# Scheme of work: Remembered places

Introduction

This scheme of work offers a route through the A-level English Language and Literature (7707) course.

It covers the specification in a logical order and suggests possible teaching and learning activities for each section of the specification.

The specification references are shown at the start of each section, whilst the learning outcomes indicate what most students should be able to achieve after the work is completed.

Timings have been suggested but are approximate. Teachers should select activities appropriate to their students and the curriculum time available.

The order is by no means prescriptive and there are many alternative ways in which the content could be organised.

The resources indicate those resources commonly available to schools and other references that may be helpful. Resources are only given in brief and risk assessments should be carried out.

This is a suggested scheme of work for *Remembered places* (Paper 1 Section A). 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 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 and is likely to taught across the whole of the course as retrieval practice and for interleaving of knowledge and skills. 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. It is likely that the texts would be grouped together thematically, by topic or by other contextual aspects such as mode or genre.

**Prior knowledge**

Understanding of levels of language analysis and some basic ideas about narrative structure, genre, point of view and metaphor.

You can use the title links to jump directly to the different sections of this scheme of work (Use Ctrl and click to follow the link)

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**Lesson 1**

**Topic title**

Why Paris?

**Specification content**

Students will:

* be able to explore the significance of Paris as a focus of study
* begin to explore some preliminary ideas around the notion of place and its representation in discourses.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* generic conventions and how knowledge of these shapes expectations for readers
* how and why places are represented in different kinds of texts.

**Possible teaching and learning activities**

* 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.
* Start with one text from the *AQA Anthology: Paris* and focus carefully on the ‘version of reality’ it tries to promote.
* Ask students to explain why the text producer might have chosen to select and present aspects if the city in this way.

Differentiation and extension

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?

**Resources**

* *AQA Anthology: Paris* texts.
* *S*tudents’ own collection of texts. These can be shared and used for other purposes, for example thinking about NEA or additional comparative practice.

**Lesson 2**

**Topic title**

Discourses of travel.

**Specification content**

Students will consider how journeys are presented in the anthology.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* the reasons why people travel and why they write about their travels
* factors influencing writing such as age, gender, cultural background and so on.

**Possible teaching and learning activities**

* 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?
* Using a range of texts from the *AQA Anthology: Paris*, 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?
* 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 *AQA Anthology: Paris* and others that students have collected.

Differentiation and extension

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.

**Resources**

* *AQA Anthology: Paris* texts,
* other extracts as appropriate.

**Lesson 3**

**Topic title**

Culture and society.

**Specification content**

Students will:

* explore the notions of culture and society in relation to anthology texts
* explore how writers/speakers build on readers’/listeners’ knowledge and expectations about locations.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* the distinction between *culture* and *society*
* how schematic knowledge is used and challenged in texts.

**Possible teaching and learning activities**

* Draw students’ attention to the difference between culture (a set of practices) and society (the people who act out these practices). Students can then draw on texts in the *AQA Anthology: Paris* that represent Parisian practices and people in both positive and negative ways.
* 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 *AQA Anthology: Paris* assume that the text receiver knows? Are there texts that students think exist to challenge any assumptions (schemas) text receivers might have? Why is this?

Differentiation and extension

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?

**Resources**

* *AQA Anthology: Paris* texts.
* other extracts as appropriate.

**Lesson 4**

**Topic title**

Memories (also see [Teaching ideas: *Remembered places*: Memories](https://filestore.aqa.org.uk/resources/english/AQA-7707-TI-RP-M-CTT.PDF)).

**Specification content**

Students will:

* understand how memories are used to build up narratives about place
* understand the unreliable nature of memories and how text producers show or deny this aspect.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* ways of describing memories
* questions of reliability and unreliability in narrative discourse.

**Possible teaching and learning activities**

* 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?
* 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 then to write down all they can remember and recreate a narrative. These ‘narratives’ can be shared and similarities and differences noted. 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?
* 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? 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.

Differentiation and extension

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.

**Resources**

* *AQA Anthology: Paris* texts.
* access to YouTube (or similar) and/or other narratives.

**Lesson 5**

**Topic title**

Key concepts: metaphor.

**Specification content**

* Students will:
* understand how metaphors are structured and operate
* develop their ability to explore metaphors in travel writing and travel writing itself as a kind of metaphor.
* Other concepts to cover:
* literariness
* schemas
* representation
* embodied knowledge.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* ways of exploring and discussing metaphor
* the cline of literariness and how this is shown in language features/levels and semantic density
* ways that patterns of experience and thinking frame understanding
* how the portrayal of events, people and circumstances through language and other meaning-making resources to create a way of seeing the world
* how knowledge grounded in bodily experience is significant.

**Possible teaching and learning activities**

* 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 **target domain** (a life) is understood in terms of the more concrete/physical **source domain** (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 **mapped across** 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.
* Students can place texts from the Anthology on a cline of which they think is the most literary/non-literary and justify with language evidence.
* Students can explore how schemas about Paris (eg as city of love) are represented in texts.
* Students can explore how Paris and people in Paris are represented by writers and speakers in texts and contextual reasons for these.
* Students can explore how real experience of visiting or living in Paris informs representations in texts and language choices (eg sensory language).

Differentiation and extension

* 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.
* Students could also undertake some wider reading on metaphor (eg extracts/chapters from Lakoff and Johnson (1980) *Metaphors We Live By*, Chicago University Press. What other metaphors can they find in anthology texts? Again this would be excellent preparation for NEA.

**Resources**

* *AQA Anthology: Paris* texts.
* Extracts/chapters from Lakoff and Johnson (1980) *Metaphors We Live By*, Chicago University Press and any other books/articles that focus on metaphor.

**Lesson 6**

**Topic title**

Spoken discourse (also see [Teaching ideas: *Remembered places*: Spoken discourse](https://filestore.aqa.org.uk/resources/english/AQA-7707-TI-RP-SD-CTT.PDF)).

**Specification content**

Students will be able to identify and analyse features of spoken language in the anthology.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* ways of describing features of spoken discourse at different levels of language analysis
* ways of exploring oral narratives (eg the narratological framework offered by Labov).

**Possible teaching and learning activities**

* Students can take one of the dialogic spoken texts in the *AQA Anthology: Paris* and highlight language features, explaining the reason for their inclusion and relating this to the relationship between participants and the nature of their conversation.
* 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).
* 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.

Differentiation and extension

* Students can explore other spoken texts to build up their expertise in spoken discourse analysis; again, this is excellent potential preparation for NEA.
* 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.

**Resources**

* *AQA Anthology: Paris* texts.
* any other extracts as appropriate.

**Lesson 7**

**Topic title**

Genre.

**Specification content**

Students will:

* be able to explore texts of different genres in the anthology, making connections between them
* consider the importance of generic conventions in the shaping of meaning.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* ides about categorisation and genre
* affordances and constraints of different genres.

**Possible teaching and learning activities**

* Ask students to categorise texts in the *AQA Anthology: Paris* 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’).
* 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.

Differentiation and extension

Students can take one group of texts (eg first-person narratives) and look in more detail at the kinds of language that is typically used. For example, how do first-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.

**Resources**

* *AQA Anthology: Paris* texts.
* any other extracts as appropriate.

**Lesson 8**

**Topic title**

Making connections.

**Specification content**

Students will be able to explore connections between texts in the anthology and consider the relationship between these and other texts.

**Learning outcomes**

Applying knowledge of the following to the anthology:

* ways of exploring and making connections
* questions of representation and literariness.

**Possible teaching and learning activities**

* Ask students to draw up a list of themes that they consider to be important ones in the *AQA Anthology: Paris* (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…).
* This can be repeated with non-anthology texts as a way of students beginning to make connections across components and from outside of the specification. For example, students could look at how an extract from *Frankenstein* 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.

Differentiation and extension

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).

**Resources**

* paper to support comparison activity (or access to a shared area where comparative work could be stored and accessed at a later date).
* different extracts from literary texts for use in comparative work.
* other examples of non-literary discourse to support further comparative work and discussion of representation and literariness.