SVKM International School, Mumbai
SCHEME OF WORK: CIE 9093 AS Level English Language – Year 2
Batch: 2019-20
(Scope and Sequence)

Teacher: Tina Bali **Subject: English Language (AS Level CIE 9093)**

Week and Month	Topic	Sub topics & Learning Outcomes	Teaching activities / Integration of ICT components	Subject Assessment Summative / formative	Resources
July /Aug/ Sept 10 weeks	Imaginative Writing (narrative/ descriptive)	Students are required to: • write imaginatively • use language to create deliberate effects • convey mood • describe a character • write clearly, accurately, creatively and effectively for different purposes and audiences, using different forms • demonstrate a knowledge of English language and its use in a variety of contexts • figurative language (e.g. use of metaphor and simile) • a descriptive piece of continuous writing of 600–900 words ***1.<u>Getting started on writing:</u> working with narrative/plot*** ***2.<u>Getting started on writing:</u> introducing characters and point of view*** ***3.<u>Effective openings:</u>*** ***An effective opening to a story should hold the reader's interest straight away.*** ***4. <u>Using timescale and</u>***	**1 - Students could work in pairs to research the day's news, in print or online form, looking at news stories that have a clear narrative.** **2 - Choose one suitable example from the displayed mini-narratives from above, and work as a class to shift the point of view form third- to first-person – in other words, to make it a personal eye-witness account.** **3 - As a whole class, compare the different effects gained** **4 - Take a suitable example of a simple narrative as a collaborative class activity, or in pairs, try writing two different openings:** **(a) The exposition of a character and the events leading up to the action of the story.** **(b) Going straight into the middle of a dialogue between the same character and another one – a method which suggests events more indirectly than (a).** **As a class or in pairs, learners can then discuss the effectiveness of each method.** **5 - Learners can find playing with time fascinating.** **(a) Use a numbered chronological series of events as a basis (say 1–6)** **(b) Working in small groups, find ways to tell the story in any way other than 1,2,3,4,5,6 and share findings.** **Discuss the effectiveness of each method.**	Paper 2 / Section A	**<u>Basic level</u>** Websites with complete short stories that include many useful for teaching: www.bibliomania.com/ShortStories/ www.short-stories.co.uk Legends, myths and fairy tales make wonderful resource material for work on narrative. Many novels also contain interesting techniques and are listed below where appropriate. **More challenging level** Learners interested in the theory of narrative might be directed to www.englishbiz.co.uk/semiotics/basicsemiotics/syntagms.html Take brief items from the newspaper and discuss how the stories might have begun, or how they might eventually end. Use individual class presentations to tell stories

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		flashback: *Events takes place in 'real time' in chronological order (A–Z or 1–10). A storyteller can choose to start in the middle or near the end and then 'flash'; backwards or forwards, to gain particular effects.* *5. Appropriate endings:* *An appropriate ending for a story is best planned from the outset. It is not advisable to start and then just write in a rambling fashion until there is no time left.* *6. Evoking settings:* *In a short story of 600–900 words, too many different settings are not advisable. A few touches of apt description should be sufficient to create the atmosphere of a particular place* *7. Working with genre:* *The genre of a story is its type or kind. Some common short story genres are mystery, detective, science fiction, war, romance and the supernatural.* *8. Useful strategies for bringing the story together* *Only practice in writing will develop skills to a high level. Students will plan and redraft their stories aiming for coherence of effect.* 9.*Working with description (1): the senses* *To describe is to use words to*	**Write a framework story.** **5 - In small groups, they could 'brainstorm' two or three different possible endings, then discuss which is most effective, and in what ways.** **Some possibilities for endings include:** • **a change in the point of view** • **a return to the frame in a framework story** • **a summary of events** • **a 'twist in the tail' – an unexpected or ironic ending can be effective** • **a symbol which represents an important aspect of the story and has perhaps been used earlier** • **an open-ended or even inconclusive ending revolving around a character's consciousness.** **6 – Writing a paragraph setting a scene to create an atmosphere: e.g. a busy market, a moon-lit scene, school break-time, by the sea ... Learners may need to be guided away from the tendency to 'over-write': 'flowery' adjectives and verb-less sentences, for example, can easily be over-done.** **7 - This is a suitable area for pairs/small group work at first. Students should be encouraged to think of other genres, and research some writers who work successfully in them.** **Many stories could best be categorised as the human interest genre: relationships, feelings, memories, all explored within daily routines. (DH Lawrence, Thomas Hardy, Katherine Mansfield, Raymond Carver)** **9 – 10 – 11 – Students build up to a full sensory**		from the lives of older family members. Give the beginning of a story and each member of the class suggests an outline plot and a possible ending. Everyone brings in a photograph as the basis for making a narrative. POV: Novels told from two or more points of view include some of Paul Zindel's 'teenage' books (e.g. The Undertaker's Gone Bananas) and novels by Jodi Picoult such as Nineteen Minutes, The Pact and The Tenth Circle The openings of short stories by Thomas Hardy and Charles Dickens could be compared with the openings of stories by Raymond Carver, Anita Desai and Ernest Hemingway. For confident learners interested in the history of literary techniques, the internet offers many accounts of in medias res. A brief explanation can also be found at:

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		express the qualities of something, and is one of the most basic human language activities. ***10. <u>Working with description (2): comparison and figurative language</u>*** ***The most effective writing often employs comparative figures of speech, such as simile, metaphor and personification, which are all a form of metaphor.*** ***12. <u>Creating an atmosphere:</u>*** ***Descriptions of places can be framed in such a way that individual sense images, descriptive words and metaphors or similes all work together to create a distinctive atmosphere.*** ***<u>13. Working with the imagination:</u>*** ***Not all students find it easy to use their imaginations, and different exercises should be used to stimulate imagination.*** ***<u>14. Exam Practice</u>***	**description, leaving the most obvious (sight) until last.** **• With eyes closed, the sounds of the environment can be concentrated upon, or music or a specific tape played.** **• Food can be brought and its taste, smell and texture discussed.** **• Fabric, leaves and other small interestingly-textured items can form the basis for exploration.** **• A sentence can be written for each sensory experience.** **TASK Learners need to appreciate the difference between straightforward description – using precise but literal choices of vocabulary – and language used figuratively.** **(a) Working in pairs on The Rime of the Ancient Mariner, they could list different linguistic features of description:** **• unusual adjectives** **• expressive verbs** **• similes** **• metaphors/symbols** **• any other linguistic features they find.** **(b) The cloze exercise – a procedure in which individual words and phrases are removed from texts and the learner must find an alternative – is encouraging to the descriptive faculties, as well as stimulating discussion.** **12 - Practise writing for atmosphere by altering all the descriptive elements in a written exercise to change the prevailing mood. This can be an effective pairs or group exercise, and is helpful for**		www.whitcraftlearningsolutions.com/Resources/In_Media_res.pdf Various blogs contain advice, and activities which more able learners might enjoy doing, for example http://rutterenglishvoicelessons.blogspot.co.uk/2009/03/voice-lesson-3-imagery.html **GENRE - Detective stories:** Agatha Christie, Arthur Conan Doyle, Raymond Chandler **Horror stories:** Roald Dahl, Edgar Allen Poe **Science fiction:** Arthur C Clarke, Ray Bradbury, Isaac Asimov **Narrative texts for reference** - Emily Bronte's novel **Wuthering Heights** is one of the best examples of complex narrative methodology, and could be used selectively for illustration. **Guy de Maupassant's** short stories often use frameworks.

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			vocabulary building. **e.g. 'It was a dark and stormy night …' becomes 'It was a bright and peaceful evening …' (Michael Morpugo)** **13 - Some learners may wish to discuss the content of their dreams, and may need to be channeled away from such discussions.** **Imaginative responses can take the form of :** • **poems (or part-poems) written in the style of the original** • **a continuation of dialogue or scene that isn't in the original play** • **another paragraph or two from a novel.** **The learner can imagine s/he is an object or an animal, and tell their story. 'Empathy' work - in which a story or play is told from the point of view of a character different from the original focus – can be very stimulating.** **14 - Analyse the pieces of imaginative and descriptive writing suggested in the resources, and discuss their effectiveness.** • **Read as many good descriptions as possible.** • **Read imaginative stories out loud and discuss their effectiveness.** • **Read and comment on each other's work.** • **Display good examples on the walls of the classroom.** • **Make a booklet of the best imaginative writing** • **Do as much timed practice as possible before the examination, especially plans and opening paragraphs**		The work of **Margaret Atwood** is usually in the present tense – **The Handmaid's Tale** **Maya Angelou's** autobiography **I Know Why the Caged Bird Sings** covers seven years in one sentence and a few minutes in two chapters. In **Joseph Conrad's The Secret Agent**, time almost stands still for the description of a murder. Guided practice activities are readily available on the internet. One which can be used by learners unaided is: www.elc.byu.edu/classes/buck/w_garden/guide/academic/descriptive/TE1.html A good stimulus would be description-rich writing, such as the prose of **Dylan Thomas**, for example, the opening **of Under Milk Wood** at: http://gutenberg.net.au/ebooks

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					06/0608221h.html See also: **Ray Bradbury's short stories** 9093 Specimen papers available at: http://teachers.cie.org.uk/
Sept – Nov – Dec (Oct festivals/exams) 10 weeks		Students are required to: • write for a specific audience • present a view clearly • construct an argument carefully • write coherently and persuasively • write in a specified form for a specified audience • understand and analyse texts in a variety of forms • write clearly, accurately, creatively and effectively for different purposes and audiences, using different forms • develop critical and informed responses to texts in a range of forms, styles and contexts • have a firm foundation for further study of language and linguistics • develop inter-dependent skills of reading, analysis and research *1.* ***Discursive/argumentative***	**1 - Introduce 'playing devil's advocate' and try to encourage students to adopt and develop arguments that they do not personally subscribe to. This helps to develop objectivity and a logical approach to controversy. A two-column 'binary opposites' approach to planning on charts can be helpful. Learners should be encouraged to imagine and anticipate the opposite point of view.** **2 - Mind maps/spider diagrams can be drawn on the board, with the whole group contributing ideas, and learning to let them flow and develop into new areas. This is a very useful group activity and encourages more diffident learners who lack confidence in their own ideas, when they see their incipient thoughts grasped and furthered by others. Lists can be created under headings from the spider plan, for those who work better in a more linear fashion. It must be remembered that a written essay is a linear form, so the ideas will eventually have to be processed in a linear way.** **Exercises in summary – in which key points are identified – are helpful for learning how to achieve clear focus in an argument.** **3 – Planning activity: Learners make a two-column list of matching/opposing points, put points in**	Paper 2 Section B	**Some basic, simple guidance is available at: www.bbc.co.uk/schools/gcsebitesize/english/writing/genreaudiencerev1.shtml** **The BBC BrainSmart website has a range of 'self help' activities, including revision as well as 'mind mapping', at: www.bbc.co.uk/scotland/brainsmart/memory/how_to_learn.shtml** **James Cook University has more extensive mind mapping support at: www.jcu.edu.au/tldinfo/learningskills/mindmap/howto.html** **Many reputable university**

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		Although dictionary definitions of these terms make them seem very similar, a discussion of a topic takes a broad and thoughtful view which considers both or all sides of the topic; an argument usually presents a forceful set of reasons for adopting one point of view. *2. <u>Successful pre-planning:</u>* *a) Generating relevant ideas.* *b) Brainstorming or mind mapping.* *3. <u>Essential planning:</u>* *From all the ideas generated by their pre-planning, learners must select the material most relevant to the essay title* *4. <u>Essential paragraphing:</u>* *The sentence which contains the main idea of the paragraph is sometimes known as the topic sentence. There may be four or five sentences in a paragraph, though it will depend on the subject matter.* *In summary:* *• one main idea clearly stated supported with examples linking with the previous paragraph and the one that follows* *<u>5. Essential signposting</u>* *Paragraphs need to be arranged in a form for maximum effectiveness. The direction of the argument must be signposted so that the reader can follow the*	**logical order – number them, write each speech, thinking about how choices of language will create 'voice' and attitude** **4 - Practice in organisation can begin with examples of successful essays being physically cut into paragraphs. Learners then reassemble them in the correct order and give reasons for their decisions. Writing paragraphs on single topics can be practised. There should be one topic sentence and the rest should be in support of it. This work is an essential groundwork for writing a logically structured, well-planned essay. It is suitable for group work, where the group can monitor each other's contributions.** **5 - Individually or in pairs, learners could research and analyse (good) letters to the editor of a newspaper and examples of (good) leader or article writers, to see (good) signposting at work.** **More able learners could evaluate what is successful and what is not; less confident learners might need to be directed to examples of successful structuring.** **6 - Start by offering learners a paragraph plan that will work. This may be:** **• a plan produced by the teacher** **• a plan produced by an individual learner or pair/group.** **As much practice as possible will make essay writing more enjoyable. Plans and openings need to be practised most of all.** **Learners need to feel comfortable enough NOT to panic and write unplanned essays when they get into the examination.** **7 - Learners practise writing introductions: they can be taken in and read out loud, with the merits of each one discussed, anonymously if required. This exercise cannot be exactly duplicated with conclusions, since they depend on the thrust and**		**websites have 'study skills' sections, including advice and exercises on essay planning. For example:** **http://studentzone.roehampton.ac.uk/howtostudy/academicwriting/unit5/index.html** **www.school-portal.co.uk/GroupDownloadFile.asp?GroupID=1059703&ResourceId=3459104** **The simple formula in the middle column can be extended to serve the more complex set of arguments that would be needed for a title such as 'Discuss the idea that television does more harm than good.' Such an essay will almost certainly demand 'On the other hand …'.** **More useful academic guidance can be found at:** **www.ncl.ac.uk/students/wdc/learning/academic/analytic.htm** **Able learners may be**

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		structure of the argument, seeing its logic ***6. <u>Writing:</u>*** ***The four or five paragraphs that result are often known as the main body of the essay. The ideas should follow a logical sequence and the structure of the essay should be clear.*** ***7. <u>Introductions and conclusions:</u>*** ***An introduction should show the reader that the question is going to be addressed and how the writer is going to discuss the topic. It should make the reader want to read on. It does not have to be very long, provided that it is clear.*** ***A good conclusion should be strong, pulling the essay together. It is a pity if all it does is to repeat the earlier arguments; a good conclusion can add something else to the argument, saving a good point to the end.*** ***8. <u>Editing: an important final check:</u>*** ***Especially under exam conditions – but as a matter of course, every day, with class work or home work – learners must check that meaning is clear.*** ***9. <u>The letter form</u>*** ***Letters are written expressing a***	**direction of the preceding essay. However, learners can still comment helpfully on each other's work. Plans can be created with the introduction and conclusion written in full, and the main body in point form.** **8 - Checking needs to become second nature – if indeed it isn't already – for learners, a necessary habit of personal hygiene like cleaning your teeth. A piece of work isn't 'finished' if it hasn't been actively checked. Learners should know their own frailties – for example, are they inconsistent with sentence boundaries? –and look actively to locate and correct their mistakes.** **9 - Learners could be given this letter (or any similar letter)** **www.telegraph.co.uk/comment/letters/4258993/A-tank-is-no-place-for-women-during-battle.html** **as:** **• a Paper 1-style exercise in commentary and directed writing** **• a Paper 2 exercise in summary followed by writing for an audience – a response to the letter in similar format, taking the arguments offered by the writer and making the opposite case.** **10 - A regular class time 'slot' in which learners take it in turns – perhaps in pairs/small groups – to present a linguistic slant on items of world news that is read.** **English language blogs naturally feature items which are current in world news. Recent items could be displayed on interactive whiteboards, and learners made responsible for researching and updating their content.** **11 – Exam Practice** • **Do as much timed practice as possible before the exam, including essay plans.** • **Read and comment on each other's work.**		**interested in research on how electronic communication is changing manners and practice in formal and less formal letters, and their e-equivalents. See, for example:** **www.llas.ac.uk/resourcedownloads/3088/mackevic1.pdf** **See also style guides such as:** **www.e-education.psu.edu/styleforstudents/c7_p2.html** **Able learners may be interested in research on how electronic communication is changing manners and practice in formal and less formal letters, and their e-equivalents. See, for example:** **www.llas.ac.uk/resourcedownloads/3088/mackevic1.pdf**

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		point of view or argument. Letters of complaint are written to all manner of agencies and public departments, setting out logical arguments in order to persuade the reader of the validity of a point of view. ***10. Reading for practice*** ***The ability to read critically and thoughtfully is crucial to their development: responsiveness to language is a measure of intellectual and personal development.*** ***Reading widely will extend the potential scope of their arguments, and sharpen their analytical ability.*** ***11. Exam Practice***	• **Display good examples on the walls of the classroom or on interactive displays.** • **Conduct formal debates as well as general discussions.** • **Listen to each other's points of view.** • **Try to argue with logic as well as passion.**		**See also style guides such as:** **http://englishlangsfx.blogspot.co.uk/** **www.ling.lancs.ac.uk/alevel/** **http://languagelegend.blogspot.co.uk/** **www.waywordradio.org/** **The Global Language Monitor website at:** **www.languagemonitor.com/** **Cambridge International Examinations AS Level English Language and Literature (Toner and Whittome)** **http://education.cambridge.org/uk/subject/english/english-language-and-literature/cambridge-international-as-level-english-language-and-literature**