
Pearson Edexcel International GCSE English Literature

How to use the Scheme of Work

This Scheme of Work (SoW) has been made available on a word document rather than PDF, allowing you to edit the document in a way that suits your teaching style and learner needs.

International GCSEs have 120 guided learning hours.

Guidance provided within the course planners, schemes of work and lesson plans are suggested approaches which can be adapted by centres to suit their particular context.

The following SoW is based on a 45 minute lesson duration.

The sections (in the order presented across the SoW) include:

Paper 1: Poetry (54 lessons), Prose (27 lessons)

Paper 2: Modern Drama (27 lessons) and Literary Heritage (27 lessons).

The course planners in our *Getting Started Guide* provide alternative recommendations on the order of approach to sections within the papers across two years.

The columns in this lesson plan indicate:

- An overview of the time allocated to lessons
- Which section of the paper this lesson (or group of lessons) relates to
- The learning outcomes of those lessons. The resources that could be used to support the teaching of this lesson

- Within the content column, summary text is displayed in italics, which distinguishes summary text from specific activities for the students. The number of lessons associated with specific activities are indicated in bold, and bracketed at the end of the activity.
- Transferable skills support, see below for further information.

Why transferable skills?

In recent years, higher education institutions and global employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work. To support the design of our qualifications, we have mapped them to a transferable skills framework. The framework includes cognitive, intrapersonal skills and interpersonal skills and each skill has been interpreted for each specification to ensure they are appropriate for the subject. Further information on transferable skills is available on the website. Pearson materials, including this scheme of work will support you in identifying and developing these skills in students.

In the final two columns of this scheme of work we have indicated which transferable skills are explicitly assessed, and also where there are opportunities for them to be developed through teaching. Our intention is that teachers can use these columns to increase opportunities for transferable skills development in learners.

Guidance on the use of set texts

Paper 1 is closed book, although students are provided with Part 3 of the Pearson Edexcel International GCSE English Anthology (poetry) as an insert to the question paper. Paper 2 is open book. A list of the prescribed editions of set texts can be found in Appendix 4 of the specification. Students are provided with a copy of the Pearson Edexcel International GCSE English Anthology for classroom use. Schools will have different approaches to the use of set texts in the classroom. In some schools, students will purchase their own editions of sets texts which they will annotate as part of their studies. Their schools will then provide them with clean copies of the prescribed editions of set texts for use in the Paper 2 exam. Where this SoW refers to the annotation of texts, teachers should adapt the activity to the set text policy in their school.

Paper 1: Poetry and Modern Prose

Scheme of Work

Paper 1 Introduction

This section of the SoW covers the requirements for Paper 1, where all of the Assessment Objectives AO1 to AO4 are assessed. The lesson plans assume that two extended lessons will be available per week. The assumption is that around 60% of the available time will be devoted to preparation for Paper 1, which includes the Unseen Poetry as well as the Anthology Poetry and set Prose Texts.

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
Weeks 1-2 (lessons 1-3)	Poetry	<p>Students will be able to: Explain what poetry is.</p> <p>Recall different types of poetry.</p> <p>Recall the literary techniques used in poetry.</p> <p>Recall the aspects of form and structure used in poetry.</p> <p>Demonstrate their understanding of the effects a writer is hoping to achieve by use of:</p> <ul style="list-style-type: none"> - simile - metaphor - personification - colour and contrast - description of place. <p>Explain how the poet uses these to appeal to the senses.</p>	<p><i>Most students should already have a basic understanding of poetry and be able to explain the difference between poetry and prose. For those who cannot, or would benefit from some time revising their knowledge, centres may choose to spend the first week of study reviewing poetry knowledge.</i></p> <p><i>Students should have a solid understanding of the poetry basics before beginning study. However, gaps in knowledge can be filled over the course of study if teachers prefer.</i></p> <p>Present students with a list of poetic techniques, their definitions and examples. Students should work to match the definitions and examples to the corresponding technique, always focusing on the effectiveness of the application of the technique rather than simply spotting the feature.</p> <p>Students could be presented with examples alone and attempt to recognise the technique from this information. (1 lesson)</p>	<p>Sample poetry</p> <p>Pearson Edexcel International GCSE English Anthology</p> <p>Past papers</p>	Creativity Analysis	Analysis Reasoning Interpretation

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			<p>Teachers could present a brief overview of a variety of poetry types. Students should take notes on the features of each type and create a bank of information that they can use in the later study of the Anthology.</p> <p>Suggested foci:</p> <ul style="list-style-type: none"> -Sonnet -Ballad -Blank verse -Free verse -Shakespearean sonnet -Dramatic monologue. <p>Students could work in groups or independently to research different aspects of poetic forms and structures. The results of the research should be presented back to the group with a range of examples.</p> <p>Suggested foci:</p> <ul style="list-style-type: none"> -Rhyming couplets -Iambic pentameter -Poetic metre -Enjambment -Caesura -Stanzas <p>(1 lesson)</p> <p>Each student is given cards with SIMILE,</p>			

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			<p>METAPHOR or PERSONIFICATION on. Read out quotations from the poems/examples studied and students hold up cards.</p> <p>Each pair of students shares one feature with the whole class and explains how the example is effective.</p> <p>(1 lesson)</p>			
Weeks 2-18 (lessons 4-35)	Anthology Poetry	<p>Students should be able to:</p> <p>Identify the poetic techniques used in each poem.</p> <p>Identify the elements of form and structure used in each poem.</p> <p>Explain the effect of poetic techniques, form and structure and how this links to the key themes and ideas of the poem.</p>	<p><i>All the poems in the Anthology must be studied in detail. Dependent on the ability of students, lesson duration and complexity of poems, teachers are encouraged to spend approximately two lessons on each poem. The suggested structure of lessons can be applied to every poem within the Anthology. Centres should vary their approach to poetry dependent on the ability of the group and in order to maintain students' engagement with the material.</i></p> <p><u>Starter:</u> Explore the title of the poem. Students should present their expectations of the poem, based solely on the title.</p> <p><u>Main task</u> Read through the whole poem and encourage students to use the bank of information they created in the first weeks (lessons 1-3) to identify poetic techniques and elements of form and structure.</p> <p>Students should annotate each poem thoroughly and be sure to include key</p>	Pearson Edexcel International GCSE English Anthology	Innovation Analysis Decision making Adaptability	Analysis Intellectual interest and curiosity Perseverance Self-evaluation Communication Collaboration Teamwork Adaptive learning

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			<p>information. This information will be used later on to help explore links between poems.</p> <p>Suggested foci for study, where applicable to the particular poems:</p> <ul style="list-style-type: none"> • Nature • Relationships • Death • Time • Love • Identity • Childhood • Memories • Conflict. <p>(1 lesson)</p> <p>Analyse closely the effects of the poet's use of language, and respond to this on a personal level. Students could work in groups to provide close analysis of individual stanzas and feed this information back to the rest of the class.</p>			

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			<p>Students should begin to consider links between poems, in preparation for learning to adopt a comparative approach (AO3).</p> <p>Students should work independently, in pairs and in small groups to produce responses to exam style questions about the effect of poetic techniques in two of the studied anthology poems.</p> <p>Responses to exam style questions should be reflected on and assessed by students and teachers. Students should use the mark schemes to develop their understanding of the success criteria.</p> <p>(1 lesson)</p>			
Weeks 18-20 (lessons 36-40)	Poetry	<p>Students will be able to:</p> <p>Identify and explain the links between poems based on techniques, themes and ideas.</p> <p>Use a grid to plot the links between poems.</p>	<p><i>At this point students should have made a comprehensive study of the 16 poems from the anthology. A clear understanding of language, form and structure, key themes and ideas of the poetry will have been established. Students should also have begun making links between poems, approaching them in a comparative way. At the end of the study of the individual poems this should be a major focus (AO3).</i></p> <p><i>Support and guidance should be given to help students identify which poems have the strongest links and ensure that they are prepared to approach a pair of poems with a view to making apt comparisons.</i></p> <p>Students should review their study of the</p>	Pearson Edexcel International GCSE English Anthology	Adaptability Decision making	Decision making Continuous learning Analysis Collaboration Communication Teamwork

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			<p>poems over the past series of lessons and, in pairs or groups, create a list of the most common themes and ideas identified in the poems.</p> <p>At this stage it is important to work on a grid that allows students to note down which poems could be linked with regard to topics such as :</p> <ul style="list-style-type: none"> • Subject matter • Theme • Ideas • Form (e.g. sonnet, dramatic monologue) • Structure • Appeal to the senses • Tone <p>Students may work independently, in pairs or in groups to create a presentation on the links between two poems in Part 3 of the Anthology. This should be presented back to the class to allow other students to add the justification and reasoning of the links to their own notes.</p> <p>Students could create posters that creatively</p>			

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			highlight the links between poems. These poems could make up a display within the classroom or be copied for other students and used as a revision resource. (5 lessons)			
Week 21 (lessons 41-42)	Poetry	<p>Students will be able to:</p> <p>Complete an exam style question from Section B of Paper 1.</p> <p>Understand the success criteria for Section B of Paper 1.</p> <p>Identify and explain comparisons between poems from the Anthology.</p>	<p><i>Students' awareness of the success criteria must be established through a close scrutiny of the mark scheme. Proper preparation prior to attempting exam style questions will mean students have the best possible chance of achieving.</i></p> <p>Consider the mark scheme and success criteria. Students should reflect on their own targets and highlight the criteria relevant to them. They should reflect on other assessed questions from the previous series of lessons and consider where their personal strengths and weaknesses are in answering questions.</p> <p>Students should complete a Section B of Paper 1 question under timed conditions. Clean copies of the poems may be used for reference as an insert of the 16 poems will be included with the actual exam paper.</p> <p>The responses should be assessed and returned to students to allow them to reflect on their performance. Assessment should make clear reference to the levels of the mark scheme in feedback to support students in self-evaluation.</p> <p>Students should respond to the feedback</p>	<p>Sample assessment materials</p> <p>Pearson Edexcel International GCSE English Anthology</p> <p>A variety of unseen poems</p> <p>Examples of unseen poems from past papers (see the previous specification) are most useful as the mark schemes are also available on the website</p>		<p>Critical thinking</p> <p>Interpretation</p> <p>Perseverance</p> <p>Continuous learning</p> <p>Self-evaluation</p>

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			<p>given and look to improve their answers. The improved responses to Section B may be used later as revision material.</p> <p>(2 lessons)</p>			
Weeks 22-24 (lessons 43-48)	Unseen Poetry	<p>Students will be able to:</p> <p>Practice the skills required to respond to Section A of Paper 1 under timed conditions.</p>	<p><i>Through the consistent study of poetry over the last series of lessons, students' ability to identify descriptive skills, choice of language, aspects of form and structure, poetic techniques, themes and ideas should be well developed.</i></p> <p><i>These skills will now need to be applied to examples of unseen poetry. Centres are encouraged to create their own banks of unseen poetry texts, building on resources they know work well with their students. Students should also be encouraged to research and source poems that interest them, which can be presented to the class for close analysis. Students should be encouraged to have confidence in building their own interpretation, supporting their answers with valid examples from the poem.</i></p> <p>The techniques below may be applied to several examples of unseen poems.</p> <p>Individual students could research and prepare a session around a particular poem. The rest of the class will be presented with the chosen poem and asked to read it and</p>	<p>A variety of unseen poems</p> <p>Examples of unseen poems from past papers (see the previous specification) are most useful as the mark schemes are also available on the website</p>	<p>Analysis Creativity Innovation</p>	<p>Analysis Teamwork Communication Collaboration Self-evaluation Self-presentation Perseverance Reasoning Interpretation</p>

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			<p>feedback their interpretations about tone, mood and emotion.</p> <p>Students should be encouraged to identify poetic techniques and aspects of form and structure to support their interpretations.</p> <p>The student who has researched the poem should assist other students in their interpretation of the poem and should be able to present evidence, in the form of valid quotations that support their observations.</p> <p>Students could respond to unseen texts by selecting key words from each stanza that they believe highlight the bullet points in the question.</p> <p>Teachers could support student analysis by providing a list of techniques that may be present and have students identify as many relevant techniques as possible within a set amount of time and evaluate their effect.</p> <p>(6 lessons)</p>			
Weeks 25-27 (lessons 49-54)	Unseen Poetry	<p>Students will be able to:</p> <p>Recall the format of the exam question.</p> <p>Respond to an exam style question.</p>	<p><i>Students should be clear on the AO for Section A (AO 2) of Paper 1. Time should also be spent developing students' ability to interpret and respond to unseen poems.</i></p> <p><i>The format of the exam question should be presented to students and they should be led through the structure of a response to the question.</i></p>	<p>Sample assessment materials</p> <p>Past papers</p>	Innovation Analysis	<p>Analysis</p> <p>Self-evaluation</p> <p>Reasoning</p> <p>Communication</p> <p>Perseverance</p> <p>Interpretation</p>

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			<p>Students could be given an exemplar answer and use highlighters to identify points where marks could be awarded. Students could identify which sections of the answer relate specifically to AO2.</p> <p>Students could respond to exam style questions and peer assess their answers before giving feedback and improving their responses. (6 lessons)</p>			
Week 1 (lessons 1-2)	Modern Prose	<p>Students will be able to:</p> <p>Understand and comment on context.</p> <p>Identify the setting of the text.</p> <p>Comment on the contextual influences on the writer.</p> <p>Make predictions about the text based on their interpretation of stimuli.</p>	<p><i>Students will investigate the context of the modern prose text they are studying. When the understanding of context is cemented, this can be referred back to throughout the study of the prose to contextualise key themes and character development.</i></p> <p><i>Centres may wish to prepare a pack of contextual information for students to refer to. Students could be set research tasks as homework.</i></p> <p><i>Centres may wish to encourage students to read other related works of the author, if time allows.</i></p> <p><i>Relevant elements of writers' biographies could also be explored to support students' exploration of context.</i></p>	Modern prose text	Reasoning Argumentation	Intellectual interest and curiosity Communication Collaboration Teamwork Analysis Decision making

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			<p>Using visual stimuli related to the context of the prose text, explore students' prior knowledge. Encourage them to form expectations of the text based on this prior knowledge.</p> <p>E.g. (<i>Of Mice and Men</i>)</p> <ul style="list-style-type: none"> Images of the Great Depression/Migrant workers/the dust bowl <p>Students could be asked to respond to visual stimuli indicative of the setting of the prose text, showing how this is relevant to the study of the text itself.</p> <p>(1 lesson)</p> <p>Students should explore their predictions about the prose text based on images, film clips, title of the text and prior knowledge.</p> <p>Students are separated into groups and given a research task to complete on the context.</p> <p>Students could prepare presentations on the context of the prose text to present to the rest of the class. The presentations could be used later as revision.</p> <p>(1 lesson)</p>			
Weeks 2-4 (lessons 3-8)	Modern Prose	<p>Students will be able to:</p> <p>Understand the meaning of the first section of the text.</p>	<p><i>At the start of this section students should be ready to begin reading the modern prose text. Explain to them that, to help understanding, they will focus during this three-week block on the first section consisting of around one-third of the entire prose work. NB Different texts divide in</i></p>	Modern prose text	<p>Critical thinking Reasoning Argumentation Interpretation Adaptive learning</p>	<p>Analysis Critical thinking Continuous learning Intellectual interest and curiosity Interpretation Reasoning</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>Think about the plot of the first part of the text they are studying.</p> <p>Think about the characters introduced and relationships between them.</p> <p>Consider the intention of the writer in the use of the key themes.</p> <p>Recognise elements of form and structure in the first part of the text.</p> <p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to meaning.</p>	<p>rather different ways, so this is a guide only.</p> <p><i>The study of context in the first two weeks should give them a firm understanding of the setting of the prose text, making the content more accessible.</i></p> <p>Two extended lessons (and homework) should be given over to the reading, with a focus on the text, of this first section of the modern prose text. (2 lessons)</p> <p>Students will discuss what aspects of the plot are revealed to them in the first section, through such devices as setting, narrative and characters' initial presentation (1 lesson)</p> <p>Students will discuss the initial impression that they receive from the characters' early appearances in the text. How does what they say and do reveal their character and their relationships? Which characters do they relate to most strongly? Which do they find sympathetic and which less so? (1 lesson)</p> <p>They should think about what are being introduced as the key themes of the prose text and be encouraged to annotate their copies of the text in response to these</p>			Self-presentation

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>themes as they read. Is there one clear theme or are there related themes that are interwoven?</p> <p>Using a grid that includes a list of key themes, students should work in pairs and note any key passages that relate to these themes, with page references for ease of revisiting the important sections.</p> <p><u>Starter</u> Discussion questions presented by the teacher related to the key themes of the prose text or key issues considered in a particular section of the prose text. Questions such as the following could be asked: How is the theme (s) introduced? Are there different views/attitudes which reveal the central issues? Is there a significant moment in the action which highlights the theme(s)/issues?</p> <p><u>Main task</u> Read and annotate the first section of the prose text considering the key themes and using devices such as colour coding to show where these are dealt with. There could be different colours for different themes and key words or phrases.</p> <p>Students should take it in turns to read the text aloud, so that all students have time to make annotations. Depending on the ability of students, teachers may find it easier to read the text to the class, or have selected</p>			

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			<p>students read dialogue whilst the teacher reads the main narrative.</p> <p>Students could use a grid listing the key themes to plot quotations that link to the themes. The grid could later be used as a revision resource.</p> <p>Students should be encouraged to consider the writer's intention as they read and explore the ways in which the writer's message pervades the prose text. (1 lesson)</p> <p>Centres should incorporate the study of form and structure into their reading of the text, rather than considering it independently. How is the action developed? What is the importance of the time sequence or the introduction of a new character who might bring about change? Is conflict introduced?</p> <p>Students should write up their findings and comment on the intended and subsequent effect of the use of form and structure.</p> <p>To support students with their understanding of form and structure students could be given particular areas of the text to conduct a close analysis of.</p>			

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			<p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the text being studied.</p> <p><u>Main task</u> Students identify sections of the first part of the text in which elements of form and structure are used. (1 lesson)</p>			
Weeks 5-7 (lessons 9-14)	Modern prose	<p>Students will be able to:</p> <p>Understand the meaning of the second section of the text.</p> <p>Understand the plot of the second part of the text they are studying.</p> <p>Think about any new characters introduced in this second part of the text, and how characters and their relationships develop.</p> <p>Consider the emerging intentions of the writer in the use and development of the key themes.</p>	<p>Two extended lessons should be given over to the reading, with a close focus on the text, of the second (middle) section of the novel. (2 lessons)</p> <p>Students will discuss what aspects of the plot are progressively revealed to them in the second part, through such devices as changes of setting and the development of characterisation and relationships. (1 lesson)</p> <p>Students will discuss the ways in which their understanding of characters has developed from the initial impression that they received from the characters' early appearance. They should continue to ask which characters they relate to most strongly, and which they find sympathetic and which less so. How have their reactions to individual characters changed as they have read further into the text? Are they starting to make predictions</p>	Modern prose text	<p>Critical thinking Reasoning Argumentation Interpretation Adaptive learning</p>	<p>Analysis Interpretation Reasoning Critical thinking</p>

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		<p>Recognise elements of form and structure in the second part of the text.</p> <p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to meaning.</p>	<p>about how events and characters will turn out? Have there been any significant turning points? (1 lesson)</p> <p>Students should continue to explore the key themes of the text and be encouraged to annotate their copies of the text in response to these themes as they read. Using a grid that includes a list of the key themes, as they have emerged in the first and second sections of the text, students should plot any key parts of the text that relate to these themes.</p> <p><u>Starter</u></p> <p>Discussion questions related to the key themes as they emerge more fully in the second section of the text.</p> <p><u>Main task</u> Annotate carefully the second part of the text considering the key themes. (1 lesson)</p> <p>Centres should continue to incorporate the study of form and structure into their reading of the text, rather than considering it independently.</p> <p>Students should write up their findings and</p>			

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			<p>comment on the intended and subsequent effect of their use of form and structure.</p> <p>To support students with their understanding of form and structure students could be given particular areas of the text to conduct a close analysis of.</p> <p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the text being studied.</p> <p><u>Main task</u> Students identify sections of the text in which elements of form and structure are used. (1 lesson)</p>			
Weeks 8-10 (lessons 15-20)	Modern Prose	<p>Students will be able to:</p> <p>Understand the text of the final (third) section of the text.</p> <p>Understand the way the plot is concluded in the final part of the text they are studying.</p> <p>Describe the relationships between</p>	<p>Two extended lessons should be given over to the reading, with a close focus on the text, of the third (final) section of the novel. (2 lessons)</p> <p>Students will discuss what aspects of the plot emerge fully in the final part, through such devices as the dénouement of the plot, changes of setting and final revelations of characterisation. (1 lesson)</p> <p>Students will discuss the final impression that they receive from the characters' appearances throughout the text. They should now think in greater detail about how</p>	Modern prose text	<p>Adaptive learning Interpretation Reasoning Argumentation Critical thinking</p>	<p>Decision making Critical thinking Analysis Reasoning Self-presentation Communication Collaboration Teamwork</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>characters in the final section of the text.</p> <p>Identify how the relationships between characters have changed over the course of the play.</p> <p>Explain how the changing relationships relate to context.</p> <p>Consider the emerging intentions of the writer in the use and development of the key themes.</p> <p>Recognise elements of form and structure in the final part of the text.</p> <p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to meaning.</p> <p>Consider the emerging intentions of the writer</p>	<p>the different characters have related to each other, and the ways in which these relationships have taken the action forward.</p> <p>Students should focus their study of characters' relationships and development over the course of the narrative. To support students' study, particular sections indicative of characters and relationships could be selected for close analysis.</p> <p><u>Starter</u> Students select a character from the text and create a mind map of ideas about the emotions and personality of that character.</p> <p><u>Main task</u> Students identify the key relationships relevant to that character and identify the sections of the text that are indicative of those relationships.</p> <p>Lines of dialogue should be selected for close analysis through the identification of keywords, phrases and literary techniques.</p> <p>Students could use a graph style diagram to map the relationships between characters, indicating where the relationships move between positive and negative.</p>			

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		in the use and development of the key themes.	<p>Using information about context from previous lessons, students could explore how the characters' relationships reflect elements of context.</p> <p>For example</p> <ul style="list-style-type: none"> • Age • Gender • Sexuality • Family • Race • Society and social status <p>Feed back to the rest of the class. independently. (1 lesson)</p> <p>They should be made aware of the key themes of the text and be encouraged to annotate their copies of the text in response to these themes as they read.</p> <p>Using a grid that includes a list of the key themes, students should plot any key lines from the text that relate to these themes.</p> <p><u>Starter</u> Discussion questions related to the key themes of the text or key issues considered in a particular section of the text.</p> <p><u>Main task</u></p>			

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			<p>Read and annotate the text considering the key themes. (1 lesson)</p> <p>Students should write up their findings and comment on the intended and subsequent effect of their use of form and structure.</p> <p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the text being studied.</p> <p><u>Main task</u> Working in groups, students identify sections of the text in which elements of form and structure are used.</p> <p>To support students with their understanding of form and structure, students could be given particular areas of the prose text to conduct a close analysis of. Alternatively, centres may wish to cement understanding of aspects of form and structure prior to reading the prose text, so that students can use the information to identify form and</p>			

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			<p>structure independently.</p> <p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the text being studied.</p> <p><u>Main task</u> Students identify sections of the prose text in which particular elements of form and structure are used.</p> <p>Students should respond to exam style questions with reference to elements of form and structure.</p> <p>Students could work in groups to create presentations about where elements of form and structure are used within the prose text and how they contribute to the overall narrative.</p> <p>Students should be encouraged to explore the effect of the elements of form and structure through their research and presentation.</p> <p>(1 lesson)</p>			
11-14 (lessons 21-27)	Modern Prose	<p>Students will be able to:</p> <p>Identify key passages from within the text.</p> <p>Explain the importance</p>	<p>Review of whole text, ensuring grasp of the complete structure and development. Students should think carefully about which passages they see as 'key', having discussed the question 'What constitutes a key passage?' and 'Why do I consider this particular example to be key?' How has the</p>	Modern prose text	<p>Adaptive learning</p> <p>Interpretation</p> <p>Reasoning</p> <p>Argumentation</p> <p>Critical thinking</p>	<p>Decision making</p> <p>Critical thinking</p> <p>Analysis</p> <p>Reasoning</p> <p>Self-presentation</p> <p>Communication</p> <p>Collaboration</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>of the key passages within the context of the whole text.</p> <p>Recall quotations from within the key scenes.</p> <p>Produce a response to an exam style question related to the key scenes.</p> <p>Work in groups to create exemplar responses to exam questions.</p> <p>Refer to the specification in assessing their own responses.</p>	<p>handling of this been developed?</p> <p>Key passages from within the text are those around which the crucial action pivots. These may be selected by the teacher or by students, working in pairs or small groups, based on their own interpretation.</p> <p>Students will need to be aware of key passages and have a bank of quotations taken from them to enable them to locate the relevant section at speed.</p> <p>Students could work in groups to select key quotations from different key passages and present their findings back to the rest of the class, ensuring that the groups cover all relevant areas. Students should be challenged to explain why they feel particular quotations are important. As this is a closed book text in the examination, key quotations should be very brief (key words or phrases). Close reference can also be used.</p> <p>Selected quotations or close references may emphasise a key theme or indicate a change in the mood or direction of the narrative.</p> <p>(4 lessons)</p>			Teamwork

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>Students should complete a Section C question under timed conditions. (Closed book)</p> <p>Centres may also wish to conduct a class discussion of how to tackle the exam question, in which students can offer ideas of how to begin and plan an answer.</p> <p>Students should have the opportunity to refer to the mark scheme after completing their response and look for ways to improve what they have written.</p> <p>Individually, or in groups, students should construct a SEED paragraph(s) in response to exam/coursework style questions about the key passage.</p> <p>Using the mark schemes, students should assess each others' paragraphs (peer assessment) and give feedback as to how the paragraphs can be improved in relation to the mark scheme.</p> <p>A second exam question should be set, to be worked on independently. The answers produced can be used to assess students' understanding of the text. (3 lessons)</p>			

International GCSE English Literature

Paper 2 or Paper 3 (Coursework): Modern Drama and Literary Texts

Scheme of Work

Introduction

This Scheme of Work (SoW) covers the requirements for Papers 2 and 3, where Assessment Objectives AO1, AO2 and AO4 are assessed. The lesson plans assume that two extended lessons will be available per week, throughout the academic year. The assumption is that around 40% of the available time will be devoted to preparation for Paper 2 (or Paper 3, the coursework alternative).

The SoW for Paper 2 is subdivided into Modern Drama and Literary Heritage Texts. The two-year course outline suggests that Modern Drama be taken as the first (because most accessible) text, and the Literary Heritage Text would then be studied thereafter.

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
Week 1 (lessons 1-2)	Modern Drama	<p>Students will be able to:</p> <p>Understand the setting of the drama.</p> <p>Understand how the main characters relate to the context.</p> <p>Explore the contextual influences on the writer.</p>	<p><i>Within the first week, teachers may wish to consider the context of the modern drama to help give students an understanding of the setting of the play, making the content of the drama more accessible.</i></p> <p>NB Students are not assessed on AO4 (context) on Modern Drama.</p> <p>Using visual stimuli related to the context of the drama, explore students' prior knowledge. Encourage them to form expectations of the drama based on this prior knowledge.</p> <p>For example (<i>An Inspector Calls</i>)</p>	<p>Drama text</p> <p>Photographs</p> <p>Articles</p> <p>Historical accounts</p>	<p>Critical thinking</p> <p>Interpretation</p> <p>Adaptive learning</p>	<p>Critical thinking</p> <p>Communication</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<ul style="list-style-type: none"> World War One/The Titanic <p>(2 lessons)</p>			
Weeks 2-4 (lessons 3-8)	Modern Drama	<p>Students will be able to:</p> <p>Understand the text of the first section of the drama.</p> <p>Think about the plot of the first part of the drama they are studying.</p> <p>Think about the characters introduced and relationships between them.</p> <p>Consider the intention of the writer in the use of the key themes.</p> <p>Recognise elements of form and structure in the first part of the drama.</p> <p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to meaning.</p>	<p><i>At the start of this section students should be ready to begin reading the selected drama. Explain to them that, to help understanding, they will focus during this three-week block on the first section of the play consisting of around one-third of the entire play. NB Different plays divide in rather different ways, so this is a guide only.</i></p> <p>Two extended lessons (and homework) should be given over to the reading, with a focus on the text, of this first section of the play. (2 lessons)</p> <p>Students will discuss what aspects of the plot are revealed to them in the first section, through such devices as setting, stage directions and characters' initial speeches. (1 lesson)</p> <p>Students will discuss the initial impression that they receive from the characters' early appearances in the play. How does what they say and do reveal their character and their relationships? Which characters do they relate to most strongly? Which do they find sympathetic and which less so? Students should be encouraged to read the parts of individual characters and respond to the stage directions as they read. Students should also use the stage directions to identify the changes in characters from scene to scene.</p>	Drama text	<p>Critical thinking Reasoning Argumentation Interpretation Adaptive learning Analysis Creativity Innovation</p>	<p>Communication Continuous learning Intellectual interest and curiosity Reasoning Problem solving Analysis</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>(1 lesson)</p> <p>They should think about what are being introduced as the key themes of the drama and be encouraged to annotate their copies of the text in response to these themes as they read. Is there one clear theme or are there related themes which are interwoven? Using a grid that includes a list of the key themes, students should work in pairs and plot any key lines from the drama that relate to these themes, with page references for ease of revisiting the important sections.</p> <p><u>Starter</u></p> <p>Discussion questions presented by the teacher related to the key themes of the drama introduced so far in the opening section of the drama (e.g. Act 1 of <i>An Inspector Calls</i> if that is the chosen text.). Questions such as the following could be asked: How is the theme(s) introduced? Are there different views/attitudes which reveal the central issues? Is there a significant moment in the action which highlights the theme(s)/issues?</p> <p><u>Main task</u></p> <p>Annotate the first part of the drama considering key themes, and using devices such as colour coding to show where these are dealt with. There could be different</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>colours for different themes and key words or phrases. (1 lesson)</p> <p>Centres should incorporate the study of form and structure into their reading of the drama, rather than considering it independent of the text. How is the action developed? What is the importance of the time sequence or the introduction of a new character who might bring about change? Is conflict introduced?</p> <p>Students should write up their findings and comment on the intended and subsequent effect of the use of form and structure.</p> <p>To support students with their understanding of form and structure, students could be given particular areas of the drama to conduct a close analysis of.</p> <p>Suggested foci, where applicable, in this first section of the play:</p> <ul style="list-style-type: none"> -Soliloquy -Dramatic irony -Monologue -Dialogue -Stage directions -Characterisation -Foreshadowing -Pathos <p><u>Starter</u> Students research the definitions of any elements of form and structure that are</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>relevant to the drama being studied.</p> <p><u>Main task</u> Students identify sections of the first part of the drama in which elements of form and structure are used. (1 lesson)</p>			
Weeks 5-7 (lessons 9-14)	Modern Drama	<p>Students will be able to:</p> <p>Understand the text of the second section of the drama.</p> <p>Understand the plot of the second part of the drama they are studying.</p> <p>Think about any new characters introduced in this second part of the drama, and how characters and their relationships develop.</p> <p>Consider the emerging intentions of the writer in the use and development of the key themes.</p> <p>Recognise elements of form and structure in the first part of the drama.</p>	<p>Two extended lessons should be given over to the reading, with a close focus on the text, of the second (middle) section of the play. (2 lessons)</p> <p>Students will discuss what aspects of the plot are progressively revealed to them in the second part, through such devices as changes of setting, time and the development of characterisation and relationships. (1 lesson)</p> <p>Students will discuss the ways in which their understanding of characters has developed from the initial impression that they received from the characters' early appearance in the play. They should continue to ask which characters they relate to most strongly, and which they find sympathetic and which less so? How have their reactions to individual characters changed as they have read further into the play? Are they starting to make predictions about how events and</p>	Drama text	<p>Adaptive learning Interpretation Reasoning Argumentation Critical Thinking</p>	<p>Analysis Critical thinking Interpretation Intellectual interest and curiosity Teamwork Communication Collaboration</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to meaning.</p>	<p>characters will turn out? Have there been any significant turning points?</p> <p>Students should be encouraged to read the parts of individual characters and respond to the stage directions as they read.</p> <p>Students should use the stage directions to identify the changes in characters from scene to scene.</p> <p>(1 lesson)</p> <p>Students should continue to explore the key themes of the drama and be encouraged to annotate their copies of the text in response to these themes as they read.</p> <p>Using a grid that includes a list of the key themes, as they have emerged in the first and second sections of the play, students should plot any key lines from the drama that relate to these themes, with page references for ease of use in revision.</p> <p><u>Starter</u></p> <p>Discussion questions related to the key themes as they emerge more fully in the second section of the drama.</p> <p><u>Main task</u></p> <p>Annotate carefully the second part of the drama considering the key themes.</p> <p>(1 lesson)</p> <p>Centres should continue to incorporate the study of form and structure into their reading of the drama, rather than considering it</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>independent of the text.</p> <p>Students should write up their findings and comment on the intended and subsequent effect of their use of form and structure.</p> <p>To support students with their understanding of form and structure, students could be divided into pairs or groups and each pair/group given a particular area of the drama to conduct a close analysis of, sharing information at the end of the session.</p> <p>Suggested foci where applicable :</p> <ul style="list-style-type: none"> • Soliloquy • Dramatic irony • Monologue • Dialogue • Stage directions • Characterisation • Foreshadowing • Pathos. <p><u>Starter</u> Students research the definitions of any</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>elements of form and structure that are relevant to the drama being studied.</p> <p><u>Main task</u> Students identify sections of the drama in which elements of form and structure are used. (1 lesson)</p>			
Weeks 8-10 (lessons 15-20)	Modern Drama	<p>Students will be able to: Understand the text of the final (third) section of the drama.</p> <p>Understand the way the plot is concluded in the final part of the drama they are studying.</p> <p>Describe the relationships between characters in the final section of the play.</p> <p>Identify how the relationships between characters have changed over the course of the play.</p> <p>Consider the emerging intentions of the writer in the use and development of the key themes.</p> <p>Recognise elements of form and structure in the</p>	<p>Two extended lessons should be given over to the reading, with a close focus on the text, of the third (final) section of the play. (2 lessons)</p> <p>Students will discuss what aspects of the plot emerge fully in the final part, through such devices as the dénouement of the plot, changes of setting and time and final revelations of characterisation. (1 lesson)</p> <p>Students will discuss the final impression that they receive from the characters' appearances throughout the play. They should now think in greater detail about how the different characters have related to each other, and the ways in which these relationships have taken the action forward.</p> <p>Students should be encouraged to read the parts of individual characters and respond to the stage directions as they read.</p> <p>Students should use the stage directions to identify the changes in characters from</p>	Drama Text	<p>Critical thinking Analysis Reasoning Argumentation Interpretation Adaptive learning</p>	<p>Analysis Critical thinking Interpretation Decision making Teamwork Intellectual interest and curiosity</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>final part of the drama.</p> <p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to meaning.</p> <p>Consider the emerging intentions of the writer in the use and development of the key themes</p>	<p>scene to scene.</p> <p>Centres should incorporate the study of characters' relationships into their reading of the drama, rather than considering it independent of the text.</p> <p>Students should focus their study of character relationships on the development of relationships over the course of the drama. To support students' study, particular sections indicative of character relationships could be selected for close analysis.</p> <p><u>Starter</u> Put students into groups; each group select s a character from the play so that all characters are covered and creates a mind map of ideas about the emotions and personality of that character.</p> <p><u>Main task</u> Students identify the key relationships relevant to that character and identify the sections of dialogue that are indicative of those relationships.</p> <p>Lines of dialogue should be selected for close analysis through the identification of keywords, phrases and literary techniques.</p> <p>Students could use a graph style diagram to map the relationships between characters, indicating where the relationships move</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>between positive and negative.</p> <p>Using information about context from previous lessons, students could explore how the characters' relationships reflect elements of context.</p> <p>For example</p> <ul style="list-style-type: none"> • Age • Gender • Sexuality • Family • Race • Society and social status <p>Feed back to the rest of the class. (1 lesson)</p> <p>They should be made aware of the key themes of the drama and be encouraged to annotate their copies of the text in response to these themes as they read.</p> <p>Using a grid that includes a list of the key themes, students should plot any key lines from the drama that relate to these themes.</p> <p><u>Starter</u></p> <p>Discussion questions related to the key themes of the drama or key issues considered in a particular section of the drama.</p> <p><u>Main task</u> Read and annotate the drama considering the key themes.</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>(1 lesson)</p> <p>Students should write up their findings and comment on the intended and subsequent effect of the use of form and structure.</p> <p>To support students with their understanding of form and structure, students could be given particular areas of the drama to conduct a close analysis of.</p> <p>Suggested foci:</p> <ul style="list-style-type: none"> • Soliloquy • Dramatic irony • Monologue • Dialogue • Stage directions • Characterisation • Foreshadowing • Pathos. <p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the drama being studied.</p> <p><u>Main task</u> Working in groups, students identify sections of the drama in which elements of form and structure are used.</p> <p>(1 lesson)</p>			
Weeks	Modern	Students will be able		Drama Text	Critical thinking	Analysis

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
11-12 (lessons 21-24)	Drama	<p>to:</p> <p>Identify key scenes from within the drama.</p> <p>Explain the importance of the key scenes within the context of the play as a whole.</p> <p>Recall quotations from within the key scenes.</p> <p>Produce a response to an exam style question related to the key scenes</p> <p>Identify the expectations of a modern audience and one from the time when the play was first produced.</p> <p>Discuss the impact of the drama on a modern and original audience.</p> <p>Evaluate the importance of particular characters to the modern and original audience.</p> <p>Produce responses to exam style questions that indicate an awareness of audience.</p>	<p>Review of whole text, ensuring grasp of the complete play.</p> <p>Centres should incorporate the study of key scenes into their reading of the drama, rather than considering it independent of the text. Students should think carefully about which scenes they see as 'key', having discussed the questions 'What constitutes a key theme?' and 'Why do I consider this scene to be key?', 'How has the handling of this theme been developed?'</p> <p>Key scenes from within the drama are those around which the crucial action pivots. These scenes may be selected by the teacher or selected by students, working in pairs or small groups, based on their own interpretation.</p> <p>Students will need to be aware of key scenes and have a bank of quotations taken from them to enable them to locate the relevant section of the drama at speed.</p> <p><u>Starter</u></p> <p>Students could work in groups to select key quotations from different key scenes and present their findings back to the rest of the class, ensuring that the groups cover all relevant areas. Students should be challenged to explain why they feel particular quotations are important to the scene. Key quotations should be brief (key words or phrases) and should be easily embedded in the students' own sentences in essays and exam answers.</p>	<p>Explanation of SEED (Statement, Explanation, Evidence, Development) paragraphs is available in the 'Getting Started' pack.</p>	<p>Analysis Reasoning Argumentation Interpretation</p>	<p>Teamwork Communication Collaboration Self-presentation Reasoning Critical thinking</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>Selected quotations may emphasise a key theme or indicate a change in the mood or direction of the narrative.</p> <p><u>Main task</u> Students should be encouraged to read through key scenes together. Performing the scenes in small groups is an option.</p> <p>Individually, or in groups, students should construct a SEED paragraph(s) in response to exam/coursework style questions about the key scene.</p> <p>Using the mark schemes, students should assess each others' paragraphs (peer assessment) and give feedback as to how the paragraphs can be improved in relation to the mark scheme.</p> <p>A second exam/coursework style question should be set, to be worked on independently. The answers produced can be used to assess students' understanding of the drama.</p> <p>Awareness of the audience, thinking about different expectations of today's audience and those when the play was first produced, will help students to develop a critical style and consider their personal engagement with</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>the text.</p> <p>Considering both audiences will help students to understand the subjective nature of the text and will allow them to create a more discerning approach to the text. Students may find that different aspects of the text are more relevant to a contemporary audience than to the modern audience, or vice versa.</p> <p><u>Starter</u> Review students' understanding of the play's reception from previous lessons.</p> <ul style="list-style-type: none"> • Who do they understand the audience to be? • What is the impact of the message of the drama on the identified audience? <p>Ask students to present their prior understanding of the significance of the reception of the play over time.</p> <p><u>Main task</u></p> <p>Students should consider the character explorations they conducted in previous weeks. Just as they have done with key themes, they should divide the characters between contemporary and modern audiences based on their understanding of who is more relevant to that particular audience.</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>Again, students should be able to justify their decisions, either in writing or with oral feedback.</p> <p>Consider the themes of the drama. Working in pairs, use a visual approach such as a Venn diagram or spider diagram, ask students to identify which themes they feel would be more relevant to a modern audience as opposed to one from the time when the play was written. Are themes relevant to both audiences?</p> <p>Students should write a short paragraph justifying why they have placed particular themes in particular sections of the diagram.</p> <p>Paper 2 route: students should be given an exam style question with a particular focus on how the audience might respond/react to a particular character or scene.</p> <p>Paper 3 route: discussion of coursework topics and titles.</p> <p>Responses should be marked against the relevant criteria, either by the teacher or peer-assessed by students.</p> <p>(4 lessons)</p>			
Weeks 13-14 (lessons 25-27)	Modern Drama	<p>Paper 2 students will be able to:</p> <p>Attempt a complete response to an exam</p>	<p><i>Depending on which route centres are taking they will need to follow EITHER the study suggestions for Paper 2 OR Paper 3.</i></p> <p>Paper 2: (external assessment option)</p>	<p>Drama text</p> <p>Sample assessment materials</p>	<p>Critical thinking Analysis Reasoning Argumentation Interpretation</p>	<p>Analysis Responsibility Self-evaluation Communication Negotiation</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>style question.</p> <p>Work in groups to create exemplar responses to exam questions.</p> <p>Refer to the specification in assessing their own responses.</p> <p>Paper 3 students will be able to:</p> <p>Plan their response to the teacher-devised assignment.</p> <p>Draft their assignment and refer to the specification in order to ensure success criteria have been met.</p> <p>Complete the modern drama coursework assignment.</p>	<p>Students should complete a Section A question under timed conditions.</p> <p>Centres may also wish to conduct a class discussion of how to tackle the exam question, in which students can offer ideas of how to begin their answer. They can also continue to ask questions of each other and the teacher whilst completing their answer.</p> <p>Students should have the opportunity to refer to the mark scheme after completing their response and look for ways to improve what they have written.</p> <p><u>Paper 3: (coursework option)</u></p> <p>Assignment A should be presented to students and discussed.</p> <p>Students should plan their response to the assignment, fully considering all aspects of the drama that have been studied up to this point. Students should be referred to the mark scheme whilst in the planning stage, so that they fully understand the criteria.</p> <p>Exemplar versions of coursework could be shown to students. Students should consider the exemplars and work in pairs, using the mark scheme, to grade exemplars.</p> <p>Draft versions of Assignment A should be written and could be peer assessed against the mark scheme.</p>		<p>Adaptive learning</p> <p>Creativity</p> <p>Innovation</p>	<p>Perseverance</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>A deadline should be set for the submission of neat versions of the coursework. Coursework front sheets should be completed.</p> <p>(3 lessons)</p>			
Week 1 (lessons 1-2)	Literary Heritage	<p>Students will be able to:</p> <p>Understand and comment on context.</p> <p>Identify and comment on the setting of the text.</p> <p>Comment on the contextual influences on the writer.</p> <p>Make predictions about the text based on their interpretation of stimuli.</p>	<p><i>Students will investigate the context of the literary heritage text they are studying. When the understanding of context is cemented, this can be referred back to throughout the study of the text to contextualise key themes and character development.</i></p> <p>Centres may wish to prepare a pack of contextual information for students to refer to. Students could be set research tasks as homework.</p> <p><u>Starter:</u> Using visual stimuli related to the context of the literary heritage text, explore students' prior knowledge. Encourage them to form expectations of the text based on this prior knowledge. For example (<i>Macbeth</i>)</p> <ul style="list-style-type: none"> Images of medieval Scotland/witches <p>Students could be asked to respond to visual</p>	Literary heritage text	Reasoning Argumentation	<p>Intellectual interest and curiosity</p> <p>Continuous learning</p> <p>Personal and social responsibility</p> <p>Decision making</p> <p>Reasoning</p> <p>Interpretation</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>stimuli indicative of the setting and context of the literary heritage text. Students could be asked to write a series of questions that are provoked by the visual stimulus.</p> <p>Main task Students should explore their predictions about the literary heritage text based on images, film clips, title of the text and prior knowledge.</p> <p>Students are separated into groups and given a research task to complete on the writer of the text. Students could work to produce a short biography of the writer, which explores their background and motivation for writing.</p> <p>Students could prepare presentations on the context of the literary heritage text to present to the rest of the class. The presentations could be used later as revision.</p> <p>Suggested foci:</p> <ul style="list-style-type: none"> • Historical context • Social context • Cultural context • Impact of context on the writer • Religious context. <p>(2 lessons)</p>			
Weeks 2-4	Literary Heritage	Students will be able to:	<p><i>At the start of this section students should be ready to begin reading the selected text. Explain to them that, to help understanding,</i></p>		Reasoning Argumentation Analysis	Interpretation Decision making Continuous learning

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
(lessons 3-8)		<p>Understand the text of the first section of the literary heritage text.</p> <p>Think about the plot of the first part of the text they are studying.</p> <p>Think about the characters introduced and relationships between them.</p> <p>Consider the intention of the writer in the use of the key themes.</p> <p>Recognise elements of form and structure in the first part of the text.</p> <p>Comment on the effect of form and structure</p> <p>Explain how form and structure are essential to meaning.</p>	<p><i>they will focus during this three-week block on the first section consisting of around one-third of the entire text. NB Different texts divide in rather different ways, so this is a guide only.</i></p> <p>Two extended lessons and homework should be given over to the reading, with a focus on the text, of this first section of the text. (2 lessons)</p> <p>Students will discuss what aspects of the plot are revealed to them in the first section. (1 lesson)</p> <p>Students will discuss the initial impression that they receive from the characters' early appearances in the text. How does what they say and do reveal their character and their relationships? Which characters do they relate to most strongly? Which do they find sympathetic and which less so?</p> <p>In the case of a Shakespeare play, students should be encouraged to read the parts of individual characters and respond to the stage directions as they read. Students should also use the stage directions to identify the changes in characters from scene to scene. (1 lesson)</p> <p>They should think about what are being</p>		<p>Creativity Innovation</p>	<p>Critical thinking Intellectual curiosity and interest Collaboration Self-evaluation Teamwork Communication Self-presentation</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>introduced as the key themes of the text and be encouraged to annotate their copies in response to these themes as they read. Is there one clear theme or are there related themes which are interwoven?</p> <p>Using a grid that includes a list of the key themes, students should work in pairs and plot any key lines from the text that relate to these themes, with page references for ease of revisiting the important sections.</p> <p><u>Starter</u></p> <p>Discussion questions presented by the teacher related to the key themes introduced so far in the opening section. Questions such as the following could be asked: How is the theme(s) introduced? Are there different views/attitudes which reveal the central issues? Is there a significant moment in the action which highlights the theme(s)/issues?</p> <p><u>Main task</u></p> <p>Annotate the first part of the text considering key themes, and using devices such as colour coding to show where these are dealt with. There could be different colours for different themes and key words or phrases.</p> <p>(1 lesson)</p> <p>Centres should incorporate the study of form and structure into their reading of the text, rather than considering it independently. How is the plot/action developed? What is the importance of the time sequence or the introduction of a new character who might bring about change? Is conflict introduced?</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>Students should write up their findings and comment on the intended and subsequent effect of the use of form and structure.</p> <p>To support students with their understanding of form and structure, students could be given particular areas of the drama to conduct a close analysis of.</p> <p>In the case of a Shakespeare play, suggested foci, where applicable, in this first section:</p> <ul style="list-style-type: none"> • Soliloquy • Dramatic irony • Monologue • Dialogue • Stage directions • Characterisation • Foreshadowing • Pathos. <p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the drama being studied.</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p><u>Main task</u> Students identify sections of the first part of the drama in which elements of form and structure are used. (1 lesson)</p>			
Weeks 5-7 (lessons 9-14)	Literary Heritage Text	<p>Students will be able to: Understand the meaning of the second section of the text.</p> <p>Understand the plot of the second part of the text they are studying.</p> <p>Think about any new characters introduced in this second part of the text, and how characters and their relationships develop.</p> <p>Consider the emerging intentions of the writer in the use and development of the key themes.</p> <p>Recognise elements of form and structure in the second part of the text.</p> <p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to</p>	<p>Two extended lessons and homework should be given over to the reading, with a close focus on the text, of the second (middle) section of the text. (2 lessons)</p> <p>Students will discuss what aspects of the plot are progressively revealed to them in the second part, through such devices as changes of setting and the development of characterisation. (1 lesson)</p> <p>Students will discuss the ways in which their understanding of characters has developed from the initial impression that they received from the characters' early introduction or appearance. They should continue to ask which characters they relate to most strongly, and which they find sympathetic and which less so. How have their reactions to individual characters changed as they have read further into the text? Are they starting to make predictions about how events and characters will turn out? Have there been any significant turning points? (1 lesson)</p> <p>Students should continue to explore the key</p>	Literary heritage text	<p>Creativity Innovation Adaptive learning Analysis Critical thinking</p>	<p>Interpretation Intellectual interest and curiosity Continuous learning Adaptability Communication Collaboration</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		meaning.	<p>themes of the text and be encouraged to annotate their copies of the text in response to these themes as they read. Using a grid that includes a list of the key themes, as they have emerged in the first and second sections of the text, students should plot any key parts of the text that relate to these themes.</p> <p><u>Starter</u></p> <p>Discussion questions related to the key themes as they emerge more fully in the second section of the text.</p> <p><u>Main task</u></p> <p>Annotate carefully the second part of the text considering the key themes. (1 lesson)</p> <p>Centres should continue to incorporate the study of form and structure into their reading of the text, rather than considering it independently.</p> <p>Students should write up their findings and comment on the intended and subsequent effect of the use of form and structure.</p> <p>To support students with their understanding of form and structure students could be given particular areas of the text to conduct a close</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>analysis.</p> <p>In the case of a Shakespeare play, suggested foci where applicable :</p> <ul style="list-style-type: none"> • Soliloquy • Dramatic irony • Monologue • Dialogue • Stage directions • Characterisation • Foreshadowing • Pathos. <p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the text being studied.</p> <p><u>Main task</u> Students identify sections of the text in which elements of form and structure are used. (1 lesson)</p>			
Weeks 8-10 (lessons 15-20)	Literary Heritage	<p>Students will be able to:</p> <p>Understand the text of the final (third) section of the text.</p> <p>Understand the way the plot is concluded in the final part of the text they are studying.</p> <p>Describe the</p>	<p>Two extended lessons and homework should be given over to the reading, with a close focus on the text, of the third (final) section of the text. (2 lessons)</p> <p>Students will discuss what aspects of the plot emerge fully in the final part, through such devices as the dénouement of the plot, changes of setting and final revelations of characterisation.</p>	Literary heritage text	<p>Critical thinking Reasoning Argumentation Interpretation Adaptive learning</p>	<p>Reasoning Communication Continuous learning Analysis Decision making Self-monitoring Perseverance</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>relationships between characters in the final section of the text.</p> <p>Identify how the relationships between characters have changed over the course of the play.</p> <p>Explain how the changing relationships relate to context.</p> <p>Consider the emerging intentions of the writer in the use and development of the key themes.</p> <p>Recognise elements of form and structure in the final part of the text.</p> <p>Comment on the effect of form and structure.</p> <p>Explain how form and structure are essential to meaning.</p> <p>Consider the emerging intentions of the writer in</p>	<p>(1 lesson)</p> <p>Students will discuss the final impression that they receive from the characters' appearances throughout the text. They should now think in greater detail about how the different characters have related to each other, and the ways in which these relationships have taken the action forward.</p> <p>Centres should incorporate the study of characters' relationships into their reading of the text, rather than considering it independently.</p> <p>Students should focus their study of characters' relationships and development of relationships over the course of the text. To support students' study, particular sections indicative of characters and relationships could be selected for close analysis.</p> <p><u>Starter</u> Students select a character from the text and create a mind map of ideas about the emotions and personality of that character.</p> <p><u>Main task</u> Students identify the key relationships relevant to that character and identify the sections of the text that are indicative of those relationships.</p> <p>Lines of dialogue/narrative should be</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		the use and development of the key themes.	<p>selected for close analysis through the identification of key words, phrases and literary techniques.</p> <p>Students could use a graph style diagram to map the relationships between characters, indicating where the relationships move between positive and negative.</p> <p>Using information about context from previous lessons, students could explore how the characters' relationships reflect elements of context. For example</p> <ul style="list-style-type: none"> • Age • Gender • Sexuality • Family • Race • Society and social status <p>(1 lesson)</p> <p>They should be made aware of the key themes of the text and be encouraged to annotate their copies of the text in response to these themes as they read. Using a grid that includes a list of the key themes, students should plot any key lines from the text that relate to these themes. <u>Starter</u></p> <p>Discussion questions related to the key</p>			

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>themes of the text or key issue considered in a particular section of the text.</p> <p><u>Main task</u> Read and annotate the text considering the key themes. (1 lesson)</p> <p>Students should write up their findings and comment on the intended and subsequent effect of the use of form and structure.</p> <p>To support students with their understanding of form and structure students could be given particular areas of the text to conduct a close analysis.</p> <p><u>Starter</u> Students research the definitions of any elements of form and structure that are relevant to the text being studied.</p> <p><u>Main task</u> Students identify sections of the text in which elements of form and structure are used. (1 lesson)</p>			
Week 11 (lessons 21-22)	Literary Heritage	<p>Students will be able to:</p> <p>Identify key</p>	<p>Review of whole text, ensuring grasp of the complete structure and development. Centres should incorporate the study of key scenes/passages into their reading of the text, rather than considering it independently.</p>	Literary heritage text	<p>Critical thinking Analysis Reasoning Argumentation Interpretation</p>	<p>Analysis Decision making Interpretation Continuous learning Intellectual interest</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>scenes/passages from within the text.</p> <p>Explain the importance of the key scenes/passages within the context of the whole text.</p> <p>Recall brief quotations from within the key scenes.</p> <p>Produce a response to an exam style question related to the key scenes</p>	<p>Students should think carefully about which scenes/passages they see as 'key', having discussed the questions 'What constitutes a key scene/passage?' and 'Why do I consider this particular example to be key? How has the handling of this theme been developed?'</p> <p>Key scenes/passages from within the text are those around which the crucial action pivots. These may be selected by the teacher or by students, working in pairs or small groups, based on their own interpretation.</p> <p>Students will need to be aware of key scenes /passages and have a bank of brief and relevant quotations (with page references) taken from them to enable them to locate the relevant section at speed.</p> <p><u>Starter</u> Students could work in groups to select key quotations from different key scenes/passages and present their findings back to the rest of the class, ensuring that the groups cover all relevant areas. Students should be challenged to explain why they feel particular quotations are important. Key quotations should be brief (key words or phrases) and should be easily embedded in the students' own sentences in essays and exam answers. Close reference is also possible.</p> <p>Selected quotations may emphasise a key theme or indicate a change in the mood or</p>		Adaptive Learning	and curiosity Reasoning

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>direction of the narrative.</p> <p><u>Main task</u> In the case of a Shakespeare play, students should be encouraged to read through key scenes together. Performing the scenes in small groups is an option.</p> <p>Individually, or in groups, students should construct a SEED paragraph(s) in response to exam/coursework style questions about the key scene/passage.</p> <p>Using the mark schemes, students should assess each other's paragraphs (peer assessment) and give feedback as to how the paragraphs can be improved in relation to the mark scheme.</p> <p>A second exam/coursework style question should be set, to be worked on independently. The answers produced can be used to assess students' understanding of the text.</p> <p>(2 lessons)</p>			
Week 12 (23-24)		<p>Students will be able to:</p> <p>Identify the expectations of a modern audience and one from the time when the play was first</p>	<p>Awareness of the audience, thinking about different expectations of today's audience and those when the play was first produced, will help students to develop a critical style and consider their personal engagement with</p>	Literary heritage text	<p>Critical thinking Analysis Reasoning Argumentation Interpretation Adaptive learning Creativity</p>	<p>Interpretation Critical thinking Analysis Continuous learning Intellectual interest and curiosity Collaboration</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>produced.</p> <p>Discuss the impact of the drama on a modern and original audience.</p> <p>Evaluate the importance of particular characters to the modern and original audience.</p> <p>Produce responses to exam style questions that indicate an awareness of audience.</p>	<p>the text.</p> <p>Considering both audiences will help students to understand the subjective nature of the text and will allow them to create a more discerning approach to the text. Students may find that different aspects of the text are more relevant to a contemporary audience than to the modern audience, or vice versa.</p> <p><u>Starter</u> Review students' understanding of context from previous lessons.</p> <ul style="list-style-type: none"> • Who do they understand the audience to be? • What is the impact of the message of the drama on the identified audience? <p>Ask students to present their prior understanding of the significance of context regarding the audience.</p> <p><u>Main task:</u></p> <p>Students should consider the character explorations they conducted in previous weeks. Just as they have done with key themes, they should divide the characters between contemporary and modern audience based on their understanding of who is more relevant to that particular audience.</p> <p>Again, students should be able to justify their</p>		Innovation	<p>Communication</p> <p>Teamwork</p> <p>Responsibility</p> <p>Self-evaluation</p> <p>Self-direction</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
			<p>decisions, either in writing or with oral feedback.</p> <p>Students should write a short paragraph justifying why they have placed particular themes in particular sections of the diagram.</p> <p>Paper 2 route: students should be given an exam style question with a particular focus on how the audience might respond/react to a particular character or scene/passage.</p> <p>Paper 3 route: discussion of coursework topics and titles.</p> <p>Responses should be marked against the relevant criteria, either by the teacher or peer-assessed by students.</p> <p>(2 lessons)</p>			
Weeks 13-14 (25-27)	Literary Heritage	<p>Paper 2 students will be able to:</p> <p>Attempt a complete response to an exam style question.</p> <p>Work in groups to create exemplar responses to exam questions.</p> <p>Refer to the specification in assessing their own</p>	<p><i>Depending on which route centres are taking they will need to follow EITHER the study suggestions for Paper 2 OR Paper 3.</i></p> <p>Paper 2: (external assessment option) Students should complete a Section A question under timed conditions.</p> <p>Centres may also wish to conduct a class discussion of how to tackle the exam question, in which students can offer ideas of how to begin their answer. They can also continue to ask questions of each other and the teacher whilst completing their answer.</p>	<p>Literary heritage text</p> <p>Sample assessment materials</p>	<p>Critical thinking Analysis Reasoning Argumentation Interpretation Adaptive learning Creativity Innovation</p>	<p>Self-direction Analysis Responsibility Perseverance Self-evaluation Communication Negotiation Perseverance Integrity</p>

Lesson	Section	Learning outcomes	Content	Resources	Which transferable skills are explicitly assessed through examination?	Which transferable skills could also be acquired through teaching and delivery?
		<p>responses.</p> <p>Paper 3 students will be able to:</p> <p>Plan their response to the teacher-devised assignment.</p> <p>Draft their assignment and refer to the specification in order to ensure success criteria have been met.</p> <p>Complete the literary heritage coursework assignment.</p>	<p>Students should have the opportunity to refer to the mark scheme after completing their response and look for ways to improve what they have written.</p> <p><u>Paper 3: (coursework option)</u> Assignment A should be presented to students and discussed. Students should plan their response to the assignment, fully considering all aspects of the drama that have been studied up to this point. Students should be referred to the mark scheme whilst in the planning stage, so that they fully understand the success criteria.</p> <p>Exemplar versions of coursework could be shown to students. Students should consider the exemplars and work in pairs, using the mark scheme, to grade exemplars.</p> <p>Draft versions of Assignment A should be written and could be peer assessed against the mark scheme.</p> <p>A deadline should be set for the submission of neat versions of the coursework. Coursework front sheets should be completed.</p> <p>(3 lessons)</p>			