

Scheme of work

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

Remembered places: Re-creative writing

Introduction

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

In this part of the *Remembered Places* subject content, students should be encouraged to explore how writers present locations and memories and convey a subjective point of view through specific uses of language, through the conscious shaping of their narratives, and working with particular genre conventions. Students should be taught how to creatively re-cast texts to take on the role of a writer presenting a place, controlling interpretative effects through considered language choices. Students should be able to analyse texts (base texts and their own re-creative writing) closely and confidently, drawing on a range of frameworks to support their analyses.

The text used in this unit is the **AQA Anthology: Paris**.

Key terms for this unit are:

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

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

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

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

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

Assumed coverage

Re-creative writing will need to be taught during the first year in classes where students are being entered for AS level examinations. Students who are taking the A level can also benefit from studying this subject content, as it supports the learning in the Remembered places topic as a whole, and introduces the kind of the re-creative work in *Writing about society* (A-level only). It is assumed that approximately 5 weeks would be spent in the study of *Remembered Places: re-creative writing*, comprising of about 4.5 hours classroom contact per week.

Scheme of work

Remembered places: Re-creative writing

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

Week 1

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p>Exploring the base text</p> <p>Students will:</p> <ul style="list-style-type: none"> analyse the language of texts with respect to interpretative effects, audience and genre. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> language levels genre perspective narrative structures. 	<ul style="list-style-type: none"> Working as a whole class, choose a single-authored text from the anthology and go through a three step analysis – <i>what</i> is the text about (place, point of view, focus); <i>how</i> is this conveyed; <i>why</i> has the writer chosen these techniques (for what effects, what kind of audience). Enhance focus by elicited technical terminology in responses. Working in small groups, students repeat this exercise, and present their findings to the class. 	<ul style="list-style-type: none"> In presenting their findings to the class, the small groups organise and adapt their findings into a visual representation and create a poster on that text. As a whole class, students compare the findings of the small groups and explore connections between texts. 	<ul style="list-style-type: none"> <i>AQA Anthology: Paris</i>

Week 2

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p>Beginning re-creative writing</p> <p>Students will:</p> <ul style="list-style-type: none"> begin experimenting with re-creative writing explore the relationships between texts and their framing investigate the style of texts begin reflecting on stylistic insights made available through re-creative writing. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> how language choices shape interpretative effects the degree of conscious consideration that can go into choices authors (and others) make in presenting a place and/or memory genre conventions construction of point of view. 	<ul style="list-style-type: none"> Give out copies of texts from the anthology with their titles removed. Distribute the titles. Students work with mismatched texts and titles and explore the effect of the re-titling on interpretation of the text (what is foregrounded, etc). Each student chooses an anthology text and extends it by adding 100 words to the beginning, end or middle of the text. The extension should maintain the style of the original. 	<ul style="list-style-type: none"> Each student chooses a text from the anthology and creates an imitation of it portraying a place significant to them. These could be written, recorded or web-based texts, and should be shared with the class. 	<ul style="list-style-type: none"> <i>AQA Anthology: Paris</i> copies of a selection of texts from the anthology, with their titles separated

Week 3

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p>Combining re-creative writing and commentaries</p> <p>Students will:</p> <ul style="list-style-type: none"> develop their skills in analysing base texts make considered choices about language use in re-casting base texts investigate the effects of changes to language and structure on interpretation construct analyses of re-creative writing. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> language features across the language levels relationships between language choices and interpretative effects genre conventions construction of point of view. 	<ul style="list-style-type: none"> Each student chooses a base text from the <i>AQA Anthology: Paris</i>. Students then pair up and have the task of re-casting their base text to be more like that of their partner. Students then compare their re-cast texts, firstly discussing similarities and differences, and secondly discussing stylistic choices and effects. Students use the second part of this discussion as a basis for a written commentary on their own re-casting. 	<ul style="list-style-type: none"> With new partners, students swap re-creative writing compositions (along with their original base text) and attempt to construct a commentary on the other student's re-cast text. Partners then then share their commentaries and compare their own conscious choices in the re-casting process with those identified and analysed by their partner. 	<ul style="list-style-type: none"> <i>AQA Anthology: Paris</i>

Week 4

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p>Expanding commentaries</p> <p>Students will:</p> <ul style="list-style-type: none"> • identify features of language use • engage with relationships between stylistic choices and interpretative effects • practise selecting and arranging key points • structure an analysis into a coherent commentary • critique their own drafting of commentaries. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> • understanding of the different levels of language • stylistic terminology and concepts relating to language choice • relationships between stylistic choices and interpretative effect • ways of structuring commentaries. 	<ul style="list-style-type: none"> • Working with their own re-cast version of a base text from a previous lesson, students should stick their work to the centre of an A3 piece of paper. • Students should write a brief summary underneath it of what the text is about, the perspective, etc. In a different colour, students should then underline as many interpretatively significant language features of their re-casting as they can identify, and annotate them with linguistic descriptions. • Branching out from these descriptions, in another different colour, students should make analytical notes on what effects are achieved by these features. In the colour of the original summary, students should draw connections between these effects and the related parts of the summary on what the text conveys. • Students then select which features and effects they 	<ul style="list-style-type: none"> • Students plan two or three different versions of a commentary, selecting different features to discuss, and organising the commentary in different ways. Students can write out each, and rank the variations in order of strength. 	<ul style="list-style-type: none"> • A3 pieces of paper • different coloured pens • glue

		<p>want to discuss in detail in a written commentary, and justify their decisions.</p> <ul style="list-style-type: none">• Students then plan and write the commentary.		
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Week 5

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
<p>Reflective re-creative writing</p> <p>Students will:</p> <ul style="list-style-type: none"> bring together and enhance the skills they have developed in analytical interpretative understanding, re-creative writing, and commentary writing. 	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> a synthesis of the knowledge developed in the previous weeks studying this unit. 	<ul style="list-style-type: none"> Each student should design a 100 word re-creative writing task which requires the re-casting of a text from the Paris anthology in a different genre and a new way, describing two key aspects of the re-casting, eg, what the writer might focus on, and an aspect of the particular impression they should try to convey or audience they should try to appeal to. Pool all the tasks together. Each student picks one from the pile, and completes the re-casting activity, (finishing it for homework). In the next lesson, each student writes a 150 commentary on their re-casting (again finishing it for homework). Each student brings the complete draft of the task and commentary to the next lesson and pools them again, and takes another. Each student reads the one they have picked, and annotates it with 	<ul style="list-style-type: none"> Students share their task designs, and explore their assumptions and expectations about the kinds of audience that would be targeted by each design, and how that audience could best be appealed to. 	<p>N/A</p>

		constructive feedback. These are then pooled again, and each student finds and reads their work and feedback, and adds to this their own reflective and plans for improvement.		
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