
GCE English Language and Literature 2015: Component 1: Voices in Speech and Writing

Voices Anthology and Unseen Non-Literary Scheme of Work (AS and A level)

Introduction

This scheme of work focuses on teaching the *Voices in Speech and Writing* Anthology text and the skills needed for responding to unseen non-literary texts. The **comparison** of an unseen text and a named Anthology text will be assessed in:

- AS level, Paper 1, Section B
- A level, Paper 1, Section A

Students should be encouraged to consider how spoken and written **voices** are created in texts which range from semi-spontaneous to highly crafted. How do these texts make use of or appropriate features of spontaneous spoken language? How do the writers or speakers use language to present themselves in a particular way? How are their 'characters' constructed and conveyed? In reading the texts, can we 'hear' the voice or voices within them, and how are these created?

Support on teaching 'recreative' responses to the Anthology texts, for the AS level Paper 1 Section A, can be found in the Getting Started Guide. There is a separate scheme of work available for the teaching of the drama text for A level Paper 1, Section B.

For A level only classes, centres may choose to teach the Anthology texts and drama text in parallel with two teachers or consecutively. A co-teachable pathway (where both AS and A level students are taught in the same lessons in Year 12) would require the teaching of the drama text to be delayed until Year 2.

Paper 1: Anthology and Unseen Texts

Week	Paper/theme	Learning outcomes	Content	Exemplar resources
1	<p>Introduction to Section A (A level) or Section B (AS level) of the examination</p> <p>Discussion of Question format and assessment focus</p> <p>Revision of (or introduction to) features of spontaneous spoken language</p>	<p>Students will understand:</p> <ul style="list-style-type: none"> • the format and weighting of this section of the paper • the assessment objectives and their focus in relation to the question • general expectations in terms of handling of the unseen extracts • how A level builds upon and extends knowledge and skills acquired at GCSE • features of spontaneous spoken language. 	<p>Issue students with sample assessment materials (SAMs).</p> <ul style="list-style-type: none"> • Explore the format of the question and the links between all component parts and the mark scheme and assessment objectives. • Explore the indicative content for the unseen extracts and discuss how this relates to the AOs. <p>Transcription activity</p> <p>In groups, students:</p> <ul style="list-style-type: none"> • record and transcribe a 2/3-minute extract from a conversation between group members on a range of topics designed to vary the function/purpose (range will obviously vary according to the size of the class). For example: <ul style="list-style-type: none"> ○ best night out ○ making scrambled eggs ○ advice to new post-16 students ○ film/music 'review' • identify the spontaneous speech features and present to class linking these features to: <ul style="list-style-type: none"> ○ their function in the conversation ○ their relation to the topic ○ the context 	<ul style="list-style-type: none"> • SAMs: question paper, mark scheme • Edexcel specification • Recording facility, e.g. mobile phone • Spoken Language features table, Getting Started Guide p.8

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			<ul style="list-style-type: none"> o the participants. 	
2	<p>Developing understanding of texts for a listening audience and the creation of 'voice'</p> <p>Activities in this week may offer opportunities to cross over with voice in drama texts for A level Paper 1 Section B – for example, considering screenplays and radio dramas in the <i>Voices</i> Anthology.</p>	<p>Students will:</p> <ul style="list-style-type: none"> • understand features of spoken language – both spontaneous and crafted • explore how crafted texts for a listening audience appropriate features of spontaneous speech in order to create a 'voice' • compare features of spontaneous/crafted spoken language used in Anthology and 'unseen' texts. 	<p>This week should focus on texts for a listening audience. Some of the following activities may support the exploration of voice in texts for a listening audience.</p> <ul style="list-style-type: none"> • Spontaneous to crafted speech continuum/washing line activity, with discussion and analysis of features of spoken voices. • Forensic analysis of constructed reality clips/transcripts, i.e. <i>The Only Way is Essex/Made in Chelsea</i>. What evidence can be found which suggests that these conversations are not spontaneous? What 'voice' (persona/identity) is being created? • Exploration of features of spoken language to be found in the Anthology and other 'unseen' texts (to introduce comparison). <ul style="list-style-type: none"> o In pairs/groups, students are given two texts (one Anthology/one unseen) to analyse. o Following initial analysis, students can cross-check features of spoken language with the Anthology Teacher's Guide and then develop their analysis of 'unseen' texts. <p>Debate: <i>All speech is crafted. Discuss.</i></p>	<ul style="list-style-type: none"> • Voices in Speech and Writing: An Anthology • Selection of spoken texts either transcribed or audio/visually presented (spontaneous conversations, speeches, TV interviews, podcast, post-match interviews, panel debates, reality TV conversations, screenplays, radio transcripts, etc.) • Spoken Language features table, Getting Started Guide p.8 • Language levels guide, Getting Started Guide p.42 • Voices Anthology Teacher's Guide

Week	Paper/theme	Learning outcomes	Content	Exemplar resources
3	Exploring texts for a reading audience and the creation of voice	<p>Students will:</p> <ul style="list-style-type: none"> understand how voices are constructed in written texts explore how writers present a 'voice' (persona/identity) practise creating 'voice' in their own texts (link to 'recreative' in AS exam and A level coursework) 	<p>This week should focus on texts for a reading audience. Some of the following activities may support the exploration of 'voice' in texts for a reading audience.</p> <ul style="list-style-type: none"> Allocate 'reading audience' texts, found in the Anthology and other 'unseen' texts, i.e. travelogues, autobiography, articles. <ul style="list-style-type: none"> In pairs/groups, students are given two texts (one Anthology/one unseen) to analyse the 'voice' created. Following initial analysis, students can cross check features of 'voice' with Anthology Teacher's Guide and then develop their analysis of 'unseen' texts. Create 'personality profiles' for the 'voices' in the texts, based upon their self-presentation in the text – age, likes, dislikes, interests, favourite foods, TV shows, hobbies, etc. What content and linguistic features support your suggestions? Practice 'recreative' aspect of AS Paper 1, by creating an imaginary 'personality' profile and using this as the inspiration for the 'voice' when recreating a text (from the Anthology) for the same audience, purpose and context as identified. Self-reflection/Commentary: How has this personality transplant been achieved? Introduce students to language terms, i.e. lexis, semantics to support analysis. 	<ul style="list-style-type: none"> Voices in Speech and Writing: An Anthology Selection of texts for a reading audience: travelogues, autobiography, articles, diary/memoir, reportage, review, blog

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4	Genre signposts and conventions	Students will understand: <ul style="list-style-type: none"> • the range of generic forms that might be used for unseen, based on genres in the Anthology • the features of a text that define or signal its generic form • the language choices made by writers or speakers to conform to generic convention and meet the expectation of the target audience • the importance of context to inform understanding of the text. 	Discuss the range of generic forms contained in <i>Voices in Speech and Writing: An Anthology</i> . <ul style="list-style-type: none"> • What are the key linguistic indicators of genre, audience and purpose? • In groups study additional extracts (probably four per group), drawn from and linking to this range. Group presentations of findings. <ul style="list-style-type: none"> • Defining the genre of each text, linking it to the relevant Anthology category, and explaining which features of language and presentation signalled the text type. • Defining the audience(s) and purpose(s) of each text explaining the language choices made by the writer/speaker to meet the expectations of each. Extension/independent task. <ul style="list-style-type: none"> • Allocate a generic form and defined audience and purpose to the class. Students to produce original text based on the form/type allocated. This provides an opportunity to practise creative writing skills – link to AS, Paper 1, Section A or A level coursework. 	<ul style="list-style-type: none"> • Range of exemplar materials drawn from 20th and 21st-century sources • <i>Voices in Speech and Writing: An Anthology</i>

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5-7	Detailed analysis of text types	Students will understand: <ul style="list-style-type: none"> • the literary and linguistic conventions applied in a range of exemplar text types and the effects they produce • how structure and language is used to meet the conventions of the genre, the expectations of the audience and the objectives of the writer • the importance of contextual factors in shaping the content of a text. 	The focus is now on genre and more detailed analysis of texts that students may have already encountered earlier. The sequence of activities is flexible but the text types should be drawn from, and link to those in <i>Voices in Speech and Writing: An Anthology</i> . <ul style="list-style-type: none"> • Work through sections of the Anthology; initially teacher-led, then individual group work and presentations. • View brief extracts from film/broadcast texts and produce screenplays/scripts which address the multiple audiences (director/performer/technician/viewer). • Keep a file of extracts explored, organised according to genre and including a summary of text content; literary/linguistic features used to create 'voice' in text; and a glossary of features/terms. • Students source (independently) texts which link thematically or stylistically to selected texts drawn from the Anthology. <ul style="list-style-type: none"> ○ Produce detailed analysis of one sourced text. Peer assessment. ○ Produce an extended written comparison between one sourced text and one anthology text of a different form. Peer assessment. 	<ul style="list-style-type: none"> • <i>Voices in Speech and Writing: An Anthology</i> • Supplementary materials across generic anthology form • Video/film/broadcast texts as a basis for exploration of screenplay/script production

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8	Examination preparation, feedback and target setting	<p>Students will improve their competence in:</p> <ul style="list-style-type: none"> using a range of literary/linguistic terminology and integrating this effectively into a comparative and analytical essay making connections between texts the Assessment Objectives against which examination responses for component 1A will be judged understanding their personal areas for improvement in terms of skills and knowledge how to manage time under examination conditions. 	<ul style="list-style-type: none"> Using the SAMs and/or bank of 'unseen' texts, students produce written response(s) to sample/whole questions, both at home and in timed controlled conditions. Initial responses to be peer marked with written feedback on mark awarded and justification for this mark together with any suggestions for improvement. Latter responses best teacher-assessed. 	<ul style="list-style-type: none"> SAMs <ul style="list-style-type: none"> A level p.7 AS p.11 Edexcel specification <i>Voices in Speech and Writing: An Anthology</i> Extended bank of extracts Bank of practice questions (linked to above)