# Scheme of work

Introduction

This SOW offers a route through teaching English Language (8700) alongside the English Literature (8702) course.

It covers the specification in a logical order (but it is just one of many possible ways the course could be organised) and suggests possible teaching and learning activities for each section of the specification.

The learning opportunities outline some potential activities to approach each text but are by no means exhaustive and are just there as a guide.

Timings are flexible as some text choices (due mainly to their length) will take longer to cover than others. A rough model may look something like this.

**Year 1**

* Half Term 1 – Modern text and Paper 1 Writing Skills
* Half Term 2 – The poetry anthology, Unseen poetry and Paper 2 Writing Skills
* Half Term 3 – Revision, consolidation and Paper 1 Reading Skills
* Half Term 4 – Shakespeare and Paper 2 Reading Skills
* Half Term 5 – Shakespeare, poetry and Writing Skills
* Half Term 6 – Revision, consolidation and Language skills plus Spoken Language Assessment

**Year 2**

* Half Term 1 – 19th-century novel and Paper 2 Skills
* Half Term 2 – Poetry and Paper 1 Skills
* Half Term 3 – Revision, consolidation and language skills
* Half term 4 onwards – Revisiting and revision

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.

The core assessment objectives for Language (8700) are:

* AO1: Identify and interpret explicit and implicit information and ideas, select and synthesise evidence from different texts
* AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
* AO3: Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts
* AO4: Evaluate texts critically and support this with appropriate textual references
* AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
* AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

Students will also be assessed on their [Spoken Language Skills](https://www.aqa.org.uk/resources/english/gcse/english-language-8700/assess/non-exam-assessment-guide-spoken-language-endorsement)

* AO7: Demonstrate presentation skills in a formal setting
* AO8: Listen and respond appropriately to spoken language, including to questions and feedback on presentations
* AO9: Use spoken Standard English effectively in speeches and presentations.

The three core assessment objectives for Literature (8702) remain the same for all areas except for the unseen poetry which is only assessed on AO1 and AO2. AO4 (use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation) is assessed for both the Modern text and Shakespeare.

* AO1: Read, understand and respond to texts, develop an informed personal response, use textual references, including quotations, to support interpretations
* AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate
* AO3: Show understanding of the relationships between texts and the contexts in which they were written
* AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

Assumed coverage

This scheme assumes the GCSE course is a two-year course with GCSE Literature taught alongside GCSE Language, with four hours of lessons per week; approximately 120 taught hours per year.

Each text will take approximately a half term, but this is very much flexible and dependent on the length of the chosen text.

For GCSE Literature students will need to cover:

* One Shakespeare text (from a choice of 6)
* One 19th-Century novel (from a choice of 7)
* One Modern text (from a choice of 16)
* One Poetry cluster of 15 poems (from a choice of 3)

**Unseen poetry**

While GCSE English Literature is a stand-alone GCSE it will be taught alongside GCSE English Language, this works best when taught alongside each other and the skills are interlinked.

[More information about text choices can be found on our website.](https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/specification-at-a-glance)

[More information about teaching GCSE English Language can be found on our website.](https://www.aqa.org.uk/subjects/english/gcse/english-language-8700/specification-at-a-glance)

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## Version 1.0

September 2023

**Year 1 Half Term 1**

* Literature focus: The Modern text
* Language focus: Paper 1, Q5 (descriptive writing)

**Literature focus: The Modern text**

**Text choices**

**Drama**

* JB Priestley -An Inspector Calls
* Willy Russell -Blood Brothers (musical version)
* Alan Bennett -The History Boys **Last exam 2024**
* Dennis Kelly - DNA
* Simon Stephens - The Curious Incident of the Dog in the Night-Time (play script) **Last exam 2024**
* Shelagh Delaney - A Taste of Honey
* Chinonyerem Odimba -Princess & The Hustler **First teaching 2023**
* Winsome Pinnock - Leave Taking **First teaching 2023**

**Prose**

* William Golding - Lord of the Flies
* AQA Anthology - Telling Tales
* George Orwell - Animal Farm
* Kazuo Ishiguro -Never Let Me Go **Last exam 2024**
* Meera Syal - Anita and Me
* Stephen Kelman - Pigeon English
* Kit de Waal - My Name is Leon **First teaching 2023**

**Learning opportunities**

* To have a clear understanding of the plot and characters
* To have an understanding of methods used by the writer and the effects on the reader/audience
* To be able to demonstrate a knowledge of the context and the big ideas of the text
* To be able to voice an opinion on the text

**Suggested timing (lessons)**

This will depend on the length of the chosen text. While teaching the text it can also be linked to other topics for example descriptive writing and the methods and skills attached to this.

**Possible teaching and learning activities**

* Ensure students are confident with the plot of their text.

Exercises could include:

* Creating timelines and plot summaries of each chapter/Act
* Watching productions of the text (where applicable, many of the text have play versions or film adaptations available others have audio books)
* Recounting the text from one character’s perspective
* Knowledge organisers for students to keep track of key ideas in each chapter/act.
* Ensure students are confident with the key characters in the text.

Exercises could include:

* Creating character profiles which students add to as they read the text
* Creating monologues from one character’s perspective
* Hot seating students in role as a character
* Creating timelines of key events for each key character.
* To have an understanding of methods used by the writer and the effects on the reader/audience.

Exercises could include:

* Close analysis of key extracts of the text
* Changing key words of the text (or the structure) and considering the impact it has
* Students re-writing parts of the text and working in pairs to consider the impact of their choices.
* To be able to demonstrate a knowledge of the context and the big ideas of the text.

Exercises could include:

* Reading articles/watching clips where the writer discusses their text
* Exploring the historical context of the text by watching clips/reading other texts from the same time period
* Exploring themes/’big ideas’ of the text through unseen poetry.
* Be able to write effectively about the text
* A selection of past papers are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services)
* A range of student responses are available on [Exampro](https://www.exampro.co.uk/)
* Students can use successful answers to help improve their own written responses.
* Less successful answers can be used for students to offer ‘advice’ to the student on how to improve.

**Resources**

See half-term 3 for a list of possible revision resources.

**Language focus: Paper 1, Q5 (descriptive writing)**

As well as exploring the techniques and methods used in the chosen Modern text there are a number of resources you could use alongside this to explore descriptive writing skills.

**Content**

* Initial assessment: describe a picture task
* Descriptive or narrative writing skills

**Learning opportunities**

* Understand the assessment objectives
* Be able to write descriptively

**Questions focus**

* Paper 1 Question 5
* Task: Write a story about a character arriving somewhere new (adapt to match key themes of your Modern text)
* Task: Write a description as suggested by an image (find an image that matches a key idea from your Modern text)

**Suggested texts**

* Extract from Gerald Durrell’s ‘My Family and Other Animals’ – the description of the ‘strawberry pink’ villa.
* Opening of [Avatar 2009](https://www.youtube.com/watch?v=drLd5iTpf1E) – To 1min 10 seconds. Take still of forest scene and then use whole opening to consider description.
* Watch clip from Jurassic Park - T Rex arrives – play from 1:00-3:30.
* Images that match key themes/ideas from your chosen Modern text.

**Year 1 Half Term 2**

* Literature focus: The Poetry Anthology and Unseen poetry
* Language focus: Paper 2, Question 5 (writing to present a viewpoint)

**Literature focus: The poetry anthology**

**Text Choices**

Students to study one cluster of poems from a choice of three.

The Poetry anthology is available digitally on Centre Services.

**Worlds and Lives (first teaching 2023 for exams from 2025)**

* Lines Written in Early Spring - William Wordsworth
* England in 1819 - Percy Bysshe Shelley
* Shall earth no more inspire thee - Emily Brontë
* In a London Drawingroom - George Eliot
* On an Afternoon Train from Purley to Victoria, 1955 - James Berry
* Name Journeys - Raman Mundair
* Pot - shamshad khan
* A Wider View - Seni Seneviratne
* Homing - Liz Berry
* A Century Later - Imtiaz Dharker
* The Jewellery Maker - Louisa Adjoa Parker
* With Birds You’re Never Lonely - Raymond Antrobus
* A Portable Paradise - Roger Robinson
* Like an Heiress - Grace Nichols
* Thirteen - Caleb Femi

**Love and Relationships**

* Before You Were Mine - Carol Ann Duffy
* Climbing My Grandfather - Andrew Waterhouse
* Eden Rock - Charles Causley
* Follower - Seamus Heaney
* Letters from Yorkshire - Maura Dooley
* Love's Philosophy - Percy Shelley
* Mother Any Distance - Simon Armitage
* Neutral Tones - Thomas Hardy
* Porphyria's Lover - Robert Browning
* Singh Song! - Daljit Nagra
* Sonnet 29 - Elizabeth Browning
* The Farmer's Bride - Charlotte Mew
* Walking Away - Cecil Day-Lewis
* When We Two Parted - Lord Byron
* Winter Swans - Owen Sheer

**Power and Conflict**

* Ozymandias – Percy Shelley
* London – William Blake
* Extract from, The Prelude – William Wordsworth
* My Last Duchess – Robert Browning
* The Charge of the Light Brigade – Alfred Lord Tennyson
* Exposure – Wilfred Owen
* Storm on the Island – Seamus Heaney
* Bayonet Charge – Ted Hughes
* Remains – Simon Armitage
* Poppies – Jane Weir
* War Photographer – Carol Ann Duffy
* Tissue – Imtiaz Dharker
* The Emigree – Carol Rumens
* Checking Out Me History – John Agard
* Kamikaze – Beatrice Garland

**Suggested timing (lessons)**

Rather than teaching 15 poems in one block it can work better to teach the poems in clusters of three or four. The poems in the anthologies can be linked in numerous ways but by teaching in clusters it can help students start to draw thematic links between them and help with their comparison skills (for example by teaching poems about the power of nature from Power and Conflict or teaching poems about relationships with family members from Love and Relationships).

**Learning opportunities**

* To have a clear understanding of the key ideas in each poem
* To have an understanding of methods used by the poets and the effects on the reader/audience
* To be able to demonstrate a knowledge of the context and the big ideas of the poems
* To be able to create links/comparisons between the poems
* To be able to voice an opinion on the poem

**Possible teaching and learning activities**

* To have a clear understanding of the key ideas in each poem.

Exercises could include:

* Having read and annotated each poem
* To have written a 50-word summary of each poem (then condense down to 10 then one word)
* To have completed a Knowledge Organiser on each poem
* To make a class revision guide on the anthology with individual students or pairs of students allocated a poem each
* To give a Spoken Language presentation on a poem of the student’s choice
* To have an understanding of methods used by the poets and the effects on the reader/audience. Exercises could include:
* Annotating the poems with a clear focus on methods
* Exploring the connotations of word choices (playing with the impact of substituting for other words)
* Considering the impact of structural choices (lines/words that stand out, use of punctuation for effect, or capital letters)
* To be able to demonstrate a knowledge of the context and the big ideas of the poems.

Exercises could include:

* Looking at the key message of the poem – why has the poet written it? What do they want their reader to consider?
* Briefly exploring the historical or social context of the poem (for example by looking at images from WW1 when reading Exposure by Wilfred Owen or exploring historical and social context of Porphyria’s Lover by Robert Browning)
* To be able to create links/comparisons between the poems.

Exercises could include:

* Creating venn diagrams to link poems thematically
* Giving students a named poem and asking them to plan out a comparison
* Give students the titles of the poems and ask them to group them in different ways
* To be able to voice an opinion on the poem.

Exercises could include:

* + Class Q&A
  + Class discussions and debates ( I think the most effective poem is….. because……)
  + Essay writing practise
* Be able to write effectively about the text
* A selection of past papers are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services)
* A range of student responses are available on [Exampro](https://www.exampro.co.uk/)
* Students can use successful answers to help improve their own written responses.
* Less successful answers can be used for students to offer ‘advice’ to the student on how to improve.

**Literature focus: Unseen Poetry**

**Learning opportunities**

* To be able to engage with and have a personal response to a range of ‘unseen’ poems
* To be able to discuss/write about the key ideas in a range of poetry

To be able to explore the methods used by poets and the effect on their readers

* To be able to compare methods across two unseen poems

**Suggested timing (lessons)**

Once you have introduced the idea of unseen poetry and explored the format of the questions ([Question papers](https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/assessment-resources) are available on our website) it works best to interweave the teaching of unseen poetry into other topics. By interweaving the poetry you can expand on and explore a range of poetry linked to other topics. For example, an unseen poem that links to the idea of patriarchy alongside the teaching of Romeo and Juliet or an unseen poem linked to a topical event at school such as Diversity week or a celebration of Pride.

**Possible teaching and learning activities**

In preparing for the unseen poetry section of the examination students should experience a wide range of poetry in order to develop their ability to closely analyse unseen poems. They should be able to analyse and compare key features such as their content, theme, structure and use of language.

Students will be guided through poetry analysis through the teaching of the chosen poetry cluster. The teaching of unseen poetry allows some creativity to the range of poems and subject matter students are exposed to.

This unit allows students to develop their own personal responses and ideas around poetry beyond what they’re taught in the classroom.

* Provide students with a range of photographs or pieces of art and ask them to express a personal opinion before transferring their skills to a piece of poetry.
* Use spoken word poetry (such as Kae Tempest or George the Poet) to engage students with a range of poetry styles.
* Apply their analysis skills to song lyrics.
* Give them a poem with no line breaks and ask them to add them in, ask students to consider the effect of structure.
* Explore poems that link to other topics studied (this could be linked to key areas of focus at school such as Black History Month or a celebration of Pride or to key events like Christmas or Eid).
* Have student have a go at writing their own poetry and then analysing it and the effects of the choices they’ve made.

**Resources**

This [helpful teachers guide](https://filestore.aqa.org.uk/resources/english/AQA-8702-UP-TG.PDF) contains a range of teaching strategies as well as a range of different example poems.

**Language focus: Paper 2, Question 5 (writing to present a viewpoint)**

While exploring the ‘big ideas’ of the poetry students can also develop their skills on writing to present a viewpoint. Students should explore writing speeches, letters and articles (so for example while teaching the Power and Conflict cluster students could write their own letters on their views on the effects of war using Kamikaze or Remains as stimulus).

**Content**

* Explore different styles of non-fiction writing
* Understand writing styles for different audiences and purposes
* Presenting a viewpoint in writing
* Planning a range of ideas to support viewpoint
* Organisation and cohesion in writing

**Learning opportunities**

* Understand the writing assessment objectives
* Writing non-fiction texts in different forms and for different purposes
* Writing skills and technical accuracy

**Questions focus**

* Paper 2 Section B – ‘Write an article in which you argue your point of view in response to the statement ‘……..’ (add a statement that builds on themes and ideas explored through poetry).

**Suggested texts**

**Love and Relationships**

* June 2017 paper and sources.
* Source A: 21st Century non-fiction.
* How can my son be a year old already? by Stuart Heritage.
* A newspaper article from The Guardian newspaper published in 2016.
* Source B: 19th Century literary non-fiction.
* Boy Lost.
* An extract from a Victorian newspaper in which a mother writes about her son.
* Any non-fiction articles, letters or speeches could be used as stimulus for their tasks – this could be something topical or something linked to the key themes of the poetry studied.

**Year 1 Half Term 3**

* Literature focus: Revision and Consolidation
* Language focus: Paper 1, Section A Reading skills

**Literature focus: Revision and Consolidation**

Studies show that students are more likely to retain content if it is regularly revisited. Built into the scheme is time to revisit and revise content already delivered.

**Modern text resources**

**JB Priestley - An Inspector Calls**

The British Library has a range of [useful articles and contextual information](https://www.bl.uk/20th-century-literature/articles/an-introduction-to-an-inspector-calls).

[Clips and character profiles](https://www.bbc.co.uk/programmes/p02z80kq) from the BBC adaptation.

[Study guide](https://www.aninspectorcalls.com/education) to accompany the National Theatre Lives recent production.

**Willy Russell - Blood Brothers (musical version)**

[TES teaching resource pack](https://www.tes.com/teaching-resource/blood-brothers-by-willy-russell-resource-pack-6030975):

Chesterfields theatres [education resource pack](https://chesterfieldtheatres.co.uk/media/76525/Blood-Brothers-Tour-Education-Pack.pdf) which accompanied their production.

**Dennis Kelly – DNA**

National Youth Theatre [education resource pack](https://www.nyt.org.uk/sites/default/files/u386/dna_edu_pack_saved_for_web.pdf).

TES [teaching resource pack](https://www.tes.com/teaching-resource/dna-by-dennis-kelly-6448657).

**Shelagh Delaney - A Taste of Honey**

National Theatre [Live at home production](https://www.ntathome.com/a-taste-of-honey?webSyncID=ab16ec20-542d-0608-e81a-7994da764144&sessionGUID=0b38cdb2-44b7-996e-4e18-95b19cd79623).

TES [scheme of work](https://www.ntathome.com/a-taste-of-honey?webSyncID=ab16ec20-542d-0608-e81a-7994da764144&sessionGUID=0b38cdb2-44b7-996e-4e18-95b19cd79623).

**William Golding - Lord of the Flies**

Cambridge University [blog of 37 teaching ideas](https://www.cambridge.org/us/education/blog/2019/07/07/37-activities-teaching-lord-flies/) for Lord of the Flies.

**AQA Anthology - Telling Tales**

[AQA anthology.](https://store.aqa.org.uk/resources/english/AQA-8702-TG-TALES.PDF)

**George Orwell - Animal Farm**

[Blog](https://www.teachwire.net/news/8-great-teaching-tools-for-reading-george-orwells-animal-farm-ks4-english/) containing links to a range of teaching tools for Animal Farm.

TES [introduction lessons](https://www.tes.com/teaching-resource/animal-farm-introduction-12167219) on Animal Farm.

**Meera Syal - Anita and Me**

[BBC Bitesize resources](https://www.bbc.co.uk/bitesize/topics/zwpfvwx/articles/zfbxhcw).

**Stephen Kelman - Pigeon English**

National Youth Theatre [education resource pack](https://www.nyt.org.uk/sites/default/files/u386/pe_edu_pack_saved_for_web.pdf).

[Stephen Kelman interview](https://www.youtube.com/watch?v=VGkA-SbzXYQ) about Pigeon English.

**Chinonyerem Odimba -Princess & The Hustler First teaching 2023**

**Winsome Pinnock - Leave Taking First teaching 2023**

**Kit de Waal - My Name is Leon First teaching 2023**

[Useful resources](https://www.aqa.org.uk/spark-something) for the three new texts can be found on AQAs Spark Conversations. This is includes Q&A videos with the writers and key teaching ideas for each text.

**Poetry Resources**

**Love and Relationships**

There are lots of resources available on [Teachit](https://www.teachit.co.uk/english/ks4/poetry/poetry-anthologies/aqa-love-and-relationships-anthology).

**Power and Conflict**

There are lots of resources available on [Teachit.](https://www.teachit.co.uk/english/ks4/poetry/poetry-anthologies/aqa-power-and-conflict)

**Worlds and Lives**

This cluster is for first teaching from September 2023 so currently has fewer resources.

Unlike the other clusters two thirds of the poems in this new collection are published post-2000. Whilst very modern, the poems are rooted in the revolutionary spirit of the Romantics.

It explores themes such as ideas about home, heritage, belonging and connection. [Further information on the Worlds and Lives cluster](https://www.aqa.org.uk/resources/english/gcse/english-literature-8702/plan/endorsement-worlds-and-lives-poetry-cluster) can be found on our website.

There is also a range of [links to teaching resources](https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/teaching-resources) available on the our website.

**Language focus: Paper 1, Section A Reading Skills**

**Content**

* Paper 1 Section A Reading skills
  + Question 1: retrieval and comprehension skills
  + Question 2: language analysis
  + Question 3: structure analysis
  + Question 4: evaluation and analysis of methods

**Learning opportunities**

* Understand the assessment objectives
* Exploring effects of writer’s use of language
* Selecting appropriate textual references
* Exploring effects of writer’s use of language
* Developing analysis of language
* Identifying structural features
* Exploring effects of writer’s use of structure

**Questions focus**

Paper 1 Questions 1 – 4

**Suggested texts**

* *The Night Circus* – Erin Morgenstern – the opening section describing the circus.
* Of Mice and Men by John Steinbeck – Description of the setting.
* Jaws by Peter Benchley – Opening.
* A selection of past papers and examples are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services).

**Year 1 Half Term 4**

* Literature focus: Shakespeare
* Language focus: Paper 2, Section A Reading skills

**Literature focus: Shakespeare**

**Content**

**Text Choices**

* Macbeth
* Romeo and Juliet
* The Tempest
* The Merchant of Venice
* Much Ado About Nothing
* Julius Caesar

**Learning opportunities**

* To have a clear understanding of the plot and characters
* To have an understanding of methods used by Shakespeare and the effects on the audience
* To be able to demonstrate a knowledge of the context of a Shakespearean text and the big ideas of the text
* To be able to voice an opinion on the text

**Possible teaching and learning activities**

* Ensure students are confident with the plot of their text

One option could be to watch a performance of the text first before tackling the written text but this depends on the confidence and ability of your class.

Exercises could include:

* Creating timelines and plot summaries of each Act and Scene
* Watching productions of the text – there are numerous adaptations available for each of the texts
* Knowledge organisers for students to keep track of key ideas in each Act
* Ensure students are confident with the key characters in the text.

Exercises could include:

* Creating character profiles which students add to as they read the play
* Creating monologues or diary entries from one character’s perspective
* Hot seating students in role as a character
* Creating timelines of key events for each key character
* To have an understanding of methods used by the writer and the effects on the audience.

Exercises could include:

* Close analysis of key extracts of the text (building familiarity with extract-based exam format)
* Considering the structure of the text and the impact (use of dramatic irony for example or use of settings)
* Drawing imagery from speeches (use of simile and metaphor)
* Considering prose vs verse
* Thinking about the ‘voice’ of certain characters
* To be able to demonstrate a knowledge of the context and the big ideas of the text.

While AO3 is by no means limited to bolt on historical context it is usual for students to understand key features of life in Shakespearean society to help them better understand key themes of the text (for example an understanding of a patriarchal society before reading, for example)

Exercises could include:

* Watching historical documentaries about life in Shakespearean times (there is a wide range of resources available such as this BBC TEACH video about life for women in Shakespearean time: <https://www.youtube.com/watch?v=5HVc_Aj0m9o> 4m54s)
* Considering how the text would be different if it was written today
* Comparing the attitudes of the audience Shakespeare was writing for to those of a contemporary audience (so for example ask the class how they feel that Juliet was only 13?)
* Be able to write effectively about the text
* A selection of past papers are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services)
* A range of student responses are available on [Exampro](https://www.exampro.co.uk/)
* Students can use successful answers to help improve their own written responses.
* Less successful answers can be used for students to offer ‘advice’ to the student on how to improve.

**Resources**

There are lots of freely available resources to support the teaching of Shakespeare.

The [British Library website](https://www.bl.uk/shakespeare) has many resources including contextual information and character analysis.

[BBC Bitesize](https://www.bbc.co.uk/teach/) is useful for lot and character summaries and ‘self test’ quizzes.

The [Shakespeare’s Globe website](https://www.shakespearesglobe.com/learn/teaching-resources/) has a series of teaching resources for each play as well as the option to buy recordings of previous performances.

Both the RSC website and National Theatre Live both have a number of productions available to watch digitally.

Further resources are listed in the [Autumn 2020 Virtual communities materials](https://onlineservices.aqa.org.uk/resources/assessment-and-training/subject/English).

**Language focus: Paper 2, Section A Reading Skills**

**Content**

* Paper 2 Section A Reading skills
  + Question 1: retrieval and comprehension skills
  + Question 2: comparison
  + Question 3: language analysis
  + Question 4: comparison and evaluation of methods

**Learning opportunities**

* Explore different styles of non-fiction writing
* Understand writing styles for different audiences and purposes
* Exploring effects of writer’s use of language
* Selecting appropriate textual references
* Identify writer’s viewpoint and perspective
* Understanding implicit information and inference
* Comparing viewpoints and perspectives

**Questions focus**

Paper 1 Questions 1 to 4

**Suggested texts**

* Teacher selected examples of different non-fiction writing from 19th century and 20/21st century (could be linked to key ideas in Shakespeare text).
* A selection of past papers and examples are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services).

**Year 1 Half Term 5**

* Literature focus: Shakespeare and Poetry
* Language focus: Writing Skills

**Literature focus: Shakespeare and Poetry**

**Content**

Build in time to complete Shakespeare text and for students to complete and develop essay writing skills as well as continuing work on the chosen cluster from the poetry anthology.

**Learning opportunities**

* To have a clear understanding of the plot and characters in their Shakespeare text
* To have an understanding of methods used by Shakespeare and the effects on the audience
* To be able to demonstrate a knowledge of the context of a Shakespearean text and the big ideas of the text
* To be able to voice an opinion on the text
* To have a clear idea of the content and ideas in each poem in the cluster
* To explore the methods used by each poet

**Possible teaching and learning activities**

* Complete Shakespeare text and students to complete a mock assessment question.
* A selection of past papers are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services) or you may wish to write your own.
* Continue with Poetry anthology (see half term 2 for suggested teaching ideas).

**Language focus: Writing Skills**

**Content**

Both fiction and non-fiction writing with a focus on form, audience and technical accuracy

**Learning opportunities**

* Paragraphing
* Sentence types
* Punctuation use
* Structure
* Techniques

**Questions focus**

Paper 1 and 2 Question 5

**Possible teaching and learning activities**

* Use examples of ‘good work’ to explore effect (teacher could write a ‘bad’ example for students to consider the skills required and what would make it more effective).
* Students could be given a checklist of ‘skills’ to try and include in their own writing.
* A selection of past papers and examples are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services).

**Year 1 Half Term 6**

* Literature focus: Revision and Consolidation
* Language focus: Spoken Language

**Literature focus: Revision and Consolidation**

**Content**

Take time to complete, re-visit and revise the four literature topics covered so far this year (the Modern text, Poetry, Unseen poetry and Shakespeare).

**Possible teaching and learning activities**

* Watch productions of texts
* Complete revision pages and knowledge organisers
* Retrieval and memory quizzes

**Language focus: Spoken Language**

**Content**

Students will be assessed on their [Spoken Language Skills](https://www.aqa.org.uk/resources/english/gcse/english-language-8700/assess/non-exam-assessment-guide-spoken-language-endorsement). This will be teacher assessed and students will receive a separate grade of a Pass, Merit or Distinction.

**Possible teaching and learning activities**

* Students will need to select a topic, research their topic and plan a presentation for their purpose and audience.
* Students could be given the [assessment form](https://filestore.aqa.org.uk/resources/english/AQA-8700-SL-ENDORSEMENT-FORM.PDF) in advance and practice in small groups.
* A ‘menu’ of task choices could be provided to help students select a topic (they could be linked to the ideas from their Literature texts for example ‘Who I think is most to blame for the death of Eva Smith and why’) but most students enjoy the challenge of selecting a topic they’re interested in.

**Year 2 Half Term 1**

* Literature focus: 19th-century novel
* Language focus: Paper 2 Skills

**Literature focus: 19th-century novel**

**Content**

**Text Choices**

* Robert Louis Stevenson - The Strange Case of Dr Jekyll and Mr Hyde
* Charles Dickens - A Christmas Carol
* Charles Dickens - Great Expectations (1867)
* Charlotte Brontë - Jane Eyre
* Mary Shelley - Frankenstein (1831)
* Jane Austen - Pride and Prejudice
* Sir Arthur Conan Doyle - The Sign of Four

**Learning opportunities**

* To have a clear understanding of the plot and characters
* To have an understanding of methods used by the writer and the effects on the reader/audience
* To be able to demonstrate a knowledge of the context and the big ideas of the text
* To be able to voice an opinion on the text

**Suggested timing (lessons)**

As with the other texts, a lot depends on the length of the chosen text. While teaching the text it can also be linked to other topics for example reading 19th-century non-fiction texts to link with the teaching of English Language Paper 2 or reading unseen poetry that explores similar themes.

**Possible teaching and learning activities**

* Ensure students are confident with the plot of their text.

Exercises could include:

* Creating timelines and plot summaries of each chapter
* Watching productions of the text (where applicable, many of the text have play versions or film adaptations available others have audio books)
* Recounting the text from one character’s perspective
* Knowledge organisers for students to keep track of key ideas in each chapter.
* Ensure students are confident with the key characters in the text.

Exercises could include:

* Creating character profiles which students add to as they read the text
* Hot seating students in role as a character
* Creating timelines of key events for each key character.
* To have an understanding of methods used by the writer and the effects on the reader/audience

Exercises could include:

* Close analysis of key extracts of the text (whilst building familiarity with approaching an extract-based text)
* Changing key words of the text (or the structure) and considering the impact it has
* Considering the authors use of imagery (for example drawing the Red Room from Jane Eyre or The Ghost of Christmas Present from A Christmas Carol using the description).
* To be able to demonstrate a knowledge of the context and the big ideas of the text

Exercises could include:

* Exploring articles that consider 19th-century values (for example views on scientific research for Frankenstein or Jekyll and Hyde)
* Exploring the historical context of the text by watching clips/reading other texts from the same time period
* Exploring themes/’big ideas’ of the text through unseen poetry.
* Be able to write effectively about the text
* A selection of past papers are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services)
* A range of student responses are available on [Exampro](https://www.exampro.co.uk/)
* Students can use successful answers to help improve their own written responses.
* Less successful answers can be used for students to offer ‘advice’ to the student on how to improve.

**Resources**

You may find it useful to introduce the context and ‘big ideas’ of 19th-century literature in KS3.

This [helpful guide](https://filestore.aqa.org.uk/resources/english/AQA-8702-19C-KS3.PDF) contains a number of extracts from 19th-century texts and teaching ideas to use in the classroom.

There are a range of non-fiction 19th-century texts and articles available on the [British Library website](https://www.bl.uk/teaching-resources/19th-century-non-fiction-texts-crime-and-punishment).

Plot summaries, character profiles and notes on theme structure and language are available for all the text (with the exception of Pride and Prejudice) on [BBC Bitesize](https://www.bbc.co.uk/bitesize/topics/zqndtyc).

**Language focus: Paper 2 – Writers’ viewpoints and perspectives**

**Content**

Paper 2 Questions 1 to 5 (Reading and Writing Sections)

**Learning opportunities**

* Explore different styles of non-fiction writing
* Understand writing styles for different audiences and purposes
* Exploring effects of writer’s use of language
* Selecting appropriate textual references
* Identify writer’s viewpoint and perspective
* Understanding implicit information and inference
* Comparing viewpoints and perspectives
* Explore different styles of non-fiction writing
* Presenting a viewpoint in writing
* Planning a range of ideas to support viewpoint
* Organisation and cohesion in writing

**Suggested texts**

A number of 19th century texts could be used that tie in with your chosen 19th century text.

**Texts on travel:**

* *History of a Six Weeks tour* by Mary Shelley [History of a Six Weeks Tour - online copy](https://archive.org/details/sixweekhistoryof00shelrich/page/viii/mode/2up?ref=ol&view=theater) Possible suggestion: page 40 onwards ‘Switzerland’.
* *The Uncommercial Traveller* by Charles Dickens – Suggested extract ‘Bound for the Great Salt Lake’ p.190 onward [Bound for the Great Salt Lake](https://archive.org/details/uncommercialtrav03dick/page/190/mode/2up?ref=ol&view=theater).
* *Pole to Pole* by Michael Palin - [Day 9 The Greenland Sea](https://www.palinstravels.co.uk/book-642).
* *Memoirs of William Sampson* – Suggested extract – Letter XXX1 ‘Embarkation – Danger – Journey to London p. 225 [Embarkation - Danger - Journey to London P225](https://archive.org/details/memoirsofwilliam01samp/page/224/mode/2up?ref=ol&view=theater).
* *Air Travel is a Huge Contributor to Climate Change* [Article about anti-air travel](https://www.vox.com/the-highlight/2019/7/25/8881364/greta-thunberg-climate-change-flying-airline).
* *The Moments that made me Love Flying* – Larry Bleiberg BBC [*Moments that Made me Love Flying - article BBC*](https://www.bbc.com/travel/article/20151019-the-moments-that-made-me-love-flying)*.*

**Texts on Entertainment:**

* *The Greatest Show on Earth* – Guardian Article [Ringling Brothers Bow out after 146 years in the circus ring](https://www.theguardian.com/stage/2017/may/22/ringling-bros-barnum-bailey-circus-final-show-new-york-146-years).
* *The Real Story behind The Greatest Showman –* Guardian Article [The Real Story Behind The Greatest Showman](https://www.theguardian.com/film/2019/jul/03/the-real-story-behind-the-greatest-showman-is-one-of-exploitation-its-time-we-told-it).
* *P T Barnum Autobiography* – Extracts on Tom Thumb or The Mermaid.
* *The Real Story behind The Greatest Showman –* Guardian Article [The Real Story Behind The Greatest Showman](https://www.theguardian.com/film/2019/jul/03/the-real-story-behind-the-greatest-showman-is-one-of-exploitation-its-time-we-told-it).
* Paper 2 Section B – ‘Write an article in which you argue your point of view in response to the statement ‘Reality TV is the new circus – it uses and exploits the people taking part’.

**Social Issues:**

* *Night Walks* – Charles Dickens - [Night Walks extract](https://www.charlesdickenspage.com/night-walks.html).
* *Down and Out in Paris and London –* George Orwell - [Down and Out in Paris and London.](http://www.george-orwell.org/Down_and_Out_in_Paris_and_London/0.html)
* *£3million to fix the UK housing crisis?* – The Guardian [Homeless crisis in the UK article](https://www.theguardian.com/commentisfree/2023/jun/27/prince-william-homewards-homelessness-3m).
* A selection of past papers and examples are available on [Centre Services](https://www.aqa.org.uk/contact-us/secure-services/centre-services).

**Year 2 Half Term 2**

* Literature focus: Poetry
* Language focus: Paper 1 Language – Explorations in creative reading and writing

**Literature focus: Poetry**

**Content**

Students to continue their studies of the Poetry Anthology and unseen poetry (see Year 1, half term 2)

**Language focus: Paper 1 Language – Explorations in creative reading and writing**

**Content**

Paper 1 Questions 1 to 5 (Reading and Writing Sections)

**Learning opportunities**

* Explore different styles of non-fiction writing
* Understand writing styles for different audiences and purposes
* Exploring effects of writer’s use of language
* Selecting appropriate textual references
* Identify writer’s viewpoint and perspective
* Understanding implicit information and inference
* Comparing viewpoints and perspectives
* Presenting a viewpoint in writing
* Planning a range of ideas to support viewpoint
* Organisation and cohesion in writing

**Suggested texts**

* *The Doll’s House* – Katherine Mansfield [The Doll's House text](https://www.katherinemansfieldsociety.org/archive/www.katherinemansfieldsociety.org/assets/KM-Stories/THE-DOLLS-HOUSE.pdf).
* *The Lottery* – Shirley Jackson [The Lottery - text](https://core.ac.uk/download/pdf/38424002.pdf).
* *AQA Telling Tales – Short Story Anthology.*

**Year 2 Half Terms 3 and 4**

* Revision, revisiting, consolidation and exam writing practice.