

Scheme of work – Cambridge IGCSE[®] World Literature (0408)

Unit 4: Unseen

Recommended prior knowledge

Students should have experience of reading poems and prose texts, mainly fiction, prior to their Cambridge IGCSE studies.

Context

This unit relates to the Unseen: Paper 2. In this paper, students can answer **either** a question on an unseen poem (or extract from a poem) **or** a question on an unseen prose extract.

This unit should be read in conjunction with the units on Prose and Poetry, where suggested activities for teaching prose and poetry texts may also be relevant when preparing students for the Unseen paper.

The Unseen requires students to think for themselves and, in the examination itself, to ‘think on their feet’. It is pre-eminently a skills-based paper, testing skills that are developed throughout the course. The close analysis of extracts in the Set Texts prose passage-based questions is perhaps the clearest example of ‘cross-over’ skills.

If teachers are teaching prose texts for the Set Texts paper, the work can be usefully integrated with preparation for the Prose section of the Unseen paper. Indeed teachers might find it an economic and efficient use of time to use, as the basis for ‘unseen’ practice, extracts from their Prose set text before they are studied in class.

That said, preparation for the Unseen paper presents teachers with opportunities to tailor their own choice of poems and prose extracts to the aptitudes and interests of the groups they teach. The purpose of this unit is to encourage wider reading above and beyond the minimum syllabus requirements and to develop greater confidence in expressing critical viewpoints and informed personal response. There is scope to explore different traditions and conventions of poetry, different styles of narrative and also literary non-fiction, such as travel writing and autobiography.

Outline

The relevant assessment objectives for the Unseen paper are:

AO2: engagement with writers' ideas and treatment of themes, and appreciation of how texts relate to wider contexts

AO3: recognition and appreciation of how writers create and shape meanings and effects.

For AO2 an appreciation of context will emerge from their reading of the subject-matter of the unseen material.

Specific learning objectives for the Unseen paper are listed below, and must be read in conjunction with the relevant learning objectives in the Prose and Poetry units.

| AO | Learning objectives | Suggested teaching activities | Learning resources |
|-------|---|--|--|
| 2 + 3 | <p>The learning objectives below should be read in conjunction with relevant Learning Outcomes in the Prose and Poetry units.</p> <ol style="list-style-type: none">build confidence in developing informed personal responses to a range of poems and prose extracts drawn from different genresannotate unseen extracts effectively, recognising this as an important stage of planningproduce brief paragraph plans as the final stage of planning in order to encourage the writing of coherent arguments | <p>1. Introduction</p> <p>Teachers should check the rubric in the syllabus and, in the early days of the syllabus, review a range of past 0486 Literature (English) papers to get a feel for the paper and the kinds of poems and prose extracts that have featured in these similar papers. It will be observed that many poems or prose extracts are twentieth-century, but not all. Most prose extracts have been fiction, though literary non-fiction has also been set.</p> <p>Teachers setting their own unseen exercises should take note of the format of questions. They often begin with information about the context (e.g. the writer, time of writing, broad description of subject). The main question is followed by three bullet points which students 'might consider'. The bullets relate to the content and also how the poem/passage is written. Students are not required to follow the bullets slavishly; they offer support.</p> <p>Of the 75 minutes for the Unseen paper, 20 minutes should be spent choosing their question, reading and annotating, and writing a brief plan. Teachers should provide opportunities for students to develop and refine their planning skills. Sometimes such an activity might lead to a group speaking activity only rather than to an extended writing exercise.</p> | <p>Past papers (syllabus 0486) – Teacher Support website</p> <p>Assessment criteria – see the mark schemes</p> <p>Examiner Reports for 0486 – www.cie.org.uk</p> |

| AO | Learning objectives | Suggested teaching activities | Learning resources |
|----|---------------------|---|--|
| | | <p>At the early stage of planning it is useful also to read:</p> <ul style="list-style-type: none"> ▪ mark schemes ▪ the relevant pages of the examiner reports. <p>These documents can be found on the Cambridge Teacher Support website. The examiner reports contain useful information about the performance of candidates, which should inform teachers' lesson-planning. The reports make clear those qualities of writing which attract high reward.</p> <p>Towards the end of the course, teachers should schedule a mock paper, using a recent past paper.</p> | |
| | | <p>2. The Prose unseen</p> <p>Teachers will in their course-planning need to work out at what points unseen Prose exercises might be most effectively integrated with work on the Prose set text (that is, if a prose set text is being taught). Activities should focus on developing the skills of close reading, from students' 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.</p> <p>The selection of texts is important. Early activities might focus on students' 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 students' confidence. The first couple of writing activities might require only a short piece of analytical writing which integrates brief quotation and pertinent critical comment.</p> <p>Then increasingly more challenging prose extracts (including extracts from literary non-fiction) should be introduced, especially during the last two terms. Speaking activities are as useful as writing activities in developing skills. Students should have opportunities to mark and evaluate their own and others' work, using the assessment criteria. They should look for instances of:</p> <ul style="list-style-type: none"> ▪ points which have not been developed | <p>Unit 1: Prose</p> <p>Past 0486 Prose Unseen questions – together with relevant mark schemes and examiner reports</p> <p><i>Stories of Ourselves, 2008</i></p> <p><i>Cambridge IGCSE Literature in English, 2011 – Unit 7 on 'Preparing for the Unseen Paper'</i>. The skills explored in this unit are relevant to literary texts in general.</p> |

| AO | Learning objectives | Suggested teaching activities | Learning resources |
|----|---------------------|---|---|
| | | <ul style="list-style-type: none"> ▪ 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 type of self- and peer-evaluation is good practice, enabling students to take responsibility for moving on their own and other's learning. It engages students actively with the assessment process.</p> <p>Prose questions could be taken from past papers (past 0486 papers in the early days of the syllabus), but should be supplemented by questions devised by teachers. They might use extracts from stories in the Cambridge <i>Stories of Ourselves</i> anthology, or a prose fiction extract of their own choice. For 0408 World Literature, prose extracts can be either written in English or translated into English. Additionally, students should experience literary non-fiction: e.g. extracts from (auto)biography or travel writing.</p> <p>Link with Prose set text (if studied for the Set Texts paper) The skills of close analysis required in the Unseen Paper are practised in extract-based questions in the Set Texts paper. Activities should point out the connection explicitly. Teachers could, for example, use a couple of extracts from the Prose set text (before they are studied in class) as 'unseen' passages.</p> | |
| | | <p>3. The Poetry Unseen</p> <p>Activities should focus on developing the skills of close reading, from students' 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. Early activities might focus on students' responses to shorter and more readily accessible poems. Perhaps pair and small collaborative group work might be more appropriate at this stage to help build students' confidence. The first couple of writing activities might require a short piece of analytical writing integrating brief quotation and pertinent critical comment.</p> | <p>Unit 3: Poetry</p> <p><i>Cambridge IGCSE Literature in English, 2011</i> – Unit 7 on 'Preparing for the Unseen Paper'. The skills explored in this unit are relevant to literary texts in general.</p> |

| AO | Learning objectives | Suggested teaching activities | Learning resources |
|----|---------------------|--|---|
| | | <p>Then increasingly more challenging poems or extracts from longer poems should be introduced, especially during the last two terms. Speaking activities are as useful as writing activities in developing skills. Students should have, for example, practice at reading poems aloud so that they can hear the sounds of words. Students should also have opportunities to mark and evaluate their own and others' work, using the marking grid. They should look for 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 students to take responsibility for their own and other's learning. It engages students actively with the assessment process.</p> <p>Poetry questions could be taken from past papers (0486 past papers during the early days of this syllabus), but should be supplemented by questions devised by teachers. They could use poems in the Cambridge <i>Songs of Ourselves</i> anthology, or poems of their own choice. For 0408 World Literature, poems can be written in English or translated into English. Other suitable anthologies are suggested in the Resources section of the Cambridge website www.cie.org.uk</p> <p>Questions might also be devised on poems for which there are audio recordings. This is an excellent way of getting students to engage fully with poetry. The www.poetryarchive.org.uk website is a very useful and attractive resource in this respect. For example, the following link will take you to Sujata Bhatt reading her poem 'A Different History': www.poetryarchive.org/poetryarchive/singlePoet.do?poetId=1500</p> <p>This type of research 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. Teachers could set extension activities which involve students researching a poet on the above website and, if time is available, making a short</p> | <p>Cambridge poetry anthology <i>Songs of Ourselves</i></p> |

| AO | Learning objectives | Suggested teaching activities | Learning resources |
|----|---------------------|---|--------------------|
| | | <p>presentation on a particular poem, discussing what they like about the poem.</p> <p>Speaking and listening work might involve students as member 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> | |