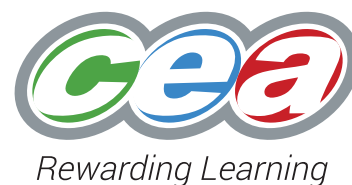
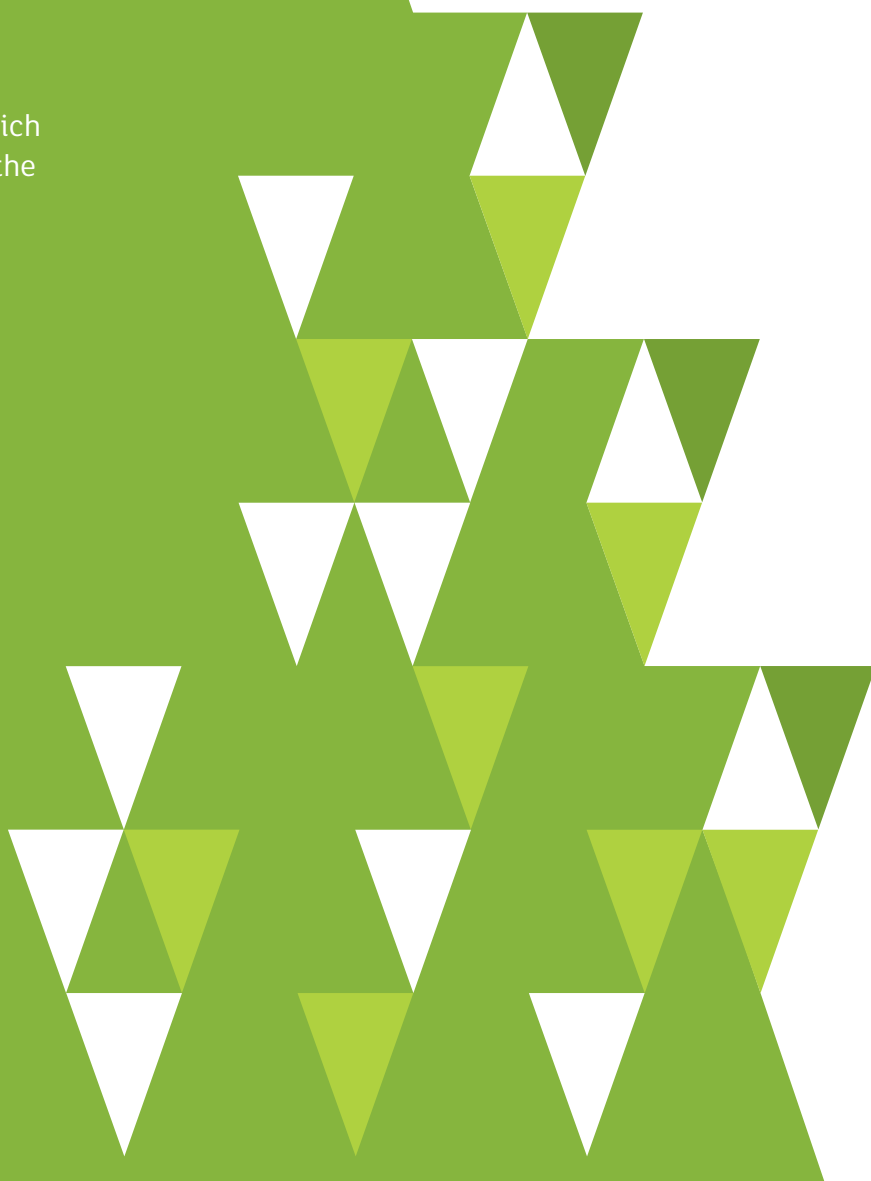


GCE



Revised GCE
Scheme of Work
**English
Literature**

This is an exemplar scheme of work which supports the teaching and learning of the GCE English Literature specification



GCE English Literature

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Introduction

CCEA has developed new GCE specifications for first teaching from September 2016. This scheme of work has been designed to support you in introducing the new specification.

The scheme of work provides suggestions for organising and supporting students' learning activities. It is intended to assist you in developing your own scheme of work and should not be considered as being prescriptive or exhaustive.

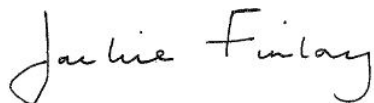
Please remember that assessment is based on the specification which details the knowledge, understanding and skills that students need to acquire during the course. The scheme of work should therefore be used in conjunction with the specification.

Published resources and web references included in the scheme of work have been checked and were correct at the time of writing. You should check with publishers and websites for the latest versions and updates. CCEA accepts no responsibility for the content of third party publications or websites referred to within this scheme of work.

A Microsoft Word version of this scheme of work is available on the subject microsite on the CCEA website (www.ccea.org.uk/microsites). You will be able to use it as a foundation for developing your own scheme of work which will be matched to your teaching and learning environment and the needs of your students.

I hope you find this support useful in your teaching.

Best wishes



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Exemplar Scheme of Work GCE English Literature

Unit AS 1 Section A: The Study of Poetry 1900-Present

Specification: GCE English Literature

Unit AS 1: Section A: The Study of Poetry 1900–Present

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Poetry 1900–Present</p> <p>Robert Frost and Seamus Heaney</p> <p>or</p> <p>Ted Hughes and Sylvia Plath</p> <p>or</p> <p>Elizabeth Jennings and Philip Larkin</p> <p>or</p> <p>Eavan Boland and Jean Bleakney</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • articulate informed and relevant responses that communicate effectively their knowledge and understanding of poetry (AO1); • analyse the poet’s use of poetic methods such as form, structure, language and tone (AO2); • demonstrate understanding of the significance and influence of the contexts in which poetry is written and received, by drawing on appropriate information from outside the poems (AO3); and • explore connections between poems (AO4). 	<p>Students work in groups, using focused questions, to research the life, times and reception of their chosen poets</p> <p>In preparation for close analysis of poetry students should revise literary terminology. Students match cards with selected poetic methods to others which have their definitions</p> <p>Prior to reading a specific poem give each group a fragment of the poem to be studied. Ask them to consider the connotations of specific words and phrases and to then predict what the rest of the poem will reveal. Each group then gives feedback to the rest of the class on their fragment</p> <p>In groups students arrange a chopped up version of the poem in order to focus on narrative and structure</p>	<p>Useful websites for contextual information</p> <p>www.poetryfoundation.org</p> <p>www.poets.org/</p> <p>www.learner.org/resources/series57.html#</p> <p>www.rte.ie/heaneyat70/tv.html</p> <p>www.midaspr.co.uk/news-stories/philip-larkin-and-the-third-woman-bbc-tv-documentary</p> <p>Close reading and literary terms</p> <p>www.english.cam.ac.uk/classroom/terms.htm</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Poetry 1900–Present (cont.)</p>		<p>In groups students are given the cards with titles of all the poems they then group the poems according to themes</p> <p>Produce a class study guide in which each student makes notes on a specific poem, under the headings of subject matter, language, structure, form and tone</p> <p>Read exemplar essays - ask students to give critical commentaries and use the mark schemes to assess levels. Get students to compose their own exam style questions</p>	<p>www2.warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/second/en227/closereading</p> <p>http://web.uvic.ca/~engblog/closereading/</p> <p>Hirsch, Edward. <i>How to Read a Poem: And Fall in Love with Poetry</i>. RoundHouse, 2000</p> <p>Heaney and Frost</p> <p><i>Guide to Seamus Heaney</i> (Student Guides), Greenwich Exchange, 2002 Bloom, Harold. Robert Frost (Bloom's Modern Critical Views) Chalkmark Books, 2011</p> <p>Hughes and Plath</p> <p>www.poetryfoundation.org/bio/ted-hughes</p> <p>www.sylvia-plath.de/</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Poetry 1900–Present (cont.)</p>			<p>Jennings and Larkin</p> <p>www.academia.edu/13054393/Elizabeth Jennings and the poetry of the movement. An analysis of five poems by her</p> <p>Marsh, Nicholas, <i>Philip Larkin: The Poems (Analysing Texts)</i> Palgrave Macmillan, 2007</p> <p>Boland and Bleakney</p> <p>https://apoetsdublin.wordpress.com/</p> <p>John Brown. <i>In the Chair: Interviews with Poets from the North of Ireland</i> Paperback. Salmon Publishing, Apr 2002</p>

Unit AS 1 Section B: The Study of Drama 1900-Present

Specification: GCE English Literature

Unit AS 1: Section B: The Study of Drama 1900 - Present

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>AS 1 Section B: The Study of Drama 1900– Present</p> <p>Brian Friel <i>Translations</i></p> <p>or</p> <p>Samuel Beckett <i>Waiting for Godot</i></p> <p>or</p> <p>Tennessee Williams <i>A Streetcar Named Desire</i></p> <p>or</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> articulate informed and relevant responses that communicate effectively their knowledge and understanding of a play (AO1); analyse the dramatist’s use of dramatic methods such as characterisation, structure, language and staging (AO2); 	<p>At intervals in reading the play, pupils pause and discuss their responses to questions set by teacher. This could be to ensure good understanding of the play and to enhance their appreciation of the deeper messages in the play</p> <p>In pairs or groups, pupils create a presentation providing examples and analysis of a selection of the dramatist’s dramatic methods. This could be divided between the pupils in the class to ensure all key dramatic methods are covered</p> <p>Individually/In pairs/In groups, pupils are set a research task using the internet in school or at home, with the purpose of understanding the context of the play. Research is divided between pupils and each pupil/group teaches the others in the class</p>	<p>Translations</p> <p>www.academia.edu/7852795/LANGUAGE AND RESISTANCE IN BRIAN FRIELS TRANSLATIONS</p> <p>www.academia.edu/622974/Irishness and Sense of Identity in Brian Friels Translations</p> <p>www.teachit.co.uk/ks5drama?T=389</p> <p>Waiting for Godot</p> <p>www.samuel-beckett.net/Godot Endgame Worton.html</p> <p>‘Waiting for Nothing: an Analysis of Waiting for Godot’</p> <p>http://skemman.is/en/item/view/1946/9926</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>AS 1 Section B: The Study of Drama 1900–Present (cont.)</p> <p>Arthur Miller <i>The Crucible</i></p> <p>or</p> <p>Ena Lamont Stewart <i>Men Should Weep</i> (1982 version)</p> <p>or</p> <p>Robert Bolt <i>A Man for All Seasons</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> demonstrate understanding of the significance and influence of the contexts in which the play is written and received, by drawing on appropriate information from outside the play (AO3); and explore a play informed by different interpretations (AO5). 	<p>Pupils are tested on an aspect on context, either as a homework or as a timed exercise in class, writing exclusively about a specific contextual topic which is essential for their understanding of the play. This would also enhance their written communication with regard to style, logic and coherence</p> <p>Pupils present their research to the rest of the class using presentation software or indeed through creation of a handout or document to be printed and photocopied for distribution</p> <p>Pupils are set the task of responding to higher order questions which are designed to make them consider how others interpret events and themes in the play. They are encouraged to look for critical essays online which help them to consider other viewpoints. Structured discussions in class along with note-making should allow pupils to gain a full appreciation of alternative readings of the play</p>	<p>The Crucible</p> <p>http://study.com/academy/lesson/the-crucible-by-arthur-miller-characters-themes-analysis.html</p> <p>www.literaryhistory.com/20thC/Miller.htm</p> <p>Men Should Weep</p> <p>www.bbc.co.uk/education/guides/z9bdwmn/revision</p> <p>www.academia.edu/9432191/Authenticity_Without_Plot_in_Men_Should_Weep_and_Waiting_For_Godot</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>AS 1 Section B: The Study of Drama 1900–Present (cont.)</p>	<p>Students should be able to:</p>	<p>Using the Specimen Assessment Materials, questions are adapted and used to give timed essay practice to pupils. This could be done progressively for sections of the play and then again at the end of this unit of study in order to develop pupils’ exam technique.</p> <p>To assist pupils’ identification of dramatic methods, pupils are given extracts to analyse for homework, in response to a stimulus statement (similar to the Specimen Assessment Materials).</p>	<p>A Man for All Seasons</p> <p>‘Ethics in A Man for All Seasons’ by Joe Casey. Available as a pdf document online</p> <p>‘A Study Guide, with Theatrical Emphasis, for Robert Bolt’s Play A Man for All Seasons’ by Arthur Kincai. Available as a pdf document online</p>

Unit AS 2: The Study of Prose Pre 1900

Specification: GCE English Literature

Unit AS 2: The Study of Prose Pre 1900

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Prose Pre 1900</p> <p>Nathaniel Hawthorne <i>The Scarlet Letter</i></p> <p>or</p> <p>Mary Shelley <i>Frankenstein</i></p> <p>or</p> <p>George Eliot <i>Silas Marner</i></p> <p>or</p> <p>Emily Bronte <i>Wuthering Heights</i></p> <p>or</p> <p>Jane Austen <i>Emma</i></p> <p>or</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> articulate informed and relevant responses that communicate effectively their knowledge and understanding of a novel (AO1); analyse the writer’s use of narrative methods such as structure, form and language (AO2); demonstrate understanding of the significance and influence of the contexts in which a novel is written and received, by drawing on appropriate information from outside the novel (AO3); and explore a novel informed by different interpretations (AO5). 	<p>Discuss the novel’s characters in relation to character archetypes e.g. hero, villain etc.</p> <p>Discuss the novel in relation to relevant genres e.g. fairy tale, morality tale, horror, gothic, romance etc.</p> <p>Group research and presentation tasks for social/historical contexts associated with the novel e.g. gender roles, social class organisation, role/nature of religion etc.</p> <p>In groups, develop overview sheets for significant characters, including quotes and methods analysis</p> <p>In groups, develop overview sheets for themes found within the novel, including quotes and methods analysis</p> <p>For/against debates regarding a contentious reading of the novel e.g. <i>Novel X gives an inaccurate depiction of women of the time</i></p>	<p>Hawthorne</p> <p>Bloom, Harold and Golding, William (ed.), Nathaniel Hawthorne’s <i>The Scarlet Letter: Bloom’s Notes</i>, Broomall, PA: Chelsea House, 1996</p> <p>www.hawthorneinsalem.org/page/10186/</p> <p>Shelley</p> <p>Bloom, Harold (ed.), <i>Frankenstein (Bloom’s Modern Critical Interpretations)</i>, Chelsea House, 2006</p> <p>www.marywshelley.com/essays/</p> <p>Eliot</p> <p>Bloom, Harold (ed.), <i>Bloom’s Modern Critical Interpretations: Silas Marner</i>, Chelsea House, NY, 2003 (available on Google Books)</p> <p>www.bbc.co.uk/programmes/b00q4310</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Prose Pre 1900 (cont.)</p> <p>Bram Stoker <i>Dracula</i></p>			<p>Bronte</p> <p>Steele, Claire, York Notes AS/A2 <i>Wuthering Heights</i> (York Notes Advanced), Pearson, 2012</p> <p>http://crossref-it.info/textguide/wuthering-heights/35/0</p> <p>Austen</p> <p>http://academic.brooklyn.cuny.edu/english/melani/novel_19c/austen/society.html</p> <p>http://literaryhistory.com/19thC/AUSTEN.htm</p> <p>Stoker</p> <p>www.bl.uk/romantics-and-victorians/articles/dracula</p>

Unit A2 1: Shakespearean Genres

Specification: GCE English Literature

Unit A2 1: Shakespearean Genres

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Shakespearean Genres</p> <p><i>Othello</i></p> <p>or</p> <p><i>King Lear</i></p> <p>or</p> <p><i>The Taming of the Shrew</i></p> <p>or</p> <p><i>As You Like It</i></p> <p>or</p> <p><i>Measure for Measure</i></p> <p>or</p> <p><i>The Winter's Tale</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> articulate informed and relevant responses that communicate effectively their knowledge and understanding of a Shakespeare play (A01); analyse the dramatist's use of dramatic methods such as characterisation, structure, language and staging (A02); demonstrate understanding of the significance and influence of the contexts in which a play is written and received, by drawing on appropriate information from outside the play (A03); explore connections within a Shakespeare play (A04); and 	<p>Group research and presentation tasks for social/historical contexts associated with the play</p> <p>Group research and presentation on initial understanding of tragedy, comedy, problem plays and last plays</p> <p>In groups, develop overview sheets for significant characters, including quotes and methods analysis</p> <p>In groups, develop overview sheets for themes found within the play, including quotes and methods analysis</p>	<p>Othello</p> <p><i>Othello: A Norton Critical Edition</i>, ed. Edward Pechter (London: Norton, 2003)</p> <p><i>Othello: New Critical Essays</i>, ed. Philip B. Kolin (London: Routledge, 2002)</p> <p>King Lear</p> <p><i>King Lear: Norton Critical Editions</i>, ed. Grace Ioppolo (London: Norton, 2008)</p> <p>http://king-lear.org</p> <p>The Taming of the Shrew</p> <p><i>The Taming of the Shrew: Norton Critical Editions</i>, ed. Dymphna Callaghan (London: Norton, 2009)</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Shakespearean Genres (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • explore a Shakespeare play informed by different interpretations (A05). 		<p><i>The Taming of the Shrew: Critical Essays</i>, ed. Dana Aspinall (London: Routledge, 2002)</p> <p>As You Like It</p> <p><i>As You Like It: Bloom's Shakespeare Through the Ages</i>, ed. Harold Bloom and Pamela Loos (London: Chelsea House, 2007)</p> <p><i>As You Like It From 1600 to the Present: Critical Essays</i>, ed. Edward Tomarken (London: Routledge, 1997)</p> <p>Measure for Measure</p> <p><i>Measure for Measure: Norton Critical Editions</i>, ed. Grace Ioppolo (London: Norton, 2009)</p> <p><i>Measure for Measure: The New Cambridge Shakespeare</i>, ed. Brian Gibbons (Cambridge: CUP, 2006)</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Shakespearean Genres (cont.)</p>			<p>The Winter's Tale</p> <p><i>The Winter's Tale: The New Cambridge Shakespeare</i>, ed. Susan Snyder and Deborah T. Curren-Aquino (Cambridge: CUP, 2007)</p>

Unit A2 2 Section A: The Study of Poetry Pre 1900

Specification: GCE English Literature

Unit A2 2: Section A The Study of Poetry Pre 1900

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Poetry Pre 1900</p> <p>Geoffrey Chaucer <i>(The Wife of Bath's Prologue and Tale)</i></p> <p>or</p> <p>John Donne</p> <p>or</p> <p>William Blake</p> <p>or</p> <p>John Keats</p> <p>or</p> <p>Emily Dickinson</p> <p>or</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • articulate informed and relevant responses that communicate effectively their knowledge and understanding of poetry (AO1); • analyse the poet's use of poetic methods such as form, structure, language and tone (AO2); • demonstrate understanding of the significance and influence of the contexts in which poetry is written and received, by drawing on appropriate information from outside the poems (AO3); and • explore connections within and between poems (AO4). 	<p>Investigate statements regarding the set text, finding evidence for/against and write a response refuting or proving the statements</p> <p>Complete a close reading of key sections of the set text, highlight and annotate recurring images and sounds, looking for patterns within the poem and across the text</p> <p>Research and make notes on:</p> <ul style="list-style-type: none"> – the set text, how it was written and received at the time; – the poet and create a timeline of significant events; – information on social/cultural/historical events; and – other contemporary writers and compare their language and style to the set text. 	<p>Chaucer</p> <p>http://sites.fas.harvard.edu/~chaucer/</p> <p>http://writersinspire.org/writers/geoffrey-chaucer</p> <p>Donne</p> <p>www.poetryfoundation.org/bio/john-donne#poet</p> <p>www.webenglishteacher.com/donne.html</p> <p>Blake</p> <p>www.universalteacher.org.uk/poetry/blake.htm</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Poetry Pre 1900 (Cont.)</p> <p>Elizabeth Barrett Browning</p>		<p>Complete a graphic organiser (e.g. Venn diagram) illustrating points of comparison, links or the relationship within the poem or between two or more poems</p>	<p>http://crossref-it.info/textguide/songs-of-innocence-and-experience/13/0</p> <p>www.teachit.co.uk/index.php?CurrMenu=154&T=235</p> <p>Keats</p> <p>www.john-keats.com/</p> <p>www.bl.uk/people/john-keats</p> <p>www.poetryfoundation.org/bio/john-keats</p> <p>www.webenglishteacher.com/keats.html</p> <p>Dickinson</p> <p>www.poetryfoundation.org/bio/emily-dickinson</p> <p>www.emilydickinsonmuseum.org/ed/node/148</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>The Study of Poetry Pre 1900 (Cont.)</p>			<p>Barrett Browning</p> <p>www.poetryfoundation.org/bio/elizabeth-barrett-browning</p> <p>www.victorianweb.org/authors/ebb/ebbio.html</p> <p>www.webenglishteacher.com/ebbrowning.html</p>

Unit A2 2 Section B: Unseen Poetry

Specification: GCE English Literature

Unit A2 2: Section B: Unseen Poetry

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>A22 Section B: Unseen Poetry</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • articulate informed and relevant responses that communicate effectively their knowledge and understanding of poetry (AO1); • analyse the poet’s use of poetic methods such as form, structure, language and tone (AO2); and 	<p>Recap/review a range of poetic methods, with a focus on discussing the effects of such methods rather than simple identification</p> <p>Class discussion about a range of poetic forms (e.g. sonnet, ode, narrative, satire, dramatic monologue, pastoral, elegy, etc.); and poetic modes (e.g. humorous, reflective, political, celebratory, etc).</p>	<p>http://quizlet.com (free interactive tests re: literary criticism and poetic terms. Opportunities to create your own tests)</p> <p>www.poetryinvoice.com/teachers/lesson-plans/tone-map/tone-list</p> <p>www.ohio.edu/people/hartleyg/ref./abrams_mh.pdf (an excellent digital version of M.H. Abrams’ seventh edition; print version of the eleventh edition detailed below)</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
A22 Section B: Unseen Poetry (cont.)	<p>Students should be able to:</p> <ul style="list-style-type: none"> • explore a poem informed by different interpretations (AO5). 	<p>Allocate students a theme (e.g. love, loneliness, despair, friendship or nature). Students should choose a poem and prepare a presentation, analysing how the poetic methods of their chosen poem reflect the theme. Alternatively, students could work in groups to discuss how one theme is treated across a range of poetic forms/periods/modes</p> <p>Paired work focusing on strategies to incorporate quotations in order to illustrate opinions about the poem and the poet's use of methods.</p>	<p>Abrams, M.H. and Harpham, Geoffrey, <i>A Glossary of Literary Terms</i>, Cengage Learning, 2015 (also useful for prose and drama texts)</p> <p>Packard, William, <i>The Poet's Dictionary</i>, Harper Collins, 1994</p> <p>Rawlinson, D.H., <i>The Practice of Criticism</i>, C.U.P, 1968 (re-issued 2010)</p>



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