

# Scheme of work

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

*Remembered places*

---

## Introduction

This is a suggested scheme of work for *Remembered places*. It is not prescriptive but offers suggested approaches for teaching around the topic, drawing on key learning, concepts and analytical skills.

In this part of the subject content, students should be encouraged to explore how writers and speakers present the city of Paris. They explore how text producers represent travelling to and from the city, its locations, people, and culture. They look at how contextual factors shape the production and reception of texts, explore the affordances and constraints of different genres and modes, and consider the importance of metaphor in presenting and shaping ideas about journeys. They should be able to read texts closely and confidently, drawing on a range of analytical tools to support their work. As the *AQA Anthology: Paris* forms the non-literary material in the specification, students should also be encouraged to explore the notion of 'literariness', as a way of making links between different kinds of texts, and (for A level students) offering the opportunity for some initial thinking about potential areas of investigation in the NEA. The question of 'literariness' is a very important part of the AQA specification.

### Key terms for this unit are:

**Genre and register:** a way of grouping texts based on expected shared conventions; a variety of language that is associated with a particular situation of use

**Representation:** the portrayal of events, people and circumstances through language and other meaning-making resources to create a way of seeing the world

**Context:** the external factors that shape how texts are produced and received

**Culture and society:** both the set of practices that involve shared ways of thinking and behaving, and the acting out of those practices by a group of people living and working in the same location

**Tellability:** the features of a story that make it worth telling to an audience

**Literariness:** the degree to which a text displays 'literary' qualities along a continuum rather than being absolutely 'literary' or 'non-literary'.

## Assumed coverage

*Remembered places* 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 in the study of the anthology, comprising of about 4.5 hours classroom contact per week.

# Scheme of work

## Telling Stories: *Remembered Places*

### Remembered Places

*Prior knowledge: understanding of levels of language analysis and some basic ideas about narrative structure, genre, point of view and metaphor*

### Week 1

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Why Paris?</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>be able to explore the significance of Paris as a focus of study</li> <li>begin to explore some preliminary ideas around the notion of place and its representations in discourses.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>generic conventions and how knowledge of these shapes expectations for readers</li> <li>how and why places are represented in different kinds of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Ask students to undertake some research on Paris and collect a range of texts about the city. What do they notice? What features of the city are highlighted? How does it change depending on audience and purpose? Students can build on preliminary work they will have done on genre and representation to support this.</li> <li>Start with one text from the <i>AQA Anthology: Paris</i> and focus carefully on the 'version of reality' it tries to promote.</li> </ul>	<ul style="list-style-type: none"> <li>Students could rewrite texts so as to present a different view of the world – perhaps using a different genre/audience. For example, how might Peter Lennon's description of St-Jacques differ if it were a pop song or a story for children or advertising for the church?</li> </ul>	<ul style="list-style-type: none"> <li><i>AQA Anthology: Paris</i> texts</li> <li>students' own collection of texts –these can be shared and used for other purposes, for example thinking about NEA or additional comparative practice.</li> </ul>

---

		Ask students to explain why the text producer might have chosen to select and present aspects of the city in this way.		
--	--	--	--	--

## Week 2

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Discourses of travel</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>consider how journeys are presented in the anthology.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>the reasons why people travel and why they write about their travels</li> <li>factors influencing writing such as age, gender, cultural background and so on.</li> </ul>	<ul style="list-style-type: none"> <li>Students can think of journeys they have recently taken and how they have spoken/written about these. For example, do they treat different types of journeys in different ways? Does a trip to the supermarket get told differently to a trip to a football match or to the cinema or to another part of the UK or to another part of the world?</li> <li>Using a range of texts from the <i>AQA Anthology: Paris</i>, students can identify, explore and analyse how writers and speakers present their journeys. Are there patterns in terms of what they focus on? Do certain kinds of narrative and lexical-grammatical structures dominate?</li> </ul>	<ul style="list-style-type: none"> <li>Students can explore how different discourse communities (groups of individuals with shared beliefs and reading and writing practices) write and speak about their journeys. For example how do football fans present their trips to away matches? This would be useful preparation for NEA work.</li> </ul>	<ul style="list-style-type: none"> <li><i>AQA Anthology: Paris</i> texts</li> <li>other extracts as appropriate.</li> </ul>

---

		<ul style="list-style-type: none"><li>• Ask students to think critically (and carefully) about contextual factors such as age and gender and how these might affect writing: are these nothing more than crude stereotypes? Or can they see differences in how different groups of writers represent the same kinds of places and events. This work could be undertaken with both texts from the <i>AQA Anthology: Paris</i> and others that students have collected.</li></ul>		
--	--	---	--	--

---

## Week 3

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Culture and society</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the notions of culture and society in relation to anthology texts</li> <li>• explore how writers/speakers build on readers'/listeners' knowledge and expectations about locations.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>• the distinction between <i>culture</i> and <i>society</i></li> <li>• how schematic knowledge is used and challenged in texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Draw students' attention to the difference between <i>culture</i> (a set of practices) and <i>society</i> (the people who act out these practices). Students can then draw on texts in the <i>AQA Anthology: Paris</i> that represent Parisian practices and people in both positive and negative ways.</li> <li>• Students can take a text each and consider the kinds of schematic knowledge that is needed to understand how culture and society are being represented. For example, what do advertising texts in the <i>AQA Anthology: Paris</i> assume that the text receiver knows? Are there texts that students think exist to challenge any assumptions (schemas)</li> </ul>	<ul style="list-style-type: none"> <li>• Students could think about contrasting representations of culture and society. Can they find examples of texts that go together to offer positive and negative portrayals of the same place, types of event or group of people? Why might these differences exist?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>AQA Anthology: Paris</i> texts</li> <li>• other extracts as appropriate.</li> </ul>

text receivers might have?  
Why is this?

## Week 4

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Memories</b> (also see Teaching ideas: <i>Remembered places: Memories</i>)</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>understand how memories are used to build up narratives about place</li> <li>understand the unreliable nature of memories and how text producers show or deny this aspect.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>ways of describing memories</li> <li>questions of reliability and unreliability in narrative discourse.</li> </ul>	<ul style="list-style-type: none"> <li>Ask students to explore the nature of memories by writing down an event that they have strong memories of. They should list their memories and then construct a narrative based around these (eg when I was 9 years old, holiday in Spain, went to an old castle/beach/village/football stadium etc.). Do they find this hard? Easy? Which parts are easier to remember?</li> <li>An alternative to the above is to tell the class a story (or show them a short film extract). Then, 30 minutes or so later, ask them to write down all they can remember and recreate a narrative. These 'narratives' can be shared</li> </ul>	<ul style="list-style-type: none"> <li>Students could ask their parents, other relatives or friends to undertake the same exercise (using a short extract) and explore the results. Are some people much better at memorising than others? Do they focus on different things? This could provide interesting points for further discussion about memories, narratives and subjectivity.</li> </ul>	<ul style="list-style-type: none"> <li><i>AQA Anthology: Paris</i> texts</li> <li>access to YouTube (or similar) and/or other narratives.</li> </ul>

		<p>and similarities and differences noted.</p> <p>Were there events, characters, locations that were more memorable? Why? What other strategies did they have to use to construct a narrative from a set of memories? How do these differ from person to person?</p> <ul style="list-style-type: none"> <li>• Students should now be able to see that memories are partial and subjective and that narratives based on memories cannot be considered reliable fact-for-fact recounts of a series of events but are prone to the human failings and subjectivities. How are these demonstrated in the anthology texts?</li> </ul>	
--	--	--	--



---

		<p>Taking a text each (eg Bill Bryson, Ernest Hemingway, Sophia and Isabelle talking about their time in Paris), students can explore how the types of language are used to present memories (eg temporal/spatial deixis, evaluative adjectives and adverbs, verbs of perception and sensory experience). Texts can then be compared to build up an understanding of patterns across the anthology.</p>		
--	--	---	--	--

## Week 5

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Metaphor</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>understand how metaphors are structured and operate</li> <li>develop their ability to explore metaphors in travel writing and travel writing itself as a kind of metaphor.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>ways of exploring and discussing metaphor.</li> </ul>	<ul style="list-style-type: none"> <li>Students can take the basic metaphor LIFE IS A JOURNEY and explore how this is realised in different texts in the anthology. They can think about how in this metaphor, the abstract <b>target domain</b> (a life) is understood in terms of the more concrete/physical <b>source domain</b> (a journey with start and end points, crossroads, movement, decisions to make and so on). Students should be encouraged to think about which aspects of the source domain are <b>mapped across</b> to the target domain. They could use drawings, visuals, and drama to show how parts of a life are understood by describing them in terms of journeys.</li> </ul>	<ul style="list-style-type: none"> <li>The key aspects of source-target domain mapping and different realisations of metaphor can be explored through other texts, including offering students a range of material (both literary and non-literary) that might be useful for NEA.</li> <li>A level students could also undertake some wider reading on metaphor (eg extracts/chapters from Lakoff and Johnson (1980) <i>Metaphors We Live By</i>, Chicago University Press. What other metaphors can they find in anthology texts? Again this would be excellent preparation for NEA.</li> </ul>	<ul style="list-style-type: none"> <li><i>AQA Anthology: Paris</i> texts</li> <li>extracts/chapters from Lakoff and Johnson (1980) <i>Metaphors We Live By</i>, Chicago University Press – and any other books/articles that focus on metaphor.</li> </ul>

## Week 6

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Spoken discourse (also see Teaching ideas: Remembered places: Spoken discourse)</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>be able to identify and analyse features of spoken language in the anthology.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>ways of describing features of spoken discourse at different levels of language analysis</li> <li>ways of exploring oral narratives (eg the narratological framework offered by Labov).</li> </ul>	<ul style="list-style-type: none"> <li>Students can take one of the dialogic spoken texts in the <i>AQA Anthology: Paris</i> and highlight language features, explaining the reason for their inclusion and relating this to the relationship between participants and the nature of their conversation.</li> <li>This can be repeated with one-speaker texts (including voice-over advertisements and Rick Steves' podcast). In addition, for these texts, students should explore how the purpose and genre of these texts influences the kinds of deictic expressions that speakers use (this may entail doing some revision work on deixis).</li> </ul>	<ul style="list-style-type: none"> <li>Students can explore other spoken texts to build up their expertise in spoken discourse analysis; again, this is excellent potential preparation for NEA.</li> <li>The anthology also includes many examples of represented speech as well as dialogue and monologues. Students can think about how speech is handled in this form by writers, again as a potential way of opening up avenues for NEA work.</li> </ul>	<ul style="list-style-type: none"> <li><i>AQA Anthology: Paris</i> texts</li> <li>any other extracts as appropriate.</li> </ul>

---

		<ul style="list-style-type: none"><li>• To explore the importance of context, students can also rewrite parts of the texts. For example, how would Isabelle's narrative on le Parc Monceau be different if it was a Lonely Planet travel advertisement? Again, as with all of these rewritings, making small and larger scale changes will encourage students to think about the importance of different contextual factors on text design and language choices.</li></ul>		
--	--	--	--	--

---

## Week 7

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Genre</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• be able to explore texts of different genres in the anthology, making connections between them</li> <li>• consider the importance of generic conventions in the shaping of meaning.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>• ideas about categorisation and genre</li> <li>• affordances and constraints of different genres.</li> </ul>	<ul style="list-style-type: none"> <li>• Ask students to categorise texts in the <i>AQA Anthology: Paris</i> in as many ways as they can (eg first person narratives, written texts, advertisements). What do they notice about the process of categorisation? They could explore and discuss the fact that genre is a 'fuzzy' term that includes many ways of categorising texts. They can discuss the fact that categorisation of texts can be at different levels (eg based on language features 'first person'; based on mode 'written texts' or genre per se 'advertising').</li> </ul>	<ul style="list-style-type: none"> <li>• Students can take one group of texts (eg 1<sup>st</sup> person narratives) and look in more detail at the kinds of language that is typically used. For example, how do 1<sup>st</sup> person narratives show that they are often very subjective perspectives on events? Students can identify and explore the use of features such as modality, tellability, idiosyncratic registers and styles of speaking and so on.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>AQA Anthology: Paris</i> texts</li> <li>• any other extracts as appropriate.</li> </ul>

---

		<ul style="list-style-type: none"><li>• Students can then try to pull out similarities and differences between texts they have categorised together. For example, in narratives share? How are they different? And how can these differences be explained in terms of other factors such as audience, purpose, relationship between writers/speakers and readers/listeners and so on.</li></ul>		
--	--	---	--	--

## Week 8

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p><b>Making connections</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>be able to explore connections between texts in the anthology and consider the relationship between these and other texts.</li> </ul>	<p>Applying knowledge of the following to the anthology:</p> <ul style="list-style-type: none"> <li>ways of exploring and making connections</li> <li>questions of representation and literariness.</li> </ul>	<ul style="list-style-type: none"> <li>Ask students to draw up a list of themes that they consider to be important ones in the <i>AQA Anthology: Paris</i> (eg travel, places, people and so on). Then ask them to do the same with language features (eg modal verbs, deixis, types of discourse markers). Students can then map pairs of texts against each of these themes/language features, thinking about both similarities and differences (eg X and Y are similar because...but different because...).</li> </ul>	<ul style="list-style-type: none"> <li>Students could develop their work by collecting texts that are similar to and different from anthology texts, creating a bank of resources that could support practice work on methods and analysis for the NEA, and/or provide some material for the NEA project itself (note: students cannot use non-literary material from the anthology for their NEA).</li> </ul>	<ul style="list-style-type: none"> <li>paper to support comparison activity (or access to a shared area where comparative work could be stored and accessed at a later date)</li> <li>different extracts from literary texts for use in comparative work</li> <li>other examples of non-literary discourse to support further comparative work and discussion of representation and literariness.</li> </ul>
		<ul style="list-style-type: none"> <li>This can be repeated with non-anthology texts as a way of students beginning to make connections</li> </ul>		

		<p>across components and from outside of the specification. For example, students could look at how an extract from <i>Frankenstein</i> is similar to and different from an anthology text in the way that memories are presented. As preparation for NEA (where the literary text must not be from the specification), students could explore how a text they are reading, or extracts from a series of texts, make use of language in comparison to other non-literary discourse.</p>		
--	--	---	--	--

Version 0.2  
 First published (09/06/2015)  
 Last updated (22/12/2015)