# YEAR 1 - Teacher 1: Poetry (Autumn term), Non-Fiction and Spoken Language (Spring term) and Introduction to NEA Task 1: Comparative Essay (Summer Term)

## Autumn term

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
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| Introduction to the study of English Language and Literature and the Assessment Objectives(No. of lessons: 2) | ‘Bridging the Gap’ between GCSE and linear A Level* Expectations of the course
* Understanding of Assessment Objectives in each of the components
* Exploring the differences between English Language and English Literature
* Clarification of poetic features- students create their own glossary of terms
* Students to understand structural features of poetry.
 | <https://www.poetryfoundation.org/resources/learning/glossary-terms> Robert Eaglestone: *Doing English*OCR specification | Students will have understanding of close analysis but will be approaching this from a Key Stage 4 perspective.Students will also need an explanation as to how the assessment objectives are weighted differently between exams and the impact this has on the style of essay they will have to produce. |
| Introduction to different forms of poetry(No. of lessons: 2/3) | Handouts and discussion* What is poetry? Explore different critical opinions on what poetry is defined as
* Explore the place of poetry in literature and its significance to the world around us
* Explore different forms of poetry commenting on its overall impact.
 | Posters Silent debatesSocratic discussions |  |
| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
| AO3 Context (production- life of the writer)(No. of lessons: 2) | Research activity - students to research the life of the poet* Presentations created by students to teach the class about areas of the poets life.
 | PostersPresentations (with/without slides) |  |
| AO3 Context (production and reception- social, historical and literary background)(No. of lessons: 2) | Students work in groups to research relevant context. For example:* American Literature
* Religion
* Science
* Gender.
 | <http://www.edickinson.org/> <http://www.emilydickinson.org/>  |  |
| Exploring intrinsic analysis (language and stylistics) and extrinsic analysis (context) in poetry(No. of lessons: 1) | Using images to explore how intrinsic and extrinsic analysis shape the meaning of poems.For example, 4 images based on a poem in the collection and gather two groups of students.In the intrinsic group, they will analysis the connotations of symbols, colours and other relevant information to come up with an interpretation of what the picture suggest (intrinsic analysis). The other group use what they understand about the context of the poet to decipher the meaning behind the picture.Students are challenged to deepen their analysis and to explore how both of these aspects are crucial to understanding meaning.  |  | If doing Emily Dickinson, could use Because I could not Stop for Death |
| Exploring language (AO2)(No. of lessons: 1) | Reflections and understanding of assessment objectives* Decipher the assessment objectives into ‘student-language’
* Developing understanding of what is included in the language framework.
 | OCR Specification | A poem from the anthology or a different poem from the same historical or social period could be used for this activity |
| Exploring stylistics in the poetry- Introduction to stylistics (No. of lessons: 1) | * Understanding what stylistics are
* Exploring how stylistics can be analysed and used to develop interpretations and bring new meaning to the texts.
 |  |  |
| Applying stylistics and linguistics to poetry(No. of lessons 1/2)  | * Explore a poem by identifying the word classes in the poem and looking for patterns of language
* Exploring how stylistic features are used to produce meaning in a poem.
 | *Rediscovering Grammar* by David Crystal | Linguistics and stylistics are unlikely to have been taught in this much depth within GCSE so students might need time to be able explore this approach to poetry. |
| Exploring the poetry collection(No. of lessons: 15-20) | Teacher-led and student collaboration to analyse the poetry collection. Activities could include:* Close analysis, including titles and connections made with meaning within the poem
* Exploring the role of structural and form features within a poem
* Exploring the difference between narrative voice and tone
* Conventions of poems in the collection
* Exploring symbols, motifs and allegory
* Creative writing exercise- write in the style of the poet.
 | See OCR for preferred editions of the anthology collections | All 15 poems to covered in depth.  |
| Making connections between the poems (AO4)(No. of lessons: 1) | Create a working document (e.g. on OneDrive or Google Docs) which students can edit to make connections between common themes in the poems with analysis of form, structure and language. |  |  |
| The impact of literary interpretations (theory)(No. of lessons 2/3) | Students split into groups to collaborate on theoretical approaches to the poetry collection with the poems and the poet in mind. For example:* Feminism
* Post-colonialism
* Marxism
* Structuralism.
 | *Literary Theory: An Anthology* edited by Julie Rivkin and Michael Ryan*An Introduction to Literature, Criticism and Theory* by Andrew Bennett and Nicholas Royle |  |
| The impact of literary interpretations- criticism(No. of lessons: 1) | Create a revision booklet of critical opinions/essays for each of the poems in the collection. | <https://www.jstor.org/>JSTOR is a digital library of academic journals, books, and primary sourcesEmily Dickinson criticism: <http://www.literaryhistory.com/19thC/DICKINSON_E.HTM>  |  |
| Intertextuality(No. of lessons: 1) | Handouts, discussion and analysis* Poets of the same historical/social context
* Influences of other writers.
 |  |  |
| Writing an effective essay(No. of lessons: 3/4) | Explore structure of an essay by using:* Understanding what an argument is
* Using evaluative phrases/sentence starters/verbs
* Exemplar essays that can be critiqued and/or explored for effectiveness in forming an argument
* Writing frames (less able)
* Explore the mark scheme in order to understand how marks are awarded and use a basis for writing practice responses.
 |  | Overlaps with skills between other components and essays produced |

## Spring term

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
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| Introduction to Non-Fiction and Spoken Language(No. of lessons: 2) | Handout and discussion:* Students to decipher the Assessment Objectives for the component and familiarise themselves with the texts in the anthology.
* Teachers could use different extracts from the texts in the anthology as a stimulus for students to think about their expectations of the conventions in these texts
* Create a resource of conventions for each of the genres of the texts in the anthology prior to reading them to give students a grounding
* Initial exploration of genre, audience, purpose and style (GAPS) for the texts in the anthology.
 | OCR Specification | Students coming from a linear GCSE are unlikely to have been exposed to transcripts, CMC texts, graphological texts and multimodal texts. Therefore, they may require more time to be able to consider this information. |
| Frameworks of language (pragmatics, phonological, semantic, sentences, lexis, spoken language)(No. of lessons: 1) | Discussion and notes:* What are the frameworks?
* Exploration of terminology in the frameworks
* Create a glossary of key terminology in these frameworks.
 | *An Introduction to Language Frameworks* (EMC Advanced Language Resource) ISBN: 978 1 906101 21 3  | Students might require time to understand and engage with the different frameworks due to the different context of GCSE.Students must understand how linguistics, previously explored in the poetry unit, must be applied to this component. |
| Exploring the modal continuum and multimodal texts(No. of lessons: 1) | Exploration, discussion and analysis* Explanation of the modal continuum using a number of texts and deciding how each text connects into the modal continuum
* Exploration of CMC texts and other multimodal texts
* Exploring the impact of overlaps between texts in the modal continuum and how this impact the reception of the text.
 | OCR Anthology of Non-Fiction and Spoken Language texts | A variety of texts from the anthology and from outside the anthology might be useful here as an initial introduction. |
| What does AO3 look like in Non-Fiction and Spoken Language texts?(No. of lessons: 1) | Initial discussion and presentations* Teacher to explain how to consider production and reception in a Non-Fiction and a Spoken Language Text
* Students can be assigned a text from the anthology to research the production of the text and the reception.
 | OCR Anthology of Non-Fiction and Spoken Language texts |  |
| The graphic novel- Marjane Satrapi- exploring semiotics(No. of lessons: 1/2) | Introduction to semioticsStudents work in groups to explore the relationship between image and language, exploring lexis and semantics, as well as narrative structure.Links made with Charity advert with semiotics; exploration of graphology and its impact on meaning. | Semiotics - The Big Bang clip (play until 1:05): <https://www.youtube.com/watch?v=qeefWS8YrDw&t=58s> Film adaptation of Marjane Satrapi available to buyOCR Anthology of Non-Fiction and Spoken Language texts |  |
| Exploring power in texts- Conversational theory and politeness theory(No. of lessons: 3/4) | Research projects - conversational theory and politeness theory.Application to spoken mode texts in the anthology such as Evidence to a Parliamentary Committee, TV News Interview, Political Speech, Twitterfeed, Radio Lecture, Sports Commentary, Children’s TV Script and TV Presentation.Students to analyse these texts in depth.Exploring power in the written mode and how control and authority is conveyed such as:* Etiquette Guide
* Newspaper Obituary.
 | *Language Handbook: Key Topics and Theories (An EMC Student Handbook)* ISBN: 978 1 906101 19 0OCR Anthology of Non-Fiction and Spoken Language texts |  |
| Male and female language(No. of lessons: 2/3) | Handouts and analysis* Research gender language theory
* Application in research poster to texts in the anthology such as: Twitterfeed, Political Speech, Evidence to a Committee, TV News Interview.
 | OCR Anthology of Non-Fiction and Spoken Language texts*Language Frameworks: Gender* <https://www.englishandmedia.co.uk/publications/language-frameworks-gender-download> https://www.jstor.org/JSTOR is a digital library of academic journals, books, and primary sources |  |
| Independent research projects- sociolinguistics(No. of lessons: 2) | Students to teach an aspect of sociolinguistics to the class, including:* Idiolect
* Sociolect
* Regional, class and occupational dialect.

They could use theorists such as Jenny Cheshire and Peter Trudgill. | https://www.jstor.org/JSTOR is a digital library of academic journals, books, and primary sourcesPosterPresentation |  |
| The impact of sociolinguistics on texts(No. of lessons: 2) | Students assigned to texts from the anthology to apply the impact of sociolinguistics on meaning and understanding. | OCR Anthology of Non-Fiction and Spoken Language textsDebate |  |
| Exploring political speeches(No. of lessons: 3/4) | * What is jargon?
* How are political speeches formed?
* Exploring the agenda of speeches
* Students could explore Edward VIII’s Abdication Speech, Surrender Speech and make connections to the way this style is satirised by Craig Brown or exploring Swift’s political pamphlet.
 | OCR Anthology of Non-Fiction and Spoken Language textsCreative writing echoing the style of one of the textsWatch political speeches from famous world leaders to analyse similarities and differences, with a follow up evaluation task |  |
| Exploring written form(No. of lessons: 1) | Creative writing and analysis:Students to keep a diary or write a stream of consciousness and analyse their use of standard and non-standard English, as well as their understanding of jargon.Exploration of diaries and letters in the anthology. |  |  |
| Approaching the exam question(No. of lessons: 2/3) | Explore structure of an essay by using:* Understanding what an argument is
* Using evaluative phrases/sentence starters/verbs
* Exemplar essays that can be critiqued and/or explored for effectiveness in forming an argument
* Writing frames (less able)
* Dissecting the question.

Explore the mark scheme in order to understand how marks are awarded and use a basis for writing practice responsesExplore additional unseen texts covering similar ideas, themes, events or styles to those from the anthology so that students are comfortable making connections.Introduce making connection between texts by exploring tone, voice, structure and themes. |  |  |
| Practice exam question | Create a bank of exam titles that can be used for exam practice. |  |  |
| Dedicated Improvement and reflection time | Students to reflect on areas of their essays that need development based on personalised targets. |  |  |

## Summer Term

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE** |
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| Introduction to Non-Examined Assessment Task 1: Comparative Essay(No. of lessons: 1) | Initial discussion and group work:* Understanding the brief of the coursework
* Explanation of weightings of assessment objectives
* Initial exploration of different core texts and possible pairings for the free choice text.
 | OCR Specification | The AOs for the comparative task are the same as for the non-fiction and spoken language component.The assessment objectives are weighted differently in this exam to other exams, so it is important for students to understand this.The marks for both tasks of the coursework are also different (maximum marks for Task 1: 24, maximum marks for Task 2: 16) |
| Exploring the exam question(No. of lessons: 1) | Discussion:Exploring different ways into the texts for possible coursework foci, for example:* Narrative voice
* Use of dialogue
* Use of time
* Tone
* Themes
* Structure
* Chronology
* Genre.

Students to explore extract of different core and free choice texts in order to come up with initial ideas about what they would like to base their coursework on. | OCR Specification |  |
| Author and style(No. of lessons: 1) | Independent research on the authors of choice with explanations of their style to be presented to the class.Discussion of the importance of the author; you may wish to use Roland Barthes statement as a stimulus to engage discussion or a debate about the role of the author and reader in understanding the text:“The birth of the reader must come at the death of the author.” |  |  |
| Genre(No. of lessons: 1) | Discussion around the term ‘genre’Independent research of own texts chosen by students for their coursework, asking questions such as:* What is the genre?
* How is the genre sustained?
* How could the genre be flouted?

Findings to be presented as a multimodal document. | Students could create a comparison grid for both topics around this area as a basis for their coursework. |  |
| Structure and chronology(No. of lessons: 1) | Discussion and debate around the terms ‘structure’ and chronology’ to ensure students understand them clearly.Poster form and discussion in groups:Independent research of own texts chosen by students for their coursework, asking questions such as:* What are the structures of the texts?
* How is chronology applied to the texts?
* How is time important to the text?
* How is the structure sustained?
* How could the structure be flouted?
 | Students could create a comparison grid for both topics around this area as a basis for their coursework. |  |
| Persona(No. of lessons: 1) | Information booklet and discussion in groups:Independent research of own texts chosen by students for their coursework, asking questions such as:* What are the personas of the texts?
* How are personas applied to the texts?
* How is the persona created?
* What is the function of the persona in the text?
 | Students could create a comparison grid for both topics around this area as a basis for their coursework. |  |
| Tone and voice(No. of lessons: 1) | Exploration of the differences between tone and voice.Independent research project exploring tone and voice in their chosen texts, considering questions such as:* What is the tone of the text and how is it created?
* Is the tone of the text sustained or flouted?
* What is the voice of the text?
* How is the voice created?
* What is the function of the voice?
* How is the voice different to the persona?
 | Students could create a comparison grid for both topics around this area as a basis for their coursework. |  |
| Themes(No. of lessons: 1) | Discussion around the definition of a theme.Independent research of the themes that are comparative within the texts they have chosen. | Students could create a comparison grid for both topics around this area as a basis for their coursework. |  |
| Writing an effective coursework essay(No. of lessons: 3/4) | Students submit titles and wait for approval.Lessons could be taught based on the following:* Understanding what an argument is
* Using evaluative phrases/sentence starters/verbs
* Exemplar essays that can be critiqued and/or explored for effectiveness in forming an argument
* Writing frames (less able).

Explore the mark scheme in order to understand how marks are awarded and use a basis for writing practice responses. |  | Submission of titles must be received by OCR before students start working on their coursework. |

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