

GCSE English

Scheme of work for Unit 3 English : Poetry

Introduction

The initial learning sequence outlined in this Scheme of Work provides a generic framework which can be used to develop students' understanding of the poems they are studying for this Unit. The four stages are designed to enable them to enjoyably inhabit poems before finally considering the approach they will take in their Controlled Assessment Task. The approach places the emphasis on the students' developing their own understanding of poems, enabling them to show their critical and sensitive reading of these types of texts and thus meet the Assessment Objective 2. As significantly, it helps students to develop the wider skill of becoming *dynamic* readers who:

- make connections
- question and challenge
- envisage and predict
- speculate
- play with ideas
- keep options open as they read

In the Controlled Assessment task, students will be required to respond to 3 poems in total. Two of these need to come from the collection of poetry in the Anthology that the students have studied. The third poem appears in the Controlled Assessment task. The third poem changes annually as the task changes annually, which is likely to impact on the choice of the 2 Anthology poems chosen and the focus subsequently taken in the students' responses. Note: there is no requirement to compare the poems. As the tasks will change annually so schemes of work will need some annual revision.

Week	Content coverage/key questions	Learning outcomes	Exemplar activities	Exemplar resources
1	<p>Incubation</p> <p>Before studying a poem, students will often benefit from some form of preparatory thematic engagement. The aim will be to develop their contextual understanding, and thus to generate potential thoughts and responses when the poem is subsequently read</p>	AO2i	<p><i>Sample activities:</i></p> <ul style="list-style-type: none"> • Focus initially on a related theme, through individual writing or discussion, either from current personal viewpoints, or via some guided research. • Focus on the period and place where the poem was written, on the writer's personal background, on the historical context to which a poem refers, if these things are likely to sharpen a reader's understanding. • Experiment with, and reflect upon, a cluster of 'disembedded' words, phrases or images drawn from the poem, which is designed to set up a reader's subsequent grasp of what the poem is about. 	The selected poems from the <i>Edexcel GCSE Poetry Anthology</i>

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2	<p>Exploratory reading & discussion</p> <p>Collaborative, speculative discussion, from various individual viewpoints, is likely to link a poem to a reader's own thoughts and experiences. The value of such discussion is about 'exploration, rather than explication'. Personal jottings support this, and should foster students' engagement, and set up interpretations.</p>	<p>AO2i AO2ii</p>	<p><i>Sample activities</i></p> <ul style="list-style-type: none"> • An initial reading leading to open-ended, small-group discussion, accompanied by personal jottings - logged thoughts, informal personal writing. Encourage students to re-read extracts aloud during discussion. Each group finally decides what, to them, are the key questions they would like to ask about the poem. • Alternatively, it may be that more structured jottings - using prepared 'noteboxes' - can prove more helpful in developing student thinking. • Working in pairs, students talk through and devise a simplified account of the poem's 'story', in the form of a numbered sequence of statements. This will require them to clarify their sense of what is stated or implied in the text; to make interconnections; and to interpret the figurative language in a more literal form. • Finish with paired reading aloud, alternating between the statements: then perhaps with an enhanced reading of the poem itself. 	<p>The selected poems from the <i>Edexcel GCSE Poetry Anthology</i></p> <p>Edexcel Poetry Anthology Teacher Guide, in particular, the introductory lessons: A1 pp 16-17. B1 pp 52-53 C1 pp 88-89 D1 pp 124-125</p> <p>Edexcel Poetry Anthology Active Teach CD Rom</p>

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3	<p>Interpretation through performance</p> <p>'Interpretation' is a notably high-grade assessment objective, and creating some form of text presentation is a valuable means to that end. When poems are performed, the attention to pace, tone, feeling, movement and so on engages students both intellectually and personally. And the poem is re-created, rather than simply decoded. The text becomes a stimulus, and the reader explores it with both eye and ear.</p>	<p>AO2i AO2ii</p>	<p><i>Sample activities</i></p> <ul style="list-style-type: none"> • Auditory activities: rehearsed reading aloud, which can be recorded, re-rehearsed, re-recorded... See the 'Reading Aloud' notes. One of the potential emphases here is characterising the voice of the poem's 'implied author', whoever that seems to be. • Variation: paired or choric reading. Deciding how to arrange shifts from voice to voice - via verses, lines, full stops, commas etc - and when to double voices. Focusing on the structure of the poem and its moods and perspectives. • Kinaesthetic activities: 'embodying' the poem through movement. Dance accompanying a recorded reading; or, more simply, a physically-rehearsed reading aloud. • Visual activities: 'illuminating' the poem through imagery. Sketching images described or evoked by a poem, or constructing an interpretive collage; videoing images to accompany a voice-over reading; writing a film scenario, in which the poem is spoken by characters or voiced-over, as appropriate. 	<p>The selected poems from the <i>Edexcel GCSE Poetry Anthology</i></p> <p>Edexcel Poetry Anthology Teacher Guide, in particular, the introductory lessons: A1 pp 16-17. B1 pp 52-53 C1 pp 88-89 D1 pp 124-125</p> <p>Edexcel Poetry Anthology Active Teach CD Rom</p>

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4	<p>Excavation: language and structure</p> <p>AO2 calls for the <i>Explanation and evaluation of how writers use linguistic, grammatical, structural and presentational features</i>. This is often one of poetry's specialities. Stages 2 & 3 above may encourage some attention to these things, but that is likely to be less common among young readers than responses to content and viewpoints. Delving into the choice of words, images and patterns is therefore the next developmental stage, and appreciating, rather than labelling, techniques is a major differentiator:</p>	<p>AO2i AO2ii AO2iii</p>	<p><i>Sample activities</i></p> <ul style="list-style-type: none"> • Imagery. Write down a handful of images from the poem you are studying, particularly those that interest you; you will need to decide how many words each image consists of. Then decide whether each image is literal or figurative (some may be both). Then decide what the main connotations of each image seem to you to be. Then compare your notes with other readers. • Voices. Reading poems aloud should set up various insights into the writing via the 'auditory imagination'. Follow up the readings by getting students to make notes of any aspects of the poem's style or structure which influenced how they decided to read it, or came through to them during the reading. • Provide a print-out of a poem which has erased all line-endings, gaps between lines, and punctuation. Students then re-insert these in a form they decide is appropriate. This can work both with unseen and with previously read poems. • Provide a 'skeleton' version of a poem, discuss what impression this gives. Then ask students to create another poem's skeleton - an evocative sequence of key words. 	<p>The selected poems from the <i>Edexcel GCSE Poetry Anthology</i></p> <p>Edexcel Poetry Anthology Teacher Guide, in particular, the introductory lessons: A1 pp 16-17. B1 pp 52-53 C1 pp 88-89 D1 pp 124-125</p> <p>Edexcel Poetry Anthology Active Teach CD Rom</p>

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			<p>WRITING LINK: Personal and Imaginative writing can be inspired by the style of the poetry that has been studied, as well as the subject matter. Imitating techniques is a real source of insight. When students' are developing their response to the Personal and Imaginative Controlled Assessment Task, there are opportunities to link their reading of poetry with their written response.</p>	
5	<p>Poetry (Reading) Controlled Assessment</p>	<p>Marks awarded for this component of the course</p>	<p>Students write on the themed collection they have studied, responding to 3 poems in total (two from the Anthology and one that is printed in the Controlled Assessment task) and</p> <p>EITHER:</p> <p>Write a written response of up to 1000 words</p> <p>OR:</p> <p>Present a digital media response that demonstrates that they have read and understood the poems. (This could include a podcast, creation of a website, edit of digital video material presented by the student or a short digital video production</p> <p>OR:</p> <p>A multimodal response that combines any of the above digital media</p>	