

## Scheme of Work

# Cambridge O Level Literature in English 2010

For examination from 2020



In order to help us develop the highest quality resources, we are undertaking a continuous programme of review; not only to measure the success of our resources but also to highlight areas for improvement and to identify new development needs.

We invite you to complete our survey by visiting the website below. Your comments on the quality and relevance of our resources are very important to us.

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## Introduction

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This scheme of work has been designed to support you in your teaching and lesson planning. Making full use of this scheme of work will help you to improve both your teaching and your learners' potential. It is important to have a scheme of work in place in order for you to guarantee that the syllabus is covered fully. You can choose what approach to take and you know the nature of your institution and the levels of ability of your learners. What follows is just one possible approach you could take and you should always check the syllabus for the content of your course.

Suggestions for independent study (**I**) and formative assessment (**F**) are also included. Opportunities for differentiation are indicated as **Extension activities**; there is the potential for differentiation by resource, grouping, expected level of outcome, and degree of support by teacher, throughout the scheme of work. Timings for activities and feedback are left to the judgment of the teacher, according to the level of the learners and size of the class. Length of time allocated to a task is another possible area for differentiation.

Guided learning hours give an indication of the amount of contact time you need to have with your learners to deliver a course. Our syllabuses are designed around 130 hours for Cambridge O Level courses. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below gives some guidance about how many hours we recommend you spend on each topic area.

It is recommended that each section in this scheme of work should take about 32 hours / 25% of the course. The units can be studied in any order, but it is often easiest to begin with drama.

Learners are likely to have prior experience of reading plays, poems and prose fiction.

### Assessment objectives

The assessment objectives (**AOs**) are assessed holistically, and not discretely. That means an individual piece of writing needs to show achievement against all five assessment objectives.

**AO1:** Show detailed knowledge of the content of literary texts.

**AO2:** Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.

**AO3:** Recognise and appreciate ways in which writers use language.

**AO4:** Recognise and appreciate ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).

**AO5:** Communicate a sensitive and informed personal response to what is read.

The learning objectives in each of the specific units relate to the assessment objectives, and the suggested teaching activities are designed to address the learning objectives through approaches which combine both enjoyment of reading and academic rigour. The activities encourage learners to become more confident readers, shaping their own interpretations of texts. This scheme of work promotes active learning, where learners take responsibility for their own (and others') learning. This

will help learners to become confident and reflective learners who are able to think for themselves and ‘think on their feet’ in both examination and coursework contexts.

Learners are not expected to include background social, cultural and historical information in their written responses to texts. An awareness of historical or cultural context provides a framework in which you can encourage learners to develop their own fresh and valid responses. Writers’ effects are of interest for the way in which they prompt a particular response from the reader (or audience of a play). You should encourage a close exploration of writers’ use of form, structure and language and the ways in which they create and shape meanings and effects. Learners should appreciate that the mere identification of devices writers use is not the same as literary study.

The main focus of these units is on developing the skills of learners so that they are ready for the questions in the examinations. Some of the activities in the first three units have a generic application. Passage-based essays give opportunities for learners to develop skills in close reading to address AO3 and AO4, while discursive essays develop appreciation of AO5. All units include revision activities for the end of the course, or to prepare for formative assessment of exam skills.

### Resources

The up-to-date resource list for this syllabus, including textbooks endorsed by Cambridge International, is listed at [www.cambridgeinternational.org](http://www.cambridgeinternational.org). Endorsed textbooks have been written to be closely aligned to the syllabus they support, and have been through a detailed quality assurance process.

Cambridge IGCSE® English (Literature) 0486 past paper questions can be used. These will give a range of questions on set texts and similar texts. If the set text you are studying has not been set recently, use past papers as a model and adapt them to set your own passage-based and essay questions.

### School Support Hub

The School Support Hub [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support) is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other resources. This scheme of work is available as PDF and an editable version in Microsoft Word format; both are available on the School Support Hub [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support). If you are unable to use Microsoft Word you can download Open Office free of charge from [www.openoffice.org](http://www.openoffice.org).

### Websites

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

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

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

We have written this scheme of work for the Cambridge O Level Literature in English 2010 syllabus and it provides some ideas and suggestions of how to cover the content of the syllabus. We have designed the following features to help guide you through your course.

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

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

Learning objectives	Suggested teaching activities
<b>AO1:</b> Show detailed knowledge of the content of literary texts	
Learn to keep running notes on set text	<p><b>(I)</b> Keep a reading log to track the text.</p>
Highlight key information or quotations	<p>You can differentiate by deciding how detailed the notes in the log should be. The notes can be revised in preparation for essays or assessments by highlighting key quotations or information</p>
	<p><b>(F)</b> As learners progress through the first reading of the play, the class could 'pause' at key moments in scenes or at the end of scenes / acts</p>
	<p><b>Extension activity: 'Over to You'</b></p> <p>Ask learners to script and perform their own version of a scene. They can script their own additional scene, which will develop their understanding of the plot and characters and provide a challenge. These are open to them?</p>
will respond to the development of the play	

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

**Extension activities** provide your abler learners with further challenge beyond the basic content of the course. Innovation and independent learning are the basis of these activities.

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

**Past papers, specimen papers and mark schemes** are available for you to download at:  
[www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

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

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## Drama

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### Awareness of genre

Begin by introducing learners to differences between prose narratives and drama texts. Prose is intended for personal reading whereas a play is intended for performance on a stage, in front of an audience. Learners could practise genre transformation, by using a poem or short story as the basis for a short drama scene of their own. Alternatively, provide them with short extracts from a variety of plays, perhaps using extracts from dramas set in the past for Cambridge O Level so that learners could identify and discuss the effects of some of the characteristics of the genre.

Set text study should place a strong emphasis on the effect of a performance of the play on an audience. Ideally, learners would see the play performed on stage. In practice, video or audio recordings make good alternatives. Learners can also perform extracts from the play themselves. Drama activities of their own, especially if different groups are encouraged to take different approaches to the same extract, can add to learners' appreciation of the dramatic impact of the writing. Learners will be more aware of how dramatists use language and achieve their effects (AO3 and AO4).

All activities should encourage learners to appreciate the play as a text for performance. Learners should be shown:

- how to visualise what happens on stage
- how to put stage directions into practice
- how to hear the language and tone of the words and speakers.

Understanding of a particular play can be helped by an awareness of the circumstances of its first production and the contexts within which plays were first performed and received. Learners also acquire further layers of meaning through different interpretations and performances which they can usefully compare and evaluate: for example, the Warren Mitchell and Al Pacino screen versions of *The Merchant of Venice*. However, it is important to remember that learners are not assessed on background knowledge or historical context. Learners should be shown how to apply different interpretations of a play to the reading and understanding of individual key scenes and moments in the drama.

### Activities

Although in examination the assessment objectives are addressed together, it is helpful to see them as a hierarchy of skills, beginning with knowledge and understanding, developing analytical skills and then moving towards a final evaluation of the text based on informed personal response.

These objectives can be addressed right from the first reading of the text and through reading and writing activities designed to develop a detailed knowledge of, and informed personal response to, the text and the writer's use of language, structure and form.

Drama activities can also be applied to the Shakespeare set texts.

Learning objectives	Suggested teaching activities
<b>AO1:</b> Show detailed knowledge of the content of literary texts.	
<p>Experience and enjoy the theatrical nature of plays</p> <p>Develop ability to visualise a play and hear the words spoken</p> <p>Appreciate the ways in which plays can be adapted and interpreted</p>	<p><b>Set texts</b> The set texts have changed for 2020 and 2021. Please see section 3 of the syllabus for the set texts for 2020 and 2021.</p> <p><b>First reading</b> Match the choice of play to the abilities and interests of the class.</p> <p>It is important that learners appreciate the play as a collective experience within a time limit.</p> <p>Begin by reading the play out loud, as a class, across a sequence of lessons. Alternatively show a film or television adaptation or a video of a theatre performance. Learners can explore galleries of stage productions and link the images to their reading of the text. For <i>An Inspector Calls</i> see <a href="http://aninspectorcalls.com/gallery">http://aninspectorcalls.com/gallery</a> which provides images of the famous Stephen Daldry production.</p> <p>You can mix these activities up. Try not to interrupt the first experience of the play – but do ask learners about their first impressions of characters, action and subject matter.</p> <p>The first reading of the play should include opportunities for learners to act out (with minimal props) very short extracts from the play. This may be achieved at a whole-class level, or with learners taking allocated roles in small groups.</p>
<p>Understand the differences between the layout and presentation of prose and drama texts</p> <p>Compare the different methods prose and drama writers use to present characters</p> <p>Develop awareness of the theatricality of the play text</p>	<p>Learners often begin their Cambridge O Level course being more familiar with the features of prose fiction than drama. Learners can compare the features of prose texts and play scripts.</p> <p>Highlight the different ways in which characters' words are presented in prose fiction and in drama texts.</p> <p>Draw attention to the various purposes of stage directions in helping readers 'see' and 'hear' the play, e.g.</p> <ul style="list-style-type: none"> <li>• introducing characters</li> <li>• indicating tone of voice or silences</li> <li>• stating key actions</li> <li>• providing directions about lighting, sound and stage design.</li> </ul> <p><b>(I)</b> Learners can carry out a Genre Transformation. Choose one activity from each of the following:</p> <ol style="list-style-type: none"> <li>1. Rewrite a short section of the drama text, including stage directions, as prose fiction.</li> <li>2. Devise stage directions for an extract from the play (teacher to remove original stage directions).</li> <li>3. Rewrite a short extract of prose fiction containing dialogue as a play script.</li> </ol>



Learning objectives	Suggested teaching activities
<b>AO1:</b> Show detailed knowledge of the content of literary texts.	
<p>Learn to keep running notes on set text</p> <p>Highlight key information or quotations</p> <p>Revise notes for exam preparation</p> <p>Develop knowledge of characters</p> <p>Develop knowledge of key themes</p>	<p><b>(F)</b> Discuss learners' findings as a class.</p> <p><b>(I)</b> Keep a reading log to track the text. It might include:</p> <ul style="list-style-type: none"> <li>• brief plot outline for each scene</li> <li>• key quotations to illustrate characters</li> <li>• a timeline of events (especially if they don't follow each other chronologically)</li> <li>• a list or diagram / mind-map of characters and their relationships with each other</li> <li>• first impressions of main characters</li> <li>• first thoughts about the main themes or ideas in the play.</li> </ul> <p>You can differentiate by deciding how detailed the notes in the log should be. The notes can be revised in preparation for essays or assessments by highlighting key quotations or information</p> <p><b>(F)</b> As learners progress through the first reading of the play, the class could 'pause' at key moments in scenes or at the end of scenes / acts.</p>
<p>Deepen awareness of plot and character development</p> <p>Consider how audience will respond to the development of the play</p> <p>Consolidate knowledge of plot development</p> <p>See the play from the point of view of actors, audience and writer</p>	<p>This is a chance to discuss how the plot will develop or how characters will respond.</p> <ol style="list-style-type: none"> <li>1. Learners can respond in character, using 'thought-tracking'. The character voices his or her thoughts, or can be placed in the 'hot seat' and asked questions.</li> <li>2. 'Interval talk'. Learners could role play members of the audience. What would they discuss or ask questions about if they had an interval.</li> <li>3. 'Forum theatre'. The action could be paused and the class asked to contribute their own suggestions about how characters and action might develop.</li> </ol> <p><b>Extension activity: 'Over to You'</b></p> <p>Ask learners to script and perform their own version of what they imagine will happen next. Learners script their own additional scene, which would thus serve to consolidate learners' understanding of the plot and characters and put them in the playwright's chair. What choices are open to them?</p>
<p>Appreciate the usefulness and limitations of study guides</p> <p>Study guides and activities</p>	<p>Study guides in print or online can enhance learners' initial knowledge, as they often provide useful synopses of the plot and details about characters and main themes. However, such guides are less useful during the later stages of study, when the emphasis is on developing learners' own informed personal responses. Resources can be found on individual texts such as <i>Inherit the Wind</i>: <a href="http://www.varsitytutors.com/englishteacher/lawrence-lee">www.varsitytutors.com/englishteacher/lawrence-lee</a></p>

Learning objectives	Suggested teaching activities
<b>AO1:</b> Show detailed knowledge of the content of literary texts.	
should help learners to develop their own ideas	Websites: <a href="http://english.edusites.co.uk/category/c/an-inspector-calls/">http://english.edusites.co.uk/category/c/an-inspector-calls/</a> and <a href="http://www.englishbiz.co.uk/mainguides/play.htm">www.englishbiz.co.uk/mainguides/play.htm</a>

Learning objectives	Suggested teaching activities
<b>AO2:</b> Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.	
Revise and review text using Cambridge IGCSE-style questions	<p><b>Second reading</b> Your most useful resource for more detailed reading will be a good Question Bank of selected passages for close study and questions on characters and issues.</p> <ul style="list-style-type: none"> <li>• Review past papers for questions on your chosen text (where available) and questions on similar drama texts.</li> <li>• Devise a list of Cambridge O Level-style general essay questions for use at various stages of the course (including for mock examinations).</li> </ul> <p>Select about six to ten key extracts from the play for detailed study. These extracts should give examples of significant moments in the play to show:</p> <ul style="list-style-type: none"> <li>• plot development</li> <li>• character development and interaction</li> <li>• treatment of themes</li> <li>• structure, e.g. openings and endings of scenes.</li> </ul> <p><b>(I)</b> Use these extracts for activities and passage-based writing practice, to give a clear focus for teaching and learning.</p> <p>This list of questions can give structure to oral as well as written work throughout the course.</p>
Develop deeper understanding of characterisation  Explore beyond surface meaning to explore ideas, attitudes and themes	<p>Make a detailed <b>second reading</b> of the play. It will differ from a first reading in two key ways:</p> <ul style="list-style-type: none"> <li>• Learners' commentary on characters and actions will anticipate later developments in the play.</li> <li>• Learners' understanding of ideas and attitudes will be more closely related to context and the audience's response.</li> </ul> <p>On a second reading, look less at the surface narrative (WHAT happens) and more on underlying meaning (HOW and</p>

Learning objectives	Suggested teaching activities
<b>AO2:</b> Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.	
<p>Appreciate how meaning is shaped by contexts for performance and audience responses to drama</p>	<p>WHY). In a drama text, meaning is made through the response of the audience. Deeper understanding comes from appreciating what an audience notices when they go to a play a second time.</p> <p><b>(F)</b> Use extracts to encourage pairs and groups of learners to discuss:</p> <ol style="list-style-type: none"> <li>1. How do words and actions anticipate what will happen next?</li> <li>2. How do they look forward to the ending?</li> <li>3. How are developments linked to the play's genre, purpose and overall effect?</li> </ol>
<p>Develop appreciation of genre (e.g. tragedy, comedy) through comparison</p> <p>Practise essay writing by using past paper-style questions</p> <p>Focus on knowledge, understanding and textual support</p> <p>Reinforce deeper understanding before moving on to comment more on language, structure and form</p>	<p><b>Extension activity</b> For further study of the generic structure and conventions of drama, see <i>Complete English Literature for Cambridge IGCSE®</i> (Oxford University Press) pp14–15 and pp. 101–102. This textbook gives examples of the different conventions of comedy and drama, and how to relate individual scenes to overall structure.</p> <p><b>Preparation for written work</b></p> <ol style="list-style-type: none"> <li>1. Use a second reading to explore conventions of tragedy and comedy and apply deeper reading techniques to the key passages you have chosen</li> <li>2. Model the ways in which questions should be answered, through close reading and use of quotation and comment to interpret the texts</li> <li>3. Highlight where the writer's language and effects reveal underlying ideas and attitudes, either in characters or in the audience</li> <li>4. Give learners examples of key quotations in the passage and model how to explain what they show.</li> </ol> <p><b>(F)</b> Use past papers or own questions in order to make formative assessment of learner progress. Set passage-based questions for homework or timed work in class.</p> <ul style="list-style-type: none"> <li>• Have learners moved from textual knowledge to deeper understanding?</li> <li>• Use self-assessment questionnaires to test learners' deeper understanding, using <b>traffic lights (Red-Amber-Green)</b> or self-evaluation forms in response to teacher feedback on written work.</li> <li>• Identify next steps.</li> </ul>

Learning objectives	Suggested teaching activities
<b>AO3:</b> Recognise and appreciate ways in which writers use language.	
<p>Develop the key skill of identifying what a question is looking for before writing</p> <p>Appreciate the dramatist's craft and choice of words in the extract</p> <p>Understand that the words of questions give different types of instruction depending on the nature of the extract</p> <p>Encourage learners to make links to other parts of the play</p>	<p><b>Passage-based questions</b> Follow the initial formative assessment of writing about texts by teaching skills for answering passage-based questions in ways which address the writer's effects.</p> <p>You can ask learners to highlight the key word in the question. Questions often use words such as the following:</p> <ul style="list-style-type: none"> <li>• memorable</li> <li>• vivid</li> <li>• moving</li> <li>• dramatic</li> <li>• tense</li> <li>• striking</li> <li>• amusing</li> <li>• ironic</li> </ul> <p>These are designed to encourage personal response (AO5) to the writing. More detailed analysis of how writers use language is therefore required.</p> <p>What does the question suggest about tone and mood? Learners can work in pairs to find <b>six</b> quotations which demonstrate the key word. They can then explain to the class why they chose those quotations to answer the question.</p> <p>Other words in the question can also be highlighted. Does the question mainly focus on the extract? (E.g. <i>Explore the ways in which Shakespeare creates suspense in this passage.</i>)</p>

Learning objectives	Suggested teaching activities
<b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).	
<p>Develop skills of frequent, <b>brief</b> quotation</p> <p>Encourage learners to explain writers' effects</p> <p>Show knowledge of context</p> <p>Show understanding of content</p> <p>Develop analysis of impact on audience (e.g. changes to tone or mood)</p> <p>Explore the use of tone and language to set the mood of a scene</p> <p>At a more challenging level, activities should enable learners to:</p> <p>Explore the detail of the choice of language and its effects</p> <p>Appreciate brief extracts in very close detail</p>	<p>Ask learners to look at other parts of the play. (E.g. <i>How does [the writer] make this an important and moving moment in the play?</i>)</p> <p><b>(I)</b> Ask learners to sketch a mind-map around the extract:</p> <ol style="list-style-type: none"> <li>1. What has just happened?</li> <li>2. What are the key words?</li> <li>3. What are the key actions?</li> <li>4. Where can we make links with other parts of the play?</li> <li>5. What will happen next?</li> </ol> <p><b>(F)</b> Set passage-based questions for learners to work on together in groups, or as individual essay practice.</p> <p>At a basic level, use teacher-devised short-answer questions which:</p> <ul style="list-style-type: none"> <li>• Ask what happens immediately before and after the extract</li> <li>• Test understanding of how contrasts of mood are created, for example, by the juxtaposition of humorous and tense scenes or slow-moving, poignant scenes and rapid scenes containing violence</li> <li>• If the passage has been selected for its interest in the way a particular relationship has been portrayed, compare the portrayal here with a moment elsewhere in the play</li> <li>• Questions can be used for written assignments or to focus group or class discussion on learners' awareness of the significance of the extract within the play as a whole</li> <li>• Oral questions (prepared or improvised) can test how much of the detail of the extract is understood.</li> <li>• Learners could act out the scene, focusing on the words spoken, intonation and gesture, keeping props to a minimum.</li> </ul> <p>Learners can highlight on a copy of the extract the words and phrases they find particularly vivid or striking.</p> <p>Working in pairs or groups, learners have to explain why.</p> <p>Invite feedback from the class, and identify which explanations are suitably analytical.</p> <p>The key focus must be on the precise effects created by the writer's use of particular words and phrases, and sometimes by the significant use of pauses.</p> <p><b>(I)</b> Learners can practise their analytical writing in short responses (e.g. a couple of paragraphs) to three or four words/phrases, before proceeding to extended essay responses. Encourage them to structure a paragraph around <b>P-E-E-L</b>:</p>

Learning objectives	Suggested teaching activities								
<p><b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).</p>	<table border="1" data-bbox="560 304 1525 563"> <tr> <td data-bbox="560 304 640 368"><b>P</b></td> <td data-bbox="640 304 1525 368"><b>Point:</b> an argument which answers the question</td> </tr> <tr> <td data-bbox="560 368 640 432"><b>E</b></td> <td data-bbox="640 368 1525 432"><b>Evidence:</b> in the form of brief quotation</td> </tr> <tr> <td data-bbox="560 432 640 496"><b>E</b></td> <td data-bbox="640 432 1525 496"><b>Explanation:</b> of the effect of words and actions within the quotation</td> </tr> <tr> <td data-bbox="560 496 640 563"><b>L</b></td> <td data-bbox="640 496 1525 563"><b>Link:</b> to the question and to the next stage in the argument.</td> </tr> </table> <p>You could model analytical paragraphs, drawing learners' attention to critical writing by highlighting and discussing key phrases in your own response.</p>	<b>P</b>	<b>Point:</b> an argument which answers the question	<b>E</b>	<b>Evidence:</b> in the form of brief quotation	<b>E</b>	<b>Explanation:</b> of the effect of words and actions within the quotation	<b>L</b>	<b>Link:</b> to the question and to the next stage in the argument.
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<b>L</b>	<b>Link:</b> to the question and to the next stage in the argument.								
<p>Explore the way the passage is structured</p> <p>Appreciate how to divide longer extracts into sections and explore developments</p> <p>Consider audience reactions and responses</p> <p>Deepen understanding of character development</p>	<p>Other passage-based activities, teaching learners how to read and mark up extracts before writing, might include:</p> <ol style="list-style-type: none"> <li>1. Marking up how it begins, develops and ends</li> <li>2. Individually or in groups, use their copy of the extract to divide the passage into different sections and then explain their choices to the class</li> <li>3. Mark up different speakers in different colours. Does one character's voice dominate? What is the effect of this? Are there characters who are in the scene but silent? How would actors portray their reactions?</li> <li>4. What is the likely reaction of the audience at different stages?</li> </ol> <p><b>Extension activity</b></p> <p>Hot-seating characters (questioning of learners in role) in the scene, either in groups or as a whole-class activity, can allow learners to explore characters' emotions and motivation.</p> <p><b>(I)</b> This can be followed up by individual character studies by writing up dramatic monologues which represent the thoughts and feelings of a particular character at that moment in the play.</p>								
<p>Explore how language and effects influence performance and make an impact on audiences</p>	<p><b>Extension activity: using film and audio resources</b></p> <p>Learners' personal responses can be informed by the ways in which others have represented characters and themes in film and sound recordings. Where such resources exist and are accessible (e.g. video clips on the internet), you could ask learners to compare their own response to the original texts with the interpretations found in film/audio versions. Sometimes more than one film version exists, and this offers scope for even more comparative work.</p> <p>Learners could be asked to compare and evaluate different interpretations of the same character, for example, at a key</p>								

Learning objectives	Suggested teaching activities
<b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).	
	<p>moment in the play. The availability of clips on YouTube makes this an activity that is both enjoyable and easy to set up. Individually, learners could be responsible for their own internet research.</p> <p>There may be clips of actors and directors discussing the choices made when interpreting a text for a particular production, for example the National Theatre <i>A View from the Bridge</i>:  <a href="http://ntlive.nationaltheatre.org.uk/productions/ntlout16-a-view-from-the-bridge">http://ntlive.nationaltheatre.org.uk/productions/ntlout16-a-view-from-the-bridge</a></p>
<p>Use formative assessment to test whether learners have deepened their appreciation of writers' language and effects</p> <p>Use structured responses to ensure writing is well-directed</p> <p>Develop the ability to use reading time to plan writing develop peer assessment of writing skills</p>	<p><b>Learners' written responses</b></p> <p><b>(F)</b> Learners should have regular opportunities to practise responding in writing to passage-based questions.</p> <ul style="list-style-type: none"> <li>• At a basic level follow the question stem with your own bullet points, prompting learners to look at key elements of language and structure</li> <li>• Gradually reduce this 'scaffolding' to allow learners more independence</li> <li>• Encourage learners to select relevant detail by constructing their own frameworks and plans</li> <li>• Ask learners to highlight and annotate extracts themselves either individually or in pairs, in class or as a homework task. Highlighting should include brief and appropriate quotation</li> <li>• Give learners five minutes' reading time before asking them to write, so that they can practise their annotation skills.</li> </ul> <p><b>(F)</b> Later in the course, learners can mark their own and others' responses to passage-based questions. For this, learners will need to have a copy of the assessment criteria (the 'band descriptors table' in the mark scheme or, in the interests of differentiation, a modified version expressed in more learner-friendly terms.</p> <ol style="list-style-type: none"> <li>1. Learners can highlight achievement against different AOs in different colours.</li> <li>2. Learners then highlight the band descriptor which best fits the whole essay.</li> <li>3. You can use exemplar essays produced by the class or by other teaching groups for this exercise.</li> </ol>
<p>Appreciate the importance of the correct use of literary terms</p> <p>Use terms in order to describe effects and for their own sake</p>	<p><b>Note on the use of literary terms</b></p> <p>Far more important than the ability to use literary terms is the ability to probe the effects created by a writer's use of language. Analysis is required, not the mere identification of literary devices.</p> <p>Of course, learners will pick up the more useful terms such as <i>simile</i> and <i>irony</i> as they study a range of texts over the course. Helpful words relating to drama texts include <i>scene</i>, <i>stage</i>, <i>prop</i>, <i>pause</i>, <i>stage direction</i>, <i>dialogue</i>, <i>monologue</i>, <i>aside</i> and <i>soliloquy</i>.</p> <p>The key thing to remember is the quality of the analysis, i.e. the comments on how dramatic effects change the thoughts and feelings of the audience. There are no marks for employing the more exotic literary terms: <i>stichomythia</i> (brief alternating lines of dialogue) has been a recent favourite.</p>

Learning objectives	Suggested teaching activities
<b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).	
	<p>Discussing how particular lines might contribute to the dramatic impact (for example, in creating suspense) is far more important than simply employing literary terms for their own sake, e.g. generalisations such as ‘Shakespeare uses stichomythia here’.</p> <p>Activities relating to the effective use of literary terms can be introduced when learners evaluate their own and others’ essays.</p>

Learning objectives	Suggested teaching activities
<b>AO5:</b> Communicate a sensitive and informed personal response to what is read.	
<p>Develop learner confidence in choosing essay questions</p> <p>Appreciate whole-text issues and themes</p> <p>Explore character development</p> <p>Develop skills in individual argument and debate</p> <p>Promote evaluation on the basis of careful and balanced analysis of evidence</p> <p>Provide learners with opportunities to practise critical writing</p> <p>Assess personal response to key themes and characters</p>	<p><b>General essay questions</b> Work on carefully-chosen extracts from the drama text will cover plot development, characterisation, setting, themes, writer’s use of language, structure and form.</p> <p>Communicating a sensitive and informed personal response requires consideration of the play as a whole. Here, a list of general essay questions, based around characters and key themes, is essential. Again, these can be past-paper questions from the School Support Hub, or devised by the teacher and based on past questions on similar plays.</p> <p>Responses require learners to select two or more passages from the play to show their wider knowledge and understanding, supported by comment on language and effects. They will need to construct an overall argument, exploring different responses to a character or theme by analysing extracts and commenting on the effect they have on an audience.</p> <p>Learners who only write about one play in Component Two MUST write a general essay; ALL learners will develop their ability to respond to AO5 through preparing general essay work.</p> <p><b>Initial preparatory activities</b> Activities should increase knowledge and understanding of the play, in particular, how the writer presents characters, themes and setting.</p> <p><b>(I)</b> Activities could include (with scaffolding provided by you, depending on the ability of the learners):</p> <ul style="list-style-type: none"> <li>• Drawing mind maps indicating a <b>character</b>’s actions, key lines and what other characters say about them.</li> </ul>



Learning objectives	Suggested teaching activities
<b>AO5:</b> Communicate a sensitive and informed personal response to what is read.	
Plan essays in response to a variety of questions using quotations as evidence.	<ul style="list-style-type: none"> <li>• Drama-focused activities such as the hot-seating (questioning in role) of key characters at key moments in the play.</li> <li>• exploring the interpretations of characters by actors in key clips from screen adaptations and compared to learners' own impressions</li> <li>• Compiling <b>quotations</b> and <b>comments</b> tables for the main characters. The quotations column would include concise, pertinent quotations. The comments column would include longer analyses of the key words in the quotations, including commentary on their effects. This will enable learners to collate material useful for later written work and revision. Tables can be amended, or added to, at later stages of the course to help learners to develop and refine their own informed personal responses.</li> <li>• Drawing mind maps for the main <b>themes</b>. The theme should be in the centre of the mind map (e.g. <b>responsibility</b> in <i>An Inspector Calls</i>) and the branches out should relate to key incidents in the play, the ways characters represent different aspects of the theme, recurrent imagery, symbolism, and so on.</li> </ul>
Develop learner confidence in choosing their own topics and key moments from the text	<p>Learners can practise setting their own questions, and then pass them to another group for them to complete an essay plan.</p> <p>All questions ask for an informed personal response to a particular argument. Rehearsed character sketches or plot synopses / narrative would not, therefore, receive high reward. The greater the practice and variety of tasks, the better able learners are to 'think on their feet' in the examination.</p> <p>Another type of question gives learners the opportunity to decide on a particular focus. They might be asked to select <b>one</b> or <b>two</b> key moments from the play, and explore what makes them so memorable, amusing, powerful, dramatic or disturbing, etc. You could use speaking activities to prepare for this type of question.</p>
Groups develop skills in planning and integrating quotations into argument	<p>Ask learners individually to select a suitable 'moment' and write down the reasons they find their chosen moment so memorable (or amusing, powerful, dramatic, disturbing, etc.), remembering to focus on the writing.</p> <p>Group discussion of what is a 'moment', as learners must have enough to say if they are to sustain the level of response required for high reward.</p> <p>Learners make a short speech justifying their choice with detail from the play.</p> <p>Learners then practise writing up an essay plan and share these with the class.</p>
Promote understanding of the assessment criteria used by examiners and appreciate what is rewarded	<p>Plan essays in groups:</p> <ol style="list-style-type: none"> <li>1. Each group has a set of essay titles for individuals to plan and research.</li> <li>2. A plan does not have to be detailed: five boxes, or a bullet-point list or a mind map would be enough.</li> </ol>

Learning objectives	Suggested teaching activities
<b>AO5:</b> Communicate a sensitive and informed personal response to what is read.	
<p>Understand the need to structure writing and express arguments clearly</p>	<ol style="list-style-type: none"> <li>3. Class discusses the plans.</li> <li>4. Learners choose brief and appropriate quotations to integrate inside their plan.</li> <li>5. Share with group or rest of class.</li> </ol> <p><b>(F)</b> At a more challenging level, opportunities for self- and peer-evaluation of general essays, using the assessment criteria, can be helpfully scheduled towards the later stages of the course. Peer-evaluation activities are best undertaken in pairs, with learners given a concise checklist of things to look for:</p> <ul style="list-style-type: none"> <li>• irrelevant points (which perhaps narrate or describe)</li> <li>• repeated points (which do not earn any credit)</li> <li>• unsupported assertions (which is not the same as analysis)</li> <li>• long quotations (which indicate a lack of clear focus).</li> </ul> <p><b>Links with language</b> Learners should be reminded of the usefulness of effective paragraphing and a range of connectives when constructing arguments. Whilst marks are not deducted for inaccurate punctuation and spelling, learners should be expected to proof-read their work carefully, not least as practice for their Language examination and post-Cambridge O Level study and employment.</p> <ol style="list-style-type: none"> <li>1. Essay planning could be followed by writing a <b>P-E-E-L</b> paragraph (see page 13 above) integrating quotation and analysis into argued points which are linked to the question</li> <li>2. Pairs should then proof-read each other's' paragraphs for clarity and accuracy.</li> </ol>
<p>Revise the sequence of events in the play</p> <p>Appreciate their impact on the audience</p> <p>Connect personal response to the drama with questions about themes and characters</p>	<p><b>Final performance</b> Towards the end of the course, a complete showing of a television or film adaptation or, where possible, seeing a theatre production, would help learners to experience again the 'play as a play'. Reviewing the question list before the screening would provide a useful focus for revising key aspects of the play as they view it.</p> <p>Sound recordings also provide effective revision on learners' MP3 players. Learners could present their own preferred ways of revising to the class, or could be given the responsibility of preparing particular scenes for revision presentations.</p>

## Shakespeare

Learning objectives	Suggested teaching activities
<p><b>AO1:</b> Show detailed knowledge of the content of literary texts.</p> <p>Read the play as a text for performance</p> <p>Use online resources, especially video clips from productions and recordings of performances to encourage familiarity with Shakespeare's plots and language</p>	<p><b>Set plays:</b> The set texts have changed for 2020 and 2021. Please see section 3 of the syllabus for the set texts for 2020 and 2021.</p> <p><b>The Shakespeare text</b> Study of a Shakespeare text is not a compulsory element of the course, but is often a popular choice for the second drama text. The approach to teaching and assessment of the Shakespeare play should not differ from the techniques used to study the other drama texts on the syllabus and outlined above in the scheme of work for drama. Activities should be similar to those for the Drama section of this scheme of work. This section has some additional resources and suggestions for teaching Shakespeare's plays.</p> <p>However, studying a Shakespeare text offers some particular opportunities to use a wide range of learner resources which encourage an interactive approach to his dramas, and to explore the richness of his use of language. The context for study of Shakespeare is that of performance, whether in Shakespeare's theatres or today's, although that will include some study of genre and audience expectation in comedy, tragedy and history plays.</p> <p>Learners should have opportunities to perform, debate and write about extracts from the play before practising both passage-based and general essay questions.</p> <p>Shakespeare's language and imagery should be approached as an opportunity rather than a threat. His verse makes his language memorable while his use of metaphor can provide a strongly visual approach to words. His characterisation and use of contrasting scenes and settings offer many opportunities to explore the dramatist's craft.</p> <p>It is not necessary to engage in a highly technical analysis of Shakespeare's verse or rhetorical strategies. These are best approached through their implications for performance. Very good resources exist which show Shakespeare plays presented in live theatre, as well as film adaptations. The Royal Shakespeare Company (RSC), National Theatre and Shakespeare's Globe websites are strongly recommended for a wealth of resources, including clips and images from recent productions, and interviews with actors and directors to assist a focus on particular characters or issues, or on different ways of performing the same speech or scene.</p> <p>Resources will depend on the text studied:  <a href="http://www.rsc.org.uk/education/teacher-resources/">www.rsc.org.uk/education/teacher-resources/</a>  <a href="http://www.nationaltheatre.org.uk/learning">www.nationaltheatre.org.uk/learning</a>  <a href="http://www.shakespearesglobe.com/education/teachers/teaching-resources">www.shakespearesglobe.com/education/teachers/teaching-resources</a></p>

Learning objectives	Suggested teaching activities
<b>AO2:</b> Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.	
<p>Ensure learners understand Shakespeare's world and language</p> <p>Give learners an opportunity to practise Shakespearean language and appreciate its natural qualities</p> <p>Explore difference between Shakespeare's world and ours look beyond the surface of texts by exploring contexts and attitudes</p>	<p><b>Introducing Shakespeare</b> The Shakespeare Birthplace Trust provides resources which help learners to explore Shakespeare's biography and world: <a href="http://www.shakespeare.org.uk/explore-shakespeare/">www.shakespeare.org.uk/explore-shakespeare/</a></p> <p>Learners can explore his education, interests and background through a project or by putting together an illustrated programme for the play they are about to study. They can explore how the themes and characters of their Shakespeare text would be introduced for a modern audience, and what kind of historical background or visual images are helpful.</p> <p>Introduce learners to some of the more challenging aspects of Shakespeare's language by listening to David and Ben Crystal talking about the original pronunciation of Shakespeare's plays: <a href="http://www.youtube.com/watch?v=gPlpphT7n9s">www.youtube.com/watch?v=gPlpphT7n9s</a></p> <p>Group discussion could ask what this reveals about different ways in which audiences might hear the sounds of Shakespeare's language. How can original pronunciation make Shakespeare's comedy more effective? Learners could explore the ways in which Shakespeare's language can be communicated in order to make it as natural as it would have been to his contemporaries.</p> <p>Shakespearean insults provide a fun introduction to his language. Pair learners to play 'insult tennis' using quotations from their set text, or use the 'insult generator': <a href="http://www.cambridgeschoolshakespeare.com/create-an-insult">www.cambridgeschoolshakespeare.com/create-an-insult</a></p>

Learning objectives	Suggested teaching activities
<b>AO3:</b> Recognise and appreciate ways in which writers use language.	
<p>Appreciate the ways in which actors work with Shakespeare's language to present and interpret characters</p> <p>Compare different approaches to characterisation</p> <p>Understand quotations and Shakespeare's words in the context of a character's journey through the play</p> <p>Explore ways in which language and characterisation make an impact on audiences</p>	<p><b>Developing skills for analysing Shakespeare's drama</b> Interactive web-based resources can help learners through the experience of studying a Shakespeare text in close detail. Cambridge Schools Shakespeare provides synopses, interactive quizzes, games and templates for essay plans and production reviews: <a href="http://www.cambridgeschoolshakespeare.com/the-plays">www.cambridgeschoolshakespeare.com/the-plays</a></p> <p><b>(I)</b> It is useful to look at very different productions of the same play. Learners can make comparisons between the ways in which Globe and RSC productions have presented the character of Lady Macbeth, looking at the image banks from past productions and the interviews with actors about how they prepared their roles:</p> <ul style="list-style-type: none"> <li>• <a href="http://www.rsc.org.uk/education/resources/bank/macbeth/images/">www.rsc.org.uk/education/resources/bank/macbeth/images/</a></li> <li>• <a href="http://2011.playingshakespeare.org/">http://2011.playingshakespeare.org/</a></li> <li>• <a href="http://www.shakespearesglobe.com/education/discovery-space/adopt-an-actor/archive/lady-macbeth-played-by-samantha-spiro">www.shakespearesglobe.com/education/discovery-space/adopt-an-actor/archive/lady-macbeth-played-by-samantha-spiro</a></li> </ul> <p>Actor interviews can show learners how actors need to prepare a character's 'journey' through a play. They will need to track character journeys themselves in order to prepare for activities and for essay writing.</p> <p>A constant awareness of a Shakespeare play as a text for performance will develop the appreciation of structure, characterisation and the impact of drama on an audience, as required to meet the learning and assessment objectives in this paper.</p>

Learning objectives	Suggested teaching activities
<p><b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).</p> <p><b>AO5:</b> Communicate a sensitive and informed personal response to what is read.</p>	
<p>Recognise how Shakespeare's effects can be interpreted by actors</p> <p>Compare performances set in Shakespeare's world to those set in modern-day contexts</p> <p>Explore different interpretations</p>	<p><b>Exploring interpretation through performance</b> <b>(I)</b> The 'casting call' activity provides an interesting opportunity for learners to act as directors and assemble their own production and interpretation of the play: <a href="http://www.cambridgeschoolshakespeare.com/macbeth-casting-call">www.cambridgeschoolshakespeare.com/macbeth-casting-call</a></p> <p>There are many further resources on the Shakespeare's Globe website, including many resources on Henry V: <a href="http://www.shakespearesglobe.com/education/teachers/teaching-resources">www.shakespearesglobe.com/education/teachers/teaching-resources</a></p> <p>Learners can apply different interpretations to a scene they are studying in detail, in order to explore how Shakespeare's language provides opportunities for alternative readings or emphasis.</p>

Learning objectives	Suggested teaching activities
<p><b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).</p> <p><b>AO5:</b> Communicate a sensitive and informed personal response to what is read.</p> <p>of the same scene</p> <p>Appreciate that different personal responses can be equally valid.</p>	<p>Different groups can be given a different set of Director's Notes in order to present alternative performances of the same scene, with different interpretations of characters and different contexts. John Barton famously did this with <i>The Merchant of Venice</i> in the 1982 series <i>Playing Shakespeare</i>, which is available on YouTube. The young Sir Ian McKellen works through different versions of the opening line: <a href="http://www.youtube.com/watch?v=h7NBr0dJR98">www.youtube.com/watch?v=h7NBr0dJR98</a>. This clip extends the scene further: <a href="http://www.youtube.com/watch?v=qLiS9i7MSYc">www.youtube.com/watch?v=qLiS9i7MSYc</a></p> <p>David Suchet's performance of Shylock makes an interesting contrast with the popular Al Pacino film: <a href="http://www.youtube.com/watch?v=GWLbwkj07OY">www.youtube.com/watch?v=GWLbwkj07OY</a>. He also gives an interesting personal response to the debate about Shylock and anti-semitism and his performance is contrasted with one by Patrick Stewart. This clip is just over ten minutes long. The different interpretations are especially clear in their different versions of the Tubal scene: <a href="http://www.youtube.com/watch?v=DXbaO5HUtnA">www.youtube.com/watch?v=DXbaO5HUtnA</a></p> <p>Very different versions of the Battle of Agincourt in the films by Laurence Olivier and Kenneth Branagh, also lend themselves to alternative readings of Henry V. Branagh's performance shows his darker side, whereas Olivier's film cuts these more disturbing elements.</p> <p>Zeffirelli's 1968 'Romeo and Juliet' recreates a Renaissance Verona similar to Shakespeare's own world. Luhrmann's 1996 version brilliantly transposes the play to a modern gangland society.</p> <p>Learners can use the performance review frameworks on the Cambridge Schools Shakespeare website to compare different views of the same performance.</p> <p>Different performances can portray war, kingship and magic in different ways and the image banks on the RSC and Globe websites can be used to link the interpretation of visual images with the interpretation of language. Learners could use the image banks to illustrate their own presentation of commentaries on individual speeches and scenes.</p>
	<p><b>A note on context for study of drama and Shakespeare</b></p> <p>In Paper 1 and Paper 2, candidates will have some cultural, historical and social background to inform their work. Any contextual comment of a historical or social nature should be accurate, economical and fully integrated into essay responses.</p> <p>Other contexts include the linguistic and structural context of a word, phrase or extract, its relationship to genre and form, and the context of the world today within which drama texts are performed and we receive and appreciate them.</p>

## Poetry

Learning objectives	Suggested teaching activities
<p><b>AO1:</b> Show detailed knowledge of the content of literary texts.</p>	
<p>Experience and enjoy the listening to and performing poems</p> <p>Develop ability to visualise the imagery of poems</p> <p>Appreciate and practise the ways in which words and images can be reordered by poets</p> <p>Understand the differences between the layout and presentation of poetry and prose</p> <p>Compare the different ways in which poems can be performed and the sound effects of word choice</p> <p>Develop awareness of poetry as spoken language</p> <p>Develop confidence in voicing personal response to poems appreciate that poems can communicate before their meaning is fully understood</p> <p>Understand that different readers can have different and valid responses to poetry</p>	<p><b>Set texts</b> The set texts have changed for 2020 and 2021. Please see section 3 of the syllabus for the set texts for 2020 and 2021.</p> <p><b>First reading</b> Prepare texts of poems in such a way as to develop your learners' confidence in uncovering meanings in poetry. Learners can be too easily put off by archaic or unfamiliar words or complex imagery, or by difficulties created by contexts unfamiliar to them. Visual images and glosses of unfamiliar words can help</p> <ul style="list-style-type: none"> <li>• As a starter activity, present the class with a series of key images or words associated with the poem, and invite them to consider their first impressions of what the poem could be about.</li> <li>• 'Collapsing' a poem – copying and pasting the poem into a Word document and sorting the words into an alphabetical list or wordcloud – can generate initial discussion about possible subject matter</li> <li>• Accompany the poem with visual images which support the poet's verbal imagery or subject matter.</li> <li>• Set the class the task of writing their own poem based on the images and key words presented.</li> </ul> <p><b>(I)</b> Learners themselves can select suitable images.</p> <p>When the learners are presented with the poem itself, you may need to gloss and explain any more difficult words, concepts or contexts.</p> <p>With some of the poems, ask learners to find the meanings of some of the words in dictionaries (either in print or online) and perhaps research some contexts. This will enable them to see how their own active learning can increase their understanding of a poem and help to build their confidence.</p> <p>Learners should hear poems read aloud, so that they can appreciate the sounds as well as the words, imagery, etc. You could give an initial reading, and learners could practise their own readings in pairs or small groups. Early rhythmic readings of a complete poem can be useful in getting learners to notice the poet's use of sound before looking at individual sound effects. Additionally, you can often find readings of poems by poets themselves online, for example at <a href="http://www.poetryarchive.org.uk">www.poetryarchive.org.uk</a> and <a href="http://www.poetryoutloud.org/poems-and-performance/listen-to-poetry">www.poetryoutloud.org/poems-and-performance/listen-to-poetry</a>. These can be a particularly illuminating way of getting learners to appreciate the poet at work.</p> <p><b>(F)</b> Ask questions which emphasise learners' own personal response such as:</p> <ul style="list-style-type: none"> <li>• Which words do you find most striking / vivid / disturbing / moving [etc.]?</li> </ul>

Learning objectives	Suggested teaching activities
<p><b>AO1:</b> Show detailed knowledge of the content of literary texts.</p>	<ul style="list-style-type: none"> <li>• Which sounds are particularly memorable?</li> <li>• Which images are most powerful or striking?</li> <li>• Which senses does the poet particularly appeal to?</li> <li>• What are your first impressions of the speaker of the poem (if there is one)?</li> <li>• What do you think the poem is about?</li> </ul> <p>Learners could write down their initial answers / impressions before discussing in more detail in small groups. The discussion should build on initial responses, with learners asking each other <i>why</i> particular aspects were memorable and striking, etc. In this way they are considering how the poet's writing creates particular effects.</p> <p>The priority at this stage is to encourage learners to give their own responses to the writing. Reassure them that all readers of poetry sometimes find poems obscure or ambiguous. They should be taught that there is no right answer, and that there can be different interpretations <i>as long as</i> there is valid evidence to support them.</p> <p>Another possible classroom exercise to facilitate this is to ask the learners to note their initial interpretations individually <b>(I)</b>, before sharing these with a partner / small group. The exchange of different interpretations will consolidate the idea that alternative interpretations (in their personal response) are perfectly healthy. Make sure, however, that particular learners do not dominate the discussion, in particular with ideas that are not supported from the poem.</p> <p>Learners should not use a checklist of poetic terms. This can often lead to a descriptive rather than properly exploratory approach.</p>

Learning objectives	Suggested teaching activities
<p><b>AO2:</b> Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.</p> <p>Develop deeper understanding of poetry through dialogue and discussion</p> <p>Encourage learners in the development of their own annotated versions of each poem</p>	<p><b>Detailed study of the poems</b></p> <p>Before exploring the poems in detail with learners, you could:</p> <ul style="list-style-type: none"> <li>• review past papers for types of poetry questions set at O Level or IGCSE</li> <li>• devise a list of O Level-style essays for use at various stages of the course (including for mock examinations).</li> </ul> <p>Poems could be worked on individually, in pairs or in small groups, preferably a mixture of all three approaches. You are then responsible for directing feedback and keeping the discussion focused primarily on how poets achieve their effects.</p> <p><b>(I)</b> After discussion and close study of each poem, learners should produce a carefully annotated copy of the poem. In the</p>



Learning objectives	Suggested teaching activities
<p>Present ideas and responses to language and imagery confidently to other learners</p> <p>Explore poets' own resources learn to use contextual information appropriately</p>	<p><b>AO2:</b> Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.</p> <p>left margin learners should summarise the content of each stanza (or stage) of the poem. This will remind them of the structure and overview of the poem.</p> <p>Key words, phrases, sounds and rhymes could be highlighted in the body of the poem, with brief comments on their effect in the right margin.</p> <p>Learners might find it useful at this stage to colour-coordinate their highlighting of, for example:</p> <ul style="list-style-type: none"> <li>• imagery</li> <li>• sound devices</li> <li>• rhetorical devices.</li> </ul> <p>In groups learners might accompany their notes on a poem with a suitable visual image, or use PowerPoint slides or Prezi to make a presentation of their findings to the rest of the class.</p> <p>Annotated texts can be amended, or added to, at later stages of learners' study. The annotations could be completed in class, individually or in pairs / small groups, with each group having a particular focus, or as a homework activity, depending on the confidence and ability of the learners.</p> <p>You should emphasise that a detailed appreciation of the poems is the result of:</p> <ul style="list-style-type: none"> <li>• re-reading the poems, especially aloud</li> <li>• a detailed exploration of the precise effects created by particular words and sounds</li> <li>• consideration of the way the poem is structured: how it begins, develops and ends.</li> </ul> <p>It should be stressed that listing poetic terms is not the same as analysis. Sustained and detailed exploration of the ways in which poets achieve their effects is more successful. For example, the learner who writes that 'Wordsworth's description of the Thames in the line, "The river glideth at his own sweet will", is a form of personification' has barely begun to explore the poet's language. More effective analysis would comment on the precise, positive connotations of 'glideth' and 'sweet will', linking to Wordsworth's enraptured state that is conveyed in 'Composed Upon Westminster Bridge'. Never attempt a 'prose summary' of what a poem is 'about'.</p> <p>Many poets have their own website which presents their work in interesting ways. Among the best are those by Gillian Clarke and Owen Sheers: <a href="http://www.gillianclarke.co.uk/home.htm">www.gillianclarke.co.uk/home.htm</a> and <a href="http://www.owensheers.co.uk/works/poetry/">www.owensheers.co.uk/works/poetry/</a></p> <p><b>A note on context</b></p>

Learning objectives	Suggested teaching activities
<b>AO2:</b> Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.	
	<p>In Paper 1 and Paper 2, candidates will have some cultural, historical and social background to inform their work. Any contextual comment of a historical or social nature should be accurate, economical and fully integrated into essay responses. It should be demonstrably necessary to the answering of a specific question.</p> <p>This is especially true of biographical information about the poets themselves. The speaker of a poem is not necessarily identical with the person who wrote it.</p> <p>The word 'context' may mean the immediate surroundings of a word or phrase in a sentence, paragraph or stanza; or, in the case of a short text such as a poem or prose extract, the consideration of the context within the wider prose and drama texts. 'Context' may also refer to the world in which the text is set.</p>

Learning objectives	Suggested teaching activities
<b>AO3:</b> Recognise and appreciate ways in which writers use language.	
<p>Develop the key skill of identifying what a question is looking for before writing</p> <p>Appreciate the poet's craft and choice of words</p> <p>Understand that the words of questions give different types of instruction depending on the nature of the poem</p>	<p><b>Preparing learners for poetry questions</b></p> <p>The purpose of these Cambridge O Level questions is to enable learners to show their detailed appreciation of the poet's work. It is useful to look at the wording of questions on recent past papers, so that you can apply similar wording to your own questions. Questions often use words such as the following, designed to elicit personal responses to the poetic writing:</p> <ul style="list-style-type: none"> <li>• memorable</li> <li>• vivid</li> <li>• moving</li> <li>• dramatic</li> <li>• tense</li> <li>• striking</li> <li>• amusing</li> <li>• ironic.</li> </ul> <p>In Paper 1, for each poetry set text, there is a choice of two questions. Poems (or extracts from poems) will be printed in the paper. Learners should be taught to read the key words and rubrics of this type of question carefully. You should devise a range of question types in order to prepare learners adequately for the questions they will write responses to.</p> <p><b>(I)</b> Use the questions as a focus for oral presentations. You can give each individual different aspects of a poem to present (e.g. sound effects, imagery, structure, themes, possible interpretations)</p> <p>Once learners have a grasp of the poems as suggested in the teaching activities, learners should be given opportunities to</p>

Learning objectives	Suggested teaching activities
<b>AO3:</b> Recognise and appreciate ways in which writers use language.	
	<p>present to the class their own ideas about the poems they study. This could form a revision activity in class, with the learners working individually or in pairs / small groups.</p> <ul style="list-style-type: none"> <li>• Using PowerPoint and / or the interactive whiteboard, learners can explore aspects of form, structure and language they find interesting in order to answer the question</li> <li>• Learners can also gather a range of relevant supporting images from the internet to interest visual learners.</li> </ul> <p><b>Extension activity:</b> Drama-focused activities help learners to consider the distinctive voices they hear in the poems they read.</p> <ul style="list-style-type: none"> <li>• Dramatise a poem, using different voices for different speakers</li> <li>• Improvise a reply or response to a poem by the person it is addressed to.</li> </ul>

Learning objectives	Suggested teaching activities
<b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).	
<p>Develop skills of frequent, <b>brief</b> quotation</p> <p>Encourage learners to explain writers' effects show knowledge of context</p> <p>Show understanding of content develop analysis of impact on reader (e.g. tone or mood) explore the use of tone and language to influence mood</p> <p><b>At a more challenging level, activities should enable learners to:</b></p> <p>Explore the detail of the choice of language and its effects</p>	<p><b>Learners' written responses</b></p> <p><b>(F)</b> Learners should have regular opportunities to practise responding in writing to poetry questions. Depending on the ability of the learners, earlier exercises will require some support: for example, follow the question stem with bullet points that give prompts to make sure that learners cover important areas of enquiry.</p> <p>The level of support can be gradually reduced, and the level of challenge increased as learners become better at 'interrogating' the poem(s) for themselves. Activities might, for example, focus on the selection of particular details relevant to the theme. A line-by-line account of a poem can too easily descend into narration and description: emphasise the importance of answering the question.</p> <p>You could compare different exemplar essays or <b>P-E-E-L</b> paragraphs (see page 13 above) to reinforce the point: learners should work out which of two responses is more analytical, and give reasons why.</p> <p>For exemplar essays, see the different candidate-style responses to Gillian Clarke's 'Lament' in <i>Complete English Literature for Cambridge IGCSE</i><sup>®</sup> (Oxford University Press) or the exemplar essays in <i>Cambridge IGCSE Exams Skills Builder: English Literature</i> (Oxford University Press). You can also use <i>Example Candidate Responses for Cambridge O Level Literature in English 2010</i> which can be found at The School Support Hub <a href="http://www.cambridgeinternational.org/support">www.cambridgeinternational.org/support</a>.</p> <ul style="list-style-type: none"> <li>• Provide opportunities for learners to practise effective ways of planning poetry essays</li> </ul>

Learning objectives	Suggested teaching activities
<b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).	
<p>appreciate poems in very close detail</p> <p>Explore the way the poem is structured</p> <p>Appreciate how to divide poems into sections</p> <p>Consider different reader responses</p> <p>Deepen understanding of the implied meaning of a poem</p>	<ul style="list-style-type: none"> <li>• Emphasise the importance of selecting relevant evidence, and steer learners away from an exhaustive approach which limits the quality of analysis</li> <li>• Planning for poetry essays could be completed as a group task in class, with a focus on exchanging and evaluating ideas for relevant focal points in essays.</li> </ul> <p><b>(I)</b> As learners gain in confidence, they can write essay plans individually, with opportunities for them to create their own arguments and selection of evidence. They can select quotations and practice comment on their effect.</p> <p><b>(F)</b> Opportunities for peer assessment could be taken later in the course: it would be beneficial for learners to mark their own and others' responses to poetry questions.</p> <p>Poems can be divided into sections with different learners writing about different stanzas or sections. These paragraphs can then be peer-assessed. Learners take responsibility for their own (and each other's) learning. For this, learners will need to have a copy of the assessment criteria or, for the purposes of differentiation, a modified version expressed in more learner-friendly terms. This will help them to judge responses in a more objective way.</p> <p>Learners should identify positive aspects of their partner's work, such as points which are thoughtful and sensitive, and quotations which are relevant. They should also indicate any areas in need of improvement, for example:</p> <ul style="list-style-type: none"> <li>• generalisations about use of language</li> <li>• unsupported assertions</li> <li>• repetition of points.</li> </ul> <p>During peer assessment, you should monitor learners to make sure that they give all feedback in a positive and tactful way.</p> <ul style="list-style-type: none"> <li>• points which are thoughtful and quotations which are concise and relevant should be ticked</li> <li>• language points should be marked with L for language</li> <li>• arguments which respond to the question marked with Q for question</li> <li>• examples of deeper understanding marked with U</li> <li>• strong and informed personal response marked P</li> </ul> <p>Learners will thus learn to identify personal response to the deeper implications of the text and an evaluative approach to the poet's language and techniques.</p>

Learning objectives	Suggested teaching activities
<b>AO5:</b> Communicate a sensitive and informed personal response to what is read.	
<p>Develop learner confidence in choosing essay questions</p> <p>Appreciate issues and themes across the poems and how each individual poem reflects them develop skills in argument and debate</p> <p>Promote evaluation on the basis of careful and balanced analysis of evidence</p> <p>Make a personal response to key themes and images use quotations as evidence.</p>	<p><b>Revision of set poems</b> Provide opportunities for:</p> <ul style="list-style-type: none"> <li>• further readings aloud</li> <li>• revisiting and improving earlier notes</li> <li>• discussing poems in the light of the list of practice questions</li> <li>• practice tests and teacher feedback.</li> </ul> <p><b>Extension activity</b> Allocate each learner a poem (providing suitable differentiation). Each learner then practises reading the poem aloud, leading to a recording or podcast. This need not consume too much lesson time, as the activity could be done largely for homework or as part of revision.</p> <p>Learners can curate the podcasts as a <i>Desert Island Discs</i>-style programme, with learners choosing which of the poems from their set text they would choose to take with them to an island, or deciding which poem they would award a prize to. Learners could work individually or in pairs to defend their choices. Their explanations, including discussion of the language employed in the poem(s), could provide a commentary to introduce the podcasts. This could be completed as a consolidation exercise following close reading and study of the poems; the podcast could be downloaded by the learners as a revision aid.</p>

## Prose

Learning objectives	Suggested teaching activities
<b>AO1:</b> Show detailed knowledge of the content of literary texts.	
<p>Experience and enjoy reading prose narrative</p> <p>Develop ability to dramatise and visualise the narrative</p>	<p><b>Set texts</b> The set texts have changed for 2020 and 2021. Please see section 3 of the syllabus for the set texts for 2020 and 2021.</p> <p><b>First reading</b> Match the choice of text to the ability and interests of your group. The prose text is the biggest challenge for learners, so consider carefully the timing of this unit.</p> <p>For some groups, it might be appropriate to ask learners to read the text over a holiday before beginning detailed study.</p> <p>For other groups, you will need to provide more explicit direction, for example:</p> <ul style="list-style-type: none"> <li>• reading aloud the opening chapter(s)</li> <li>• reading dialogue between characters in role, treating the text like a play</li> <li>• hot-seating characters (questioning learners in role)</li> <li>• discussing how a particular section might be filmed or staged</li> <li>• (where a film or television adaptation is available) watching an extract of that section and comparing the adaptation with the original prose text.</li> </ul>
<p>Learn to keep running notes on set text</p> <p>Highlight key information or quotations</p> <p>Revise notes for exam preparation</p> <p>Develop knowledge of characters</p> <p>Develop knowledge of key themes</p>	<p><b>(I)</b> Whatever the approach you take to learners' first reading, they should be encouraged to keep a reading log, which might include:</p> <ul style="list-style-type: none"> <li>• brief summaries of chapters (in no more than a couple of sentences in their own words)</li> <li>• a timeline of events (very useful when a narrative is arranged non-chronologically)</li> <li>• a list or diagram of characters and their relationships with each other</li> <li>• first impressions of main characters</li> <li>• initial thoughts about the main themes or ideas in the text.</li> </ul> <p>The level of detail in the reading log could be varied according to the level of ability of the learners. However, there should be sufficient detail for the learners to be able to use the log as an aid for revision purposes. Reading logs could be updated for homework or as starter / plenary exercises within lessons to consolidate learners' understanding of the novel / short stories.</p> <p><b>(F)</b> The following formative assessment activities to test knowledge can be integrated into a first reading of the text:</p>

Learning objectives	Suggested teaching activities
<p><b>AO1:</b> Show detailed knowledge of the content of literary texts.</p>	<ul style="list-style-type: none"> <li>• Learners devise short-answer questions to test each other's knowledge and understanding of plot development and characterisation while following the narrative</li> <li>• At different points during the first reading, invite learners to note down their opinions on a character or plot development.</li> <li>• Ask different groups to work independently on developing their opinions of different characters and the ways in which they develop, thus increasing learners' appreciation of the validity of alternative critical interpretations.</li> </ul> <p>Study guides (in print or online) can enhance learners' understanding at this early stage, as they often provide useful summaries of the plot and details about characters and main themes. It should be emphasised, however, that such guides are less useful during the later stages of study, as the emphasis will be primarily on learners' own informed personal responses.</p> <p><b>Extension activity</b>  You could include an activity that enables learners to distinguish between good and bad websites. The latter are distinguished by the dominance of advertising or the provision of 'ready-made' or even 'tailor-made' essays. You should frequently remind learners about the penalties of plagiarism.</p> <p>Compare for instance the usefulness of <a href="http://www.sparknotes.com/lit/hardtimes/">www.sparknotes.com/lit/hardtimes/</a> with <a href="http://www.teachit.co.uk/">www.teachit.co.uk/</a> or <a href="http://english.edusites.co.uk/">http://english.edusites.co.uk/</a></p> <p>The activity above would also be useful for learners researching the historical, social and cultural contexts of a particular novel or short story. Learners could research something of the authorial background and the social, historical and political events that underpin a text. For example, learners could research the back ground of <i>Cry the Beloved Country</i> (<a href="http://study.com/academy/topic/teaching-cry-the-beloved-country.html">http://study.com/academy/topic/teaching-cry-the-beloved-country.html</a>) but then link their findings explicitly to detail from the text.</p> <p>Where ICT facilities are available, you could run a lesson in which learners are assigned various contextual or historical focal points to research through relevant websites.</p> <p>Groups can then present their findings, either in the lesson plenary or in a later lesson.</p> <p>Where ICT facilities are not available, online research may be set as a homework task for presentation in class.</p>

Learning objectives	Suggested teaching activities
<p><b>AO2:</b> Understand the ways literary texts can be interpreted from surface level to deeper awareness of ideas and attitudes and their contexts.</p>	
<p>Develop deeper understanding of the prose text through dialogue and discussion</p> <p>Encourage learners in the development of their own annotated versions of extracts from the text</p> <p>Present ideas and responses to language and imagery confidently to other learners</p> <p>Explore poets' own resources learn to use contextual information appropriately</p>	<p><b>Teacher preparation</b></p> <p>Your most valuable resource when exploring the text in detail with learners, in a deeper <b>second</b> reading, is a good question bank:</p> <ul style="list-style-type: none"> <li>• review past papers for questions on the chosen text (where available) and questions on similar prose texts</li> <li>• devise a list of Cambridge O Level-style general essay questions for use at various stages of the course (including for mock examinations).</li> </ul> <p>The length of some novels makes it impossible to cover, in lesson time, each page with the same thoroughness as, for example, a poem. It is not always practical to study texts exhaustively. Useful practice at this stage is to select a number (perhaps between eight and twelve) of extracts from the novel. These extracts should be drawn from significant moments in the novel in respect of:</p> <ul style="list-style-type: none"> <li>• plot development</li> <li>• character development and interaction</li> <li>• the treatment of themes</li> <li>• structure (e.g. openings and endings of chapters)</li> <li>• descriptions of settings.</li> </ul> <p><b>(F)</b> These extracts will be useful for activities on passage-based questions, and the preparation outlined here will help to provide a clear focus for teaching and <b>formative assessment</b> of learning through oral questioning. It leads to a more effective study of the text than, for example, reading the text from the first page to the last without considering examination-style questions until later in the course.</p> <p>The list of questions you produce will form the basis of discussion as well as written work throughout the course.</p> <p><b>(I)</b> As an ongoing activity, you could ask learners what would be an appropriate passage from the text to use in a passage-based question; in justifying their views, learners could consolidate their understanding of the text.</p>



Learning objectives	Suggested teaching activities
<p><b>AO3:</b> Recognise and appreciate ways in which writers use language.</p>	
<p>Develop the key skill of identifying what a question is looking for before writing</p> <p>Appreciate the writer's craft and choice of words</p> <p>Understand that the words of questions give different types of instruction depending on the nature of the extract</p>	<p><b>Passage-based questions</b></p> <p>The purpose of these questions is to enable learners to show their detailed appreciation of the writing. It is useful to look at the wording of passage-based questions in recent past papers, as you can apply similar wording to the passages you've chosen for close study. Questions often use words such as the following, designed to elicit personal responses to the writing:</p> <ul style="list-style-type: none"> <li>• memorable</li> <li>• vivid</li> <li>• moving</li> <li>• dramatic</li> <li>• tense</li> <li>• striking</li> <li>• amusing</li> <li>• ironic.</li> </ul> <p><b>(I)</b> Activities should enable learners to:</p> <ul style="list-style-type: none"> <li>• <b>identify where the extract appears in the wider context of the novel (or short story).</b> To test learners' knowledge of the text, it would be useful to ask what happens immediately before and after the extract. If the passage has been selected for its interest in the way a particular character has been depicted, then it would be useful to compare the depiction of character here with elsewhere in the novel. Class discussion could focus on learners' awareness of the significance of the extract within the text as a whole.</li> <li>• <b>provide a brief overview of the content of the extract.</b> Oral questioning can help to find out how much of the detail of the extract learners have understood. Useful ways of getting learners to appreciate the detail and also the texture of the writing include having learners read out lines of dialogue as if it were a play and using the extract as the basis for improvised drama work.</li> <li>• <b>explore the detail of the choice of language and its effects.</b> A disciplined approach to the analysis of language needs to be taken from the start. Learners could highlight / annotate individually on a copy of the extract the words and phrases they find particularly vivid or striking. Then, working in pairs or groups, increase the level of challenge, with learners justifying why they find their choices vivid or striking.</li> </ul> <p><b>(F)</b> Then invite feedback from the pairs / groups, and consolidate understanding in determining which explanations are suitably analytical. The key focus must be on the precise effects created by the writer's use of particular words and phrases.</p>

Learning objectives	Suggested teaching activities
<b>AO3:</b> Recognise and appreciate ways in which writers use language.	
	<ul style="list-style-type: none"> <li>• Before proceeding to extended essay responses, learners should have opportunities to <b>practise analytical writing in short responses</b>, e.g. a couple of paragraphs using <b>P-E-E-L</b> (see page 13 above), to three or four words / phrases. You may choose to offer model / exemplar paragraphs for learners who require a greater level of support. Model how to make a relevant point, use evidence by illustrating with quotation, explain the effect of the writing on the reader and link to the question. Model responses could be your own or those of high-achieving learners.</li> <li>• As part of their planning, encourage learners to draw up <b>lists of quotations and comments</b>. You could provide examples of quotations and comments to begin with. The comments should be longer than the quotations. Learners should be encouraged to quote only those words necessary to make their point.</li> </ul>

Learning objectives	Suggested teaching activities
<b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).	
<p>Develop skills of frequent, <b>brief</b> quotation</p> <p>Appreciating the structure of whole texts</p> <p>Explore the way the passage is organised</p> <p>Encourage learners to explain writers' effects</p> <p>Show knowledge of context</p> <p>Show understanding of content</p> <p>Develop analysis of writer's choices of form and structure</p> <p>Explore the use of narrative viewpoint to influence reader</p>	<p>Learners should be encouraged to consider the structure of the extract: how it begins, develops and ends. They could use their copy of the extract to indicate the various sections of the passage.</p> <p>It is useful to indicate how much of the extract is comprised of dialogue, description or development of the plot. This will enable them to consider the writer's use of form as well as structure. The effect of the passage as a whole on the reader should also be considered.</p> <p><b>Explore the way the narrative is told and the effects created</b></p> <p>Learners sometimes find this a difficult area, but the role of the narrator is an important aspect of studying prose texts. The key question is 'Who is telling the story?' Small group discussions can be useful in brainstorming ideas. Ask learners to consider:</p> <ul style="list-style-type: none"> <li>• who the narrator is</li> <li>• whether the narrative is told from first or third person viewpoint</li> <li>• what information the narrator provides (or withholds) within this particular extract</li> <li>• the reliability of the narrator and his/her views.</li> </ul> <p>For example, in studying <i>Hard Times</i>, you might explore the intrusive judgements and reflections of the narrator and the extent to which this shapes the reader's response to characters we are meant to approve of, characters we are meant to dislike and characters we might pity.</p>

Learning objectives	Suggested teaching activities
<p><b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).</p> <p>response</p> <p>Evaluate different ways of interpreting and presenting the narrative</p>	<p><b>Film and audio resources</b></p> <p>Learners' personal responses can be informed by the ways in which others have represented characters and themes in film, television and sound recordings. Where such resources exist and are accessible (e.g. video clips on YouTube), you could ask learners to compare their own response to the original texts with the interpretations found in screen / audio versions. There may even be resources which allow learners to compare different versions of the same text, e.g. <a href="http://janeaustenfilmclub.blogspot.co.uk/2013/08/mansfield-park-2007-vs-1999.html">http://janeaustenfilmclub.blogspot.co.uk/2013/08/mansfield-park-2007-vs-1999.html</a></p> <p><b>(I) Learners' written responses</b></p> <p>Learners should have regular opportunities to practise responding in writing to passage-based questions. The earlier exercises will require some support, for example, by following the question stem with bullet points that give prompts to make sure that learners cover important areas of enquiry. The level of support can be gradually reduced (and the level of challenge increased) as learners become better at 'interrogating' extracts for themselves. Activities might focus on the selection of specific detail found in the extracts.</p> <p>Annotation of the extract will always be helpful to learners in identifying those aspects of the writing they will analyse in their answers. All set texts papers print the specified extract, and you should encourage learners to spend about five minutes reading and annotating the passage before answering the question. This will remind them of the importance of using brief and relevant quotations in their essays. Learners aiming for Band 2 should be reminded that it requires, among other things, 'much well-selected reference to the text'.</p> <p><b>(F)</b> Later in the course, learners can take part in peer assessment and mark their own and others' responses to passage-based questions. This is an excellent way of learners taking responsibility for their own (and each other's) learning. Learners will need to have a copy of the assessment criteria (published as generic 'band descriptors' in the mark scheme) or, in the interests of differentiation, a modified version expressed in more learner-friendly terms. This will help them to judge responses in a more objective way.</p> <p>See <i>Cambridge IGCSE Literature in English</i> (Cambridge University Press) or <i>Complete English Literature for Cambridge IGCSE®</i> (Oxford University Press) for further advice and activities to develop writing skills.</p> <p><b>Note on context</b></p> <p>In Paper 1 and Paper 2, candidates will have some cultural, historical and social background to inform their work. Any contextual comment of a historical or social nature should be accurate, economical and fully integrated into essay responses. Other contexts include the linguistic and structural context of a word, phrase or extract, its relationship to genre and form, and the context of the contemporary world within which we receive and appreciate the text.</p> <p><b>Note on the use of literary terms</b></p> <p>Far more important than the ability to use literary terms for their own sake is the ability to probe the effects created by a</p>

Learning objectives	Suggested teaching activities
<b>AO4:</b> Recognise ways in which writers achieve their effects (e.g. structure, plot, characterisation, dramatic tension, imagery, rhythm, setting and mood).	
	<p>writer's use of language. Analysis is required, not the mere identification of literary devices.</p> <p>Learners should be taught, or learn, terms such as <i>metaphor</i> and <i>irony</i> as they study a range of texts over the course. Helpful words relating particularly to prose texts are <i>chapter</i>, <i>novel</i>, <i>narrator</i>, <i>viewpoint</i> and <i>character</i>. The key thing to remember is the quality of the analysis, i.e. the comments on effects.</p>

Learning objectives	Suggested teaching activities
<b>AO5:</b> Communicate a sensitive and informed personal response to what is read.	
<p>Develop learner confidence in choosing essay questions</p> <p>Appreciate issues and themes across the whole text and how different moments in the text reflect them</p> <p>Develop skills in argument and debate</p>	<p><b>General essay questions</b></p> <p>Work on carefully-chosen extracts from the prose text will cover several important areas, such as plot development, characterisation, setting, themes, and writer's use of language, structure and form.</p> <p>Activities should be designed to increase learners' knowledge and understanding of the text, in particular, how the writer presents characters, themes and setting.</p> <p><b>(I) Activities could include:</b></p> <ul style="list-style-type: none"> <li>• Drawing mind maps indicating a character's actions, key dialogue and what other characters say about them.</li> <li>• Drama-focused activities such as the 'hot-seating' (questioning in role) of key characters at key moments in the novel or story.</li> <li>• Exploring the interpretations of character in key clips from film and television adaptations and how they compare with learners' own impressions from the novel.</li> <li>• Compiling a table of quotations and comments for the main characters and themes. The quotations column would include concise, pertinent quotations. The comments column would include longer analyses of the key words in the quotations, including commentary on their effects. This will enable learners to collate material that will be useful for later written work and revision for the examination. Tables such as these can be amended or added to, at later stages of the course and will help learners to develop and modify their own informed personal responses. For the purposes of differentiation, you could provide modelled examples to begin with.</li> <li>• Drawing mind maps for the main themes. The theme should be in the centre of the map (e.g. 'Misunderstandings' in <i>Spies</i>) and the branches should relate to key incidents in the text, the ways characters represent different aspects of the theme, recurrent imagery, symbolism, etc.</li> <li>• Compiling a list of quotations for particular settings, with comments on their significance within the overall text.</li> </ul>

Learning objectives	Suggested teaching activities
<b>AO5:</b> Communicate a sensitive and informed personal response to what is read.	
<p>Promote evaluation on the basis of careful and balanced analysis of evidence</p>	<p><b>(F) Learners’ written responses</b> Learners should have regular opportunities to practise the type of critical writing required in general essays. Past papers can be found on The School Support Hub <a href="http://www.cambridgeinternational.org/support">www.cambridgeinternational.org/support</a></p> <p>The requirement to write analytically is the same as for passage-based questions. The key difference is that, in general essays, the learners are responsible for selecting relevant points or moments in the text and the textual evidence to support them. By thinking about specific moments in the text, learners are encouraged to consider the role of form and structure in creating and shaping meanings. They will have 45 minutes for each question in Paper 1, and they should be aware that the <i>selection</i> of relevant detail is essential. They cannot be exhaustive in 45 minutes. This should reassure learners.</p> <p>Learners should be familiar with as wide a range of general questions as possible. As with the passage-based questions, you should devise your own questions based on past questions on their chosen text or questions on similar texts. On character questions, for example, learners should practise questions which ask for some judgement to be made on a particular character. Questions sometimes ask to what extent it is possible to admire or sympathise with a character. Occasionally questions will give, in the form of prompts, opposite verdicts on a particular character (e.g. ‘Selfish’ versus ‘selfless’) before asking for a learner’s own response.</p>
<p>Make a personal response to key characters, themes and ideas</p>	<p><b>(F)</b> Divide the class into teams to research evidence for or against the key character. Hold a class <b>debate</b> with speeches and a final vote.</p> <p>Other questions ask how the writer memorably (or strikingly, or vividly, etc.) conveys a specific aspect of the character. Learners should try out all these types of question, taking part in speaking as well as writing activities; not all questions should lead to a full essay response.</p> <p>All the questions require an <b>informed personal response</b> to a particular slant. Pre-prepared character sketches or plot summaries would not, therefore, receive high reward. The greater the practice and variety of tasks, the more learners are equipped to think quickly in the examination.</p> <p>Another type of question allows the learner significant flexibility in determining the territory of their answers. Learners might be asked to select one or two key moments from the text, and explore what makes them so memorable, amusing, powerful or disturbing, etc.</p> <p><b>(F)</b> You could use discussion activities to prepare for this type of question.</p> <ol style="list-style-type: none"> <li>1. Ask learners individually to select a suitable ‘moment’.</li> <li>2. Discuss what constitutes a ‘moment’, as learners must have enough to say if they are to sustain the level of response required for high reward.</li> </ol>

Learning objectives	Suggested teaching activities
<b>AO5:</b> Communicate a sensitive and informed personal response to what is read.	<ol style="list-style-type: none"> <li>3. Ask them to write down the reasons they find their chosen moment so memorable (or amusing, powerful, disturbing, etc.), remembering to focus on the writing.</li> <li>4. Learners then justify their choice (with detail from the text).</li> </ol> <p>As with passage-based questions, you will need to provide greater support during the early work on general questions and progressively reduce the level of teacher input over the course.</p> <p><b>(I)</b> Activities should focus on effective <b>planning</b>: five minutes might be spent on each question highlighting the key words of the question and writing a plan (e.g. bullets or mind map). Without such a plan, learners' writing can become formless, as the points appear random and unconnected. Learners should have the opportunity to see others' planning. Some learners write over-elaborate plans, to the detriment of their actual essays. Time spent teaching planning can promote good practice as well as remove poor practice.</p>
Use quotations as evidence.	<p>Activities that focus on learners' own work should show how brief, relevant quotations can be integrated smoothly into the flow of the learners' writing.</p>
	<p><b>(F)</b> Enable self- and peer assessment of general essays, using the generic band descriptors provided on the mark schemes on the School Support Hub <a href="http://www.cambridgeinternational.org/support">www.cambridgeinternational.org/support</a>, scheduled towards the later stages of the course. Peer evaluation activities are best done in pairs. Learners should identify positive aspects of their partner's work, such as points that are thoughtful, and quotations that are concise and relevant. They should also indicate any areas in need of improvement, using a checklist, for example:</p> <ul style="list-style-type: none"> <li>• irrelevant points (which perhaps narrate or describe)</li> <li>• repeated points (which do not earn any credit)</li> <li>• unsupported assertions (which is not the same as analysis)</li> <li>• long quotations (which indicate a lack of clear focus).</li> </ul> <p>During peer assessment, you should monitor learners to make sure that they give all feedback in a positive and tactful way.</p> <p><b>Links with language</b></p> <p>Remind learners of the usefulness of effective planning in constructing coherent arguments. They should give careful thought to paragraphing, and employing a range of appropriate connectives which aid cohesion. Encourage learners to develop a style and vocabulary appropriate to the audience for a critical essay. This will help them to consolidate skills useful for all discursive and persuasive writing.</p> <p>Although marks are not deducted for inaccurate punctuation and spelling in this paper, learners should be expected to proofread their work carefully. Activities could include pair work focusing on proofreading essays for clarity and accuracy.</p>

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