

Scheme of work

AS/A-level English Language and Literature 7706/7707

Poetic voices

Introduction

This is a suggested scheme of work for the teaching and learning of *Poetic voices* and is not prescriptive. It does not offer an approach for each individual set poet but highlights the main concepts that are needed for the study of poetry in preparation for this AS Paper 1, Section B and A-level Paper 1, Section C.

The focus is on key concepts relevant to the study of the nature and function of poetic voice from a linguistic perspective, exploring the nature of the poet's skill in the telling of events and the presentation of people. As there are four possible set poet choices, the topics are generic but options for application to each text are suggested.

Students study one of four set poets from the *AQA Poetic Voices Anthology* chosen from:

- **John Donne**
- **Robert Browning**
- **Carol Ann Duffy**
- **Seamus Heaney**

Key terms for this unit are:

Identity: the sense of a distinct self that is held by a speaker in a poem.

Poetic Voice: the way in which the speaker's sense of identity is projected through language choices so as to give the impression of a distinct *persona* with a personal history and a set of beliefs and values.

Point of view: the perspective(s) used in a text through which a version of reality is presented.

Genre: a way of grouping texts based on expected shared conventions.

Register: a variety of language that is associated with a particular situation of use.

Assumed coverage

Poetic voices may be taught in any year of the A-level course but will need to be taught during the first year in classes where students are being entered for both AS and A level examinations. It is assumed that approximately 8 weeks would be spent on the study of the poetry, comprising of about 4.5 hours classroom contact per week.

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Poetic voices

Prior knowledge: language levels appropriate for the study of spoken and written language.

Week 1

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Poetic voice</p> <p>Students will:</p> <ul style="list-style-type: none"> understand the overall requirements of the course, including question paper format understand the assessment objectives explore what is meant by poetic voice think about a stylistic approach to interpreting poetry begin to create a poetic devices glossary. 	<p>Applying knowledge of the following:</p> <ul style="list-style-type: none"> the question paper format, assessment objectives and key words from these language levels: <ul style="list-style-type: none"> lexis and semantics grammar and syntax phonetics and phonology a stylistic analytical approach knowledge of specific poetic terminology. 	<ul style="list-style-type: none"> Explore the content and requirements of the unit and assessment objectives, with students giving their own explanations of these. Elicit definitions of 'poetic voice' before sharing AQA definition. What do students already know about poetic voice from GCSE and their own reading? Read a poem of your choice from the <i>AQA Poetic Voices Anthology</i> and check overall understanding of the story and meaning. Conduct a stylistic analysis of this poem, focusing on distinct language levels (lexis and semantics; grammar; phonetics) ensuring students give reasons <i>why</i> 	<ul style="list-style-type: none"> Ensure AS and A Level students are aware of the different question paper formats and assessment objectives. Students can explore pragmatics and inference as an additional language level. 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> sample assessment materials language levels table poetic devices glossary

		<p>particular linguistic elements are present. End with a discussion of how each language level contributes to overall meaning.</p> <ul style="list-style-type: none">• Start to build a poetic devices glossary, which will be maintained and edited throughout this unit. Student created definitions and examples from poems should be included.		
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Week 2

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Your chosen poet</p> <p>Students will:</p> <ul style="list-style-type: none"> understand more about their chosen poet and literary era explore how poetic voice is linked to identity. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> knowledge of chosen poet and typical linguistic conventions of the literary era knowledge of relevant socio-historical contexts relevant to chosen poet linguistic elements in poetry that contribute to poetic voice, idiolect and identity. 	<ul style="list-style-type: none"> Students can work on an independent/group research task, discovering information about their chosen poet, the linguistic conventions of the relevant literary era, and the extent to which the poet 'adheres' to these. Taking the opening lines of a selection of poems students discuss (with interpretive justifications and examples): <ul style="list-style-type: none"> What kind of identity is projected? How can the idiolect of the poet be described? How is poetic voice linked to identity? Creative task: students write a 100 word blurb of <i>AQA Poetic Voices Anthology</i> poems, capturing the sense of poetic voice and identity contained. New terms can be then added to the poetic devices glossary. 	<ul style="list-style-type: none"> Students can explore wider reading from the same/different poets (could also be used in preparation for non-exam assessment at A-level). 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> internet access poetic devices glossary

Week 3

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Sounds in poetry</p> <p>Students will:</p> <ul style="list-style-type: none"> revise some of the similarities/differences between speech and writing and the phonetic alphabet understand the meaning of phonoaesthetics and its place in poetry identify and understand how their chosen poet uses sounds and how these contribute to meaning. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> knowledge of concepts related to phonetics and phonology: <ul style="list-style-type: none"> mode sound-spelling correspondences sound types and manners of articulation voiced and voiceless sounds euphony and cacophony stressed and unstressed syllables. 	<ul style="list-style-type: none"> Students can explore poetry as an oral tradition and revise some of the similarities/differences between speech and writing. Re-introduce the concept of a mode continuum and place a number of poems on this, justifying why some poems appear more 'speech' or 'writing' like than others. Revise knowledge of the English phonetic alphabet and transcribe some lines from poems, beginning to think about the significance of sound choices. Introduce the concept of <i>phonoaesthetics</i> and revisit poems in light of this knowledge, exploring sound choices in further, stylistic detail. Add new terms to poetic devices glossary. 	<ul style="list-style-type: none"> Students can transcribe larger sections of poems to spot more salient phonological patterns. 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> Johnstone, B (2007), <i>Getting back to poetry's oral tradition</i>, The Guardian A3 paper the English phonetic alphabet Crystal, D, (1995). <i>Phonoaesthetically speaking</i>, English Today (42) poetic devices glossary

Week 4

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Constructing perspective</p> <p>Students will:</p> <ul style="list-style-type: none"> identify and understand how their chosen poet uses language to construct perspective and voice explore different perspectives and voices present in poetry. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> language used to construct perspective and voice, such as: <ul style="list-style-type: none"> homodiegetic and heterodiegetic narratives pronouns possessive determiners person deixis pragmatics and inference characterisation and the dramatic monologue form. 	<ul style="list-style-type: none"> Explore questions surrounding different perspective, such as: who tells the story? Is the speaker real or fictitious? How do we know? Introduce concept of dramatic monologues. In groups, examine the use of narrative perspective, pronouns, possessive determiners and deixis in a selection of poems, interpreting their role in constructing perspective and attitudes towards others. Comparative task: taking another poem from the anthology, how does the sense of perspective differ? Creative task: students re-write/respond to a poem from another speaker/character's perspective. Add new terms to poetic devices glossary. 	<ul style="list-style-type: none"> Students could look at non-anthology poems from their chosen poet to see if there are marked similarities/differences in how poetic voice is constructed. 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> internet access (for extension work) poetic devices glossary

Week 5

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Constructing self and others</p> <p>Students will:</p> <ul style="list-style-type: none"> identify and understand how their chosen poet uses language to construct a sense of self and others understand how structure can contribute to changes in self and others. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> knowledge of language levels related to the construction of self and others, such as: <ul style="list-style-type: none"> modification and description verb processes structure 	<ul style="list-style-type: none"> Begin with a series of open-ended questions about the construction and perception of self and others such as: <ul style="list-style-type: none"> How do we talk about other people? Are poems observational and descriptive or can they create sympathy and empathy? Can we trust the voice of a poem? Take a poem that uses modification and verb processes to create a sense of self and others. Suggestions are: <ul style="list-style-type: none"> Browning: <i>Johannes Agricola in Meditation</i>; <i>Porphyria's Lover</i> Donne: <i>The Good Morrow</i>; <i>The Relic</i> Heaney: <i>Strange Fruit</i>; <i>The Otter</i> Duffy: <i>Before You Were Mine</i>; <i>Mean Time</i> Analyse how self/others are linguistically encoded. What kinds of verb processes are used, and why? 	<ul style="list-style-type: none"> Students studying Donne, Duffy or Heaney could use the biographical information they found in lesson two to develop their understanding of the sense of self and others. Students studying Browning could research the characters in his poems. 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> poetic devices glossary

		<ul style="list-style-type: none">• Take a poem where there is a change in the sense of self/others. Examine how this change is linguistically encoded.• Add new terms to poetic devices glossary.		
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Week 6

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Constructing location</p> <p>Students will:</p> <ul style="list-style-type: none"> identify and understand how their chosen poet uses language to construct a sense of location. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> ways of presenting location and places through: <ul style="list-style-type: none"> spatial deixis foregrounding lexical intensity syntax thematic roles collocates sensory language verb processes. 	<ul style="list-style-type: none"> Students work with a poem that features location or place heavily and display the words from this poem in alphabetical order. Suggestions include: <ul style="list-style-type: none"> Browning: <i>Porphyria's Lover</i> Donne: <i>The Sun Rising</i> Duffy: <i>Stafford Afternoons</i> Heaney: <i>Death of a Naturalist</i>. Ask students to infer about how location and place is constructed through individual words, lexical intensity and word relations, and why they think these things. Read this poem through in its original format and consider how close the 'predictions' were, using appropriate linguistic and literary terminology to justify these interpretations. Students choose a poem and focus on how syntax, thematic roles and verb processes contribute to the construction of location and place. 	<ul style="list-style-type: none"> Students could compare this poem to another to examine the similarities and differences in constructing location. Students could also research any specific places names mentioned in the poems, and think about why these locations may have been chosen. Images can be used to support linguistic descriptions of place. 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> words from chosen poem in alphabetical order poetic devices glossary

		<ul style="list-style-type: none">• Students take a poem that uses spatial deictic expressions to create location, and explore how these create a sense of 'shared' space between poet, speaker and reader?• Add new terms to poetic devices glossary.		
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Week 7

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Constructing time, memories and childhood</p> <p>Students will:</p> <ul style="list-style-type: none"> identify and understand how their chosen poet uses language to construct a sense of time, memories and childhood. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> ways of presenting time, memories and childhood through <ul style="list-style-type: none"> temporal deixis tense analepsis prolepsis aspect. 	<ul style="list-style-type: none"> Choose a selection of poems from the anthology that include time and memories. Underline references to time, focusing on temporal deixis, analepsis, prolepsis and tense in particular. Why are these choices made? Consider the scale and scope of time embedded within the narrative. Discuss how memories of childhood are stored. Through what kinds of images, words or senses? Choose a selection of poems from the anthology that include memory/memories of childhood and examine how this is constructed. Compare two poems from your chosen poet that include time, memories or childhood and draw out differences and similarities in the ways these are linguistically encoded. Add new terms to poetic devices glossary. 	<ul style="list-style-type: none"> A-level students to choose poems for comparative purposes. Students could examine shifts in time in other forms of writing and think about how different genres and text types handle time shifts. 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> other texts that involve shifts in time/unusual perspective and structures poetic devices glossary

Week 8

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Understanding and preparing for the exam</p> <p>Students will:</p> <ul style="list-style-type: none"> revise the examination requirements understand how to plan, structure and write a comparative essay. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> assessment objectives and exam question formats how to write a comparative essay. 	<ul style="list-style-type: none"> Using the SAMs, students produce written partial/complete responses to sample questions. Ideally these should be done both at home and in timed conditions, at first using annotated copies of the <i>AQA Poetic Voices Anthology</i> and moving on to using blank copies, as per the requirements for the exam. Initial responses should be peer-assessed using the assessment objectives, mark scheme and indicative content as a guideline, with justifications on marks given. Later responses to be teacher-assessed. Add new terms to poetic devices glossary. 	<ul style="list-style-type: none"> AS students to work on connections between poems, focusing on how AO4 is addressed. A-level students to work on choosing poems for comparison against the named poem – using the SAMs as a starting point, discuss which poems they would choose, and why. 	<ul style="list-style-type: none"> <i>AQA Poetic Voices Anthology</i> sample assessment materials mark schemes and indicative content poetic devices glossary

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