

EDEXCEL INTERNATIONAL

One90 High Holborn

London

WC1V 7BH

www.edexcel.com/international**Draft Schemes of Work – Edexcel Lower Secondary Curriculum**

June 2011

Dear Centre,

The Schemes of Work in this booklet have been prepared to provide teachers with an overview of the coverage provided by the Edexcel Lower Secondary Curriculum for English. Centres which register for the Edexcel Lower Secondary Curriculum will receive the final version of this document.

In addition to these Schemes of Work centres which register for the Edexcel Lower Secondary Curriculum will receive six completed units, including unit tests and mark schemes, for English and Mathematics for Years 3-6 and three completed units, including unit tests and mark schemes, for Science for Years 3-6. They will also have the opportunity to purchase Achievement Tests for English, Mathematics and Science for Year 6 and Progress Tests for each of Years 3-6 for English, Mathematics and Science. The Achievement Tests will be externally marked by Edexcel. The Progress Tests will be internally assessed by centres. Further information about the availability of Achievement Tests and Progress Tests will be provided to centres as soon as it is available.

Draft sample units for English for Year 6 and Year 9 are available on the Edexcel web site for both the Edexcel Primary Curriculum and Edexcel Lower Secondary Curriculum.

Further information about the Edexcel Primary Curriculum and the Edexcel Lower Secondary Curriculum is available from the Edexcel Regional Development Manager for your region. Details of international Regional Development Managers are available on the Edexcel website: www.edexcel.com



English Scheme of Work Year 9 – Exemplar Unit 2 (Poetry)

Unit Objectives

Pupils will learn to:

- Select from a range of strategies the most appropriate ways to locate, retrieve and compare information and ideas from a variety of texts
- Interpret a poem
- Analyse in depth and detail a writer's use of literary, rhetorical and grammatical features and their effects on different readers
- Make comparisons of poems
- Develop interpretations of texts, supporting points with detailed textual evidence
- Explore poetic form

Teaching Resources
<i>Text Building Skills in English Book3: Unit 4</i>
Literacy Language
figures of speech: hyperbole, onomatopoeia, personification, simile, metaphor, alliteration

Objectives	Teaching	Resources
<p>Select from a range of strategies the most appropriate ways to locate, retrieve and compare information and ideas from a variety of texts</p> <p>Interpret a poem</p>	<p>Explain to pupils that you are going to launch this new topic by interpreting a poem. Prompt a discussion by asking: <i>Why do people write poetry rather than stories? Why do dramatic events inspire people?</i></p> <p>Reading</p> <p>With the pupils, read the poem 'Free Shoes' (page 88 of <i>Text Building Skills in English Book 3</i>).</p> <p>Work with the pupils on the questions in Activity 2 on page 89.</p>	<p>Poem 'Free Shoes' on p 88 of <i>Text Building Skills in English Book 3</i></p>
<p>Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers</p>	<p>Activating prior knowledge</p> <p>Tell the pupils that you are going to focus on imagery in poetry. Spend</p>	<p>The poems 'Children in Wartime' on p 90 and 'The End of Summer' on p 91 of <i>Text Building Skills in English Book 3</i></p>



<p>Make comparisons of poems</p>	<p>time revising the figures of speech:</p> <ul style="list-style-type: none"> • hyperbole • onomatopoeia • personification • simile • metaphor • alliteration. <p>Reading</p> <p>Read the poem 'Children in Wartime' (page 90 of <i>Text Building Skills in English Book 3</i>).</p> <p>Work with the pupils to answer the questions in Activity 1 on page 90.</p> <p>Now read the poem 'The End of Summer' (page 91 of <i>Text Building Skills in English Book 3</i>).</p> <p>Work with the pupils to answer the questions in Activity 2 on page 91.</p> <p>Ask: <i>Of the two poems which do you think is the better at expressing the horrors of war? Give reasons for your answers.</i> Generate a discussion about the relative merits of the two poems.</p> <p>Finally, read the poem 'In Flanders Fields' with the group. Hold a discussion on how it compares to the other poems. How effective is it at conveying the horror of war?</p>	<p>'In Flanders Fields' by John McCrae</p>
<p>Develop interpretations of texts, supporting points with detailed textual evidence</p>	<p>Explain to the pupils that you will be comparing more war poems in this lesson. Ask: <i>Why should war poetry be so intense?</i></p> <p>Reading</p> <p>Read the poem 'Futility' (pages 92–93 of <i>Text Building Skills in English Book 3</i>). Work with the pupils to complete the questions in Activity 2.</p> <p>Read 'The Dead' on pages 94–95. The pupils should tackle the questions in Activities 1, 2 and 3.</p> <p>Discuss the reactions of the pupils to the two poems. Put the thoughts on the board and make them into a coherent pattern.</p> <p>Grammar</p>	<p>The poems 'Futility' on pp 92–93 and 'The Dead' on pp 94–95 of <i>Text Building Skills in English Book 3</i></p>



	<p>Revise the common uses of the comma. Remind the pupils that commas can be used to:</p> <ul style="list-style-type: none"> • separate the main elements of a sentence from each other • separate the elements in a series • introduce dialogues or quotations • split off a short separate piece of information from the rest of the sentence that it is in. 	
<p>Explore poetic form</p>	<p>Discuss the ideas behind free verse. Ask: <i>Is free verse liberating or is it for lazy writers?</i> Look at the use of space on the page and the use of words on lines as emphasis.</p> <p>Reading</p> <p>Introduce the pupils to 'Snake' and 'The Mosquito', two poems by D.H. Lawrence. The freedom often appeals to pupils. Look at them in detail and work out the organising principles.</p> <p>Another interesting exercise is to hand out copies of the first part of 'Snake' after you have removed all the spacing (so that it looks like prose). Invite the pupils to reinstate the lines as D.H. Lawrence intended them. When they have finished you can show them the original.</p> <p>Writing</p> <p>Give the pupils time to compose some work of their own.</p> <p>Grammar</p> <p>Remind pupils about the uses of connectives and how they can:</p> <ul style="list-style-type: none"> • join words, phrases or simple sentences together • add information • show contrast • show cause and effect. <p>List some of the common connectives on the board: equally, so, likewise, consequently, due to, as a result of, particularly, above all.</p>	<p>'Snake' and 'The Mosquito', two poems by D.H. Lawrence</p>



END OF UNIT TEST: YEAR 9 UNIT 2

Poetry

Pupil Assessment Guide

Reading Assessment Focus: AF1; AF2; AF3; AF4; AF5; AF6

Writing: AF1; AF2; AF5; AF7; AF8

Pupil Task: Poetry - Comprehension

Read the poem and then answer the following questions. You have 45 minutes to read the poem and answer the questions, using complete sentences.

Reading Myself to Sleep by Billy Collins

The house is all in darkness except for this corner bedroom
where the lighthouse of a table lamp is guiding
my eyes through the narrow channels of print,

and the only movement in the night is the slight
swirl of the curtains, the easy lift and fall of my breathing,
and the flap of pages as they turn in the wind of my hand.

Is there a more gentle way to go into the night
than to follow an endless rope of sentences
and then to slip drowsily under the surface of a page

into the first tentative flicker of a dream,
passing out of the bright precincts of attention
like cigarette smoke passing through a window screen?

All late readers know this sinking feeling of falling
into the liquid of sleep and then rising again
to the call of a voice that you are holding in your hands,

as if pulled from the sea back into a boat
where discussion is raging on some subject or other,
on Patagonia or Thoroughbreds or the nature of war.



Is there a better method of departure by night
than this quiet bon voyage with an open book,
the sole companion who has come to see you off,
to wave you into the dark waters beyond language?
I can hear the rush and sweep of fallen leaves outside
where the world lies unconscious, and I can feel myself

dissolving, drifting into a story that will never be written,
letting the book slip to the floor where I will find it
in the morning when I surface, wet and streaked with daylight

1. Where is the setting for the poem?
2. Describe in no more than five sentences what the poem is about.
3. Identify 3 metaphors used by the poet and explain what effect he is trying to achieve by this use of language.
4. Where does the poet use simile in the poem? What does he describe using this technique?
5. Do you think the poet considers falling asleep as he reads to be a pleasant or unpleasant experience? Identify four phrases which indicate which tell you what he feels.
6. “as if pulled from the sea back into a boat
where a discussion is raging on some subject or other,
on Patagonia or Thoroughbreds or the nature of war.” What is the poet describing in these lines?
7. Identify one example of each of the following figures of speech:
personification; alliteration; onomatopoeia; hyperbole.
8. What effect does the poet achieve by asking the reader two direct questions?
9. What phrase does the poet use to describe the content of his dreams?

Total Marks: 30



MARK SCHEME: YEAR 9 UNIT 2

Poetry

Pupil Assessment Guide

Reading Assessment Focus: AF1; AF2; AF3; AF4; AF5; AF6

Writing: AF1; AF2; AF5; AF7; AF8

Pupil Task: Poetry - Comprehension

Read the poem and then answer the following questions. You have 45 minutes to read the poem and answer the questions, using complete sentences.

Reading Myself to Sleep by Billy Collins

The house is all in darkness except for this corner bedroom
where the lighthouse of a table lamp is guiding
my eyes through the narrow channels of print,

and the only movement in the night is the slight
swirl of the curtains, the easy lift and fall of my breathing,
and the flap of pages as they turn in the wind of my hand.

Is there a more gentle way to go into the night
than to follow an endless rope of sentences
and then to slip drowsily under the surface of a page

into the first tentative flicker of a dream,
passing out of the bright precincts of attention
like cigarette smoke passing through a window screen?

All late readers know this sinking feeling of falling
into the liquid of sleep and then rising again
to the call of a voice that you are holding in your hands,

as if pulled from the sea back into a boat
where discussion is raging on some subject or other,
on Patagonia or Thoroughbreds or the nature of war.



Is there a better method of departure by night
than this quiet bon voyage with an open book,
the sole companion who has come to see you off,
to wave you into the dark waters beyond language?
I can hear the rush and sweep of fallen leaves outside
where the world lies unconscious, and I can feel myself

dissolving, drifting into a story that will never be written,
letting the book slip to the floor where I will find it
in the morning when I surface, wet and streaked with daylight

1. Where is the setting for the poem?

The poet's bedroom. (1 mark)

2. Describe in no more than five sentences what the poem is about.

Answers could include: someone falling asleep while reading a book, the darkness of the room, how gentle and pleasant the experience is, how the poet falls in and out of early sleep into dreams, how he will wake in the morning. (5 marks)

3. Identify 3 metaphors used by the poet and explain what effect he is trying to achieve by this use of language.

E.g. "lighthouse of a table lamp", "narrow channels of print", "endless rope of sentences", "the liquid of sleep", "this quiet bon voyage". Accept any suitable explanations pupils might suggest. (5 marks)

4. Where does the poet use simile in the poem? What does he describe using this technique?

"to slip drowsily...like cigarette smoke passing through a window screen?" (3 marks)

5. Do you think the poet considers falling asleep as he reads to be a pleasant or unpleasant experience? Identify four phrases which indicate which tell you what he feels.

E.g. "Is there a more gentle way..." "Is there a better method..." "this quiet bon voyage" "I can feel myself dissolving, drifting..." (4 marks)



6. “as if pulled from the sea back into a boat where a discussion is raging on some subject or other, on Patagonia or Thoroughbreds or the nature of war.” What is the poet describing in these lines?

How images and themes of dreams are often so specific, yet random and not necessarily associated with the dreamer’s life. (3 marks)

7. Identify one example of each of the following figures of speech: personification; alliteration; onomatopoeia; hyperbole.

*Personification - “the sole companion”;
Alliteration - “feeling of falling” “dissolving” “drifting”;
Onomatopoeia - A “swirl of curtains” “rush and sweep”;
Hyperbole - “where a discussion is raging on some subject” (4 marks)*

8. What effect does the poet achieve by asking the reader two direct questions?

He is speaking directly to his reader and encouraging the reader to agree with his view or to offer a gentler or better method of falling asleep. (3 marks)

9. What phrase does the poet use to describe the content of his dreams?

“a story that will never be written”. (2 marks)

Total Marks: 30

Unit 2 Poetry

Snake by D. H. Lawrence

A snake came to my water-trough
On a hot, hot day, and I in pyjamas for the heat,
To drink there.

In the deep, strange-scented shade of the great dark carob-tree
I came down the steps with my pitcher
And must wait, must stand and wait, for there he was at the trough before me.

He reached down from a fissure in the earth-wall in the gloom
And trailed his yellow-brown slackness soft-bellied down, over the edge of
the stone trough
And rested his throat upon the stone bottom,
And where the water had dripped from the tap, in a small clearness,
He sipped with his straight mouth,
Softly drank through his straight gums,
into his slack long body, Silently.
Someone was before me at my water-trough,
And I, like a second comer, waiting.
He lifted his head from his drinking, as cattle do,
And looked at me vaguely, as drinking cattle do,
And flickered his two-forked tongue from his lips, and mused a moment,
And stooped and drank a little more,
Being earth-brown, earth-golden from the burning bowels of the earth
On the day of Sicilian July, with Etna smoking.
The voice of my education said to me
He must be killed,
For in Sicily the black, black snakes are innocent, the gold are venomous.
And voices in me said, If you were a man
You would take a stick and break him now, and finish him off.
But must I confess how I liked him,
How glad I was he had come like a guest in quiet, to drink at my water-trough
And depart peaceful, pacified, and thankless,
Into the burning bowels of this earth?

***The Mosquito* by D.H. Lawrence**

When did you start your tricks,
Monsieur?

What do you stand on such high legs for?
Why this length of shredded shank,
You exaltation?

Is it so that you shall lift your centre of gravity upwards
And weigh no more than air as you alight upon me,
Stand upon me weightless, you phantom ?

I heard a woman call you the Winged Victory
In sluggish Venice.
You turn your head towards your tail, and smile.

How can you put so much devilry
Into that translucent phantom shred
Of a frail corpus ?

Queer, with your thin wings and your streaming legs
How you sail like a heron, or a dull clot of air,
A nothingness.

Yet what an aura surrounds you ;
Your evil little aura, prowling, and casting a numbness on my mind.

That is your trick, your bit of filthy magic :
Invisibility, and the anæsthetic power
To deaden my attention in your direction.
But I know your game now, streaky sorcerer.

Queer, how you stalk and prowl the air
In circles and evasions, enveloping me,
Ghoul on wings
Winged Victory.

Settle, and stand on long thin shanks
Eyeing me sideways, and cunningly conscious that I am aware,
You speck.

I hate the way you lurch off sideways into air
Having read my thoughts against you.

Come then, let us play at unawares,
And see who wins in this sly game of bluff,
Man or mosquito.

You don't know that I exist, and I don't know that you exist.

Now then !

It is your trump,
It is your hateful little trump,
You pointed fiend,
Which shakes my sudden blood to hatred of you :
It is your small, high, hateful bugle in my ear.

Why do you do it ?
Surely it is bad policy.

They say you can't help it.

If that is so, then I believe a little in Providence protecting the innocent.
But it sounds so amazingly like a slogan,
A yell of triumph as you snatch my scalp.

Blood, red blood
Super-magical
Forbidden liquor.

I behold you stand
For a second enspasmed in oblivion,
Obscenely estasiated
Sucking live blood,
My blood.

Such silence, such suspended transport,
Such gorging,
Such obscenity of trespass.

You stagger
As well as you may.
Only your accursed hairy frailty,
Your own imponderable weightlessness
Saves you, wafts you away on the very draught my anger makes in its snatching.

Away with a pæan of derision,
You winged blood-drop.

Can I not overtake you ?
Are you one too many for me,
Winged Victory ?
Am I not mosquito enough to out-mosquito you?

Queer, what a big stain my sucked blood makes
Beside the infinitesimal faint smear of you !
Queer, what a dim dark smudge you have disappeared into !

Writing Assessment Focuses Year 9 Teacher

Name _____ Class _____ Date. _____

Teacher	Comments
AF1: Write imaginative, interesting and thoughtful texts	
AF2: Produce texts which are appropriate to task, reader and purpose	
AF3: Organise and present whole texts effectively, sequencing and structuring information, ideas and events	
AF4: Construct paragraphs and use cohesion within and between paragraphs	
AF5: Vary sentences for clarity, purpose and effect	
AF6: Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences	
AF7: Select appropriate and effective vocabulary	
AF8: Use correct spelling	

Writing Assessment Focuses Year 9 Pupil

Name _____ Class _____ Date. _____

Pupil	Assess your progress Tick the statement that most applies to you	Any other comments you would like to make to discuss with your teacher
AF1: My writing is imaginative, interesting and thoughtful	I can do this I can sometimes do this I need some help with this	
AF2: I am able to write for different purposes and audiences according to the task set	I can do this I can sometimes do this I need some help with this	
AF3: I can plan my writing and produce texts that sequence ideas, information and events within an appropriate structure	I can do this I can sometimes do this I need some help with this	
AF4: I can use topic sentences and linking sentences to guide my reader through the text	I can do this I can sometimes do this I need some help with this	
AF5: I can use different types of sentences, simple, compound and complex, according to purpose and to create specific effects	I can do this I can sometimes do this I need some help with this	
AF6: I am able to use different types of punctuation to make meaning clear to my reader	I can do this I can sometimes do this I need some help with this	
AF7: I can select and use a range of vocabulary, making choices according to purpose and audience	I can do this I can sometimes do this I need some help with this	
AF8: I can use correct spelling	I can do this I can sometimes do this I need some help with this	

Writing Assessment Focuses Year 9 Peer

Name _____ Class _____ Date. _____

Peer	Comments: 2 comments on things that were good and one on any changes that could be made.
AF1: His/her writing is imaginative, interesting and thoughtful	
AF2: He/she is able to write for different purposes and audiences according to the task set	
AF3: He/she can plan his/her writing and produce texts that sequence ideas, information and events within an appropriate structure	
AF4: He/she can use topic sentences and linking sentences to guide his/her reader through the text	
AF5: He/she can use different types of sentences, simple, compound and complex, according to purpose and to create specific effects	
AF6: He/she is able to use different types of punctuation to make meaning clear to his/her reader	
AF7: He/she can select and use a range of vocabulary, making choices according to purpose and audience	
AF8: He/she can use correct spelling	



Literacy End of Unit Assessments – Year 9

Autumn term	Objectives
Magazines	<ul style="list-style-type: none"> • Opinion Writing: plan and write a review of a magazine chosen by the student.
Poetry	<ul style="list-style-type: none"> • Comprehension: read and answer questions on a poem to show understanding of meaning and figures of speech.

Spring term	Objectives
Telling Stories	<ul style="list-style-type: none"> • Creative Writing: plan and write a short story for a class anthology.
Thinking about Work	<ul style="list-style-type: none"> • Oral Presentation: plan and give an oral presentation on the impact of technology.

Summer term	Objectives
Some Revision	<ul style="list-style-type: none"> • Transactional Writing: plan and write a revision guide for students.
Types of Writing	<ul style="list-style-type: none"> • Writing in Different Styles: plan and write in a selection of different styles e.g.: to argue; to persuade; to imagine; to advise.

Literacy Year 9 Level Descriptors

	Speaking and Listening	Reading	Writing
Level 5	Pupils talk and listen confidently in a wide range of contexts, including some that are formal. Their talk engages the interest of the listener as they begin to vary their expression and vocabulary. In discussions, they pay close attention to what others say, ask questions to develop ideas and make contributions that take account of others' views. They adapt their spoken language to suit the situation and begin to use standard English in formal situations.	Pupils show understanding of a range of texts, selecting essential points and using inference and deduction where appropriate. In their responses, they identify key features, themes and characters and select sentences, phrases and relevant information to support their views. They understand that texts fit into historical and literary traditions. They retrieve and collate information from a range of sources.	Pupils' writing is varied and interesting, conveying meaning clearly in a range of forms for different readers, using a more formal style where appropriate. Vocabulary choices are imaginative and words are used precisely. Sentences, including complex ones, and paragraphs are coherent, clear and well developed. Words with complex regular patterns are usually spelt correctly. A range of punctuation, including commas, apostrophes and inverted commas, is usually used accurately. Handwriting is joined, clear and fluent and, where appropriate, is adapted to a range of tasks.
Level 6	Pupils adapt their talk to the demands of different contexts, purposes and audiences with increasing confidence. Their talk engages the interest of the listener through the variety and liveliness of both vocabulary and expression. Pupils take an active part in discussions, taking different roles and showing understanding of ideas and sensitivity to others. They demonstrate their knowledge of language variety and usage effectively and use standard English fluently in formal situations.	In reading and discussing a range of texts, pupils identify different layers of meaning and comment on their significance and effect. They give personal responses to literary texts, referring to aspects of language, structure and themes in justifying their views, and making connections between texts from different times and cultures and their own experiences. They summarise a range of information from different sources.	Pupils' writing is fluent and often engages and sustains the reader's interest, showing some adaptation of style and register to different forms, including using an impersonal style where appropriate. Pupils experiment with a range of sentence structures and varied vocabulary to create effects. Spelling, including that of irregular words, is generally accurate. Handwriting is neat and legible. A range of punctuation is usually used correctly to clarify meaning, and ideas are organised into well-developed, linked paragraphs.
Level 7	Pupils are confident in matching their talk to the demands of different contexts, including those that are unfamiliar. They use vocabulary in precise and creative ways and organise their talk to communicate clearly. They make significant contributions to discussions, evaluating others' ideas and varying how and when they participate. They use standard English confidently in situations	Pupils show understanding of the ways in which meaning and information are conveyed in a range of texts. They articulate personal and critical responses to poems, plays and novels, showing awareness of their thematic, structural and linguistic features. They understand why	Pupils' writing is confident and shows appropriate and imaginative choices of style in a range of forms. Characters and settings are developed in their narrative writing. Their non-fiction writing is coherent and gives clear points of view, taking account of different perspectives. Grammatical features and vocabulary

	that require it.	some texts are particularly valued and influential. They select, synthesise and compare information from a variety of sources.	are used accurately and effectively. Spelling is correct, including that of complex irregular words. Work is legible and attractively presented. Paragraphing and correct punctuation are used to make the sequence of events or ideas coherent and clear to the reader.
--	------------------	--	--