# Year 2: Teacher 1 - Non- Examined Assessment, Component 1 Revision and Component 2a Revision

#  Teacher 2 - Non- Examined Assessment, Drama - A Streetcar Named Desire and Component 3 Revision

# Teacher 1:

## NEA

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE** |
| --- | --- | --- | --- |
| Review of work from Year 1 (NEA) | Discussion and reflection:Group discussion of outcomes from completing first draft and students creating targets for themselves in preparation for final submission of coursework. | OCR Specification |  |
| Assessment Objective focus (AO4) for NEA(No. of lessons: 1) | Exploration and depth of understanding of AO4.Students could explore the aspects of a comparative essay and evaluate how AO4 has been used effectively in order to construct a clearer idea about what they need to achieve in their own essays. | OCR Specification | Assessment objectives are weighted differently so it is important for all students to understand how this impacts the way an essay is formed and executed |
| Assessment Objective focus (AO1) for NEA(No. of lessons: 1) | Exploration and recap of AO1.Students to revise key terminology.Students could also plan and explore connections between the texts based on similarities/differences how frameworks are applied between texts, and evaluate effectiveness of these. | OCR Specification |  |

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE** |
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| Assessment Objective focus (AO3) for NEA(No. of lessons: 1) | Exploration and recap of how AO3 is assessed. Students could create presentations for both of the texts they will be using for their coursework on how they are produced, received and why that is significant. | OCR Specification |  |
| Assessment Objective focus (AO2) for NEA(No. of lessons: 1) | Students to explore the significance of AO2 and how this is reflected in an essay for the NEA Task 1. | OCR Specification  |  |
| Review of Coursework- Non-Examined Assessment Task 1: Comparative Essay(No. of lessons: 4/5 with student independent study continuing outside of lessons in order to complete the task) | Independent research and study:Students guided by teacher with:* Structuring a comparative essay
* Question selection
* Possible free choice texts for students who are less able
* Students could create their own PLCs so that they could track their progress with the assessment
* Dedicated Improvement and Reflection Time for students to address common misunderstandings with the task
* Reflection and deconstruction of previous exemplar responses in order for students to reflect on the structure of their own essays.
 | OCR Specification |  |
| Completion of coursework | * Students to hand in their assessments
* Teacher led discussion about successes and difficulties with the assessment
 |  |  |

## Component 2a: Revision

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
| --- | --- | --- | --- |
| Deeper analysis of structure(No. of lessons: 2) | Exploration and understanding of how the writer uses different structural features in the poems within the collection.Students could create a glossary of structural features commonly found in poetry.Students can research the conventions typical of the writer’s poetry with regards to structure in order to explore this further.Evaluation of similarities and differences between poems and the structural features that are used, whilst considering the effect when linking to wider themes in the poems they are studying. | https://www.jstor.org/JSTOR is a digital library of academic journals, books, and primary sources<http://www.literaryhistory.com/20thC/Fitzgerald.htm> Google Scholar |  |
| Deeper analysis of form(No. of lessons: 2) | Exploration and understanding of how the writer uses different form features in the poems within the collection.Students could create a glossary of form features commonly found in poetry.Students can research the conventions typical of the writer’s poetry with regards to form in order to explore this further.Evaluation of similarities and differences between poems and the form features that are used, whilst considering the effect when linking to wider themes in the poems they are studying. | <https://www.jstor.org/>JSTOR is a digital library of academic journals, books, and primary sourcesGoogle Scholar |  |
| Comparative and insightful statements(No. of lessons: 2) | Independent study and handouts:Students can use critical approaches from ideas raised by critics to consider similarities and differences between poems by linking these to the wider themes. |  |  |
| Framing arguments with AO3(No. of lessons: 2/3) | Discussion and independent study:Understanding of what makes an argumentStudents to research AO3 for each of the poemsMaking points based on exam questions by exploring the impact of AO3 on how the idea comes across. |  | This will need to be teacher led until students are confident with framing their own arguments |
| Embedding points with AO1(No. of lessons: 3) | Recall of language and literary terminology.Cataloguing features for each of the poems so that all students have an awareness of similarities and differences.Students to consider linguistic similarities and differences between poems.All comparisons should be framed with the expectation that ideas should be linked to common themes shared between poems. |  |  |
| Constructing comparative arguments(No. of lessons: 3/4) | Students to explore the structure of a comparative argument from introductions all the way through to conclusions.Planning of comparative ideas and how to introduce these in a cohesive way throughout the essays.Evaluation of essay structure to explore how a critical approach can be embedded cohesively throughout.Practice of evaluative analysis. | Exemplar responses |  |
| Independent research of poetry in the collection(No. of lessons: 2) | Independent study.Students given a poem from the collection and an essay question in order to create a resource (presentation, poster) for revision covering all areas revised in the term, including comparable points for language, form and structure. |  | The expectation is that students should have learnt quotations by this point in the course for all of the poems |
| Evaluating and critiquing exemplar responses(No. of lessons: 1) | Peer evaluation of exemplar responses.Using exemplar responses to establish a framework for creating an essay response. | OCR Mark SchemeExemplar responses |  |
| Practice exam questions(No. of lessons: ongoing) | Students can answer practice exam question that can be peer marked or teacher assessed.Students can also create a bank of exam questions based on what they understand about the structure of the exam questions. | OCR Specimen papers | Students can use the specimen papers to give them an insight into how to write their own exam questions |
| Dedicated Improvement and Reflection Time(No. of lessons: ongoing) | Students use time to have independent reflection, create their own targets and work on targets given by teachers. |  |  |

## Component 1: Revision

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
| --- | --- | --- | --- |
| Revision of expectations for Component 1 | Discussion and handouts:Recalling the expectations of the assessmentUnderstanding the weighting of the assessment objectives. | OCR Specification | Students should have notes from the previous year. |
| Deeper analysis of structure(No. of lessons: 2) | Exploration and understanding of how the writer uses different structural features in the Non-Fiction Anthology collection and explain the effect.Students could create a glossary of structural features commonly found in in different forms of writing.Students can research the conventions typical of each text with regards to structure in order to explore this further.Evaluation of similarities and differences between texts in the anthology and unseen tests to consider the structural features that are used. | Non-Fiction and Spoken Language Anthology |  |
| Deeper analysis of tone and voice(No. of lessons: 2) | Exploration and understanding of how the writer uses different features in the poems within the collection to establish tone and voice.Students could create a glossary of features commonly found within the texts in the anthology to create tone and voice.Evaluation of similarities and differences between anthology texts and unseen texts and the features that are used to create tone and voice, whilst considering the overall effect. | Non-Fiction and Spoken Language Anthology |  |
| Comparative and insightful statements(No. of lessons: 2) | Independent study and handouts:Students can use critical approaches from ideas raised by critics to consider similarities and differences of tone voice and structure between the texts (anthology and unseen). |  |  |
| Framing arguments with AO3(No. of lessons: 2/3) | Discussion and independent study:Understanding of what makes an argumentStudents to research AO3 for each of the poemsMaking points based on exam questions by exploring the impact of AO3 on how the idea comes across. |  |  |
| Embedding points with AO1(No. of lessons: 3) | Recall of language and literary terminology.Cataloguing features for each of the poems so that all students have an awareness of similarities and differences.Students to consider linguistics for each text, making links to the tone, voice and structure; students could use an unseen text to make comparative connections. | A range of unseen texts on similar subjects, topics or ideas to the those found in the Non-Fiction and Spoken Language Anthology - students could research these for homework and share as a resource across the class to use for practice exam questions |  |
| Constructing comparative arguments(No. of lessons: 3/4) | Students to explore the structure of a comparative argument from introductions all the way through to conclusions.Planning of comparative ideas and how to introduce these in a cohesive way throughout the essays.Evaluation of essay structure to explore how a critical approach can be embedded cohesively throughout.Practice of evaluative analysis. |  |  |
| Independent research of anthology texts in the collection(No. of lessons: 2) | Independent studyStudents given a text from the anthology and an essay question in order to create a resource (presentation, poster) for revision covering all areas revised in the term, including comparable points for tone, voice and structure. |  |  |
| Evaluating and critiquing exemplar responses(No. of lessons: 1) | Peer evaluation of exemplar responsesUsing exemplar responses to establish a framework for creating an essay response. |  |  |
| Practice exam questions(No. of lessons: ongoing) | Students can answer practice exam question that can be peer marked or teacher assessed.Students can also create a bank of exam questions based on what they understand about the structure of the exam questions. | OCR Specimen PapersOCR SpecificationA range of unseen texts on similar subjects, topics or ideas to those found in the Non-Fiction and Spoken Language Anthology - students could research these for homework and share as a resource across the class to use for practice exam questions. | This aspect will be intermittent for the majority of year with reflection periods based on the needs of students |
| Dedicated Improvement and Reflection Time(No. of lessons: ongoing) | Students use time to have independent reflection, create their own targets and work on targets given by teachers. |  |  |

# Teacher 2:

## NEA

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
| --- | --- | --- | --- |
| Review of work from Year 1 (NEA)(No. of lessons: 1) | Discussion and reflection:Group discussion of outcomes from completing first draft and students creating targets for themselves in preparation for final submission of coursework. | OCR Specification |  |
| Assessment Objective focus (AO5) for NEA(No. of lessons: 1) | Exploration and depth of understanding of AO5Students could explore the aspects of a non-fiction creative writing response and evaluate how AO5 has been used effectively in order to construct a clearer idea about what they need to achieve in their own essays. | OCR Specification | Assessment objectives are weighted differently so it is important for all students to understand how this impacts the way an essay is formed and executed |
| Assessment Objective focus (AO2) for NEA(No. of lessons: 1) | Students to explore the significance of AO2 and how this is reflected in an essay for the NEA Task 2.Practice and reflection of commentary writing. | OCR Specification  |  |
| Review of Coursework- Non-Examined Assessment Task 2: Non-Fiction Writing(No. of lessons: 4/5 with student independent study continuing outside of lessons in order to complete the task) | Independent research and studyStudents guided by teacher with:* Structuring a non-fiction piece of writing
* Creating a suitable title
* Students could create their own PLCs so that they could track their progress with the assessment
* Dedicated Improvement and Reflection Time for students to address common misunderstandings with the task
* Reflection and deconstruction of previous exemplar responses in order for students to reflect on the structure of their own essays.
 | OCR Specification |  |
| Completion of coursework | * Students to hand in their assessments
* Teacher led discussion about successes and difficulties with the assessment.
 |  |  |

## Component 2b: Language of Plays (using *A Streetcar Named Desire*)

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
| --- | --- | --- | --- |
| Introduction of Component 2b(No. of lessons: 1) | * Expectations of the course
* Understanding of Assessment Objectives in each of the components
* Clarification of dramatic features- students create their own glossary of terms
* Students to understand structural features of a play.
 | OCR Specification | Students will be using a range of skills already explored in Components 1 and 2. It is important that students understand the cross-relationship between the other components in order to deepen their understanding of this unit. |
| AO3: Context- production and reception(No. of lessons: 1/2)  | Independent research of the context.For example:* Life of writer
* Social history
* Literary history.

Students can create presentations on a specific areas of context in order to establish a clear understanding of the play. |  |  |
| Structure of the play:(No. of lessons: 2/3) | Understanding and exploring the narrative structure through revision of conventions (exposition, development, complication, climax and resolution).Read Scene 1 to analyse the way the writer has established an exposition.Students can use understanding of critical approaches to texts based on their understanding of narrative structure in Component 3.Students can also use narrative theory to develop understanding and analysis. | *A Streetcar Named Desire* film adaptation directed by Elia Kazan or adaptation starring Alec Baldwin |  |
| Characterisation(No. of lessons: 2/3) | Read Scenes 2, 3 and 4Explore the way different characters are introduced, received by each other, characteristics, and their functions in the overall text.Consideration of how characters are represented through speech (idiolect and discourse features) as well as through stage directions.Analysis of grammar, prosodics and phonology for deeper focus. | Character profilesFictional creative writing tasks from the perspectives of various characters in order to understand characterisationHot seating |  |
| Relationships(No. of lessons: 2/3) | Read Scene 5, 6 and 7Analysis of key relationships in the overall play.Consideration of how relationships are represented through speech (idiolect and discourse features) as well as through stage directions.Analysis of grammar, prosodics and phonology for deeper focus.Analysis and evaluation of these by applying understanding of power language, politeness theory and conversational theory.Students will also apply phonological frameworks when analysing the text. |  |  |
| Exploration of flashpoints(No. of lessons: 1/2) | Exploring structure of complications and climaxes within the play.Discussion of how these are used in the overall structure of the play and why they are included at specific moments in order to craft the plot.Group work analysing and dissecting these moments for key evaluative exploration. |  |  |
| Power and conflict(No. of lessons: 3) | Read Scenes 8, 9, 10 and 11Exploration of powerful characters in the play. You could consider:* How talk is used
* How characters respond to each other
* How characters are used as a function within the play.

Students to apply theory about gender based language, conversational theory and politeness theory to develop their ideas further.Students could also use context to explore how particular characters form stereotypes of their historical/social context. Exploration of different conflicts in relationship could be linked to context (AO3). |  |  |
| Symbols and Motifs(No. of lessons: 1/2) | Exploration and analysis of symbols and motifs, such as:* Light
* Bathing
* Drunkenness
* Shadows
* Music.
 |  |  |
| Resolutions and endings(No. of lessons: 2/3) | Evaluation of the effectiveness of the endingYou could use critical perspectives from essays to frame a debate to develop evaluative skills.Comparison of exposition and resolution with regards to structural features that have been used. | DebateCritical essays: <https://www.jstor.org/>JSTOR is a digital library of academic journals, books, and primary sourcesGoogle Scholar |  |
| Themes(No. of lessons: 2/3) | Exploration and analysis of themes, such as: * Fantasy and reality
* Sex
* Death and mortality
* Society and class
* Gender roles
* Appearance and identity.
 |  |  |
| Dramatic features and staging(No. of lessons: 2/3) | Identifying and analysing the dramatic aspects of the play:* Tragedy conventions
* Aristotle’s theory of tragedy
* Conventions of different forms of drama
* Lighting
* Stage directions
* Costume
* Props
* Sound
* Setting.

Students could explore different parts of the play to analyse how these aspects have been applied and the development throughout the whole play for evaluative purposes. | *A Streetcar Named Desire* film adaptation directed by Elia Kazan or adaptation starring Alec Baldwin | Students could watch the adaptation of the play again in order to explore how different aspects of the play have been directed and produced for development of evaluation skills |
| Critical approaches(No. of lessons: 1/2) | Handouts:Critical essays on the playTheoretical approaches to the play (feminism, structuralism)Students can use these to frame key moments of the play and deepen their analysis. | York Notes - *A Streetcar Named Desire*<https://www.jstor.org/>JSTOR is a digital library of academic journals, books, and primary sourcesGoogle Scholar |  |
| Approaching the exam question:(No. of lessons: 4/5) | Teacher led:* Understanding of how the exam is assessed
* How to plan a response
* Evaluation of exemplar responses
* How to write a response.
 | Less able students might require writing frames to help them frame their essayOCR SpecificationOCR Specimen papersExemplar responses |  |
| Close analysis(No. of lessons: 3) | Independent researchStudents to select a key moment in the play (this could be selected by the teacher) to focus on close analysis.Analysis to consider the different frameworks outlined in the specification, as well as recalling the impact of staging, dramatic features, and language and literary theory. | Students could present this information through a multimedia form, a debate, a presentation or a poster. | This could be an opportunity for students to develop resilience with their analytical skills |
| Practice exam questions (No. of lessons: ongoing) | Create a bank of practice exam questions that students can use to write practice responses. | OCR Specimen papers | The expectation will be that students must have a greater understanding of the play as a whole so that they can use the entirety of the play to support their close analysis in the exam. |
| Dedicated Improvement and Reflection Time(No. of lessons: ongoing) | Students use time to have independent reflection, create their own targets and work on targets given by teachers. |  |  |

## Component 3: Reading as a Writer and Writing as a Reader Revision

| **TOPIC OUTLINE** | **SUGGESTED TEACHING AND HOMEWORK ACTIVITIES** | **SUGGESTED READING/RESOURCES** | **POINTS TO NOTE**  |
| --- | --- | --- | --- |
| Revision of expectations for Component 3(No. of lessons: 1) | Discussion and handouts:Recalling the expectations of the assessmentUnderstanding the weighting of the assessment objectives. | OCR Specification | Students should have information from the previous year |
| Deeper analysis of structure(No. of lessons: 2) | Exploration and understanding of how the writer uses different structural features in the novel. Students could create a glossary of structural features commonly found in novel.Students could use opportunity of revision to adapt structure of the novel they are studying to a fictional creative exam response.Students can research the conventions typical of the writer with regards to structure in order to explore this further. | <https://www.jstor.org/>JSTOR is a digital library of academic journals, books, and primary sourcesGoogle Scholar |  |
| Comparative and insightful statements(No. of lessons: 2) | Independent study and handouts:Students can use critical approaches from ideas raised by critics by linking these to the wider themes. |  |  |
| Framing arguments with AO3(No. of lessons: 2/3) | Discussion and independent study:Understanding of what makes an argumentStudents to research AO3 for each of the poemsMaking points based on exam questions by exploring the impact of AO3 on how the idea comes across. |  | This will need to be teacher led until students are confident with framing their own arguments |
| Embedding points with AO1(No. of lessons: 3) | Recall of language and literary terminologyCataloguing features for each of the poems so that all students have an awareness of similarities and differences.Students to consider linguistic aspects.All points should be framed with the expectation that ideas should be linked to a central idea or focus throughout the novel. | Opportunity through analysis to encourage students to adapt what they learn through critical approaches to the text to their own creative writing.Useful activity for revising commentary writing with regards to using appropriate terminology. |  |
| Constructing arguments(No. of lessons: 3/4) | Students to explore the structure of a comparative argument from introductions all the way through to conclusions.Planning of ideas and how to introduce these in a cohesive way throughout the essays.Evaluation of essay structure to explore how a critical approach can be embedded cohesively throughout.Practice of evaluative analysis. | Exemplar responses |  |
| Independent research of the novel(No. of lessons: 2) | Independent studyStudents given an essay question in order to create a resource (presentation, poster) for revision covering all areas revised in the term previous year. |  |  |
| Evaluating and critiquing exemplar responses(No. of lessons: 1) | Peer evaluation of exemplar responsesUsing exemplar responses to establish a framework for creating an essay response. | OCR Mark SchemeExemplar responses |  |
| Practice exam questions(No. of lessons: ongoing) | Students can answer practice exam question that can be peer marked or teacher assessed.Students can also create a bank of exam questions based on what they understand about the structure of the exam questions. | OCR Specimen papers | Students can use the specimen papers to give them an insight into how to write their own exam questions |
| Dedicated Improvement and Reflection Time(No. of lessons: ongoing) | Students use time to have independent reflection, create their own targets and work on targets given by teachers. |  |  |

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