

GCSE English Literature Unit 2 and Unit 5

Schemes of work

Schemes of work are suggestions and ideas about how you might deliver GCSE English Literature Unit 2 and Unit 5. You can use these suggestions, adapt them to better suit your students or use your own schemes of work.

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This guide to schemes of work is part of your invaluable **Teacher Resource Bank**, which includes a *Resource list*, *Planning grids*, *Summary of changes* and more.

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GCSE English Literature Unit 2 and Unit 5

Medium term plan

Year: KS4	Put Your Pens Down – It's Poetry! GCSE English Literature Unit 2 (exam) or Unit 5 (Controlled Assessment) The activities in this unit can be used with Poetry for Controlled Assessment in GCSE English	Duration: 4-5 weeks
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Assessment objectives:

These units of work cover three of the four Assessment Objectives for GCSE English Literature. (Assessment Objectives 1, 2 and 3 with Assessment Objective 4 to be assessed in Unit 3 or 4).

This unit aims to explore all poems in the cluster creatively through collaborative physical theatre, media and ICT activities, enabling students to arrive at their own close reading of five texts of their choice. At the same time as exploring a number of the key concepts of creativity, outcomes in terms of critical understanding are also reached, providing opportunities for speaking and listening assessment. In particular:

1. build their confidence in speaking and listening in unfamiliar situations and to audiences beyond the classroom
2. use their speaking and listening skills to solve problems creatively and cooperatively in groups
3. engage in specific activities that develop speaking and listening skills as well as activities that integrate speaking and listening with reading and writing
4. make extended, independent contributions that develop ideas in depth.

Key Concepts	Competence	1.1 b Reading, understanding the detail and gaining an overview of texts from a wide range of sources.
	Creativity	1.2 a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.
		1.2 c Using imagination to create effects to surprise and engage the audience. 1.2 d Using creative approaches to answering questions, solving problems and developing ideas.
	Cultural understanding	1.3 b Exploring how texts from different cultures and traditions influence values, assumptions and sense of identity.
Critical understanding		1.4 a Engaging with the details of ideas and texts.
		1.4 b Connecting ideas, themes and issues, drawing on a range of texts.
		1.4 c Forming independent views and challenging what is heard or read on the grounds of logic, evidence or argument.
		1.4 d Analysing and evaluating spoken and written language to appreciate how meaning is shaped.

Links to functional skills:

This unit allows candidates to use the skills standards but the contexts are literary rather than real life.

Key questions for this unit:

Are my students enjoying and engaging personally with these poems?

This resource was produced by Theresa Gooda who is co-head of English at a large, mixed comprehensive in Sussex, with responsibility for KS4. She has undertaken a series of action research projects in relation to the perceived gender gap in English and contributes regularly to a number of educational publications.

GCSE English Literature Unit 2 and Unit 5

GCSE English Unit – Put Your Pens Down – It’s Poetry!

Cluster: Place

Topic Outline	Teaching approach	Additional notes, including resources
<p>Week 1</p> <p>A brief overview of all the poems in the cluster and what connects them. Students have the opportunity to experiment with delivery of different lines from their chosen poem, building towards a reading. They also experience a text beyond the cluster to help model their work.</p>	<p>Teacher needs to brief students on each of the poems in the cluster.</p> <p>Students choose a poem that they would like to work with during the lesson. Ideally, all poems within the cluster will be represented by at least two students. Choose one line of the poem, learn it and use it as a greeting. Move around the room. Find a movement to go with the line. Practise saying it as though you are angry/tired/excited/frightened etc.</p> <p>Choose a different line from the poem. Split class in two lines – face forward. Practice – stage whisper/echo/shout/build/fade/Mexican (overlapping with the person in front).</p> <p>Copy of new poem – ‘Mid Term Break’. I have chosen this to illustrate some of the possible contextual background for ‘The Blackbird of Glanmore’, but it could easily be a different poem from the cluster, or completely unconnected, a favourite of the teacher’s. Read through as whole group and highlight lines you like the sound of words/phrases. Teacher leads a second reading and all join in with their chosen phrases. Is there consensus? (Students are likely to have identified sound qualities, onomatopoeia of ‘whispers’, juxtaposition in ‘poppy bruise’, repetition in final lines – all offering plenty of opportunity for discussion. If you were doing a reading of this poem, where might you use some of the vocal techniques played with today?</p> <p>Bean bag game. Develop with a different line from their first poem. Progress to three bean-bags, forwards and backwards – as shout, whisper and a question.</p> <p>Get in to groups with the people who have picked the same poem. Find a way to read it. Practice for performance. Try to do as much as possible without the script.</p>	<p>Briefing the students</p> <p>This can be a very short, straightforward introduction to each. Eg for Heaney’s <i>The Blackbird of Glanmore</i>: The poem is about a blackbird on the grass, which reminds the poet of a line of poetry and then his dead brother. The sound of a car door startles the bird and sends him away.</p> <p>Explanation of the ‘Bean-bag game’</p> <p>Three beanbags of different colours. Students begin by raising one hand and allowing the bean bag to be passed around the circle so that each receives it once only. Students need to remember the order and follow the same pattern around the circle – this time accompanying the throw of the bean bag with their pass.</p>

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<p>Week 2</p> <p>Students engage with a different poem through some techniques designed to help them memorise lines. They also work in teams to come to a shared understanding of their poem and take on the role of ‘experts’ before being challenged by the group.</p>	<p>Begin in a circle. Choose a different poem to the one worked on last week, and a new line from the poem. Complete a ‘Mexican Wave Recital’ around the circle, choosing an appropriate space between starting points, say an overlap of two lines. Practise several times. Try to learn the first stanza or few lines. After a few minutes have a second ‘Mexican Wave Recital’, this time without the texts and aiming to keep going for as long as you can. For a third time all participants can begin at the same time to see who has managed to memorise the most and keep going the longest.</p> <p>An extension activity can be to try to learn the whole poem for presentation the following week.</p> <p>Get into groups with students who have picked the same (new) poem. Allow a short amount of time for discussion in groups, perhaps differentiated with some key prompt questions about the poem.</p> <p>Play Beat the Panel/Beat the Expert</p> <p>You are now the expert on your poem. Each group comes to the front. The audience (who are not as familiar with the poem) can ask questions of the panel – and try to catch you out! The teacher can monitor the quality of responses and decide when the panel’s time is up.</p>	<p>Differentiated Prompt Questions</p> <p>If required, these could be printed on card and handed out to the respective groups. Eg for Emily Bronte’s ‘Spellbound’, you might ask about the associations of the word ‘tyrant’/what effect the repetition in the final line of each stanza has/the different meanings of ‘move’, etc to provide ways in to understanding the poem.</p> <p>Beat the Panel</p> <p>This can be adapted to give a competitive edge, so that teams aim to answer five or more questions from the ‘floor’. The audience can remain in their teams and invite each group to pose a question to the panel that they can come up with collectively.</p>

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<p>Week 3</p> <p>Students in small groups make a decision about which poem should be excluded from the Anthology. As a starter they could practise with the ‘balloon debate’ with famous people.</p>	<p>Distribute characters for the Balloon Debate. Examples could include political, literary, fictional and sporting figures, as well as celebrities from popular culture: Steven Gerrard, Gordon Brown, Barack Obama, Chris Hoy, William Shakespeare, James Bond, Spiderman, Harry Potter, etc.</p> <p>You are plummeting towards earth and will all die, unless you get rid of two people from the balloon which will save the rest...</p> <p>Try to think of five good reasons why you should stay in.</p> <p>Choose a third poem to work with this week. Students get into groups with fellow supporters of the poem. Think about why your poem should remain in the Anthology. Come up with at least five reasons. Could be to do with language, subject matter, etc.</p> <p>What is the best line of your new poem, and why?</p> <p>Now groups need to be organised into ‘cluster representatives’. This could be 3–4 large groups containing no more than one representative of each poem. They should have similar balloon debate to the first, but this time they represent their chosen poem and try to fight for its right to remain in the Anthology.</p>	<p>Opportunity for revision of persuasive techniques –</p> <p>How do you persuade?</p> <p>Class could list techniques together to help prepare for the balloon debate.</p> <p>Scribe on whiteboard or flipchart: anecdote, repetition, rhetorical questions, pattern of three, emotive language, inclusive language, direct address, facts, statistics, expert information.</p>

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<p>Week 4</p> <p>Students work in small groups to storyboard a fourth poem from the cluster using digital photography. If further ICT access is available, then the storyboards can be created electronically by the students themselves, otherwise the photographs can be printed and assembled as a physical cut and paste exercise.</p>	<p>Play Group Sizes and Body Parts as a physical warm-up.</p> <p>Students will need to choose a fourth ‘new’ poem to work with today and be organised into groups with the other supporters of this poem.</p> <p>Thirty seconds to create a freeze frame to represent the poem. Go round the groups one by one; others watch and identify titles.</p> <p>Spend time deciding on 6–10 still images or tableaux to represent the poem. Choose the key images, and explore creating some abstract concepts and ideas visually. (How will students working on ‘The Moment’ deal with ‘the birds take back their language’ for example? Encourage students to be creative. These should then be recorded as snapshots on a digital camera.</p> <p>Create a visual journey through your poem using Photostory 3, choosing appropriate music, selecting key quotations for titles and recording a narration if required.</p>	<p>Group sizes and body Parts – as these are called out, participants must get into group sizes with body parts connected.</p> <p>Two – back to back Six – elbow to elbow Three – knee to ankle Four – head to elbow</p> <p>Students will need access to one or more digital still cameras. This could be accessed via camera facilities on a mobile phone.</p> <p>Microsoft Photostory 3 for Windows is available as a free download and is a tool for creating slideshows using digital photos, enabling students to add special effects, soundtracks and voice narration as well as titles and captions. Small file sizes make it easy to send photo-stories in email or upload to a VLE.</p>

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<p>Week 5</p> <p>Students make their own choice of (fifth) poem to work with, aiming to present this as part of a piece of non-naturalistic drama which can be used for speaking and listening assessment.</p>	<p>Students choose a final (fifth) poem to work with. For this activity, students will need to be organised into groups of approximately four, so that a poem is only represented once in each group.</p> <p>After some warm-up activities (see right for suggestions):</p> <p>Work in stages to create a short piece of devised drama. Choose a setting for your drama – a public place like a pub, park bench, hospital waiting room. Create a sequence of actions and dialogue in role to make your location clear to the audience. Each person must enter the space, introduce themselves and greet the others – in role as their poem!</p> <ol style="list-style-type: none"> 1. Use the first stanza or section of your poem as conversation. See if you can make the three or four poems fit together as though they are part of a conversation, even if it doesn’t make much sense at first. 2. Like the balloon debate, somebody is going to have to leave the room or the situation – decide who will be the one to leave. The other two or three are going to ‘pick on’ that poem. Why should it be the one to go? Find some things to criticize. Remember to do it in role. You are your poem now! The odd-poem out should try to defend itself. Rehearse your dialogue several times. Try to include at least five of the following words: <ul style="list-style-type: none"> • Imagery • Metaphor • Alliteration • Tone • Simile • Rhythm • Rhyme Contrast • Personification • Repetition • Structure. 3. Try to use quotations from the poems where you can! 4. Try to think of a symbolic way to end your drama piece that links with one or more of the poems. For example, if it was Blessing that was leaving, you could send them off by taunting them with an imaginary hosepipe. 5. Finish with a dramatic freeze-frame/still picture/tableau. <p>Perform and evaluate, with speaking and listening assessment.</p>	<p>Possible warm-up activities:</p> <ul style="list-style-type: none"> • Warm-up: Questions game – answer a question with a question. This can be played in pairs or as two teams with the whole class continually rotating. • Circle – say title, trying to find appropriate accent, tone, volume. • Movement – walking around the room. Try to develop a walk that suits your poem, either the title or the mood. • Movement and speech – can you move around the space finding a greeting to suit your poem. If your poem were a person, how would it greet other people – high 5? After a few weeks, students should be much more comfortable and inventive with this than they were in week 1.

