

## Teaching plan (medium term): Love through the Ages (prose study)

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This is a teaching plan for the autumn term of our suggested co-teaching AS/A-level English Literature Specification A programme of study. It is not prescriptive but offers suggested approaches around the topic, addressing the key learning, concepts and skills required for the AS prose study.

In this part of the co-teaching course, students will explore how writers use narrative structure, time, place, characterisation and point of view to shape their prose narratives. They will learn how to read both unseen texts and set texts closely and confidently by:

- analysing authorial methods in detail
- considering how contextual factors (including those related to the production and reception of the novels) influence and shape meanings
- making connections between texts and to the central issues of love through the ages
- weighing up a range of different interpretations of their set texts.

Students study two prose texts from the following list for comparison in the AS exam, Paper 2, Section B. When co-teaching, the following must be taken into account:

- If the *Anthology of Love Poetry through the Ages pre-1900* is studied, students can choose any two of the AS/A-level prose texts listed.
- If the *Anthology of Love Poetry through the Ages post-1900* is studied, students must choose at least one of the AS/A-level pre-1900 prose texts listed, in order to satisfy the A-level date requirement.
- If A-level students wish to have the opportunity of using a prose text they have studied for AS in their non-exam assessment (NEA), one of their prose texts must be chosen from the AS only text list ie either *The mill on the Floss* or *The Rotters' Club*.

AS/A-level prose set texts	
Pre-1900	Post-1900
<i>Persuasion</i>	<i>The Great Gatsby</i>
<i>Jane Eyre</i>	<i>A room with a view</i>
<i>Wuthering Heights</i>	<i>The go-between</i>
<i>The awakening</i>	<i>Rebecca</i>
<i>Tess of the D'Urbervilles</i>	<i>Atonement</i>

AS only prose set texts	
Pre-1900	Post-1900
<i>The mill on the Floss</i>	<i>The Rotters' Club</i>

## Assumed coverage

Love through the Ages: AS prose study may be taught at any point during the first year of the co-teaching course ie year one of a two-year A-level course where students are being entered for AS exams at the end of year one. It is assumed that approximately seven weeks per half-term would be spent on the prose study, including between four and five hours classroom contact per week.

### Autumn term 1

Prior knowledge: basic understanding of some of the ways that meanings are shaped in prose novels.

Weeks 1 and 2 of autumn term 1 can be used by students to read prose text one for homework.

## Week 1

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Love through the Ages in prose fiction</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>become familiar with possible broad aspects of love for study</li> <li>understand that attitudes to love in a text may be dependent upon the time in which it was written</li> <li>understand the generic conventions of prose fiction.</li> </ul>	<p>Preparation for the application of knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>possible broad aspects of love</li> <li>attitudes to love dependent upon the time in which a text is written</li> <li>generic conventions of prose fiction and how knowledge of these shapes expectations for readers.</li> </ul>	<p>Ask students to bring in examples of the representation of love in the media (newspapers and magazines). A possible group activity is to explore the various aspects of love covered and present to the class.</p> <p>Look at extracts from prose texts from three key points across time to develop some understanding of how attitudes to love have changed.</p> <p>Students might develop an 'English literature through time' grid.</p> <p>Research the generic conventions of prose fiction and create a glossary of terms.</p>	<p>Students could be shown the different aspects of love in popular TV programmes and/or film eg 'Last Tango in Halifax' or 'Love Actually'.</p> <p>Include a range of texts, including non-fiction, from other points across a substantial period of time. Students might be set a research task to enable them to add detail to their grid.</p> <p>Give students extracts from existing literary critical work on the prose fiction genre to be used in conjunction with primary reading.</p>	<p>Newspaper or magazine articles.</p> <p>TV or film extracts as appropriate.</p> <p>Critical reading on the development of prose over time eg <i>The concise Oxford chronology of English literature</i>, <i>The rise of the novel</i> by Ian Watt or <i>The English novel: an introduction</i> by Terry Eagleton.</p> <p>Secondary reading on the generic conventions of prose fiction eg <i>How fiction works</i> by James Wood, <i>How novels work</i> by John Mullen, <i>The art of fiction</i> by David Lodge.</p>

Week 2

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Prose extract focus</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>consider the representation of aspects of love in a variety of prose extracts</li> <li>consider how attitudes to love reflect a given time period</li> <li>consider the conventions of prose fiction in a variety of prose extracts.</li> </ul>	<p>Preparation for the application of knowledge of the following to unseen prose extracts:</p> <ul style="list-style-type: none"> <li>possible broad aspects of love</li> <li>attitudes to love dependent upon the time in which a text is written</li> <li>generic conventions of prose fiction and how knowledge of these shapes expectations for readers.</li> </ul>	<p>Teacher model analysis of an extract for the checklist of:</p> <ul style="list-style-type: none"> <li>aspects of love</li> <li>attitudes to love</li> <li>prose fiction conventions</li> </ul> <p>Group analysis of further extracts with feedback to the whole group.</p> <p>Students might update their 'English literature through time' grid.</p>	<p>Group analysis of further extracts could be done by:</p> <ul style="list-style-type: none"> <li>each group analysing a different aspect of the same extract and then feeding back to the whole group</li> <li>different groups analysing a different extract for all three aspects and then presenting to the whole group</li> <li>a 'marketplace' or 'home/ expert' classroom arrangement</li> <li>groups creating a PowerPoint presentation for sharing of information.</li> </ul>	<p>A range of prose extracts which come from different time periods and are concerned with different aspects of love.</p>

### Week 3

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Narrative structure</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the effects of different ways of structuring narratives</li> <li>• consider the importance of the beginning and ending of a novel</li> <li>• begin to develop their analysis of their set text by applying knowledge of narrative structures.</li> </ul>	<p>Applying knowledge of different possible narrative structures to their set text:</p> <ul style="list-style-type: none"> <li>• simple chronology</li> <li>• epistolary structure</li> <li>• framed narratives</li> <li>• use of flashbacks</li> <li>• shifts in time and place</li> <li>• multiple narrators.</li> </ul> <p>Applying knowledge of the privileged position of beginnings and endings in terms of narrative structure and their importance</p>	<p>Students explore a range of texts with different narrative structures including those with shifts in time (eg time travel, flashback), in narrator and in focus.</p> <p>Students consider the set text's narrative structure against these models and might present their text's structure diagrammatically. They should think about the relative success of their writer's choice of structure and of how any shifts in time, narrator or focus operate.</p> <p>Students explore a range of novel openings to consider how writers establish settings, characters, themes and context at the beginning</p>	<p>The diagrammatic representation might be done as individuals or as a class eg as a working wall display.</p> <p>Students could select contrasting sections of their set text and look at the difference in style where a change in time, narrator or focus occurs (eg description as opposed to dialogue), reflecting on the effect of this contrast.</p> <p>For further activities, see autumn term 2, week 1.</p>	<p>A selection of texts with different narrative structures.</p> <p>A selection of beginnings and endings of prose fiction.</p> <p>Film or TV extracts of set text adaptations.</p>

	<p>in introducing and concluding key aspects of setting, character, themes and context.</p>	<p>of a novel.</p> <p>They should consider where any commonalities arise in these openings and how far the opening of their set text fits or subverts any patterns.</p> <p>Look at film or TV adaptations of the set text. How do these begin, how are these similar or different to the novel itself and why?</p> <p>Consider the ending of the novel:</p> <ul style="list-style-type: none"><li>• how does it relate back to the opening?</li><li>• how satisfactory is it as a conclusion?</li></ul> <p>For further activities, see autumn term 2, week 1.</p>		
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Week 4

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Time and place</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore how writers use time to add complexity to the narrative</li> <li>• explore how writers establish and develop locations through description</li> <li>• explore the symbolism of places in their set prose text to convey ideas about characters and relationships.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• ways of using time and sequence to add complexity to a narrative eg use of flashback or different narrators for different time periods.</li> <li>• ways of describing settings through specific authorial methods</li> <li>• how choice of place(s) can symbolise aspects of</li> </ul>	<p>Students explore texts which add complexity and create suspense through the use of eg flashback or multiple narrators.</p> <p>Students compare the use of time in their set text with these models and consider the relative success of their chosen text's chronology.</p> <p>Students might work in groups to explore the significance of place in the set text by each group taking a different location and analysing it for:</p> <ul style="list-style-type: none"> <li>• who lives or works there</li> <li>• where it appears in the text</li> </ul>	<p>Students might consider the use of complex chronology in TV or film and whether methods such as flashbacks work differently in different mediums, visual or written.</p> <p>Students might storyboard the chronology of their set text to highlight the effect of the chronology and consider what would be lost with a simple chronology or gained with a more complex chronology.</p> <p>Students might consider the significance of place to those novels where the place appears in the title such as <i>Mansfield Park</i> or <i>Revolutionary Road</i>. This could be compared to TV programmes such as</p>	<p>A selection of texts (written and visual) which use a complex chronology.</p>

	characters and relationships.	<ul style="list-style-type: none"><li>• what events occur there</li><li>• how it is described</li><li>• how it symbolises and/or reveals something about characters and events.</li></ul> <p>For further activities, see autumn term 2, week 2.</p>	<p><i>Coronation Street</i> or <i>Broadchurch</i>.</p> <p>For further activities, see autumn term 2, week 2.</p>	
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Week 5

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Characterisation</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>understand the ways in which characters are established and developed through the process of characterisation</li> <li>develop their knowledge of key characters within their set text.</li> </ul>	<p>Applying knowledge of how characters are presented to their set text:</p> <ul style="list-style-type: none"> <li>physical appearance</li> <li>their actions and motives</li> <li>what they say and think</li> <li>how they interact with others</li> <li>what others say and think about them</li> <li>any direct or implicit revelation of author's or narrator's attitude to them.</li> </ul>	<p>Students might work with descriptions of characters from various points of texts to analyse how the character is established and then developed.</p> <p>Students might then compare how a character from their set text is established and developed, reflecting on any 'gaps' which are left and the effect of these gaps.</p> <p>Students explore key characters in their set text and trace their development through the narrative. Students can work in groups on a major character or a number of minor characters in detail, identifying key points of</p>	<p>Groups might take characters from different texts and present to the whole class on the aspects of characterisation used.</p> <p>Students might prepare presentations on a specific part of the text where their character appears, highlighting particular language choices and how these either paint a vivid picture or leave a 'gap' in knowledge for the reader.</p> <p>For further activities, see autumn term 2, week 3.</p>	<p>A range of extracts from texts or short stories which enable students to analyse establishment of and track development of a character.</p>

	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"><li>• the effect of 'gaps' in the reader's knowledge of a character</li><li>• the focus given to different characters at particular points in the novel.</li></ul>	<p>character development in the text. They should ensure that they focus on:</p> <ul style="list-style-type: none"><li>• physical appearance</li><li>• actions and motives for them</li><li>• what they say and think</li><li>• how they interact with others</li><li>• what others say and think about them.</li></ul> <p>Students might present their findings to the remainder of the class as a poster or PowerPoint presentation with both direct quotation from the text and images.</p>		
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Week 6

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Point of view</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the different effects of first and third person narration</li> <li>• understand how perspectives shift in novels</li> <li>• be able to identify and explain the ways in which authors present speech and thought in narratives and the effects of such choices</li> <li>• consider the impact of potentially unreliable narrators.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• different types of narration</li> <li>• the effect of shifting perspectives in novels</li> <li>• categories of speech and thought (eg direct, indirect and narrator’s representation of speech or thought acts)</li> <li>• reliable and unreliable narrators.</li> </ul>	<p>Students might write a short description of an event in first person and then in third person to consider the difference in effect for the reader. They should also note the changes needed in pronouns, verb tense etc.</p> <p>Students can then repeat the exercise converting an extract from their set text into the other person (first or third) considering what is lost or gained.</p> <p>Students should explore how events can be seen from different points of view (physical, ideological, perceptual). Photographs with a</p>	<p>Students should note any instances in third person narration where the pronoun ‘they’ is unreferenced and so creates ambiguity, considering the intended effect.</p> <p>Students might work with the same photograph and hypothetically alter the people to consider, for example, how a feminist might view the same event or someone from a different time period etc.</p> <p>Students might consider how different points of view are presented in film/TV in general examples or in adaptations of their set text.</p>	<p>Photographs.</p> <p>Film or TV adaptations of the set text.</p> <p>Filming equipment.</p> <p>Examples of direct, indirect or free indirect speech and thought.</p>

		<p>number of people in will help to show how something will be seen differently because of physical position. Students could write the different narratives dependent upon the different physical views depicted to demonstrate how points of view can be partial and subjective.</p> <p>Students can then explore particular parts of their prose text to identify the different ways in which point of view is operating. They can consider:</p> <ul style="list-style-type: none"><li>• which points of view are privileged?</li><li>• which are marginalised?</li><li>• how and why?</li><li>• what is the effect of narrative gaps?</li></ul>	<p>Students might then re-shoot a scene from a different perspective or hot seat a character whose point of view is not heard to consider the different effect.</p> <p>For further activities, see autumn term 2, week 4.</p>	
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		<p>Students should explore the differences between direct, indirect or free indirect speech and thought presentation by rewriting an example of direct speech or thought as indirect speech or thought. Students should consider the different effects created, noting the linguistic differences and the ambiguity created where indirect, free indirect speech or thought is not attributed to a particular character.</p> <p>Groups of students should take either a different character from their set text or the same character but at different points of the novel and consider the reliability of their narrative or speech in light of students' understanding of narrative point of view.</p>		
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Week 7

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Developing contextual awareness</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• be able to think about the significance of a range of contextual factors in the shaping of meaning.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• biographical, literary and historical contexts of production</li> <li>• contexts of reception including modern interpretations of the set text</li> <li>• a wider range of contexts which specifically impact on the set text eg class, gender and culture.</li> </ul>	<p>Students might research contexts of production for their set text to focus on specific contextual factors that have influenced the writer.</p> <p>Groups of students might consider different interpretations of their set text from a range of secondary sources and identify differences in the ways that their set text has been interpreted, including over time. Each group might take interpretations from different time periods and, using the 'English literature through time' grid, might consider how far the interpretation reflects the prevailing attitudes to love and conventions of prose fiction, presenting to the whole class.</p>	<p>Students could develop their work by watching TV or film and/or dramatic interpretations of their set text. Again, watching a range across time will help students to reflect on contexts of reception.</p> <p>Students can explore interpretations of their set text from different critical viewpoints (eg feminist, Marxist, etc) and explore how and why novels are interpreted in different ways depending on a reader's ideological stance.</p>	<p>A range of secondary sources from across time and from different critical viewpoints.</p> <p>Access to reference material which will help students to research contexts of production.</p> <p>TV and film adaptations of the set text.</p>

## Autumn term 2

### Week 1

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Narrative structure</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the narrative structure of their second set prose text and evaluate it using their knowledge of different narrative structures</li> <li>• consider the importance of the beginnings and endings of their set novels</li> <li>• compare the structure of the second set text with that of their first set prose text.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• different possible narrative structures:               <ul style="list-style-type: none"> <li>○ simple chronology</li> <li>○ epistolary structure</li> <li>○ framed narratives</li> <li>○ use of flashbacks</li> <li>○ shifts in time and place</li> <li>○ multiple narrators.</li> </ul> </li> </ul>	<p>Repeat activities from autumn term 1, week 3 as appropriate for the exploration of the second prose text's narrative structure and effectiveness of opening and ending.</p> <p>Further activities</p> <p>In groups, students might take key passages from the novel where the plot is advanced by description or dialogue and analyse closely how this is achieved.</p> <p>Students might then rewrite this passage using description or dialogue as an alternative, considering what different effect is achieved.</p>	<p>Students might complete a similar activity with the ending of their set text(s), looking at the effect of making various changes to the ending.</p> <p>For all of the rewriting activities, all students might work on the same key passage and on the same aspect of the opening or closing. Alternatively, different groups might work on different key passages and on different aspects of the opening or closing.</p> <p>Comparison of the narrative structure might include consideration of how</p>	<p>Film or TV extracts of the second prose text adaptations.</p>

	<ul style="list-style-type: none"> <li>the privileged position of beginnings and endings in terms of narrative structure and their importance in introducing and concluding key aspects of setting, character, themes and context</li> <li>comparison of their set texts for narrative structure.</li> </ul>	<p>Students might write an alternative beginning to their set text(s) and consider how a change of key aspect (narrative voice, time, place or focus on character) adds or detracts from the opening.</p> <p>Students will compare the narrative structures of their two prose set texts. This may be a visual comparison if presented diagrammatically or, if in note form, they might complete a comparative grid to include the key aspects of narrative structure for each text.</p>	<p>far the chosen structures reflect the conventions of prose fiction at the time that the two texts were written, particularly if they are separated by a substantial period of time.</p>	
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## Week 2

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Time and place</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore how time is used in their second prose text to add complexity to the narrative</li> <li>• explore how place is established and developed through description in their second prose text</li> <li>• explore how the symbolism of places in their prose text is used to convey ideas about characters and relationships</li> <li>• compare the significance of</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• ways of using time and sequence to add complexity to a narrative eg use of flashback or multiple narrators</li> <li>• ways of describing settings through specific syntactic and lexical choices</li> <li>• how choice of place(s) can symbolically represent aspects of characters and</li> </ul>	<p>Repeat activities from autumn term 1, week 4 as appropriate for the exploration of time and place in the second prose text.</p> <p>Further activities</p> <p>Groups of students might each take a different location in the set text and, having undertaken a close reading of its description, represent their location in another medium eg drawing, collage, series of images, music. When presenting to the rest of the group, students need to explain precisely how the specific language choices in the description have influenced their representation.</p>	<p>Repeat activities from autumn term 1, week 4 as appropriate for the exploration of time and place in the second prose text.</p> <p>Further activities</p> <p>Students might compare the development of locations in written texts with those in film and TV adaptations of their set texts, considering which aspects are foregrounded and how places are shown to reflect ideas about themes, characters and events in the written text.</p>	<p>Materials to create a visual representation of locations in the text.</p> <p>Film and TV adaptations of the set texts.</p>

<p>time and place in their second prose text with that in their first prose text.</p>	<p>relationships</p> <ul style="list-style-type: none"><li>• comparison of their set prose texts for the significance of time and place.</li></ul>	<p>Groups of students might each take a key theme of the set text and consider how the different locations in the text develop that theme and feed back to the rest of the class.</p> <p>Students will compare the significance of time and place in their two prose texts. This may be a visual comparison if storyboards and images have been used or, if in note form, they might complete a comparative grid to include the key aspects of time and place for each text.</p>		
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### Week 3

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Characterisation</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• understand the ways in which characters are established and developed through the process of characterisation in their second prose text</li> <li>• develop their knowledge of key characters within their second prose text</li> <li>• compare characterisation in the second prose text with that in their first prose text.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• ways of describing characters:               <ul style="list-style-type: none"> <li>○ physical appearance</li> <li>○ actions and motives for them</li> <li>○ what they say and think</li> <li>○ how they interact with others</li> <li>○ what others say and think about them.</li> </ul> </li> <li>• the effect of</li> </ul>	<p>Repeat activities from autumn term 1, week 5 as appropriate for the exploration of characterisation in prose text two.</p> <p>Students will compare the significance of characterisation in their two prose set texts. This may be a visual comparison if posters etc have been produced or, if in note form, they might complete a comparative grid to include the key aspects of characterisation in each text.</p>	<p>Repeat activities from autumn term 1, week 5 as appropriate for the exploration of characterisation in prose text two.</p> <p>Further activities</p> <p>Students might work with a specific description of a key character in their second prose text, making minor changes to the description and considering how these affect the image of that character and his or her ongoing development.</p> <p>Students might consider how some authors use name symbolism (eg Ebenezer Scrooge) and how far this is true of the</p>	<p>Extracts from other novels where the description of a character matches his or her consciously chosen name.</p>

	<p>'gaps' in the reader's knowledge of a character</p> <ul style="list-style-type: none"><li>• the focus given to different characters at particular points in the novel</li><li>• comparison of their set prose texts for the process of characterisation.</li></ul>		<p>characters in their set texts.</p>	
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Week 4

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Point of view</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the different effects of first and third person narration in their second prose text</li> <li>• understand how perspectives shift in their second prose text</li> <li>• be able to identify and explain the ways the writer of prose text two has presented speech and thought and the effects of such choices</li> <li>• consider the impact of potentially</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• different types of narration</li> <li>• the effect of shifting perspectives in novels</li> <li>• categories of speech and thought (eg direct, indirect and narrator’s representation of speech or thought acts)</li> <li>• reliable and unreliable narrators</li> <li>• comparison of how the writers have used point</li> </ul>	<p>Repeat activities from autumn term 1, week 6 as appropriate for the exploration of point of view in prose text two.</p> <p>Further activities</p> <p>When exploring the different ways in which point of view operates in their prose text, students might rewrite selected parts of the text to explore scenarios from a different perspective and the different effect for the reader.</p> <p>Groups of students can each take a different character from their set text and consider their personal vocabulary, considering whether their choice of vocabulary reflect their perspective</p>	<p>Repeat activities from autumn term 1, week 6 as appropriate for the exploration of point of view in prose text two.</p> <p>Further activities</p> <p>Students could storyboard and perhaps film extracts from their prose text where they discuss how using particular shot types alters the perspective on the scene for the viewer or reader.</p> <p>Students can extend their work on the speech or thought of characters in their set text by looking for patterns and considering:</p> <ul style="list-style-type: none"> <li>• Is a character’s speech or thought always presented</li> </ul>	<p>Storyboard sheets and filming equipment.</p>

<p>unreliable narrators in their second prose text</p> <ul style="list-style-type: none"> <li>compare point of view in the second prose text with that in their first prose text.</li> </ul>	<p>of view in their set prose texts.</p>	<p>on events in the novel.</p> <p>Students will compare the significance of point of view in their two prose set texts. They might complete a comparative grid to include the key aspects of point of view in each text.</p>	<p>in the same way?</p> <ul style="list-style-type: none"> <li>Does it change at certain points of the novel?</li> <li>Why has the writer made those choices?</li> </ul>	
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## Week 5

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Developing contextual awareness</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• be able to think about the significance of a range of contextual factors in the shaping of meaning</li> <li>• compare context in the second set text with that in their first set text.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• biographical, literary and historical contexts of production</li> <li>• contexts of reception including modern interpretations of texts and genres</li> <li>• a wider range of contexts which specifically impact on the set text eg class, gender and culture.</li> </ul>	<p>Repeat activities from autumn term 1, week 7 as appropriate for the exploration of context in prose text two.</p> <p>Students will compare the significance of context in their two prose set texts. This may include a visual comparison via display but students will perhaps complete a comparative grid to include the key aspects of context in each text.</p>	<p>Repeat activities from autumn term 1, week 7 as appropriate for the exploration of context in prose text two.</p>	<p>A range of secondary sources from across time and from different critical viewpoints.</p> <p>Access to reference material which will help students to research contexts of production.</p> <p>TV and film adaptations of the set text.</p>

Week 6

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Comparative essay writing skills</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• be able to apply the knowledge gained during the prose study course to the comparison of their set texts for an essay response</li> <li>• understand the demands of the AS Paper 2, Section B exam questions</li> <li>• learn how to structure a response to a practice exam question.</li> </ul>	<p>Applying knowledge of the following to the comparison of their set texts:</p> <ul style="list-style-type: none"> <li>• how the representation of aspects of love in prose often reflects the contexts of production</li> <li>• the conventions of prose as seen in their study of their set prose texts</li> <li>• how to respond to a sample exam question for AS Paper 2, Section B.</li> </ul>	<p>Students should be given a copy of the Assessment objectives (AOs), a sample exam question and a specimen question commentary which models how questions are set to enable students to address all the AOs.</p> <p>Students might then consider a number of specimen exam questions to identify how each of these are worded to invite students to address all of the AOs.</p> <p>In groups, students might work with different exemplar student scripts to annotate where AOs are being addressed.</p> <p>Students can work in pairs or groups to plan a</p>	<p>Students might devise an 'Approach to comparative prose questions' checklist, which includes how to ensure that all AOs are addressed and the way to approach the exam question.</p> <p>Students could write their own practice questions and AOs commentary to demonstrate their understanding of how the question wording invites the student to address all AOs in their response. Working in pairs, students could swap questions and plan a response to their partner's question to check its viability.</p>	<p>AQA resource package for AS Paper 2, Section B.</p>



		<p>response to a comparative prose question. The response might also be written in pairs or groups.</p> <p>Students then go onto planning and writing a response to another comparative prose question individually.</p>		
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Week 7

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Approaching unseen extracts essay writing skills</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• be able to apply the knowledge gained during the prose study course to the analysis of unseen prose extracts</li> <li>• understand the demands of the AS Paper 2, Section A exam questions</li> <li>• learn how to structure a response to a practice exam question.</li> </ul>	<p>Applying knowledge of the following to unseen prose:</p> <ul style="list-style-type: none"> <li>• how the representation of aspects of love in prose often changes to reflect the contexts of production</li> <li>• the conventions of prose as seen in their study of their set prose texts</li> <li>• how to respond to a sample exam question for AS Paper 2, Section A.</li> </ul>	<p>Students should be given a copy of the assessment objectives, a sample exam question and a specimen question commentary which models how questions are set to enable students to address all the AOs.</p> <p>Students might then consider a number of specimen exam questions to identify how each of these are worded to invite students to address all of the AOs.</p> <p>In groups, students might work with different exemplar student scripts to annotate where AOs are being addressed.</p> <p>Students can work in pairs or groups to plan a</p>	<p>Students might devise an 'Approach to unseen prose questions' checklist, which includes how to ensure that all AOs are addressed and the way to approach the text eg:</p> <ul style="list-style-type: none"> <li>• When was the text written or set?</li> <li>• What aspect of love is demonstrated?</li> <li>• Who is the narrator?</li> <li>• Whose point of view is privileged or marginalised and how?</li> <li>• How is setting used?</li> <li>• What ideas about time are used?</li> <li>• How are the characters drawn?</li> <li>• How is the extract</li> </ul>	<p>Unseen prose extracts (see accompanying resource Collection of unseen extracts).</p> <p>Specimen exam questions and mark schemes</p> <p>Copy of the assessment objectives</p> <p>Exemplar student scripts.</p>

		<p>response to an unseen extract question. The response might also be written in pairs or groups.</p> <p>Students then go onto planning and writing a response to another unseen extract question individual.</p>	<p>structured?</p> <ul style="list-style-type: none"><li>• What language features are used?</li><li>• What specific contexts are relevant? (eg gender, power, class).</li></ul>	
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## Key terms

### Narrative structure

- How the events in a story are organised.
- How authors privilege certain events by their position in the narrative.

### Time and place

- The importance of the time in which the story is set to the detail of the narrative.
- How the narrative is structured around time.
- How the author creates meaning through the locations used in the narrative.

### Characterisation

The range of strategies used by authors and readers to create and develop characters.

### Point of view

The perspectives, often shifting, through which the narrative is presented and the methods used by the author to present those perspectives.

As these key terms will need to be considered for both prose set texts, the suggested learning activities for each half term can be used for either text and so are interchangeable.