

Cambridge Secondary 2



Scheme of Work

Cambridge IGCSE® (9–1)
English Literature **0477**

For examination from 2017



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Introduction

This scheme of work has been designed to support you in your teaching and lesson planning. Making full use of this scheme of work will help you to improve both your teaching and your learners' potential. It is important to have a scheme of work in place in order for you to guarantee that the syllabus is covered fully. You can choose what approach to take and you know the nature of your centre and the levels of ability of your learners. What follows is just one possible approach you could take.

Guided learning hours

Guided learning hours give an indication of the amount of contact time you need to have with your learners to deliver a course. Our syllabuses are designed around 130 hours for Cambridge IGCSE courses. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below gives some guidance about how many hours we recommend you spend on each topic area.

| Topic | Suggested teaching time (%) | Suggested teaching order |
|---------------------|------------------------------|--------------------------|
| 1 Poetry and Prose | 45 hours (35% of the course) | First |
| 2 Drama | 45 hours (35% of the course) | Second |
| 3 Unseen Comparison | 40 hours (30% of the course) | Third |

Resources

The up-to-date resource list for this syllabus, including textbooks endorsed by Cambridge, is listed at www.cie.org.uk

Endorsed textbooks have been written to be closely aligned to the syllabus they support, and have been through a detailed quality assurance process. As such, all textbooks endorsed by Cambridge for this syllabus are the ideal resource to be used alongside this scheme of work as they cover each learning objective.

Teacher Support

Teacher Support at <https://teachers.cie.org.uk> is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other resources. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online. This scheme of work is available as PDF and an editable version in Microsoft Word format; both are available on Teacher Support at <https://teachers.cie.org.uk>. If you are unable to use Microsoft Word you can download Open Office free of charge from: www.openoffice.org

Websites

This scheme of work includes website links providing direct access to internet resources. Cambridge International Examinations is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products/services).

The website pages referenced in this scheme of work were selected when the scheme of work was produced. Other aspects of the sites were not checked and only the particular resources are recommended.

How to get the most out of this scheme of work – integrating syllabus content, skills and teaching strategies

We have written this scheme of work for the Cambridge English Literature 0477 syllabus and it provides some ideas and suggestions of how to cover the content of the syllabus. We have designed the following features to help guide you through your course.

Learning objectives help your learners by making it clear the knowledge they are trying to build. Pass these on to your learners by expressing them as ‘We are learning to / about...’.

Suggested teaching activities give you lots of ideas about how you can present learners with new information without teacher talk or videos. Try more active methods which get your learners motivated and practising new skills.

| Syllabus ref. | Learning objectives | Suggested teaching activities |
|---|---|---|
| Enjoy the experience of reading a wide range of literature | (a) Enjoy poetry as a vehicle for: <ul style="list-style-type: none"> • description • narrative • personal reflection • expression of emotion • exploration of ideas • a mixture of the above | <p>1 The first reading of a poem</p> <p>You'll need to prepare poems in such a way as to develop your learners' confidence in uncovering meanings in poetry. Learners can be too easily put off by archaic or unfamiliar words or complex imagery, or by difficulties created by contexts unfamiliar to them. As a starter activity, you may choose to present the class with a series of key images or words associated with the poem, and invite them to consider their first impressions of what the poem could be about. Additionally, ‘collapsing’ a poem – e.g. by copying and pasting the poem into a Word document and sorting the words into an alphabetical list – can generate initial discussion about possible subject matter / starter creative writing exercise. It is often a good idea to accompany the poem with visual images which support the poet's verbal imagery or subject matter. Learners themselves can select suitable images.</p> <p>Extension activity: with some of the poems, ask learners to find the meanings of some of the words in dictionaries (either in print or online) and perhaps research some contexts. This will enable them to see how their own active learning can increase their understanding of a poem and help to build their confidence.</p> <p>Another possible classroom exercise to facilitate this is to ask the learners to note their initial interpretations individually (I), before sharing these with a partner / small group. The exchange of different interpretations will consolidate the understanding that alternative interpretations (in their personal response) are perfectly healthy. Make sure, however, that particular learners do not dominate the discussion, in particular with ideas that are not supported from the poem.</p> |
| <p>Past and specimen papers</p> <p>Find past/specimen papers and mark schemes at https://teachers.cie.org.uk (F) 2017 Specimen Paper 1</p> | | |

Extension activities provide your more able learners with further challenge beyond the basic content of the course. Innovation and independent learning are the basis of these activities.

Independent study (I) gives your learners the opportunity to develop their own ideas and understanding with direct input from you.

Find past papers, specimen papers and mark schemes at: <https://teachers.cie.org.uk>

Using these resources with your learners allows you to check their progress and give them confidence and understanding.

Formative assessment (F) is on-going assessment which informs you about the progress of your learners. Don't forget to leave time to review what your learners have learned: you could try question and answer, tests, quizzes, ‘mind maps’, or ‘concept maps’. These kinds of activities can be found in the scheme of work.

1: Poetry and Prose

| Syllabus ref. | Learning objectives | Suggested teaching activities |
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| Poetry | | |
| <p>Enjoy the experience of reading a wide range of literature</p> <p>Experience literature's contribution to aesthetic, imaginative and intellectual growth</p> | <p>(a) enjoy poetry as a vehicle for:</p> <ul style="list-style-type: none"> • description • narrative • personal reflection • expression of emotion • exploration of ideas • a mixture of the above <p>(b) savour the sounds of poems and enjoy reading poems aloud</p> | <p>1. The first reading of a poem</p> <p>You'll need to prepare poems in such a way as to develop your learners' confidence in uncovering meanings in poetry. Learners can be too easily put off by archaic or unfamiliar words or complex imagery, or by difficulties created by contexts unfamiliar to them.</p> <p>As a starter activity, you may choose to present the class with a series of key images or words associated with the poem, and invite them to consider their first impressions of what the poem could be about.</p> <p>Additionally, 'collapsing' a poem – e.g. by copying and pasting the poem into a Word document and sorting the words into an alphabetical list – can generate initial discussion about possible subject matter / starter creative writing exercises. It is often a good idea to accompany the poem with visual images which support the poet's verbal imagery or subject matter. Learners themselves can select suitable images.</p> <p>When the learners are presented with the poem itself, you may need to create a glossary and explain any more difficult words, concepts or contexts.</p> <p>Extension activity: with some of the poems, ask learners to find the meanings of some of the words in dictionaries (either in print or online) and perhaps research some contexts. This will enable them to see how their own active learning can increase their understanding of a poem and help to build their confidence.</p> <p>Learners should hear poems read aloud, so that they can appreciate the sounds as well as the words and imagery etc. You could give an initial reading, and learners could practise their own readings in pairs or small groups. Early rhythmic readings of a complete poem can be useful in getting learners to notice the poet's use of sound before looking at individual sound effects. Additionally, you can often find readings of poems by poets themselves online, for example: at www.poetryarchive.org and www.poetryoutloud.org/poems-and-performance/listen-to-poetry. These can be a particularly illuminating way of getting learners to appreciate the poet at work.</p> <p>To emphasise the importance of learners' own initial impressions of the poems ask questions such as:</p> <ul style="list-style-type: none"> • Which words do you find most striking / vivid / disturbing / moving etc.? • Which sounds are particularly memorable? • Which images are most powerful or striking? • Which senses does the poet particularly appeal to? |

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| | | <ul style="list-style-type: none"> • What are your first impressions of the speaker of the poem (if there is one)? • What do you think the poem is about? <p>Learners could write down their initial answers / impressions before discussing in more detail in small groups. The discussion should build on initial responses, with learners asking each other why particular aspects were memorable and striking, etc. In this way they are considering how the poet's writing creates particular effects.</p> <p>The priority at this stage is to encourage learners to give their own responses to the writing. Reassure them that all readers of poetry sometimes find poems obscure or ambiguous. They should be taught that there is no right answer, and that there can be different interpretations as long as there is valid evidence to support them.</p> <p>Another possible classroom exercise to facilitate this is to ask the learners to note down their initial interpretations individually (I), before sharing these with a partner / small group. The exchange of different interpretations will consolidate the idea that alternative interpretations (in their personal response) are perfectly healthy. Make sure, however, that particular learners do not dominate the discussion, in particular with ideas that are not supported from the poem.</p> <p>Learners should not use a checklist of poetic terms. This can often lead to a descriptive rather than a proper exploratory approach.</p> <p>A wider range of poems than those selected for exam study could be used for these activities.</p> <p>Useful anthologies: <i>Songs of Ourselves</i> Volumes One and Two www.poetryarchive.org www.teachit.co.uk/gcse-english-literature www.shutterstock.com – online image bank for finding images www.poetryfoundation.org/resources/learning/core-poems poetrysociety.org.uk/education</p> |
| Can understand and respond to literary texts in different forms and from different periods and cultures | <p>(c) appreciate the contribution to poetic effect of:</p> <ul style="list-style-type: none"> • rhythm • rhyme • assonance • alliteration • onomatopoeia • enjambment <p>(d) explore the use of</p> | <p>2. Detailed study of poems</p> <p>Before exploring the poems in detail with learners, you could:</p> <ul style="list-style-type: none"> • review past papers for types of poetry questions set at IGCSE • devise a list of IGCSE-style essays for use at various stages of the course (including for mock examinations). <p>Poems could be worked on individually, in pairs or in small groups, preferably a mixture of all three approaches. You are then responsible for directing feedback and keeping the discussion focused primarily on how poets achieve their effects.</p> <p>After discussion and close study of each poem, learners should produce a carefully annotated copy of the poem. In the</p> |

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| | <p>diction: e.g. the connotations of words, appeal to the senses</p> <p>(e) appreciate imagery and its contribution to poetic effect:</p> <ul style="list-style-type: none"> • similes • metaphors • personification <p>(f) respond to tone and changes of tone</p> <p>(g) explore the contribution of a poem's structure to its overall effect</p> | <p>left margin learners should summarise the content of each stanza (or stage) of the poem. This will remind them of the structure and overview of the poem.</p> <p>Key words, phrases, sounds and rhymes could be highlighted in the body of the poem, with brief comments on their effect appended in the right margin. Learners might find it useful at this stage to colour-coordinate their highlighting of, for example:</p> <ul style="list-style-type: none"> • imagery • sound devices • rhetorical devices. <p>These annotated copies can be amended, or added to, at later stages of learners' study. The annotations could be completed in class, either individually or in pairs / small groups, with each group having a particular focus, or as a homework activity, depending on the confidence and ability of the learners.</p> <p>You should emphasise that a detailed appreciation of the poems is the result of:</p> <ul style="list-style-type: none"> • re-readings of poems, especially aloud • a detailed exploration of the precise effects created by particular words and sounds • consideration of the way the poem is structured: how it begins, develops and ends. <p>It should be stressed that listing poetic terms is not the same as analysis. More creditworthy is the sustained and detailed exploration of the ways in which poets achieve their effects. For example, the learner who writes that 'Wordsworth's description of the Thames in the line, "The river glideth at his own sweet will", is a form of personification' has barely begun to explore the poet's language. More effective analysis would comment on the precise, positive connotations of 'glideth' and 'sweet will', linking to Wordsworth's enraptured state that is conveyed in 'Composed Upon Westminster Bridge'.</p> <p>Link with Paper 3 Unseen Comparison</p> <p>Work on the set text poems provides a very useful preparation for Paper 3, since the same skills of close analysis are assessed in that paper. You could use some of the poems as practice unseen poems. (F) Early activities could require learners to write two or three paragraphs in which they respond to a set text poem (or part of one) they have not yet discussed in class. A strong emphasis on genre and form will assist preparation for the unseen comparison.</p> <p>A note on context</p> <p>In Papers 1 and 2, candidates will have some cultural, historical and social background to inform their work. Any contextual comment of a historical or social nature should be accurate, economical and fully integrated into essay responses. It should be demonstrably necessary to the answering of a specific question.</p> <p>The word 'context' may mean the immediate surroundings of a word or phrase in a sentence, paragraph or stanza; or, in the case of a short text such as a poem or prose extract, the consideration of the context within the wider prose and drama texts. 'Context' may also refer to the world in which the text was written, as well as its interweaving with the</p> |
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| | | <p>contemporary world in which we receive and appreciate it.</p> <p>www.bbc.co.uk/schools/gcsebitesize/english_literaturehttp://www.bl.uk/learning/langlit/poetryperformance/poetryhome.html</p> <p>www.bbc.co.uk/schools/gcsebitesize/english_literature/poetryslideshows</p> |
| <p>Communicate an informed personal response appropriately and effectively</p> | <p>(h) explore different layers of meaning</p> <p>(i) appreciate ambiguity and ambivalence in poetry</p> <p>(j) understand that there are alternative interpretations</p> <p>(k) build confidence in producing informed personal responses to the poems they read, giving brief textual support and precise analytical comment on poetic effect</p> <p>(l) be aware of the historical, social and cultural contexts as illuminated by the text</p> | <p>3. Preparing learners for Cambridge IGCSE-style poetry questions</p> <p>The purpose of these Cambridge IGCSE questions is to enable learners to show their detailed appreciation of the poet's work. It is useful to look at the wording of questions on recent past papers, so that you can apply similar wording to your own questions. Questions often use words such as the following, designed to elicit personal responses to the poetic writing:</p> <ul style="list-style-type: none"> • memorable • vivid • moving • dramatic • tense • striking • amusing • ironic. <p>In Paper 1, for each poetry set text, there is a choice of two questions. Poems (or extracts from poems) will be printed in the paper. Learners should be taught to read the key words and rubrics of this type of question carefully. You should devise a range of question types in order to prepare learners adequately for the examination questions.</p> <p>Extension activity: once learners have a grasp of the poems as suggested in these teaching activities, learners should be given opportunities to present to the class their own ideas about the poems they study. This could form a revision activity in class, with the learners working individually or in pairs / small groups.</p> <p>Using PowerPoint and/or the interactive whiteboard, learners can explore aspects of form, structure and language they find interesting. They might also gather a range of relevant supporting images from the internet to support visual learners.</p> <p>Drama-focused activities will help learners to consider the distinctive voices they hear in the poems they read.</p> <p>www.poetryoutloud.org www.bbc.co.uk/poetryseason</p> |
| <p>Analyse and evaluate critically the</p> | <p>(m) communicate in extended writing, informed</p> | <p>4. Learners' written responses – formative assessment</p> <p>Learners should have regular opportunities to practise responding in writing to poetry questions. (F) Depending on the ability of the learners, earlier exercises will require some support: for example, follow the question stem with bullet</p> |

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| <p>methods writers use in creating meaning and effects</p> <p>Accurately use Standard English and critical terminology to articulate ideas effectively</p> | <p>personal responses to set text poems and unseen poems</p> | <p>points that give prompts to make sure that learners cover important areas of enquiry.</p> <p>The level of support can be gradually reduced, and the level of challenge increased as learners become better at ‘interrogating’ the poem(s) for themselves. Activities might, for example, focus on the selection of particular detail relevant to the theme. A line-by-line account of a poem can too easily descend into narration and description. You could compare different exemplar scripts to reinforce the point: learners should work out which of the two responses is more analytical, and give reasons why.</p> <p>You should provide opportunities for learners to practise effective ways of planning poetry essays. This will help to emphasise the importance of selecting relevant evidence, and steer learners away from an exhaustive approach which can adversely affect the quality of analysis. Initially, planning for poetry essays could be completed as a group task in class, with a focus on exchanging and evaluating ideas for relevant focal points in essays.</p> <p>Extension activity: as learners gain in confidence, planning could be completed individually, with opportunities for them to create their own arguments and selection of evidence.</p> <p>Students should be taught, or learn critical terminology in order to express their ideas in writing effectively. Remind learners to give careful thought to paragraphing, and employing a range of appropriate connectives which aid cohesion. You could give students writing activities that practise ordering paragraphs and using linking words to connect ideas. You could print out a sample essay question and model answer and ask students to match headings to paragraphs. Additionally, you could remove linking words from the essay to create a gap-fill exercise.</p> <p>Encourage learners to develop a style and vocabulary appropriate to the audience for a critical essay. This will help them to consolidate skills useful for all discursive and persuasive writing. Although marks are not deducted for inaccurate punctuation and spelling in this paper, learners should be expected to proofread their work carefully. Activities could include pair work, focusing on proofreading essays for clarity and accuracy.</p> <p>Opportunities for peer assessment could be taken later in the course: it would be beneficial for learners to mark their own and others’ responses to poetry questions. This is an excellent way of learners taking responsibility for their own (and each other’s) learning. For this, learners will need to have a copy of the assessment criteria or, for the purposes of differentiation, a modified version expressed in more learner-friendly terms. This will help them to judge responses in a more objective way.</p> <p>Learners should identify positive aspects of their partner’s work, such as points which are thoughtful and sensitive, and quotations which are relevant. They should also indicate any areas in need of improvement, for example:</p> <ul style="list-style-type: none"> • generalisations about use of language • unsupported assertions • repetition of points. <p>During peer assessment, you should monitor learners to make sure that they give all feedback in a positive and tactful</p> |
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| | | <p>way.</p> <p>www.bbc.co.uk/skillswise/english www.bbc.co.uk/schools/gcsebitesize/english_literature/writingcomparingpoetry/writingabpoetryrev1.shtml www.bbc.co.uk/bitesize/higher/english/critical_essay/techniques/revision/6 www.tes.com/articles/english-revision-resources-gcse-a-level#Poetry www.bbc.co.uk/education/topics/z2b2tyc</p> |
| | | <p>5. Revision of set poems. Provide opportunities for:</p> <ul style="list-style-type: none"> • further readings aloud • revisiting and improving earlier notes • discussing poems in the light of the list of practice questions • practice tests and teacher feedback. <p>Extension activity: allocate a poem to each learner (providing suitable differentiation). Each learner then practises reading the poem aloud, leading to a recording. This need not consume too much lesson time, as the activity could be done largely for homework or as part of revision.</p> <p>Additionally, you might have your learners put together a <i>Desert Island Discs</i>-style programme, with learners choosing which of the poems from their set text they would choose to take with them to an island. The learners could work individually or in pairs to defend their choices. Their explanations, including discussion of the language employed in the poem(s), could be presented in class and recorded as a podcast. This could be completed as a consolidation exercise following close reading and study of the poems; the podcast could be downloaded by the learners as a revision aid.</p> |
| <p>Prose</p> | | |

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| <p>Enjoy the experience of reading a wide range of literature</p> <p>Experience literature's contribution to aesthetic, imaginative and intellectual growth</p> | <p>(a) enjoy reading prose fiction</p> <p>(b) appreciate narrative viewpoint, including particular characteristics of first and third person narrators</p> <p>(c) appreciate the writer's use of structure, including foreshadowing and parallelism in the plotting</p> <p>(d) explore developments in characterisation and the way that characters are portrayed as the novel or story progresses</p> <p>(e) explore ways in which relationships between characters are presented</p> <p>(f) explore how dialogue is used to present and differentiate characters</p> <p>(g) appreciate the interplay of</p> | <p>1. A first reading</p> <p>You are likely to match the choice of text to the aptitudes and interests of your group. For some groups, it might be possible to ask the learners to read the text over a holiday before class work on the text.</p> <p>For other groups, you will need to provide more explicit direction, for example:</p> <ul style="list-style-type: none"> • reading aloud the opening chapter(s) • reading dialogue between characters in role, as if it were a play • hot-seating characters (questioning learners in role) • discussing how a particular section might be filmed or staged • (where a film or television adaptation is available) watching an extract of that section and comparing the adaptation with the original prose text. <p>Whatever the approach you take to learners' first reading, they should be encouraged to keep a reading log, which might include:</p> <ul style="list-style-type: none"> • brief summaries of chapters (in no more than a couple of sentences in their own words) • a timeline of events (very useful when a narrative is arranged non-chronologically) • a list or diagram of characters and their relationships with each other • first impressions of main characters • initial thoughts about the main themes or ideas in the text. <p>The level of detail in the reading log could be varied according to the level of ability of the learners. However, there should be sufficient detail for the learners to be able to use the log as an aid for revision / coursework purposes. Reading logs could be updated for homework or as starter / plenary exercises within lessons to consolidate learners' understanding of the novel / short stories.</p> <p>In addition, learners could devise short-answer questions to test each other's knowledge and understanding of plot development and characterisation while following the text's narrative. This would also be a useful exercise for revision purposes.</p> <p>At various points during a first reading of the text, invite the learners to note down their opinion on a character or plot development. This could lead to useful pair/group work, in which various individual opinions are discussed, thus increasing learners' appreciation of the validity of alternative critical interpretations.</p> <p>Study guides (in print or online) can enhance learners' understanding at this early stage, as they often provide useful summaries of the plot and details about characters and main themes. It should be emphasised, however, that such guides will be less useful during the later stages of study, as the emphasis will be primarily on eliciting learners' informed personal responses.</p> <p>You could include an activity that enables learners to distinguish between good and bad websites. The latter are distinguished by the dominance of advertising or the provision of 'ready-made' or even 'tailor-made' essays. You</p> |
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| | <p>dialogue, description and plot development</p> | <p>should frequently remind learners about the penalties of plagiarism.</p> <p>The activity above would also be useful for learners researching the historical, social and cultural contexts of a particular novel or short story. Learners could research something of the authorial background and the social, historical and political events that underpin a text.</p> <p>Extension activity: you could make the research more challenging by encouraging learners to link their findings explicitly to detail from the text.</p> <p>Where ICT facilities are available in the centre, you could run a lesson in which learners are assigned various contextual focal points to research through relevant websites. Groups can then present their findings, either in the lesson plenary or in a later lesson. Where ICT facilities are not available, online research may be set as a homework task for presentation in class.</p> <p>www.bbc.co.uk/schools/gcsebitesize/english_literature www.englishbiz.co.uk www.tes.com/articles/english-revision-resources-gcse-a-level</p> |
| <p>Can understand and respond to literary texts in different forms and from different periods and cultures</p> | <p>(h) explore the novel's or story's thematic concerns</p> <p>(i) appreciate expression of ideas</p> <p>(j) engage with the twists and turning-points of narratives and appreciate the build-up of suspense and creation of tension</p> <p>(k) respond to mood and changes of mood, including comedy, tragedy, irony, pathos</p> | <p>2. Teacher preparation</p> <p>Before exploring the text in detail with learners, you could: review past papers for questions on the chosen text (where available) and questions on similar prose texts and devise a list of Cambridge IGCSE-style general essay questions for use at various stages of the course (including for mock examinations).</p> <p>The length of some novels makes it impossible to cover in lesson time; each page with the same thoroughness as, for example, a poem. It is not always practical to study texts exhaustively. Useful practice at this stage is to select a number (perhaps between eight and twelve) of extracts from the novel. These extracts should be drawn from significant moments in the novel in respect of:</p> <ul style="list-style-type: none"> • plot development • character development and interaction • the treatment of themes • structure (e.g. openings and endings of chapters) • descriptions of settings. <p>These extracts will be useful for activities on passage-based questions, and the preparation outlined here will help to provide a clear focus for teaching and learning (F). It leads to a more effective study of the text than, for example, reading the text from the first page to the last without considering examination-style questions until later in the course.</p> <p>The list of questions you produce will form the basis of discussion as well as written work throughout the course.</p> |

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| | | <p>Extension activity: ask learners what would be an appropriate passage from the text to use in a passage-based question; in justifying their views, learners could consolidate their understanding of the text.</p> <p>www.teachit.co.uk/gcse-english-literature www.bbc.co.uk/education/subjects/zckw2hv</p> |
| <p>Communicate an informed personal response appropriately and effectively</p> | <p>(l) analyse the ‘writer at work’: the way they use language to create particular effects, e.g. diction, irony, recurrent imagery, symbolism</p> <p>(m) appreciate the context of significant episodes within the overall text</p> <p>(n) be aware of the historical, social and cultural contexts as illuminated by the text</p> <p>(o) communicate in extended writing informed personal responses to:</p> <ul style="list-style-type: none"> • passage-based questions • questions on unseen prose extracts | <p>3. Passage-based questions</p> <p>The purpose of these questions is to enable learners to show their detailed appreciation of the writing. It is useful to look at the wording of passage-based questions in recent past papers, as you can apply similar wording to the passages you’ve chosen for close study. Questions often use words such as the following, designed to elicit personal responses to the writing:</p> <ul style="list-style-type: none"> • memorable • vivid • moving • dramatic • tense • striking • amusing • ironic. <p>Activities should enable learners to:</p> <ul style="list-style-type: none"> • identify where the extract appears in the wider context of the novel (or short story). To test learners’ knowledge of the text, it would be useful to ask what happens immediately before and after the extract. If the passage has been selected for its interest in the way a particular character has been depicted, then it would be useful to compare the depiction of character here with elsewhere in the novel. Class discussion could focus on learners’ awareness of the significance of the extract within the text as a whole. • provide a brief overview of the content of the extract. Oral questioning can help to find out how much of the detail of the extract learners have understood. Useful ways of getting learners to appreciate the detail and also the texture of the writing include having learners read out lines of dialogue as if it were a play and using the extract as the basis for improvised drama work. • explore the detail of the choice of language and its effects. A disciplined approach to the analysis of language needs to be taken from the start. Learners could highlight/annotate individually on a copy of the extract the words and phrases they find particularly vivid or striking. Then, working in pairs or groups, increase the level of challenge, with learners justifying why they find their choices vivid or striking. Then invite feedback from the pairs/groups, and consolidate understanding in determining which explanations are suitably analytical. The key focus must be on the precise effects created by the writer’s use of particular words and phrases. |

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| | | <ul style="list-style-type: none"> • Before proceeding to extended essay responses, learners should have opportunities to practise their analytical writing in short responses (e.g. a couple of paragraphs) to three or four words / phrases. You may choose to offer model / exemplar paragraphs for learners who require a greater level of support. • As part of their planning, encourage learners to draw up lists of quotations and comments. You could provide examples of quotations and comments to begin with. The comments should be longer than the quotations. Learners should be encouraged to quote only those words necessary to make their point. • explore the way the passage is organised. Learners should be encouraged to consider the structure of the extract: how it begins, develops and ends. They could use their copy of the extract to indicate the various sections of the passage. It is useful to indicate how much of the extract is comprised of dialogue, description or development of the plot. This will enable them to consider the writer’s use of form as well as structure. The effect of the passage as a whole on the reader should also be considered. • explore the way the narrative is told and the effects created. Learners sometimes find this a difficult area, but the role of the narrator is an important aspect of studying prose texts. The key question is ‘Who is telling the story?’ Small group discussions can be useful in brainstorming ideas. Ask learners to consider: <ul style="list-style-type: none"> – who the narrator is – whether the narrative is told from first or third person viewpoint – what information the narrator provides (or withholds) within this particular extract – the reliability of the narrator and their views. <p>For example, in studying <i>Silas Marner</i>, you might explore the intrusive judgements and reflections of the narrator and the extent to which this shapes the reader’s response to Silas’s transformation and growth or Godfrey Cass’s moral evasions.</p> <p>www.bbc.co.uk/schools/gcsebitesize/english_literature www.universalteacher.org.uk/gcse/gcselit.htm</p> |
| | | <p>Film and audio resources</p> <p>Learners’ personal responses can be informed by the ways in which others have represented characters and themes in film, television and sound recordings. Where such resources exist and are accessible (e.g. video clips on YouTube), you could ask learners to compare their own response to the original texts with the interpretations found in screen / audio versions.</p> <p>Learners’ written responses</p> <p>Learners should have regular opportunities to practise responding in writing to passage-based questions. The earlier exercises will require some support, for example, by following the question stem with bullet points that give prompts to make sure that learners cover important areas of enquiry. (Basic) The level of support can be gradually reduced (and the level of challenge increased) as learners become better at ‘interrogating’ extracts for themselves. Activities might focus on the selection of specific detail found in the extracts.</p> |

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| | | <p>Annotation of the extract will always be helpful to learners in identifying those aspects of the writing they will analyse in their answers. All set texts papers print the specified extract, and you should encourage learners to spend about five minutes reading and annotating the passage before answering the question. This will remind them of the importance of using brief and relevant quotations in their essays. Learners aiming for Band 2 should be reminded that it requires, among other things, ‘much well-selected reference to the text’.</p> <p>Later in the course, learners can take part in peer assessment and mark their own and others’ responses to passage-based questions. This is an excellent way of learners taking responsibility for their own (and each other’s) learning. For this, learners will need to have a copy of the assessment criteria or, in the interests of differentiation, a modified version expressed in more learner-friendly terms. This will help them to judge responses in a more objective way.</p> <p>Link with the unseen comparison</p> <p>There are clear and obvious links with the need to study the techniques of prose writers for the unseen comparison. Both the unseen prose extracts and passage-based prose questions require sustained close analysis of the prose writer at work. In both cases, learners need to provide many references to the passage as an integral part of their analysis. Understanding of genre, form and narrative technique, and the relationship between a text and its context and that of different interpretations can be covered as part of study of the set text and applied to comparable unseen texts.</p> <p>In Papers 1 and 2, candidates will have some cultural, historical and social background to inform their work. Any contextual comment of a historical or social nature should be accurate, economical and fully integrated into essay responses. Other contexts include the linguistic and structural context of a word, phrase or extract, its relationship to genre and form, and the context of the contemporary world within which we receive and appreciate the text.</p> <p>Note on the use of literary terms</p> <p>Far more important than the ability to use literary terms for their own sake is the ability to probe the effects created by a writer’s use of language. Analysis is required, not the mere identification of literary devices.</p> <p>Students should be taught, or learn, terms such as metaphor and irony as they study a range of texts over the course. Helpful words relating particularly to prose texts are chapter, novel, narrator, viewpoint and character. The key thing to remember is the quality of the analysis, i.e. the comments on effects.</p> <p>http://literaryterms.net www.bbc.co.uk/schools/gcsebitesize/booknotes/index.shtml#</p> |
| Explore the contribution of literature to an understanding of areas of | (p) explore developments in characterisation and the way that characters are | <p>4. General essay questions</p> <p>Work on carefully-chosen extracts from the prose text will cover several important areas, such as plot development, characterisation, setting, themes, and the writer’s use of language, structure and form.</p> <p>Activities should be designed to increase learners’ knowledge and understanding of the text, in particular, how the</p> |

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| <p>human concern</p> | <p>portrayed as the novel or story progresses</p> <p>(q) explore ways in which relationships between characters are presented</p> <p>(r) explore how dialogue is used to present and differentiate characters</p> <p>(s) appreciate the interplay of dialogue, description and plot development</p> <p>(t) explore the novel's or story's thematic concerns</p> <p>(u) appreciate expression of ideas</p> <p>(v) engage with the twists and turning-points of narratives and appreciate the build-up of suspense and creation of tension</p> <p>(w) respond to mood and changes of mood, including</p> | <p>writer presents characters, themes and setting.</p> <p>Activities could include:</p> <ul style="list-style-type: none"> • drawing mind maps indicating a character's actions, key dialogue and what other characters say about them. • drama-focused activities such as the 'hot-seating' (questioning in role) of key characters at key moments in the novel or story. • exploring the interpretations of character in key clips from film and television adaptations and how they compare with learners' own impressions from the novel. • compiling a table of quotations and comments for the main characters and themes. The quotations column would include concise, pertinent quotations. The comments column would include longer analyses of the key words in the quotations, including commentary on their effects. This will enable learners to collate material that will be useful for later written work and revision for the examination. Tables such as these can be amended or added to, at later stages of the course and will help learners to develop and modify their own informed personal responses. For the purposes of differentiation, you could provide modelled examples to begin with. • drawing mind maps for the main themes. The theme should be in the centre of the map (e.g. 'Good and evil' in <i>The Strange Case of Dr Jekyll and Mr Hyde</i>) and the branches out should relate to key incidents in the text, the ways characters represent different aspects of the theme, recurrent imagery, symbolism, etc. • compiling a list of quotations for particular settings, with comments on their significance within the overall text. <p>Learners' written responses – formative assessment</p> <p>Learners should have regular opportunities to practise the type of critical writing required in general essays (F). Past papers can be found on Teacher Support https://teachers.cie.org.uk</p> <p>The requirement to write analytically is the same as for passage-based questions. The key difference is that, in general essays, the learners are responsible for selecting relevant points or moments in the text and the textual evidence to support them. By thinking about specific moments in the text, learners are encouraged to consider the role of form and structure in creating and shaping meanings. They will have 45 minutes for each question in Paper 1, and they should be aware that the selection of relevant detail is essential. They cannot be exhaustive in 45 minutes. This should reassure them.</p> <p>You should familiarise learners with as wide a range of general questions as possible. As with the passage-based questions, you should devise your own questions based on past questions on their chosen text or questions on similar texts. On character questions, for example, learners should practise questions which ask for some judgement to be made on a particular character. Questions sometimes ask to what extent it is possible to admire or sympathise with a character. Occasionally questions will give, in the form of prompts, opposite verdicts on a particular character (e.g. 'Selfish' versus 'selfless') before asking for a learner's own response. Other questions ask how the writer memorably (or strikingly, or vividly, etc.) conveys a specific aspect of the character. Learners should try out all these types of question, taking part in speaking as well as writing activities; not all questions should lead to a full essay response.</p> <p>All the set questions require an informed personal response to a particular slant. Pre-prepared character sketches or</p> |
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| <p>Accurately use Standard English and critical terminology to</p> | <p>comedy, tragedy, irony, pathos</p> <p>(x) analyse the ‘writer at work’: the way they use language to create particular effects, e.g. diction, irony, recurrent imagery, symbolism</p> <p>(y) appreciate the context of significant episodes within the overall text</p> <p>(z) be aware of the historical, social and cultural contexts as illuminated by the text</p> <p>(aa) communicate in extended writing informed personal responses to discursive essay questions</p> | <p>plot summaries would not, therefore, receive high reward. The greater the practice and variety of tasks, the more learners are equipped to think quickly in the examination.</p> <p>There is another type of question which allows the learner significant flexibility in determining the territory of their answers. Learners might be asked to select one or two key moments from the text, and explore what makes them so memorable, amusing, powerful or disturbing etc. You could use speaking / discussion activities to prepare for this type of question. Ask learners individually to select a suitable ‘moment’ and write down the reasons they find their chosen moment so memorable (or amusing, powerful, disturbing etc.), remembering to focus on the writing. The speaking activity would involve the learners justifying their choice with detail from the text). Useful discussion could take place on what constitutes a ‘moment’, as learners must have enough to say if they are to sustain the level of response required for high reward.</p> <p>As with passage-based questions, you will need to provide greater support during the early work on general questions and progressively reduce the level of teacher input over the course. Activities should focus on effective planning: five minutes might be spent on each question highlighting the key words of the question and writing a plan (e.g. bullets or mind map). Without such a plan, learners’ writing can become formless, as the points appear random and unconnected. Learners should have the opportunity to see others’ planning. Some learners write over-elaborate plans, to the detriment of their actual essays. Time spent teaching planning can promote good practice as well as remove poor practice.</p> <p>Activities that focus on learners’ own work should show how brief, relevant quotations can be integrated smoothly into the flow of the learners’ writing.</p> <p>Opportunities for self- and peer assessment of general essays, using the generic mark grid provided on the Sample Assessment Materials on Teacher Support https://teachers.cie.org.uk, can be scheduled towards the later stages of the course. Peer evaluation activities are best done in pairs. Learners should identify positive aspects of their partner’s work, such as points that are thoughtful, and quotations that are concise and relevant. They should also indicate any areas in need of improvement, using a checklist, for example:</p> <ul style="list-style-type: none"> • irrelevant points (which perhaps narrate or describe) • repeated points (which do not earn any credit) • unsupported assertions (which is not the same as analysis) • long quotations (which indicate a lack of clear focus). <p>During peer assessment, you should monitor learners to make sure that they give all feedback in a positive and tactful way.</p> <p>Links with language</p> <p>Remind learners of the usefulness of effective planning in constructing coherent arguments. They should give careful thought to paragraphing, and employing a range of appropriate connectives which aid cohesion. Encourage learners to develop a style and vocabulary appropriate to the audience for a critical essay. This will help them to consolidate skills useful for all discursive and persuasive writing.</p> |
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| articulate ideas effectively | | <p>Although marks are not deducted for inaccurate punctuation and spelling in this paper, learners should be expected to proofread their work carefully. Activities could include pair work, focusing on proofreading essays for clarity and accuracy.</p> <p>www.bbc.co.uk/bitesize/standard/english/writing/discursive_writing/revision/1 www.bbc.co.uk/education/topics/z2b2tyc</p> |
| Past and specimen papers | | |
| Find past/specimen papers and mark schemes at https://teachers.cie.org.uk (F) 2017 Specimen Paper 1 | | |

2: Drama

| Syllabus ref. | Learning objectives | Suggested teaching activities |
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| <p>Enjoy the experience of reading a wide range of literature</p> <p>Experience literature's contribution to aesthetic, imaginative and intellectual growth</p> | <p>(a) enjoy reading, watching or listening to a play, appreciating the distinctive qualities of a drama text</p> <p>(b) experience acting for themselves: e.g. role play, hot-seating (questioning in role), improvisation</p> <p>(c) engage with the build-up of interest and tension</p> | <p>1. A first reading</p> <p>You are likely to match the choice of plays to the aptitudes and interests of your group. Unlike some lengthy prose texts, plays can be read in their entirety across a number of lessons. Because plays are meant to be experienced within a time limit, it is best to timetable a preliminary reading (with minimal exposition). Some teachers might prefer to show film / television adaptations or play an audio version if they exist; others might prefer a mixture of class reading, listening to audio excerpts and showing selected film / television extracts. The key thing, at this stage, is to immerse learners in the world of the play so that they can experience, and enjoy, something of the theatricality of the experience. This will help them to appreciate the importance of visualising a play and hearing the words spoken.</p> <p>Learners will usually begin their Cambridge IGCSE studies being more familiar with the features of prose fiction texts than drama texts. It is worthwhile, therefore, to have learners compare the features of prose texts and play scripts. It is useful to point out the different ways in which characters' words are presented in prose fiction and in drama texts. You should also draw attention to the various purposes of stage directions in helping the reader 'see' and 'hear' the play, for example:</p> <ul style="list-style-type: none"> • introducing characters • indicating tone of voice or silences • stating key actions • providing directions about lighting, sound and stage design. <p>Genre transformations can be helpful in reinforcing the differences between prose and drama texts. Learners could write a short section of the drama text, including stage directions, as prose fiction. Alternatively, an excerpt of the play's dialogue could be presented without stage directions, with learners devising their own; similarly, a short extract of prose fiction containing dialogue could be transformed into a play script. Such activities will involve learners in comparing the different methods prose and drama writers have for presenting characters and heightening their awareness of the theatricality of the play text. These activities could be completed individually, in class or for homework assignments, with feedback in class in which learners' findings are discussed.</p> <p>The first reading of the play should include one or two opportunities for learners acting out (with minimal props) very short extracts from the play. This may be achieved at a whole-class level, or with learners reading allocated roles in small groups.</p> <p>Whatever the approach taken to learners' first reading, a reading log would be useful as a revision aid. It might include:</p> <ul style="list-style-type: none"> • brief summaries (in no more than a couple of sentences in their own words) of scenes • a timeline of events (very useful when events are arranged non-chronologically) |

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| | | <ul style="list-style-type: none"> • a list or diagram/mind-map of characters and their relationships with each other • first impressions of main characters • initial thoughts about the main themes or ideas in the play • initial thoughts about the language of the play. • There is scope for differentiation in terms of how detailed the notes in the log might be. <p>As learners progress through the first reading of the play, give opportunities for the class to pause at key moments in scenes or at the end of scenes/acts and speculate as to how the plot will develop and characters will respond.</p> <p>Extension activity: a variation on this, time-permitting, is asking learners to script and perform their own version of what they imagine will be the next part of the play. This would consolidate learners' understanding of the plot and characters thus far and place them in the playwright's position as far as plot choices are concerned.</p> <p>www.bbc.co.uk/schools/gcsebitesize/english_literature www.examtime.com/gcse/subjects/english www.bbc.co.uk/schools/gcsebitesize/english_literature/activities.shtml</p> |
| <p>Can understand and respond to literary texts in different forms and from different period and cultures</p> | <p>(d) respond to mood and changes of mood, appreciating how dialogue or monologue or stagecraft contributes to the impact of the play</p> <p>(e) appreciate the structure of the play – how Acts and Scenes are arranged for dramatic impact</p> | <p>2. Teacher preparation</p> <p>Before exploring the play in detail with learners, you could:</p> <ul style="list-style-type: none"> • review past papers for questions on their chosen text (where available) and questions on similar texts. • devise a list of Cambridge IGCSE-style general essay questions for use at various stages of the course (including for mock examinations). Specimen papers and past papers can be found on Teacher Support https://teachers.cie.org.uk <p>Select about 6–10 key extracts from the play for detailed study. These extracts should be drawn from significant moments in the play in respect of:</p> <ul style="list-style-type: none"> • plot development • character development and interaction • the treatment of themes • structure (e.g. openings and endings of scenes) • language, mood, tone. <p>These extracts will be useful for activities on passage-based questions (F), and the preparation outlined here will help to provide a clear focus for teaching and learning.</p> <p>The list of questions will form the basis of spoken as well as written work throughout the course.</p> |

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| <p>Communicate an informed personal response appropriately and effectively</p> <p>Analyse and evaluate critically the methods writers use in creating meaning and effects</p> | <p>(f) appreciate the juxtaposition of contrasting scenes (slow and frenetic, serious and comic etc.)</p> <p>(g) explore developments in characters and how they are portrayed at different stages of the play</p> <p>(h) explore the dramatic interaction of characters</p> <p>(i) appreciate the lines spoken and their tone</p> <p>(j) explore the conflicts between and within characters</p> | <p>3. Passage-based questions</p> <p>The purpose of these questions is to enable learners to show their detailed appreciation of the writing. It is useful to look at the wording of passage-based questions on recent past papers, as you can apply similar wording to the passages you have chosen for close study. Questions often use words such as the following, designed to elicit personal responses to the writing:</p> <ul style="list-style-type: none"> • memorable • vivid • moving • dramatic • tense • striking • amusing • ironic. <p>The wording of questions sometime places a strong emphasis on the dramatist’s techniques in the extract (e.g. ‘Explore the ways in which Shakespeare creates suspense in this passage’) and sometimes explicitly invites consideration of other parts of the play (e.g. ‘How does [the writer] make this such an important and moving moment in the play?’). However, all questions also include the instruction: ‘Support your answer with details from the extract and your wider knowledge of the play.’</p> <p>All questions therefore require, as in the study of prose, close attention to the writer’s techniques but also appreciation of ways in which the writing, characterisation and impact on the audience relate to the overall scenic form and dramatic structure of the play as a whole.</p> <p>Activities should enable learners to:</p> <ul style="list-style-type: none"> • identify where the extract appears in the wider context of the play. In order to test learners’ knowledge of the text, ask what happens immediately before and after the extract. In drama, there are often contrasts of mood created, for example, by the juxtaposition of humorous and tense scenes or slow-moving, poignant scenes and rapid scenes containing violence. If the passage has been selected for its interest in the way a particular relationship has been portrayed, then it would be useful to compare the portrayal here with elsewhere in the play. Group or class discussion could focus on learners’ awareness of the significance of the extract within the play as a whole. • provide a brief overview of the content of the extract. Oral questioning can help to find out how much of the detail of the extract learners have understood. Useful ways of getting learners to appreciate the detail and also the texture of the writing include having learners act out the scene, focusing on the words spoken, intonation, and gesture, keeping props to a minimum. <p>Activities should also enable learners to:</p> <ul style="list-style-type: none"> • explore the detail of the choice of language and its effects. A disciplined approach to the analysis of |
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| | <p>(k) appreciate the contribution of stage directions to our understanding of how a play might be performed</p> <p>(l) be alert to the ways</p> | <p>language needs to be taken from the start. Learners could, individually, highlight on a copy of the extract the words and phrases they find particularly vivid or striking. Then, working in pairs or small groups, learners have to explain why. Next, you invite feedback from the class, and identify which explanations are suitably analytical. The key focus must be on the precise effects created by the writer's use of particular words and phrases, and sometimes by the significant use of pauses. Before proceeding to extended essay responses, learners should have opportunities to practise their analytical writing in short responses (e.g. a couple of paragraphs) to three or four words/phrases. You may choose to provide and explain model analytical paragraphs, drawing learners' attention to the requisite qualities for critical writing worthy of high marks (F).</p> <ul style="list-style-type: none"> • explore the way the passage itself is structured. Learners should be encouraged to consider the structure/organisation of the extract: how it begins, develops and ends. Individually or in pairs, they could use their copy of the extract to indicate the various sections of the passage. Other observations might include whether one character's voice is more dominant than other characters' voices and what effects are created from this. When studying the Shakespeare play, is prose used alongside verse or does a soliloquy feature before or after dialogue? The effect of the whole passage on the audience should also be considered, as should any changes in mood/atmosphere. 'Hot-seating' characters (i.e. the questioning of learners in the role) in the scene, either in groups or as a whole-class activity, would allow learners to explore characters' emotions and motivation. • explore the dramatic impact of the scene on an audience. The key words here are 'dramatic' and 'audience', as they remind learners of the writer's use of form. Learners are encouraged to discuss plays as 'plays' (not 'books') with 'audiences' (not 'readers'). This will help them to focus on the distinctive features of plays intended for performance. Perhaps the extract conveys a mood of quiet pathos or one of dramatic intensity, or both? The key thing is for the learner to explore how the dramatist achieves their effects in creating a particular mood. • Extension activities might ask: how does the extract relate to the play's genre (e.g. tragedy, comedy, satire etc.)? Is it shocking, funny, ironic? Are there alternative ways of performing/interpreting a character's lines or actions? Individual responses to such questions should be encouraged: they would fulfil the AO4 requirement for informed personal response. <p>Film and audio resources</p> <p>Learners' personal responses can be informed by the ways in which others have represented characters and themes in film and sound recordings. Where such resources exist and are accessible (e.g. video clips on the internet), you could ask learners to compare their own response to the original texts with the interpretations found in film/audio versions.</p> <p>Sometimes more than one film version exists, and this offers scope for even more comparative work. Learners could be asked to compare and evaluate different interpretations of the same character, for example, at a key moment in the play. The availability of clips on YouTube makes this an activity that is both enjoyable and easy to set up. Individually, learners could be responsible for their own internet research.</p> |
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| | in which texts can be re-interpreted through performance | www.teachit.co.uk/gcse-drama www.universalteacher.org.uk/drama/drama.htm www.bbc.co.uk/schools/gcsebitesize/english_literature/activities.shtml |
| Explore the contribution of literature to an understanding of areas of human concern | <p>(m) explore the play's thematic concerns</p> <p>(n) analyse the 'dramatist at work' – e.g. variation of style diction to differentiate character, dramatic irony, recurrent imagery, prose/verse forms</p> | <p>4. Learners' written responses (passage-based questions) – formative assessment</p> <p>Learners should have regular opportunities to practise responding in writing to passage-based questions.</p> <p>Learners will require some support in their early work: for example, follow the question stem by bullet points provided by you that give prompts to make sure that learners cover important areas of enquiry. The level of challenge could be increased and support can be gradually reduced as learners become better at 'interrogating' extracts for themselves. Activities might focus on the selection of detail relevant to a specific aspect of the play such as character, language, dramatic impact, found in the extracts. (F)</p> <p>Annotation of the extract will always be helpful to learners in identifying those aspects of the writing they will analyse in their answers. All set texts papers will print the specified extract, and you should encourage learners to spend about five minutes reading and annotating the passage before answering the question. (I) Ahead of group or class discussion of a particular extract, learners could develop confidence in annotation individually, either in class or as a homework task. Confidence in highlighting and annotation of a passage will remind learners of the importance of using brief and relevant quotations in their essays. Learners aiming for Band 2 should be reminded that it requires, among other things, 'much well-selected reference'.</p> <p>Later in the course, learners can mark their own and others' responses to passage-based questions. This is an excellent form of peer assessment in terms of learners taking responsibility for their own (and each other's) learning. (F) For this, learners will need to have a copy of the assessment criteria or, in the interests of differentiation, a modified version expressed in more learner-friendly terms. This will help them to judge responses in a more objective way. Depending on the ability of the group, you may choose to run this initially as a teacher-led activity, making use of exemplar essays.</p> <p>Resources</p> <p>Assessment criteria – from mark schemes available on Teacher Support at https://teachers.cie.org.uk Teacher-devised exemplar essays, or exemplar essays/paragraphs drawn from Cambridge IGCSE Literature (English) 0486 examiner reports, available from Teacher Support.</p> <p>Note on the use of literary terms</p> <p>Learners should be taught, or learn, useful terms such as simile and irony as they study a range of texts over the course. Helpful words specifically relating to drama texts include scene, stage, prop, pause, stage direction, dialogue, monologue, aside and soliloquy. The key thing to remember, however, is the quality of the analysis, i.e.</p> |

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| | | <p>the comments on dramatic effects. Discussing how particular lines might contribute to the dramatic impact (for example, in creating suspense) is far more important than employing literary terms for their own sake, e.g. rather than a generalisation such as: ‘Shakespeare uses stichomythia’, a response that shows appreciation of the language’s effect, it would be better to say: ‘In this dialogue between Prospero and Ariel, the use of stichomythia fully emphasises their close relationship’.</p> <p>Activities relating to the effective use of literary terms can be introduced when learners evaluate their own and others’ essays.</p> |
| <p>Analyse and evaluate critically the methods writers use in creating meaning and effects</p> | <p>(o) appreciate the context of significant moments within the overall text</p> <p>(p) be aware of historical, social and cultural contexts as illuminated by the text</p> <p>(q) communicate in extended writing informed personal responses to:</p> <ul style="list-style-type: none"> • passage-based questions • discursive essay questions | <p>5. General essay questions</p> <p>Work on the carefully-chosen extracts from the drama text will cover many important areas, such as plot development, characterisation, setting, themes, writer’s use of language, structure and form.</p> <p>Activities should be designed to increase learners’ knowledge and understanding of the play, in particular, how the writer presents characters, themes and setting.</p> <p>Activities could include (with support provided by you, depending on the ability of the learners):</p> <ul style="list-style-type: none"> • drawing mind maps indicating a character’s actions, key lines and what other characters say about them. • drama-focused activities such as the ‘hot-seating’ (questioning in role) of key characters at key moments in the play. • exploring the interpretations of character in key clips from screen adaptations and how they compare with the learners’ own impressions relating to the text. • compiling a table of quotations and comments for the main characters. The quotations column would include concise, pertinent quotations. The comments column would include longer analyses of the key words in the quotations, including commentary on their effects. This will enable learners to collate material, which will be useful for later written work and revision for the examination. Tables such as these can be amended or added to at later stages of the course and will help learners to develop and refine their own informed personal responses. • drawing mind maps for the main themes. The theme should be in the centre of the mind map (e.g. ‘Responsibility’ in <i>An Inspector Calls</i>) and the branches out should relate to key incidents in the play, the ways characters represent different aspects of the theme, recurrent imagery, symbolism etc. • compiling a list of quotations for particular settings, with comments on their significance within the overall play. <p>Learners’ written responses – formative assessment</p> <p>Learners should have regular opportunities to practise the type of critical writing required in general essays. The requirement to write <i>analytically</i> is the same as for passage-based questions. The key difference is that, in general essays, the learners are responsible for selecting relevant points and the textual evidence to support them. They will have 45 minutes for each question in the set texts papers, and they should be aware that the selection of relevant detail is essential. They cannot cover everything in 45 minutes.</p> |

You should familiarise learners with as wide a range as possible of general questions. As with the passage-based questions, you should devise your own questions based on past questions on the chosen play or questions on other plays. On character questions, for example, learners should practise questions which ask for some form of judgement to be made on a particular character. Questions sometimes ask to what extent it is possible to admire or sympathise with a character. Occasionally questions will offer, in the form of prompts, opposite verdicts on a particular character (e.g. 'Selfish' versus 'selfless') before asking for the learner's own response. Other questions ask how the writer memorably (or strikingly, or vividly, etc.) conveys a specific aspect of the character. Learners should attempt all these types of question, taking part in speaking as well as writing activities; not all questions necessarily result in a full essay response. **(F)**

All the set questions require an informed personal response to a particular slant. Pre-prepared character sketches or plot summaries/narrative would not, therefore, receive high reward. The greater the practice and variety of tasks, the better able learners are to think quickly in the examination.

Another type of question allows the learner significant flexibility in determining the territory of their answers. Learners might be asked to select **one** or **two** key moments from the play, and explore what makes them so memorable, amusing, powerful, dramatic or disturbing etc. You could use speaking activities to prepare for this type of question. Ask learners individually to select a suitable 'moment' and write down the reasons they find their chosen moment so memorable (or amusing, powerful, dramatic, disturbing etc.), remembering to focus on the writing. The speaking activity would involve the learners justifying their choice with detail from the play. Useful discussion could take place on what constitutes a 'moment', as learners must have enough to say if they are to sustain the level of response required for high reward.

As with passage-based questions, you will need to provide greater support during the early work on general questions. You should progressively reduce the level of teacher input over the course, increasing the level of challenge as learners gain in confidence and ability. Activities should focus on effective planning: five minutes might be spent on each question highlighting the key words of the question and writing a plan (e.g. bullets or mind map). Without such a plan, learners' writing can become formless, as the points appear random and unconnected. Learners should have the opportunity to see others' planning. Some learners write over-elaborate plans, to the detriment of their actual essays. Time spent teaching and planning can promote good practice and remove poor practice.

Activities that focus on learners' own work should show how brief, relevant quotations can be integrated smoothly into the flow of the learners' writing. Ask learners to produce paragraphs showing evidence of relevant argument, evidence in the form of quotation, and analysis based on the language used by the writer.

Opportunities for self- and peer evaluation of general essays, using the assessment criteria, can be scheduled towards the later stages of the course. **(F)** Peer assessment activities are best undertaken in pairs. Learners should identify positive aspects of their partner's work, such as points that are thoughtful, and quotations that are concise and relevant. They should also indicate any areas in need of improvement, using a checklist, for example, with learners given a concise checklist of things to look for:

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| <p>Accurately use Standard English and critical terminology to articulate ideas effectively</p> | | <ul style="list-style-type: none"> • irrelevant points (which perhaps narrate or describe) • repeated points (which do not earn any credit) • unsupported assertions (which is not the same as analysis) • long quotations (which indicate a lack of clear focus). <p>During peer assessment, you should monitor learners to make sure that they give all feedback in a positive and tactful way.</p> <p>Links with language Remind learners of the usefulness of effective paragraphing and a range of connectives in constructing coherent arguments. Although marks are not deducted for inaccurate punctuation and spelling, learners should be expected to proofread their work carefully.</p> <p>Activities could include pair work focusing on proofreading essays for clarity and accuracy.</p> <p>www.bbc.co.uk/education/topics/z2b2tyc</p> |
| | <p>(r) enjoy reading, watching or listening to a play, appreciating the distinctive qualities of a drama text</p> <p>(s) experience acting for themselves: e.g. role play, hot-seating (questioning in role), improvisation</p> | <p>6. A final performance Towards the end of the course, a complete showing of a television or film adaptation or, where possible, seeing a theatre production, would help learners to experience again the 'play as a play'.</p> <p>Reviewing the question list for that text with the class before the screening would provide a useful focus for revising key aspects of the play as they view it.</p> <p>A performance or screening could be followed up by an evaluative essay based on the interpretation of key scenes or characters.</p> <p>Sound recordings also provide effective revision on learners' MP3 players or mobile devices. An activity which explores effective ways of revising would be useful, with learners contributing their own ideas.</p> <p>Spoken extracts could be a prompt for a passage-based close reading formed around a response to the dramatic qualities of a particular moment in the play (F).</p> |
| <p>Shakespeare</p> | | |
| <p>Enjoy the experience of reading a wide range of literature</p> | <p>(a) enjoy reading, watching or listening to a play, appreciating the distinctive qualities</p> | <p>1. The Shakespeare text Study of a Shakespeare text is a compulsory element. The approach to teaching and assessment of the Shakespeare play should not materially differ from the techniques used to study the other drama texts on the syllabus and outlined above in the scheme of work. However, studying the Shakespeare text offers some particular opportunities to use a wide range of learner resources which encourage an interactive approach to his dramas, and to explore the richness of</p> |

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| <p>Experience literature's contribution to aesthetic, imaginative and intellectual growth</p> | <p>of a drama text</p> <p>(b) experience acting for themselves: e.g. role play, hot-seating (questioning in role), improvisation</p> <p>(c) engage with the build-up of interest and tension</p> <p>(d) explore the dramatic interaction of characters</p> <p>(e) appreciate the lines spoken and their tone</p> <p>(f) explore the conflicts between and within characters</p> | <p>his use of language. It should also be remembered that there is no discrete strand requiring contextual comment when writing about a Shakespeare play. The context for study of Shakespeare is that of performance, whether in Shakespeare's theatres or our own, although that will include some study of genre and audience expectation in comedy, tragedy and history plays.</p> <p>The activities suggested to prepare learners for drama texts apply equally to Shakespeare texts. Learners should have opportunities to perform, debate and write about extracts from the play and then practise both passage-based and general essay questions.</p> <p>Shakespeare's language and imagery should be approached as an opportunity rather than a threat. His verse makes his language memorable while his use of metaphor can provide a strongly visual approach to words. His characterisation and use of contrasting scenes and settings offer many opportunities to explore the dramatist's craft.</p> <p>It is not necessary to engage in a highly technical analysis of Shakespeare's verse or rhetorical strategies. These are best approached through their implications for performance. Very good resources exist which show Shakespeare plays presented in live theatre, as well as film adaptations. The Royal Shakespeare Company (RSC), National Theatre and Shakespeare's Globe websites are strongly recommended for a wealth of resources, including clips and images from recent productions, and interviews with actors and directors to assist a focus on particular characters or issues, or on different ways of performing the same speech or scene.</p> |
| | <p>(g) be aware of historical, social and cultural contexts as illuminated by the text</p> | <p>2. Introducing Shakespeare study</p> <p>The Shakespeare Birthplace Trust provides resources which help learners to explore Shakespeare's biography and world: www.shakespeare.org.uk/explore-shakespeare/about-shakespeare.html</p> <p>Learners can explore his education, interests and background through a project or by putting together an illustrated programme for the play they are about to study. They can explore how the themes and characters of their Shakespeare text would be introduced for a modern audience, and what kind of historical background or visual images are helpful.</p> <p>Introduce learners to some of the more challenging aspects of Shakespeare's language by listening to David and Ben Crystal talking about the original pronunciation of Shakespeare's plays: www.youtube.com/watch?v=gPlpphT7n9s</p> <p>Group discussion could ask what this reveals about different ways in which audiences might hear the sounds of Shakespeare's language. How can original pronunciation make Shakespeare's comedy more effective? Learners could</p> |

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| | | <p>explore the ways in which Shakespeare’s language can be communicated in order to make it as natural as it would have been to his contemporaries.</p> <p>Shakespearean insults provide a fun introduction to his language. Pair students up to play ‘insult tennis’ using quotations from their set text, or use the ‘insult generator’: www.cambridgeschoolshakespeare.com/create-an-insult</p> |
| Analyse and evaluate critically the methods writers use in creating meaning and effects | <p>(h) explore developments in characters as they are portrayed at different stages of the play</p> <p>(i) explore the dramatic interaction of characters</p> <p>(j) appreciate the lines spoken and their tone</p> <p>(k) explore the conflicts between and within characters</p> | <p>3. Developing skills for analysing Shakespeare’s drama</p> <p>It is useful to look at very different productions of the same play. Learners can make comparisons between the ways in which Globe and RSC productions have presented the character of Lady Macbeth, looking at the image banks from past productions and the interviews with actors about how they prepared their roles:</p> <ul style="list-style-type: none"> • www.shakespearesglobe.com/education/discovery-space/adopt-an-actor/archive/lady-macbeth-played-by-samantha-spiro <p>Actor interviews can show learners how actors need to prepare a character’s ‘journey’ through a play. They will need to track character journeys themselves in order to prepare for activities and for essay writing.</p> <p>A constant awareness of a Shakespeare play as a text for performance will develop the appreciation of structure, characterisation and the impact of drama on an audience, as required to meet the learning and assessment objectives in this paper.</p> |
| Communicate an informed personal response appropriately and effectively | <p>(l) appreciate the contribution of stage directions to our understanding of how a play might be performed</p> <p>(m) be alert to the ways in which texts can be re-interpreted through performance</p> | <p>4. Exploring interpretation through performance</p> <p>The ‘casting call’ activity provides an interesting opportunity for learners to act as directors and assemble their own production and interpretation of the play: www.cambridgeschoolshakespeare.com/macbeth-casting-call</p> <p>There are many further resources on the Shakespeare’s Globe website, including many resources on Henry V: www.shakespearesglobe.com/education/teachers/teaching-resources</p> <p>Learners can apply different interpretations to a scene they are studying in detail, in order to explore how Shakespeare’s language provides opportunities for alternative readings or emphases.</p> <p>Different groups can be given a different set of Director’s Notes in order to present alternative performances of the same scene, with different interpretations of characters and different contexts. John Barton famously did this with <i>The Merchant of Venice</i> in the 1982 series <i>Playing Shakespeare</i>, which is available on YouTube. The young Sir Ian</p> |

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| <p>Accurately use Standard English and critical terminology to articulate ideas effectively</p> | <p>McKellen works through different versions of the opening line: www.youtube.com/watch?v=h7NBr0dJR98. This clip extends the scene further: www.youtube.com/watch?v=qLiS9i7MSYc</p> <p>David Suchet's performance of Shylock makes an interesting contrast with the popular Al Pacino film: www.youtube.com/watch?v=GWLbwkj07OY. He also gives an interesting personal response to the debate about Shylock and anti-semitism and his performance is contrasted with one by Patrick Stewart. This clip is just over ten minutes long. The different interpretations are especially clear in their different versions of the Tubal scene: www.youtube.com/watch?v=DXbaO5HUtNA</p> <p>Very different versions of the Battle of Agincourt in the films by Laurence Olivier and Kenneth Branagh also lend themselves to alternative readings of Henry V. Branagh's performance shows his darker side, whereas Olivier's film cuts these more disturbing elements.</p> <p>Learners can use the performance review frameworks on the Cambridge Schools Shakespeare website to compare different views of the same performance.</p> <p>Different performances can portray war, kingship and magic in different ways and the image banks on the RSC and Globe websites can be used to link the interpretation of visual images with the interpretation of language. Learners could use the image banks to illustrate their own presentation of commentaries on individual speeches and scenes.</p> <p>A note on context for study of drama and Shakespeare</p> <p>In Papers 1 and 2, candidates will have some cultural, historical and social background to inform their work. Any contextual comment of a historical or social nature should be accurate, economical and fully integrated into essay responses. Other contexts include the linguistic and structural context of a word, phrase or extract, its relationship to genre and form, and the context of the contemporary world within which drama texts are performed and we receive and appreciate them.</p> <p>Students should be taught, or learn critical terminology in order to express their ideas in writing effectively. Remind learners to give careful thought to paragraphing, and employing a range of appropriate connectives which aid cohesion. You could give students writing activities that practise ordering paragraphs and using linking words to connect ideas. You could print out a sample essay question and model answer and ask students to match headings to paragraphs. Additionally, you could remove linking words from the essay to create a gap-fill exercise.</p> <p>Encourage learners to develop a style and vocabulary appropriate to the audience for a critical essay. This will help them to consolidate skills useful for all discursive and persuasive writing. Although marks are not deducted for inaccurate punctuation and spelling in this paper, learners should be expected to proofread their work carefully. Activities could include pair work, focusing on proofreading essays for clarity and accuracy.</p> |
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Past and specimen papers

Find past/specimen papers and mark schemes at <https://teachers.cie.org.uk> (F)
2017 Specimen Paper 2

3: Unseen Comparison

| Syllabus ref. | Learning objectives | Suggested teaching activities |
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| Enjoy the experience of reading a wide range of literature | The learning objectives below should be read in conjunction with relevant learning objectives in the prose and poetry units. | <p>1. Introduction</p> <p>You should check the rubric and review the specimen paper to get a feel for the unseen comparison. Cambridge has published some extra guidance on Paper 3 which you can access on Teacher Support at https://teachers.cie.org.uk</p> <p>If you are setting your own unseen exercises, you should take note of the format of the questions. A rubric clarifies who is who and any potential confusions about the narrative situation, but will not give the names or dates of authors. The main question is followed by three bullet points which learners ‘might consider’. The bullets relate to the content and also how the poem/passage is written. Learners are not required to follow the bullets exactly; they are intended as support. They are related to the assessment objectives as the first bullet point usually addresses knowledge and understanding, the second aspects of language and the third invites a personal and evaluative response.</p> <p>Of the 90 minutes for the unseen comparison, learners are advised to spend 20 minutes selecting their question, reading and annotating, and writing a brief plan. You should provide opportunities for learners to develop and refine their planning skills. Sometimes such an activity might lead to a group speaking/discussion activity only, rather than to an extended writing exercise.</p> <p>Learners often feel they need a template or model for comparison. This unit will suggest a variety of approaches: no single approach is better than another, and it is good for learners to explore a variety of different techniques for comparison before selecting the method which works best for them, and for the texts they are reading.</p> <p>Comparison can be:</p> <ul style="list-style-type: none"> • thematic • generic • linguistic • based on reader response • contextual • or a combination of any or all of these. <p>The instruction ‘compare’ always implies ‘compare and contrast’. Learners sometimes think that comparison involves only identifying similarities. The differences, or contrast, between texts are just as important, and often more interesting.</p> <p>The structure of a comparative essay can follow different models, for example:</p> <ul style="list-style-type: none"> • close reading of text A |
| Can understand and respond to literary texts in different forms and from different periods and cultures | (a) build confidence in developing informed personal responses to a range of poems and prose extracts drawn from different genres | |
| Analyse and evaluate critically the methods writers use in creating meaning and effects | (b) annotate unseen extracts effectively, recognising this as an important stage of planning | |
| Relate texts to their wider contexts and make comparisons between texts | (c) produce brief paragraph plans as the final stage of planning in order to encourage the writing of coherent arguments | |
| | (d) practise skills of analysis based on very close reading and comparison of | |

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| <p>Experience literature's contribution to aesthetic, imaginative and intellectual growth</p> <p>Explore the contribution of literature to an understanding of areas of human concern</p> <p>Communicate an informed personal response appropriately and effectively</p> <p>Accurately use Standard English and critical terminology to articulate ideas effectively</p> | <p>the techniques used by writers and their impact on the reader</p> <p>(e) compare and contrast the methods used by writers and different ways of writing about comparable subjects or settings</p> <p>(f) practise skills of evaluation and judgement based on textual evidence by interpreting whole texts, exploring sub-text and implication and comparing their overall effect</p> | <ul style="list-style-type: none"> • close reading of text B • comparison of A to B <p>or</p> <ul style="list-style-type: none"> • similarities: e.g. explore form and context • differences: e.g. choices of language and metaphors • conclusion: evaluative judgement <p>Any of these models can work well. However, each does require a brief overview or introduction which addresses the question and applies it to both texts, and each needs a personal evaluation as a conclusion. It is important to use a model which will work well in the time allocated to the task – in an exam, 90 minutes – and to make sure that the response, as well as comparing texts:</p> <ul style="list-style-type: none"> • has a clear argument • addresses both texts in some detail • balances close reading and evaluative judgement. <p>Language links</p> <p>Comparison can be taught as an integrated element of an English course, preparing students for Cambridge IGCSE (9–1) First Language English alongside Cambridge IGCSE (9–1) English Literature. Comparison is an essential skill for Language Paper 1 as texts are related by theme.</p> <p>To encourage comparison, both set and unseen texts can be chosen by theme, developing crossover activities and links between language and literature tasks to create a more coherent and imaginative course, exploring, for instance, childhood, relationships, conflict, the natural world or human society.</p> <p>Comparison can be integrated within study of literary genre and used to broaden understanding of the structural elements of prose and poetry texts. The language of set texts can be analysed in comparison with other writing within the same tradition or genre, with a similar subject or with a similar effect on the reader.</p> <p>Students should be taught, or learn critical terminology in order to express their ideas in writing effectively. Remind learners to give careful thought to paragraphing, and employing a range of appropriate connectives which aid cohesion. You could give students writing activities that practise ordering paragraphs and using linking words to connect ideas. You could print out a sample essay question and model answer and ask students to match headings to paragraphs. Additionally, you could remove linking words from the essay to create a gap-fill exercise.</p> <p>Encourage learners to develop a style and vocabulary appropriate to the audience for a critical essay. This will help them to consolidate skills useful for all discursive and persuasive writing. Although marks are not deducted for inaccurate punctuation and spelling in this paper, learners should be expected to proofread their work carefully. Activities could include pair work, focusing on proofreading essays for clarity and accuracy.</p> |
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| | | <p>Formative assessment At the early stage of planning it is useful also to read:</p> <ul style="list-style-type: none"> • mark schemes • relevant pages of the examiner reports. <p>These documents will be found on Teacher Support, and are similar to those for Cambridge IGCSE Literature (English) (0486). The specimen assessment materials for 0477, however, will be the model for the new comparative version of the unseen paper and can be found by following this link: www.cie.org.uk/images/204227-2017-2019-specimen-paper-3-mark-scheme.pdf</p> <p>Essays will be marked out of 33, with four marks available within each band.</p> <p>The assessment criteria grid of band descriptors, found in the mark schemes, is a generic one similar to that used for all other areas of the syllabus. The examiners' reports will contain useful information about the performance of candidates, which should inform your lesson planning. The reports already available for 0486 make it clear what qualities of reading and writing will attract high reward in this syllabus. Relevant response to context and some effective comparison will be essential for the award of marks within the top five bands.</p> <p>It might be advisable to build up gradually towards comparison by setting unseen questions on single texts initially and then introducing comparative reading. Poems set for 0486 could be explored on their own initially and then compared. Alternatively, you could go for a comparison from the outset and build up a bank of resources which are graduated in difficulty.</p> <p>Towards the end of the course, you should schedule a mock paper, using specimen or recent past papers. These could be from Teacher Support or using materials thematically related to your own anthologies of texts.</p> |
| Paper 3 Unseen Comparison | <p>Knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)</p> <p>Understanding of characters, relationships, situations and themes (AO2)</p> <p>Understanding of</p> | <p>2. Poetry comparison In your course planning you will need to work out points at which unseen poetry comparison might be most effectively integrated with work on the poetry set text. Activities should focus on developing the skills of close reading, from learners' initial impressions through to extended critical essays showing an informed personal response. It would be useful at this point to read relevant suggested teaching activities in the poetry unit.</p> <p>The selection of poems is important. Basic activities might focus on learners' responses to shorter and more readily accessible poems. Perhaps pair work and small collaborative group work might be more appropriate at this stage to help build learners' confidence. The first couple of writing activities might require a short piece of analytical writing integrating brief quotations and pertinent critical comment. You may choose to model examples of analytical writing in advance.</p> <p>Comparison and evaluation could be introduced by comparing visual images and our response to them. An unseen poem could be compared to a poem studied for Paper 1. Comparisons could be thematic, structural or linguistic.</p> |

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| | <p>writers' intentions and methods – response to writer's use of language (AO3)</p> <p>Personal response (AO4)</p> <p>Use of a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (AO5)</p> | <p>Different frameworks for written comparison, suggested above, could be practised for homework.</p> <p>You should then introduce increasingly more challenging pairs of poems or extracts from longer poems, especially during the latter stages of the course. Speaking/discussion activities are as useful as writing activities in developing skills. Learners should have, for example, practice at reading poems aloud so that they can hear the sounds of words. Opportunities for peer assessment are useful, in terms of inviting learners to mark and evaluate their own and others' work, using the marking grid. Learners should look for good points which have been made, as well as instances of:</p> <ul style="list-style-type: none"> • points which have not been developed • points which have not been supported by textual reference • unproductive lists of poetic devices • quotations which are excessively long and lack focus • quotations which do not lead to analytical comment. <p>This is good practice, which enables learners to take responsibility for their own and other's learning. It engages learners actively with the assessment process.</p> <p>Poetry questions could be adapted from past papers, but should be supplemented by questions devised by you. You could use poems in the <i>Songs of Ourselves</i> anthology, or poems of your own choice. Other suitable anthologies are suggested below.</p> <p>Questions might be devised on poems for which there are audio recordings. The www.poetryarchive.org website is an excellent resource as is //www.poetryoutloud.org/poems-and-performance/listen-to-poetry. Both websites offer teacher support and resources for selected poems. This type of work might help to explore the specific form of poetry and the poet at work early in the course and/or to consolidate work on the exploration of poetry later in the course.</p> <p>Other speaking and listening work might involve learners as members of a panel asked to award a poetry prize. They could construct speeches evaluating the strengths of particular poems and reasons for giving 'their' poem the prize.</p> <p>Link with poetry set texts</p> <p>The skills of close analysis required for the unseen comparison are also developed in the study of the poems for the poetry set text in Paper 1. Activities should point out the connection explicitly. You could make efficient use of time by treating carefully-chosen poems from your poetry set text as unseen poems. Comparison can thus become an integral part of learners' approach to literary criticism. Instead of being a separate skill, learned only for the purposes of examination, it is part of the way in which learners engage with set texts. This encourages a critical and analytical approach to the texts themselves, exploring how they work, and develops confidence in identifying themes and interpretative arguments. However, you will need to make sure that candidates are aware that they do not need to compare their set texts. You may, in these circumstances, judge that some words/phrases need to be put into a glossary.</p> |
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Resources

Useful anthologies:

- *Songs of Ourselves* Volumes One and Two
Use sections of poetry not prescribed as set texts but linked by theme and treatment.
- ed. Phillips, J, *Poems Deep & Dangerous*
- ed. Barlow, A, *The Calling of Kindred* 1993 Cambridge
- ed. Heaney, S and Hughes, T, *The Rattle Bag* (London 1982)
- ed. Hydes, J, *Touched With Fire* 1985 Cambridge
- ed. Shapcott, J and Sweeney, M, *Emergency Kit* (London 1996)
- ed. Astley, N *Staying Alive* (Newcastle, 2002)
- ed. Astley, N *Being Alive* (Newcastle, 2004)

www.poetryarchive.org

www.poetryoutloud.org/poems-and-performance/listen-to-poetry

For poetry criticism see:

- Stephen Fry, *The Ode Less Travelled* (Hutchinson, 2005)
- Ruth Padel, *52 Ways of Looking at a Poem* (Chatto, 2002)
- Owen Sheers, *A Poet's Guide to Britain* (Penguin 2009)

For resources on comparing poetry see:

- www.bbc.co.uk/schools/gcsebitesize/english_literature/writingcomparingpoetry/comparingpoemsrev1.shtml for a more challenging framework for comparison
- www.tes.co.uk/teaching-resource/compare-contrast-poetry-from-different-cultures-6034911 gives an example of how to compare poems from different cultural traditions.

Also recommended:

- Peter Abbs and John Richardson, *Forms of Poetry* (Cambridge, 1990). This is especially successful in relating poetry to visual images and the visual arts.

Image banks of paintings and sculptures available via, for example, Google Images, are a very effective way of addressing questions of interpretation, personal response and comparative evaluation as an alternative to the written word. This method can allow learners their own freedom of interpretation both of the artefact and it gives teachers the opportunity to contextualise.

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| <p>Paper 3 Unseen comparison</p> | <p>Knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)</p> <p>Understanding of characters, relationships, situations and themes (AO2)</p> <p>Understanding of writers’ intentions and methods – response to writer’s use of language (AO3)</p> <p>Personal response (AO4)</p> <p>Use of a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (AO5)</p> | <p>3. Prose comparison</p> <p>In your course planning you will need to work out at what points unseen comparative prose exercises might most effectively be integrated with work on the prose set text. Activities should focus on developing the skills of close reading, from learners’ initial impressions through to extended critical essays showing an informed personal response. It would be useful at this point to read relevant suggested teaching activities in the prose unit of the scheme of work.</p> <p>The selection of texts is important. Basic activities might focus on learners’ responses to short and more readily accessible prose extracts. Perhaps pair and small collaborative group work might be more appropriate at this stage to help build learners’ confidence. The first couple of writing activities might require only a short piece of analytical writing that integrates brief quotation and pertinent critical comment, perhaps comparing an unseen prose extract with the treatment of similar subject matter in the set text. You may choose to model examples of analytical writing in advance.</p> <p>You should then introduce increasingly challenging prose extracts (including extracts from literary non-fiction), especially during the latter stages of the course. Comparison will now be between two unseen texts rather than between unseen and studied texts. Speaking/discussion activities are as useful as writing activities in developing skills. Learners should have peer assessment opportunities in terms of marking and evaluating their own and others’ work, using the marking grid. They should look for good points which have been made, as well as instances of:</p> <ul style="list-style-type: none"> • points which have not been developed • points which have not been supported by textual reference • quotations which are excessively long and lack focus • quotations which do not lead to analytical comment. <p>This is good practice which enables learners to take responsibility for their own and other’s learning. It engages learners actively with the assessment process.</p> <p>Prose extracts could be taken from past Cambridge IGCSE Literature (English) (0486) unseen papers, but will need to be supplemented by passages and questions devised by you. You might use extracts from unprepared stories in the <i>Stories of Ourselves</i> anthology, or a prose fiction extract of your own choice. Additionally, learners should experience literary non-fiction: e.g. extracts from biographies/autobiographies or travel writing.</p> <p>Link with prose set text</p> <p>The skills of close analysis required in the unseen component are practised in passage-based questions in Paper 1. Activities should point out the connection explicitly. You could, for example, use a couple of extracts from the prose set text (before they are studied in class) as ‘unseen’ texts.</p> <p>Resources</p> <p>For prose short stories for potential extracts, consider using extracts from <i>Stories of Ourselves</i>, as there are thematic and structural links between the stories. Consider relating extracts to their structural role within their narrative as well as exploring the ways in which writers use language, and provoke a personal response from readers.</p> |
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For criticism comparing prose texts, for use by the teacher, see:

- John Mullan, *How Novels Work* (Oxford, 2006)
- David Lodge, *The Art of Fiction* (Vintage, 2011)
- James Wood, *How Fiction Works* (Jonathan Cape, 2008).

In all these books, extracts from prose fiction are used to stimulate analysis of genre and form, and this can guide teachers in the way they introduce formal comparison to their learners.

Also recommended:

Peter Abbs and John Richardson, *Forms of Narrative* (Cambridge, 1990)

Past and specimen papers

Find past/specimen papers and mark schemes at <https://teachers.cie.org.uk> (F)
2017 Specimen Paper 3

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