



Scheme of work – Cambridge IGCSE[®] Literature (English) (0486)

Unit 5: Coursework

Recommended prior knowledge

Students should have experience of reading literature texts and of re-drafting written work.

Context

This unit relates to Coursework, referred to in the syllabus as Paper 2.

Students have to submit their best two assignments. These may be on any of the three literary forms, and may be critical essays or empathic responses. Teachers should look at relevant sections in the units on Prose, Drama and Poetry for suggested activities specific to a particular form.

Two documents which set out the requirements of the coursework component, which must be strictly adhered to, are the *Syllabus* and the *Coursework Training Handbook*.

The *Syllabus* makes clear that each school must submit to Cambridge before starting coursework:

- a list of the texts chosen for coursework
- details of texts being taken for coursework
- a list of sample essay titles

The *Coursework Training Handbook* offers guidance and clarification on:

- task-setting
- standards
- assessing the work
- preparing the coursework portfolio for external moderation

The examples of student work in the *Coursework Training Handbook* for Cambridge IGCSE Literature (English) syllabus code 0486, provide exemplification of standards and additionally provide a useful resource to assist students in peer review of their own work.

Teacher accreditation

At least one teacher in each Centre offering a subject including coursework must be accredited by University of Cambridge International Examinations. (In cases where there are several sets within a Centre, the teacher(s) responsible for overall internal moderation need(s) to be accredited.) Accreditation follows the successful completion of the *Coursework Training Handbook*.

For further guidance and for the general regulations concerning internal Coursework assessment, see the *Handbook for Centres* or contact us at international@cie.org.uk

Outline

The assessment objectives for Coursework are the same as for the examination papers.

Specific learning objectives for coursework are listed below, and must be read in conjunction with the relevant learning objectives for the particular form (Prose, Drama or Poetry) for each coursework assignment.

AO	Learning objectives	Suggested teaching activities	Learning resources
1 - 4	<p>The learning objectives below should be read in conjunction with those for the particular forms (Prose, Drama or Poetry) for each assignment.</p> <ul style="list-style-type: none"> a. enjoy guided wider reading, with the possibility of an element of personal choice b. undertake research, using print and online resources effectively c. be able to vouch for the authenticity of the assignments they produce d. plan, re-draft and refine extended pieces of writing, acting on advice given after first draft e. work within the discipline of the syllabus's recommended word limits f. use transferable Language skills to produce polished final drafts 	<p>1. Introduction</p> <p>The requirements for coursework are set out in the <i>Syllabus and Coursework Training Handbook</i>. It is essential that teachers read both of these documents before they embark on the Coursework component. Coursework offers a great deal of flexibility to teachers who can determine choice of texts and tasks. In these circumstances, it would be counterproductive and even prescriptive to offer too much specific guidance about teaching.</p> <p>Teachers need first to decide which texts they are to teach, and their choice will be determined to a great extent by the aptitudes and enthusiasms of the students they teach – so long as the choice of texts meet the requirements spelled out in the two documents mentioned above. Teachers might select:</p> <ul style="list-style-type: none"> • a text by the same author of a text to be studied for Paper 1 • a text which they enjoyed teaching which is no longer on the syllabus • a text of their own choice which fulfils the syllabus requirements <p>Teachers should decide at this stage whether one of the coursework texts is to be a Paper 1 text (an option which the syllabus allows).</p> <p>Teachers opting to teach short stories or poems may wish to use the</p>	<p><i>Syllabus</i>: Paper 2 Coursework Portfolio (page 9)</p> <p><i>Syllabus</i>: Coursework guidance (pages 19-23; Appendix)</p> <p><i>Coursework Training Handbook</i> – this can be purchased from CIE Publications</p> <p><i>Stories of Ourselves</i></p>

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		<p>CIE anthologies <i>Stories of Ourselves</i> or <i>Songs of Ourselves</i>. If so, teachers are reminded that:</p> <ul style="list-style-type: none"> ▪ students must write about two stories or two poems ▪ there is no requirement to compare <p>If students read a number of stories or poems, they will be in a position to select for themselves two stories or poems to write about.</p> <p>Poetry assignments offer scope for the study of traditional or contemporary poetry. In their lessons teachers could draw on audio recordings of poets reading their work, such as found on the website www.poetryarchive.org.</p> <p>Coursework texts do not have to be taught exhaustively, as the task set will focus on a particular aspect of the text. Consequently, teaching and learning activities will focus on that aspect. Teachers are advised to read carefully the guidance about task-setting in the <i>Coursework Training Handbook</i>. It is important that tasks are set which allow candidates to fulfil the marking criteria, set out in the generic marking grid for the syllabus. The <i>Coursework Training Handbook</i> provides examples of good and bad task-setting.</p> <p>In some circumstances (for example, in a small teaching group), it may be possible for students to ‘negotiate’ with the teacher their own choice of text and/or task. But there is nothing wrong with all students in a group working on the same task. The main objective is that all students offer their own informed personal response to the task. It would not be in the spirit of coursework to see the same points and same quotations in the same order in every essay. Teachers should avoid giving students frameworks with excessive scaffolding, as they are not designed to elicit personal responses.</p>	<p><i>Songs of Ourselves</i></p> <p><i>Notes for Teachers on Poetry Anthology</i> on Cambridge website under IGCSE Literature (English) – Resource list</p> <p>Unit 3: Poetry</p> <p>www.poetryarchive.org</p>
		<p>2. First reading</p> <p>Depending on the specific form of the chosen text, see the guidance given in the units on Prose, Drama or Prose.</p> <p>A speedy first reading might incorporate some speaking or perhaps drama-focused work (e.g. hot-seating). This will encourage students to take responsibility for their own learning early in the process.</p>	<p><i>Cambridge IGCSE Literature in English – Unit 9 on Preparing for the Coursework Portfolio</i></p>

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		<p>3. Focus on chosen aspects</p> <p>Teaching activities might encourage the following active learning strategies:</p> <ul style="list-style-type: none"> ▪ drawing mind maps for the chosen aspect in order to collate initial ideas ▪ pair or small group speaking activities to enable students to build on or challenge their own/others' ideas as they work towards an informed personal response ▪ research the topic using print or online resources <p>The last activity should include teacher support about:</p> <ul style="list-style-type: none"> ▪ distinguishing between good and bad websites ▪ the need to cite quotations ▪ the consequences of plagiarism 	
		<p>4. Writing the first draft</p> <p>Teachers should provide controlled conditions in which students write their first draft. Prior to this, teachers should give specific guidance about writing critical essays or empathic responses - whichever is appropriate.</p> <p>Students should be encouraged to start with a brief plan, and to keep the coursework task within sight throughout the session(s). They should also check that they are working within the word limit of 600–1000 words per assignment.</p> <p>Since the first draft is completed under direct teacher supervision, it can be authenticated as a student's own work.</p>	<p>Units on Prose, Drama or Poetry – as appropriate</p>
		<p>5. Teacher feedback</p> <p>Teachers give 'general guidance' about first drafts. This might, for example, point out the need for more textual support or analytical comment in critical essays or for a clearer sense of the character's voice in empathic responses.</p> <p>Teachers 'should not mark, correct or edit draft assignment material'.</p>	<p><i>Syllabus</i> – Drafting assignments (page 20)</p>

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		<p>Feedback could take two forms:</p> <ul style="list-style-type: none"> ▪ individual feedback ▪ feedback to the group 	
		<p>6. Re-drafting and presentation</p> <p>In order to be sure of the authenticity of the final piece of work, teachers may wish to have the re-drafting and final presentation of the assignment also done in controlled conditions under their direct supervision. The syllabus states: 'It is the Centre's responsibility to make sure all Coursework is the candidate's original work.'</p> <p>Students should avoid small fonts if word-processing or narrow-lined paper if writing by hand. They should leave sufficiently wide margins in which teachers can make their comments.</p> <p>Each assignment should clearly indicate the candidate name and number, and also the full wording of the coursework task (and not an abbreviation or approximation of it).</p> <p>Link with language</p> <p>Whilst marks are not deducted for language errors, it is in a student's interests to proof-read written work carefully for accuracy and for clarity of expression. This will allow students to practise skills that will be assessed in Language and that will be important in post-Cambridge IGCSE study.</p>	
		<p>7. Using the marked coursework assignments to inform learning</p> <p>Teachers can use the marked assignments to help students see both the strengths they can build on and also the weaknesses they need to remedy for the Set Texts Paper 1 (weighted at 75%, i.e. three times the Coursework weighting).</p> <p>The primary audience of the teacher annotation is the moderator, and comments will be drawn from the marking band descriptors. However, students can still benefit from seeing a teacher's comments</p>	

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		<p>and the focused ticking of creditworthy points. (Conversely, students are unlikely to derive benefit from ticking which occurs excessively or dutifully at the end of each paragraph - or from annotation which is either minimal or not engaging with the band descriptors.)</p> <p>It should be pointed out to students that any mark is subject to moderation.</p>	