for Dickens and Austen learners?
- Do learners need an introduction to the writers themselves: a biographical context as well as a sociological one?
- If these are areas you feel learners can usefully learn about consider *what resources are available*. On Dickens for example there is a great deal of material on the web pages 'The Victorian Age' which might be useful to explore.

### 6.4.3 *Finally*, are there useful critical works you can use?

Thinking especially of Assessment Objective 5 which looks at different interpretations of the text, *are there useful critical works* on the texts you might want to use in your scheme of work? Again the skill will be in selection as the major authors are a constant source of literary study in university English departments around the world. The important point is to keep the AO in focus. Learners need to be able to show they understand why there might be different views of a whole text or, for example, a single character in a text. They don't need to know every theory or opinion to be well prepared.

#### **Example resources and their uses**

At the time of writing, these were just a few of the available resources on some of the topics covered in this guide. Other resources will become available over time.

[www.geoffpetty.com/differentiation.html](http://www.geoffpetty.com/differentiation.html) – a resource on differentiation

Sample lesson plans in the appendices of this guide.

Sample links to useful internet sites on Macbeth:

- RSC Macbeth site [www.rsc.org.uk/educationexplore/teachers/forteachersmacbeth.htm](http://www.rsc.org.uk/educationexplore/teachers/forteachersmacbeth.htm)
- Globe theatre Macbeth site [www.globe-education.org/discovery-space/resource-library/document/778/research-bulletin-macbeth-2001](http://www.globe-education.org/discovery-space/resource-library/document/778/research-bulletin-macbeth-2001)
- Translation site for Shakespeare's plays <http://pages.unibas.ch/shine/translators.htm>



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## Section 7: Further support available from Cambridge

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### 7.1 Ask CIE

Ask CIE is a bank of answers to frequently asked questions from principals, teachers, learners, parents, examinations officers and other Cambridge customers. You can enter your query into the search box (which appears on every page) or navigate using the topic list menu on the left-hand side of the page. If at any point you decide you would rather call or email, you may do so by visiting the Contact Us page. Visit Ask CIE directly at <http://ask.cie.org.uk> or access it through the public website at [www.cie.org.uk](http://www.cie.org.uk)

### 7.2 Endorsed textbooks

Endorsed textbooks are available in our resource lists. Endorsed titles have been written to closely follow the qualifications they relate to and are therefore suitable to be used as teaching material for specific subjects. We also have **recommended titles** which are useful as reference resources when teaching or studying the subject but which have not been written specifically for the qualification they are linked to.

### 7.3 Training

#### (i) Online training

Three types of online training and support are currently available to Cambridge schools. Check the Cambridge website events tab to see when courses are running and to register.

- **Introductory self-study**

Where available these courses provide essential information for teachers who are new to the syllabus, and include activities that prepare them for delivering the qualification. These courses do not have a tutor. Teachers are given access to these courses for six months.

- **Online tutor-led**

Where available these courses are led by a Cambridge examiner. They focus on classroom practice. Participants follow a three-unit programme over six weeks and can interact and share resources with teachers from other Cambridge schools.

- **Online seminars**

Where available these seminars are led over a short period by an examiner and focus on specific issues such as syllabus changes or the recent examination session.

#### (ii) Face to face training

We run an extensive programme of short professional development courses across the world for teachers at Cambridge schools. Some workshops are run by a Cambridge examiner and others by experienced local teachers. These courses offer teachers the chance to update their knowledge, learn new skills and network with other teachers.

#### (iii) Professional development qualifications for teachers

We also offer professional development qualifications for teachers who want to develop their thinking and practice.

Learn more about the Cambridge International Certificate for Teachers and Trainers (CICTT) and the Cambridge International Diploma for Teachers and Trainers (CIDTT) at: [www.cie.org.uk/qualifications/teacher](http://www.cie.org.uk/qualifications/teacher)



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## Appendices

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### Sample Extracts from the AS Scheme of Work

Extract 1: Poetry Passage questions

Extract 2: Prose Passage questions

### Sample Extracts from the A Level Scheme of Work

Extract 3: Unit 8: Moving from AS to A Level

Extract 4: Unit 10: Paper 5 – novel text

### Example Lesson Plans:

Sample Lesson Plan 1: Approaching a text using film versions

Sample Lesson Plan 2: Poetry Analysis

Sample Lesson Plan 3: Prose Analysis

### Examples of previously used texts

### Examples of successful coursework questions





## Extract 1 from the AS Scheme of Work

**UNIT 2: Poetry Passage Questions:** tackling the selected poem questions; commenting on poetic features, preparing material for an essay.

**Recommended Prior Knowledge:** A reasonable standard of written English and familiarity with reading poetry gained at O level or IGCSE.

**Context:** This Unit is designed to help learners acquire the skills to answer the selected poem essay questions on Paper 3. It can be undertaken at any time during the course.

**Outline:** This Unit addresses the understanding and appreciation of poetry, its characteristic features and techniques.

Learning Outcomes	Suggested Teaching/Learning Activities	Resources
<p>1. <u>What To Look For in a Poem</u></p> <p>Learners need to develop an awareness and appreciation of how poetry works. In a range of short poems learners become accustomed to looking for and discussing poetic features and how they contribute to the meaning of a poem.</p>	<p>Learners and the teacher choose a range of poems, short enough to allow careful focus on the language and techniques. As the poems are read out, the learners should consider:</p> <ul style="list-style-type: none"> <li>• Does the poem have a particular point of view or narrative position? Is the poem spoken? Does it have a personal viewpoint ('I')? Is it an external observation?</li> <li>• Is the poem broken into <i>stanzas</i>? What effects does this have? Is any <i>rhythm</i> or beat evident? Is there any play on similar sounding words (<i>rhyme</i> and <i>assonance</i>) or other patterns (<i>alliteration</i>)? What is emphasised by these patterns? Take note of the title, the beginning and the end.</li> <li>• What kind of language is used in the poem? Is it formal or informal? Does it present the ideas attractively or unattractively? Do the words chosen have similar associations (<i>semantic field</i>)? What <i>tone</i> is created by the choice of language?</li> <li>• What associations are created by the <i>imagery</i> of the poem? What kinds of comparisons are made in the <i>similes</i> and <i>metaphors</i>? Are the comparisons appropriate, unconventional or surprising?</li> </ul>	<p>A range of short poems. Examples could include <i>The Lamb</i> and <i>The Tyger</i> (Blake), <i>My Busconductor</i> (McGough), <i>Ozymandias</i> (Shelley), <i>He and She</i> (Rossetti), <i>Telephone Conversation</i> (Soyinka) for example.</p> <p><i>The Language of Literature</i> by Adrian Beard (Routledge A Level English Guides ISBN 0-415-28633-6) is useful and opens with a very good section on poetry, with some detailed working through short example poems.</p> <p>Exemplar A for Unit 2.pdf and Exemplar B for Unit 2.pdf demonstrate what learners might be expected to pick out in <i>Ozymandias</i> and <i>Telephone Conversation</i>.</p>

Learning Outcomes	Suggested Teaching/Learning Activities	Resources
<p>2. <u>Point of View</u></p> <p>Learners develop an awareness and appreciation of Point of view, Perspective and Narrative position in poetry.</p>	<p>Learners and the teacher choose a range of poems for careful focus on the point of view or narrative position. Through discussion, learners should consider:</p> <ul style="list-style-type: none"> <li>• Does the poem have a clearly defined narrator? Does it have a first person narrator, a story-teller, an observer?</li> <li>• Is there only one point of view in the poem, or does it alter? How are any changes signalled to the reader?</li> <li>• Does the point of view give the poem a bias or particular angle? If there are different points of view, are they complementary or contrasting?</li> <li>• If the poem has a first person narrator, is this person necessarily the poet?</li> </ul>	<p>Examples taken from Poetry text which represent a range of Points of View. Examples might include <i>La Belle Dame Sans Merci</i>, <i>To Leigh Hunt Esq.</i> (Keats), <i>A Man I Am</i>, <i>Suburb</i> (Smith), <i>Telephone Conversation</i> (Soyinka), <i>Piano and Drums</i> (Okara).</p> <p>A quick guide to the techniques of reading poetry can be found at: <a href="http://www.pfmb.uni-mb.si/eng/dept/eng/poetry/index.htm">www.pfmb.uni-mb.si/eng/dept/eng/poetry/index.htm</a></p> <p>The site also has a useful collection of poems from different periods of English Literature.</p>

Learning Outcomes	Suggested Teaching/Learning Activities	Resources
<p>3. <u>Shape and Pattern</u></p> <p>Learners develop an awareness and appreciation of shape and pattern in poetry. They also acquire some technical vocabulary.</p>	<p>Learners and the teacher choose a range of poems for careful focus on shape and pattern. Through discussion, learners should consider:</p> <ul style="list-style-type: none"> <li>• What does the title of the poem suggest? What first impressions of the subject matter does it give?</li> <li>• How does the opening of the poem work? Does it form an introduction, or is it a sudden opening? Can the reader immediately locate him/herself, or not?</li> <li>• Do the ideas of the poem develop through stanzas? Is each stanza separate, or do ideas and sentences cross from one stanza to the next? Are the stanzas of regular construction?</li> <li>• Does the poem feature any repetitions of words, phrases, sounds (<i>assonance, alliteration, onomatopoeia</i>) or grammatical constructions?</li> <li>• Do sentences run from one line to the other (<i>enjambment</i>) or sometimes stop in the middle of a line (<i>caesura</i>)?</li> <li>• Is there a rhyming pattern in the poem to create links between words and ideas?</li> <li>• Is there a prevailing rhythm, and if so, is it ever disturbed? Look in particular at the beginnings of lines and for gatherings of stressed syllables.</li> <li>• How does the ending of the poem work? Is it a logical development, or provide a twist on what has gone before? Here it will be appropriate for learners to learn the names of certain forms of poems as they meet them, such as <i>sonnet, ballad, villanelle</i>, etc.</li> </ul>	<p>Examples taken from Poetry text which represent a range of different forms. Examples might include <i>The Eve of St. Agnes, To Autumn</i> (Keats), <i>To the Tune of the Coventry Carol, Who Is This Who Howls and Muttters?</i> (Smith), <i>Ozymandias</i> (Shelley), <i>Rising Five</i> (Nicholson).</p> <p><a href="http://www.virtualsalt.com/litterms.htm">www.virtualsalt.com/litterms.htm</a> is an on-line glossary of literary terms, which is fully searchable from your browser software.</p> <p><a href="http://www.english.cam.ac.uk/vclass/terms.htm">www.english.cam.ac.uk/vclass/terms.htm</a> is a more academic version, but has the advantage of giving examples. It also has a section on grammatical terms which may be useful.</p>

Learning Outcomes	Suggested Teaching/Learning Activities	Resources
<p>4. <u>Language and Tone</u></p> <p>Learners develop an awareness and appreciation of language and tone in poetry.</p>	<p>Learners and the teacher choose a range of poems for careful focus on language and tone. Through discussion, learners should consider:</p> <ul style="list-style-type: none"> <li>• Is the language of the poem complex or simple, formal or informal? Is this connected with the point of view?</li> <li>• Is the chosen vocabulary complementary, or are contrasts created?</li> <li>• Is the vocabulary drawn from a similar area of association (<i>semantic field</i>)?</li> <li>• What responses are created by the vocabulary (shock, humour, disgust, excitement etc)?</li> </ul>	<p>Examples taken from Poetry text which represent a range of different forms. Examples might include <i>Lamia</i>, <i>Ode to a Nightingale</i> (Keats), <i>The River God, I Rode With My Darling...</i> (Smith), <i>The Early Purges</i> (Heaney), <i>Easter Morning</i> <i>The African Intellectual</i> (Nicol).</p>
<p>5. <u>Imagery</u></p> <p>Learners develop an awareness and appreciation of imagery in poetry. They also acquire some technical vocabulary.</p>	<p>Learners and the teacher choose a range of poems for careful focus on imagery. Through discussion, learners should consider:</p> <ul style="list-style-type: none"> <li>• What kinds of comparisons are made in the <i>similes</i> and <i>metaphors</i> in the poem? How do they contribute to the poem's meaning?</li> <li>• Is such imagery open to interpretation? Does each learner respond to it in the same way?</li> <li>• Are there any other figures of speech in the poem, such as examples of <i>hyperbole</i>, <i>metonymy</i>, <i>onomatopoeia</i>, <i>oxymoron</i>, <i>paradox</i>, <i>pathetic fallacy</i>, <i>personification</i>, <i>pun</i>? What do these contribute to the meaning?</li> </ul>	<p>Examples taken from Poetry text which represent a range of different forms. Examples might include <i>On First Looking into Chapman's Homer</i>, <i>Ode on a Grecian Urn</i> (Keats), <i>Nor We of Her to Him, Not Waving But Drowning</i> (Smith), <i>Thistles</i> (Hughes), <i>Musée des Beaux Arts</i> (Auden).</p>

Learning Outcomes	Suggested Teaching/Learning Activities	Resources
<p>6. <u>Writing Exam-Style Essays</u></p> <p>This prepares learners for the type of question they will face for the selected poem essay in the examination (the <i>b</i> question).</p>	<p>The selected poem questions (always the <i>b</i> option) always ask for a close and detailed commentary on the set poem or poems. Questions frequently ask candidates to 'comment closely' on the poem and sometimes ask them to choose another poem to compare with the one on the question paper. In other questions, candidates may be asked to make a judgement about how 'typical' or 'characteristic' a poem is of the ones studied. The teacher should discuss the implications of these types of questions with the learners.</p> <p>The pointers above give learners a working method to approach the poems for this question. They should, though, always remember that they must comment on the effects of any technique they notice and how it contributes to the meaning of the poem. They will not gain marks for spotting the techniques alone.</p> <p>They are now prepared to attempt their first examination style essay question.</p>	<p>Past papers (available from CIE).</p>



## Extract 2 from the AS Scheme of Work

**UNIT 4: Prose passage questions:** tackling the passage questions; commenting on narrative features, preparing material for an essay.

**Recommended prior knowledge:** A reasonable standard of written English and familiarity with reading prose gained at O Level or IGCSE.

**Context:** This unit is designed to help learners acquire the skills to answer the passage questions on Paper 3. It can be undertaken at any time during the course.

**Outline:** This unit addresses the understanding and appreciation of prose, its characteristic features and techniques.

Learning objectives	Suggested teaching/learning activities	Learning resources
<p>1. <u>What to look for in a passage</u></p> <p>Learners need to develop an awareness and appreciation of the detail of prose writing. In a range of short extracts, learners become accustomed to looking for and discussing narrative features and how they contribute to the reader's experience of the text.</p>	<p>The focus here is not on extensive wider reading, but on looking at a range of styles of writing to enable learners to put their set text into a literary context. Learners and the teacher choose a range of short passages from different periods and types of writing. By initially taking these extracts out of their context, learners are encouraged to think about the features of the writing rather than their contribution to the development of plot. As they read and discuss the extracts, learners should consider:</p> <ul style="list-style-type: none"> <li>• What is the narrative position? Is the passage written in the first or third person?</li> <li>• If the first person, is the narrator an observer or a character in the story?</li> <li>• If the third person, is the narrator omniscient, or an external observer?</li> <li>• Is the narrator's attitude to the events and characters evident? Does the narrator direct the reader's responses?</li> <li>• What is the <i>tone</i> of the writing? Objective, humorous, critical, satirical etc? How is this tone created through language and structure?</li> <li>• Do sentence and paragraph lengths vary, and for what effects?</li> <li>• Are any other writing features used, such as <i>simile</i> and <i>metaphor</i>?</li> </ul>	<p>A range of short prose extracts. Examples could include those used for Unit 1 as well as alternatives such as extracts from <i>Gulliver's Travels</i> (Swift), <i>David Copperfield</i> (Dickens), <i>The Picture of Dorian Gray</i> (Wilde), <i>The Famished Road</i> (Okri).</p> <p><i>The Language of Literature</i> by Adrian Beard (Routledge A Level English Guides ISBN 9780415286336 is useful.</p>

Learning objectives	Suggested teaching/learning activities	Learning resources
<p>2. <u>Narrative position</u></p> <p>Learners develop an awareness and appreciation of narrative position in prose.</p>	<p>Learners and the teacher choose extracts for focus on the narrative position. Through discussion, learners should consider:</p> <ul style="list-style-type: none"> <li>• Is narrative position consistent throughout the text or does this passage present one of a number of alternatives? (This is particularly important in <i>A Grain of Wheat</i>, for example).</li> <li>• How is the narrative position established and maintained?</li> <li>• Does the author use any specific language to indicate the narrative position?</li> <li>• Is the narrator involved in the narrative? If so, can the narrator’s judgements and views be trusted by the reader?</li> <li>• Is an external third person narrator objective, or is the narrative written from a character’s perspective?</li> </ul>	<p>Extracts taken from the Prose text to be studied for the Paper.</p>



Learning objectives	Suggested teaching/learning activities	Learning resources
<p>3. <u>Language, imagery and structure</u></p> <p>Learners develop an awareness and appreciation of language, imagery and tone in prose.</p>	<p>Learners and the teacher choose extracts for focus on language, imagery and structure. Through discussion, learners should consider:</p> <ul style="list-style-type: none"> <li>• How does the language of the passage create the narrative position?</li> <li>• Is dialogue mixed with narrative?</li> <li>• How does characters' speech establish their nature, mood and attitude? Note also the speech verbs.</li> <li>• How is setting established, and how important is it in the passage?</li> <li>• Does the passage contain any literary devices, such as <i>simile</i>, <i>metaphor</i>, <i>hyperbole</i>, etc? If so, what do they contribute to the meaning and the reader's response?</li> <li>• Are sentence and paragraph lengths varied for particular effects? Is syntax within sentences arranged to emphasise particular words or ideas?</li> <li>• Has the extract been chosen to give a strong opening or closing? This is particularly important if the passage is from the beginning or end of a text, short story or chapter.</li> </ul>	<p>Extracts taken from the Prose text to be studied for the Paper.</p> <p>Exemplar for Unit 4.pdf shows what learners might be able to comment on in a passage from <i>North and South</i> by Elizabeth Gaskell.</p>

Learning objectives	Suggested teaching/learning activities	Learning resources
<p>4. <u>Context</u></p> <p>Learners develop an awareness of the significance of the context of passages from the Prose text.</p>	<p>Learners consider the extracts previously discussed in terms of their context within the text as a whole. Through discussion, learners should consider:</p> <ul style="list-style-type: none"> <li>• Where in the text does this extract take place? Is it near the beginning or end, or central to the text’s development?</li> <li>• What has happened in the text prior to this passage? Has the text prepared for it?</li> <li>• What happens in the text following this passage? Does it prepare for or prefigure later events?</li> <li>• How does the passage develop the reader’s understanding of the characters?</li> <li>• How does the passage develop the reader’s understanding of the main concerns of the text?</li> <li>• Can learners make any specific links between this passage and other parts of the text?</li> </ul>	<p>Extracts taken from the Prose text to be studied for the Paper.</p>
<p>5. <u>Writing exam-style essays</u></p> <p>This prepares learners for the type of question they will face for the selected passage essay in the examination (the <i>b</i> question).</p>	<p>The selected passage questions (always the <i>b</i> option) always ask for a close and detailed commentary on the set passage. Questions frequently ask candidates to ‘comment closely’ on the extract and focus on a particular aspect of it. The teacher should discuss the implications of these types of questions with the learners.</p> <p>The pointers above give learners a working method to approach the passages for this question, enabling them to focus on the writing rather than the plot of the extract. They should, though, always remember that they <i>must</i> comment on the effects of any technique they notice and how it contributes to the meaning of the passage. They will not gain marks for spotting the techniques alone.</p> <p>They are now prepared to attempt their first examination style essay question.</p>	<p>Past papers available from Cambridge Teacher Support website at <a href="http://teachers.org.uk">http://teachers.org.uk</a></p>

## Extract 3 from the A Level Scheme of Work

**UNIT 8: Moving from AS to A Level:** Further development of the skills of literary analysis, including further development of learners' own interpretation and the development of appreciation and discussion of varying opinions.

**Recommended prior knowledge:** A reasonable standard of written English, experience of responding to poetry, prose and drama gained at AS Level and basic skills of literary analysis and interpretation.

**Context:** This unit is the introduction to the course. It tests the level of learners' skills of close reading and interpretation of literary texts in the three main genres. It also begins to develop appreciation of other opinions and judgements.

**Outline:** This unit addresses the development from AS Level to A Level and identifies the learners' skills in analysis and essay writing.

Learning objectives	Suggested teaching/learning activities	Learning resources
<p>1. <u>Moving on from AS Level</u></p> <p>The Cambridge International A Level syllabus pre-supposes some understanding and knowledge about literature gained at AS Level. It aims to develop further the learners' appreciation of authorial technique and to develop the ability to discuss critically other opinions of literary works. The learner will also develop a written style appropriate to literary discussion at this level. However, learners have already gained experience and confidence from AS that will stand them in good stead for this part of the 9695 syllabus.</p>	<p>It is a good idea to assess the learners' current levels of experience and skills. If part or all of the class is new to the teacher, it is important for the teacher to discover by discussion what learners have learned about texts, the ways in which authors present ideas and engage the reader and how the learners express their own thoughts about what they have read.</p> <p>Learners can share experiences of texts they studied for AS Level exams and texts they have read for their own pleasure. How aware are they of contexts, genre, structure, plot and theme?</p> <p>Individual written work to assess current experience and understanding of literature.</p>	<p>The textbook by Toner and Whittome, published by CUP, recommended for AS Level is a useful support also at A Level for the Cambridge International Literature and Language syllabuses.</p> <p>Useful websites:</p> <p><a href="http://www.topmarks.co.uk">www.topmarks.co.uk</a> has a large directory of educational sites. Select English&gt;Advanced Level from the pull-down menus.</p> <p><a href="http://www.learn.co.uk">www.learn.co.uk</a> is also worth visiting.</p>

Learning objectives	Suggested teaching/learning activities	Learning resources
<p>2. <u>Types of text: Genre</u></p> <p>The Literature in English syllabus focuses on the main genres of poetry, prose and drama. At A Level the teacher will select which genres the learners will study by selecting texts (see syllabus).</p>	<p>The teacher will want to measure the learners' understanding of the genres and current experience levels; this may assist in selecting the texts to be studied. Paper 5 is compulsory and learners must study a Shakespeare text.</p> <p>Activities might include a class discussion of their experiences of Shakespeare plays, a brainstorming session on the specific issues for drama, watching a live or recorded production of a Shakespeare play and sharing experiences of it, reading and discussing a significant episode from a play and then watching a recorded performance or performances of it.</p> <p>This will lead to a individual written work from which the teacher can assess the learner's understanding of Shakespeare and drama.</p>	<p>Availability may determine choices but for example focusing on the opening of 'Romeo and Juliet' resources would be:</p> <p>Copies of the opening scenes for class discussion.</p> <p>Relevant extracts from say three versions such as the BBC Shakespeare version, the Polanski film and the Baz Lurhman version.</p>
<p>3. <u>Types of text: Period</u></p> <p>The syllabus does not demand detailed historical knowledge of the periods in which texts were written or are set, but ability to research and evaluate some contextual information can be useful in understanding and interpreting a text.</p>	<p>Activities to test current understanding and if necessary to develop relevant skills might include allocating 'famous' authors to each learner to research and prepare a presentation to the class to include key biographical, historical and cultural facts. A possible extension for more experienced learners includes researching extracts from the authors to support key contextual facts identified.</p> <p>Follow up written activity to enable assessment of understanding of contextual issues with extension for experienced learners to include evaluation of the importance or otherwise of such contextual knowledge for interpretation.</p>	<p>Library facilities for research.</p> <p>Access to internet for sites such as <a href="http://www.victorianweb.org">www.victorianweb.org</a> which has a wealth of information on Victorian writers and their contexts.</p>
<p>4. <u>Analysis and interpretation</u></p> <p>Analysis and interpretation are key skills for A Level and should be at the centre of learners' writing throughout the course.</p>	<p>Revision of and testing of learners' skills in analysis and interpretation by activities such as class discussion of an unseen poem or prose extract led by teacher; group work in class to share ideas and approaches; an individual analysis of an unseen poem or piece of prose as written work. Learners may need reminders of some technical terms as they arise in discussion.</p>	<p>Explanatory sheets of essential technical terms.</p> <p>Aide memoire for approaches to literary analysis.</p> <p>Copies of poems/prose extracts suitable for the level of experience of the class.</p>

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## Extract 4 from the A Level Scheme of Work

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### UNIT 10: Paper 5 – novel text

**Recommended prior knowledge:** A reasonable standard of written English and familiarity with studying literature at AS Level.

**Context:** This unit is designed to help learners acquire the skills to answer the questions on the second text on Paper 5.

**Outline:** This unit addresses the understanding and appreciation of the text, its characteristic features and techniques and introduces learners to appreciating other interpretations. As a preliminary the teacher will need to select the text to be studied from the available options. Paper 5 is compulsory and learners must study a second text. For the purposes of the SOW a novel has been chosen as the second text.

Learning objectives	Suggested teaching/learning activities	Learning resources
<p>1. <u>Knowledge of the text</u></p> <p>The syllabus requires learners to have a detailed knowledge of the basics of the text: for example plot, characterization, style, themes, context and narrative structure.</p>	<p>The experience and skill level of the class will help to determine an appropriate approach. Initial activities might include:</p> <ul style="list-style-type: none"> <li>• Learners’ own research, teacher directed, on the novel using internet or library resources.</li> <li>• Teacher led introduction with extracts from recorded readings of the novel; class discussions sharing existing knowledge and preconceptions of the novel, its characters and background.</li> </ul> <p>For less experienced learners an introduction to reading a novel may be helpful.</p> <p>Knowledge of the text itself might come from: reading out in class, individual private study followed by class discussion; watching live or recorded adaptations of the novel; listening to recorded readings.</p> <p>Class discussion and individual research activities might be ways of exploring areas such as characterization and different views of the characters, themes, language and style.</p> <p>Written work to assess the basic textual knowledge might include straightforward ‘discuss the character of...’ essays, timelines of the novel’s action and chapter by chapter summaries. More creative extension work might include rewriting key moments in the novel as a play for primary school pupils.</p>	<p>Access to library and internet resources.</p> <p>Copies of the text.</p> <p>Recorded readings of the novel.</p> <p>Plot and character summaries – learners/ class might create their own during the unit.</p> <p>Study guides on the novel’s themes and language – teacher and/or learners might develop these during the unit.</p>

Learning objectives	Suggested teaching/learning activities	Learning resources
<p><u>2. Context of the novel</u></p> <p>The syllabus does not demand detailed historical knowledge of the periods in which texts were written or are set, but ability to research and evaluate some contextual information can be useful in understanding and interpreting a text.</p> <p>Possible knowledge areas: The novelist's life; appropriate historical context; contextual conventions; background to the novel itself.</p>	<p>Activities will depend on learners' current level of knowledge and experience. Possible activities include:</p> <ul style="list-style-type: none"> <li>• Allocating relevant research topics to each learner to research and prepare a presentation to the class to include key facts</li> <li>• Teacher led discussions on the novel's history, with extracts from recorded versions. Learners of Dickens 'Hard Times' for example could consider the Victorian background, Dickens's life, the industrial revolution, life in the Victorian industrial cities.</li> </ul> <p>Follow up written activity to enable assessment of understanding of contextual issues with extension for experienced learners to include evaluation of the importance or otherwise of such contextual knowledge for interpretation. Creative writing could include: a 'contemporary diary' of a character in the novel; an imagined newspaper report of the events of the novel.</p>	<p>Library and internet research resources.</p> <p>Recorded versions of the novel.</p>
<p><u>3. Appreciating other opinions</u></p> <p>The A Level course develops the learners' appreciation of and ability to discuss varying opinions of literary works.</p>	<p>Activities to develop experience and discussion might include:</p> <ul style="list-style-type: none"> <li>• Class debates (formal and informal) arguing different opinions of aspects of the novel and its characters and concerns; pairs work in which learners have to take sides in defending or attacking a specific related issue such as a character or theme.</li> <li>• Teacher led discussions of a variety of critical views of a key characters or events, for example, comparing academics and/or early reviews of the novel..</li> </ul>	<p>Extracts from critics on the novel itself.</p> <p>Copies of the early reviews of the novel.</p>

Learning objectives	Suggested teaching/learning activities	Learning resources
<p data-bbox="237 225 669 288">4. <u>Analysis and close reading of the text</u></p> <p data-bbox="237 325 642 456">The option (a) questions on the A Level papers require learners to respond in an analytical way to an extract from the set work.</p>	<p data-bbox="728 225 1402 288">Activities developing the skills required for these type of essays might include:</p> <ul data-bbox="728 325 1469 932" style="list-style-type: none"> <li data-bbox="728 325 1447 424">• Revision of literary analysis techniques and vocabulary – learners should be confident in discussing literature as a construct and have an appropriate literary vocabulary.</li> <li data-bbox="728 461 1469 560">• Understanding the effects of writers’ choices of language, imagery and so on through class discussion, teacher led activities and individual written work.</li> <li data-bbox="728 596 1469 762">• Understanding narrative and novelistic methods in general and the chosen novel’s context in particular e.g. the effect of serialisation on Dickens’s writing. Specific activities might include watching an adaptation and comparing this to the written text.</li> <li data-bbox="728 799 1447 932">• Developing a contextual awareness so that learners can place any passage in its context within the novel through for example class quizzes and tests and reading and rereading the set text.</li> </ul>	<p data-bbox="1498 225 1998 355">Selection of suitable source material for analysis such as other short extracts from other novels by the author and other novelists’ work.</p> <p data-bbox="1498 392 1951 456">Aide memoires and revision sheets to support individual close analysis.</p> <p data-bbox="1498 493 1951 557">Access to extracts from the novel and recordings of adaptations.</p> <p data-bbox="1498 593 1971 692">Learners to develop own questions and quizzes on the basics of the text to test each other.</p>



Learning objectives	Suggested teaching/learning activities	Learning resources
<p>5. <u>Writing exam-style essays</u></p> <p>This prepares learners for the type of question they will face for the in the examination. Essays may require interpretation and analysis of an extract (option a) or a discursive essay written in response to a specific opinion or topic.</p>	<p>Teacher will assess the learners' current experience of and confidence in each type of essay. With less experienced learners introductory activities might include a teacher led discussion on the basic principles of and methods of organising each type of essay.</p> <p>Learners might read examples of successful essays of each type with explanatory notes of the basic principles and methods.</p> <p>Class discussion of how to plan and organise an essay on a straightforward aspect of the novel for example the main characters. Brainstorming session to select appropriate material, quotations and critical views. Learners write essays individually for teacher or peer assessment.</p>	<p>A spreadsheet checklist/summary of the principles of analytical and discursive essays.</p> <p>Sample essays to demonstrate the key principles of organising and structuring an essay.</p>
<p>6. <u>Revision of text</u></p>	<p>Teacher will develop a range of activities to test knowledge of the basics of the text such as simple quizzes and 'finish the quotation' games.</p> <p>Learners will write essays on the main topics and issues – support available for learners as necessary.</p>	<p>Quizzes and games spreadsheets to test knowledge.</p> <p>Questions from past papers available on the Cambridge Teacher Support website – <a href="http://teachers.cie.org.uk">http://teachers.cie.org.uk</a></p>



# Sample Lesson Plan 1: Approaching a text using film versions

A Level Literature in English

Teacher's Name \_\_\_\_\_

## Approaching a text using film versions

### Lesson outline

In this lesson, learners watch part of a video or film version of the work they are studying (or more than one version if they are available) They then relate this to the scene in their set text from which the video or film version was made. The transcript of the screenplay/s should be available to them and will need to be prepared beforehand. They make notes and discuss the interpretation offered by the director and compare this with their own interpretation, using headings such as characterisation, setting, and presentation of themes. They consider the advantages and disadvantages of the approach taken by the director and evaluate how effectively the novel/play scene has been transposed into film, noting what has been omitted.

### Syllabus assessment aims and objectives

- Effective and appropriate communication
- Understanding of the ways writers' choices of form, structure and language shape meaning
- Ability to respond to different genres

### Learner objectives

At the end of this activity, learners will have:

- gained an appreciation of the setting of the play/novel by means of its visual setting, costumes and properties (sometimes a very valuable aspect of filmed versions of novels/plays)
- made a critical comparison of the text of their set work and the film adaptation of it, relating the choices made by the author to the director's choices in relation to interpretation
- learned about the advantages and disadvantages of different media for the presentation of ideas.

### Suggested extension work

- Taking a sequence from the set text and writing a screenplay for it
- Writing an essay comparing the two
- Watching the whole film/video version and evaluating its effectiveness

### Resources

**Classroom management and health and safety considerations**

**Evaluative notes**

## Sample Lesson Plan 2: Poetry analysis

A Level Literature in English

Teacher's Name \_\_\_\_\_

### Poetry analysis

#### Lesson outline

In this lesson, learners read the following poem. It would be helpful to give them a context for the poet and Wilfred Owen's war poems from World War 1.

What passing bells for these who die as cattle?  
 Only the monstrous anger of the guns.  
 Only the stuttering rifle's rapid rattle  
 Can patter out their hasty orisons.  
 No mockeries now for them; no prayers nor bells,  
 Nor any voice of mourning save the choirs -  
 The shrill demented choirs of wailing shells;  
 And bugles calling for them from sad shires.

What candles may be held to speed them all?  
 Not in the hands of boys but in their eyes  
 Shall shine the holy glimmers of goodbyes  
 The pallor of girls' brows shall be their pall;  
 Their flowers the tenderness of silent minds  
 And each slow dusk a drawing down of blinds.

(*Anthem for Doomed Youth* by Wilfred Owen)

Learners should then discuss the meaning and effect of the poem using the following headings.

- Subject and situation: they should identify these to help them to feel confident about where to start.
- Theme: is obviously important, but should be related to style as they work through, and returned to when they have done some analysis of style.
- Structure and verse form (note that it is a sonnet).
- Language – figures of speech, images of the senses.
- Diction – the kinds of words used.
- Rhythm, rhyme, pace and other sound effects such as alliteration and assonance (there are many here).
- Atmosphere.
- Tone – the speaking voice of the poem, which may be sad, angry, wistful by turns.

Throughout, they should relate meaning to the methods used by the poet, using examples to illustrate what they are saying.

Are there any web pages or other resources we can use in this lesson to give some background to Owen, the First World War and the poets?

### Syllabus assessment aims and objectives

- The interdependent skills of reading, analysis and communication.
- Ability to appreciate and discuss varying opinions of literary works.
- Understanding of the ways writers' choices of form, structure and language shape meaning.

### Learner objectives

At the end of this activity learners will have:

- focused in detail on the words and their meanings and sound
- discussed their own and others' views of the poem and its effectiveness
- learned some more technical vocabulary to describe what they have observed
- gained a framework for discussion that will give them confidence when faced with an exercise such as this in an exam.

### Suggested extensions work

- Writing a critical analysis of the poem, using the ideas stimulated by the lesson.
- Reading more poetry by Wilfred Owen or other war poets.
- Using poetry websites to stimulate further reading and research.

### Resources

[www.english-literature.org/resources](http://www.english-literature.org/resources)

### Classroom management and health and safety considerations

### Evaluative notes

## Sample Lesson Plan 3: Prose analysis

A Level Literature in English

Teacher's Name \_\_\_\_\_

### Prose analysis

#### Lesson outline

In this lesson, learners read the following piece of prose, from *Dombey and Son* by Charles Dickens. Learners could be told that Florence, or Floy as he calls her, is Paul's older sister.

Paul had never risen from his little bed. He lay there listening to the noises in the street, quite tranquilly; not caring much how the time went, but watching it and watching everything about him with observing eyes.

When the sunbeams struck into his room through the rustling blinds and quivered on the opposite wall like golden water, he knew that evening was coming on, and that the sky was red and beautiful. As the reflection died away and a gloom went creeping up the wall, he watched it deepen, deepen, deepen into night. Then he thought how the long streets were dotted with lamps, and how the peaceful stars were shining over head. His fancy had a strange tendency to wander to the river, which he knew was flowing through the great city; and now he thought how black it was, and how deep it would look, reflecting the hosts of stars – and more than all, how steadily it rolled away to meet the sea.

As it grew later in the night, and footsteps in the street became so rare that he could hear them coming, count them as they passed and lose them in the hollow distance, he would lie and watch the many-coloured ring about the candle, and wait patiently for day. His only trouble was, the swift and rapid river. He felt forced, sometimes, to try to stop it – to stem it with his childish hands – or choke its way with sand – and when he saw it coming on, resistless, he cried out! But a word from Florence, who was always at his side, restored him to himself; and leaning his poor head upon her breast, he told Floy of his dream, and smiled.

Learners should then discuss the meaning and effect of the passage, using prompts as follows:

Establish the subject, situation and background

Consider the structure carefully – in a poem, they are guided by the stanza divisions; in prose, although it is an extract from a larger whole, the passage has a clear, complete structure of its own.

Consider who the narrator is in this passage and from whose standpoint is the passage narrated

Identify the main concerns (or themes) of the set passage, just as in poetry criticism.

Prose writers use imagery and figures of speech just as poets do, so they should identify metaphor, hyperbole and so on in the prose extract, discussing its meaning and effect in a similar way.

The writer's tone is an important feature of any piece of writing, whether in prose or poetic form. The atmosphere created in the prose passage is just as worthy of discussion as it may be in a poem

Division into paragraphs and sentences: prose writers vary their sentences, use parallels and contrasts, and build to climactic moments.

### Syllabus assessment aims and objectives

- The interdependent skills of reading, analysis and communication.
- Ability to appreciate and discuss varying opinions of literary works.
- Understanding of the ways writers' choices of form, structure and language shape meaning.

### Learner objectives

At the end of this activity learners will have:

- focused in detail on the words and their meanings and sounds
- discussed their own and others' views of the passage and its effectiveness
- learned some more technical vocabulary to describe what they have observed
- gained a framework for discussion that will give them confidence when faced with an exercise such as this in an exam.

### Suggested extension work

- Writing a critical analysis of the passage, using the ideas stimulated by the lesson.
- Reading more prose by Charles Dickens or other descriptive novelists.
- Using literature websites to stimulate further reading and research.

### Resources

[www.excellencegateway.org.uk/?gclid=S31795x004-brand&keyword=ferl&gclid=CN3O442YsZ8CFReY2Aodl0-52g](http://www.excellencegateway.org.uk/?gclid=S31795x004-brand&keyword=ferl&gclid=CN3O442YsZ8CFReY2Aodl0-52g)

[www.victoriandatabase.com](http://www.victoriandatabase.com)

### Classroom management and health and safety considerations

### Evaluative notes



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## Examples of previously used texts

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Below is a list of some of the texts that have been successfully used by candidates; the order of these texts is purely random, and does not imply a priority of any sort. **This is emphatically not a set list** – it shows some of the texts that past candidates have used, and may offer teachers, new to coursework, a few thoughts and ideas.

### Poetry:

- Philip Larkin
- TS Eliot
- Kathleen Raine
- Ted Hughes
- Seamus Heaney
- John Milton
- e e cummings
- Robert Frost
- Sylvia Plath
- Christina Rossetti
- W B Yeats
- Allen Curnow

### Prose:

- Atwood, *The Handmaid's Tale*
- Golding, *Lord of the Flies*
- Shelley, *Frankenstein*
- Wilder, *The Bridge of San Luis Rey*
- Austen, *Pride and Prejudice*, *Emma*
- C Brontë, *Jane Eyre*
- Hardy, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles*
- E Brontë, *Wuthering Heights*
- Greene, *Brighton Rock*
- Stoker, *Dracula*
- McEwan, *Atonement*
- Proulx, *The Shipping News*
- Waugh, *A Handful of Dust*; *Brideshead Revisited*
- Hemingway, *The Old Man and The Sea*
- Hamid, *The Reluctant Fundamentalist*
- Eliot, *Silas Marner*

- Forster, *A Room With A View*
- Fitzgerald, *The Great Gatsby*
- James, *Washington Square*
- Murdoch, *The Bell*
- Huxley, *Brave New World*
- Orwell, *1984*
- Plath, *The Bell Jar*
- De Bernieres, *Captain Corelli's Mandolin*
- Coetzee, *Disgrace*
- Forster, *A Room With a View*
- Steinbeck, *Of Mice and Men*

### Drama:

- Shaw, *Pygmalion*
- Shakespeare, *Hamlet, Twelfth Night, Romeo and Juliet, Othello*
- Miller, *The Crucible, All My Sons*
- Beckett, *Waiting for Godot*
- Albee, *Who's Afraid of Virginia Woolf?*
- Williams, *Cat on a Hot Tin Roof; A Streetcar Named Desire, The Glass Menagerie*
- Ayckbourn, *A Small Family Business*
- Russell, *Educating Rita*
- Fugard, *Master Harold . . . and the Boys*
- Pinter, *The Caretaker*
- Frayn, *Copenhagen*
- Eliot, *Murder in the Cathedral*
- Priestley, *An Inspector Calls*

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## Examples of successful coursework questions

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Some questions that have been used successfully by past candidates; as with the list of texts, it is not in any way suggested that teachers should feel in any way obliged to use any of these, but they may help to offer some ideas about the kind of questions that have worked well:

### Poetry:

#### T S Eliot:

- Explore the ways in which Eliot conveys a sense of bleakness in his poetry.
- Explore the theme of 'the quest' in Eliot's poetry
- How are women portrayed in Eliot's poetry?

#### Frost:

- Explore how Frost uses images of forests, trees, woods, logs and leaves in his poetry.
- Discuss the importance of temptation and choice in Frost's poetry.

#### Heaney:

- Discuss the ways in which Heaney writes about childhood.

#### Christina Rossetti:

- With close reference to three or four poems, discuss Rossetti's presentation of the themes of exclusion and rejection.
- An exploration of Rossetti's longing for self-fulfilment
- Discuss how Rossetti explores the idea of renunciation in her poetry.

#### Plath:

- 'Because of the focus in Plath's poetry on death and despair, her celebration of life is often overlooked.' Consider this comment, with close reference to three or four poems.
- Focusing upon at least four poems, discuss Plath's use of colour.
- Explore some of the ways in which Plath uses nature in her poetry.
- Many of Plath's poems give a strong impression of energy. Discuss some of the ways in which she creates this effect.
- Explore Plath's portrayal of motherhood in her poems.

#### Larkin:

- Discuss Larkin's treatment of love in this collection.
- Larkin's poetry is often criticised for being too pessimistic; is it, in your view?
- How, and how effectively in your view, does Larkin portray change in his poetry?
- Pessimist or realist? Consider your own response to Larkin as you read his poems.

#### Yeats:

- The portrayal of old age in Yeats' poetry.

## Prose:

### ***Brave New World:***

- Discuss the role and significance of John the Savage in the novel.
- “The character of John the Savage forces the reader to question the values and philosophy of Huxley’s World State.” How far do you agree with this comment?
- How, and how far in your opinion, does Huxley succeed in making the relationship between Bernard, John and Lenina credible?
- Do you agree with the view that *Brave New World* is an entirely pessimistic novel?

### ***Wuthering Heights:***

- In the light of events in the novel, do you consider that Brontë portrays Heathcliff as ‘a fiend from hell’ or a victim of social prejudice?
- How far do you agree that in Heathcliff, Brontë has created a truly tragic hero?

### ***A Room With A View:***

- How does Forster present Englishness in the novel?
- Explore the importance of deception in the novel.

### ***Dracula:***

- A particularly disturbing quality of the threat to the Victorian value system, presented in the novel, is “the perversion of matrimony and the challenge to procreation”. Discuss this comment on the novel.
- Consider some of the ways in which Stoker explores commonly accepted views of Victorian society in the novel.

### ***The Red Badge of Courage:***

- Show how Crane shows the maturation of Henry’s character through the novel.

### ***The Prime of Miss Jean Brodie:***

- Explore how Spark portrays Miss Jean Brodie in the novel.
- Discuss how Spark portrays moral corruption in the novel.

### ***The Handmaid’s Tale:***

- In your opinion, how effective is this as a dystopian novel?

### ***Brighton Rock:***

- “Even though Ida Arnold is rarely present in *Brighton Rock* her character is central to the novel.” Discuss how, and with what effects, Greene uses this character.

### ***The Great Gatsby:***

- Explore how the failure of the American Dream is conveyed through Fitzgerald’s characterisation and imagery in the novel.
- How does Fitzgerald portray women in the novel?

### ***Disgrace:***

- Is Coetzee’s David Lurie presented in the novel as a tragic hero?

***Captain Corelli's Mandolin:***

- How, and how effectively, does de Bernieres use historical facts in the novel?
- “In the novel, de Bernieres presents the lives of individuals damaged by events outside their control.” Discuss this comment.

**Drama:*****Twelfth Night:***

- Discuss ways in which the play can be called a ‘dark comedy’.
- Explore the ways in which Shakespeare uses disguise in the play.

***The Crucible:***

- Explore how Miller creates and sustains tension in the play.
- How does Miller dramatise the effects of oppression on the people of Salem?
- In your opinion, does Miller portray John Proctor as a hero or as a fool?
- With reference to two or three key episodes, discuss how Miller creates and sustains tension in the play.

***Waiting for Godot:***

- ‘A play in which nothing happens – twice.’ How far would you agree that the play has no merits as a piece of drama?
- Explore the importance of memory in the play.
- In your view, is the play about hope or despair?

***Othello:***

- How does Shakespeare dramatise the effects of jealousy and deception in the play?

***Educating Rita:***

- Explore some of the ways in which Russell presents views of education in the play.

***The Glass Menagerie:***

- Explore how Williams presents ideas of confinement and escape in the play.
- Explore the uses and effects of some of the unconventional dramatic techniques that Williams uses in the play.
- How, and with what effects, does Williams use symbolism in the play?
- Discuss Williams’ portrayal of Amanda/Laura/Tom in the play (candidates were asked to select just one of these three characters)

***Master Harold ... and the Boys:***

- Explore how Fugard uses the metaphor of dancing in the play
- Discuss Fugard’s use of the kite in the play

***Copenhagen:***

- An exploration of Frayn’s unusual narrative and dramatic methods in the play, with reference to the concept of uncertain truth.

***Murder in the Cathedral:***

- What role does the Chorus play in intensifying the drama in this play?
- How far do you agree that Becket is more successful as a vehicle for Eliot's ideas than as a dramatic character?

***The Caretaker:***

- Explore how Pinter presents madness in the play.

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