# Scheme of Work

# Cambridge IGCSE™ / IGCSE (9–1)

# Literature in English 0475 / 0992

For examination from 2020

# Contents

# 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. You can choose what approach to take and you know the nature of your institution and the levels of ability of your learners. What follows is just one possible approach you could take and you should always check the syllabus for the content of your course.

Suggestions for independent study **(I)** and formative assessment **(F)** are also included. Opportunities for differentiation are indicated as **Extension activities**; there is the potential for differentiation by resource, grouping, expected level of outcome, and degree of support by teacher, throughout the scheme of work. Timings for activities and feedback are left to the judgment of the teacher, according to the level of the learners and size of the class. Length of time allocated to a task is another possible area for differentiation.

## 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-hour courses. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below give some guidance about what percentage of the course you should spend on each area.

| Option 1 | Suggested teaching time (% of the course) |
|---|---|
| Poetry | It is recommended to take about **25%** of the course. |
| Prose | It is recommended to take about **25%** of the course. |
| Drama | It is recommended to take about **50%** of the course. |

| Option 2 | Suggested teaching time (% of the course) |
|---|---|
| Poetry | It is recommended to take about **25%** of the course. |
| Prose | It is recommended to take about **25%** of the course. |
| Drama | It is recommended to take about **25%** of the course. |
| Unseen | It is recommended to take about **25%** of the course. |

| Option 3 | Suggested teaching time (% of the course) |
|---|---|
| Poetry | It is recommended to take about **25%** of the course. |
| Prose | It is recommended to take about **25%** of the course. |
| Drama | It is recommended to take about **25%** of the course. |
| Coursework | It is recommended to take about **25%** of the course. |

## Resources

You can find the endorsed resources to support Cambridge IGCSE Literature in English on the Published resources tab of the syllabus page on our public website here

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

Throughout this scheme of work, we have referred to Cambridge IGCSE Literature in English 0486 past papers. The 0475 / 0992 syllabuses run parallel to the 0486 syllabus content and assessment criteria. Past papers, the Coursework Handbook and Example Candidate Responses for syllabus 0486 are relevant and applicable to syllabus 0475 and 0992, so we suggest you visit the webpage for 0486 on our School Support Hub for further teaching materials.

In addition to reading the syllabus, teachers should refer to the updated specimen assessment materials.

Teaching tools **–** designed to help you to deliver interactive classroom activities and engage learners.

Tool to support remote teaching and learning – find out about and explore the various online tools available for teachers and learners.

## School Support Hub

The School Support Hub 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 teaching and learning 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. 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 Assessment International Education 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.

Scheme of Work

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

This scheme of work provides some ideas and suggestions of how to cover the content of the syllabus. 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…'.
**Syllabus ref** refers to the assessment objectives (AOs) listed in the syllabus.

**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.

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| The writer's use of language and structure (AO2) | Explore passages and relate them to the whole text | Learners do the following activities on their own:<br>• Explain where the extract appears in the text and what happens immediately be[...] extract. Ask them to consider significant links between the content of the extra[...] the text.<br>• Provide a brief overview of the content and organisation of the extract.<br>• Explore the way the writer uses language to achieve certain effects. Get them t[...] words on a copy of the extract and annotating them, saying what they find partic[...] vivid, memorable, disturbing, etc. **(I)**<br><br>Next appoint a learner to provide feedback from each group. **(F)**<br><br>**Extension activity**<br>Hold a class debate in which speakers take opposing lines of argument (e.g. selfish – self[...] villain). The rest of the class ask probing questions of the two main debaters. The validity of views will be determined by the use of supporting evidence found in the text. |

**Extension activities** provide your abler 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.

| Past and specimen papers |
|---|
| [...]0) and mark schemes are available to download at www.cambridgeinternational.org/support **(F)** |

**Past papers, specimen papers** and **mark schemes** are available for you to download at:
**www.cambridgeinternational.org/support**

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 learnt, 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.

## Poetry

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| Informed personal response AO4 | Develop confidence in communicating first impressions | Select a poem from the poetry set text and provide both a gloss for some of the more unfamiliar or archaic words and a brief explanation of unfamiliar concepts or contexts.<br><br>Read the poem aloud and learners underline words they find difficult. Then learners consult the meanings of these words in a dictionary, explaining how their own active learning can increase their understanding of a poem and help to build their confidence. Learners report back to the whole group the meanings of words they have looked up.<br><br>Teaching tools Use *Match-up* to create a starter activity. Select from the chosen set poem three words learners might find difficult and create labels with the meanings of these words (as they used in the context of the poem.)<br><br>After this activity, get learners to create a similar activity on three different words and their meanings. Then work in pairs to use the match-up tool to test each other's understanding.<br>Example of words and meanings (fully matched) from Wilfred Owen's 'Exposure'<br><br><table><tr><td>sentries</td><td>soldiers keeping guard</td></tr><tr><td>melancholy</td><td>sad</td></tr><tr><td>nonchalance</td><td>indifference</td></tr></table><br>Display these questions on the board:<br><ul><li>Which words do you find most striking / vivid / disturbing / moving, etc.?</li><li>Which sounds are particularly memorable?</li><li>Which images are most powerful or striking?</li><li>Which senses does the poet particularly appeal to in the poem?</li><li>What are your impressions of the speaker of the poem (if there is one?)</li></ul><br>Learners provide their own responses to these questions. They give reasons for their answers.**(F/I)**<br><br>Allocate groups to each bullet point above. If there are 25 learners, allocate 5 learners to each bullet.<br><br>Teaching tools Use the *Spinner* to determine the order in which groups feed back to the whole group. This will focus the whole class on who gets selected. Given time constraints, the teacher decides which question/s each group feeds back on. Feedback on every bullet point from every group is not necessary. The aim is to share and listen to learners' personal responses to develop a detailed appreciation of the poem. |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| Deeper meanings AO2 | Move beyond surface meanings to explore the poem's deeper implications | This activity follows on from the previous one. Learners should work in pairs, sharing their ideas. Each partner should ask probing questions to ensure that points are clearly substantiated by reference to the detail of the poem.<br><br>Invite feedback from learners, encouraging them to ask each other probing follow-up questions on the observations they make. The questions in pair and whole group discussions should aim to help learners build on their initial responses.<br><br>Make the point that all readers of poetry sometimes find poems obscure or ambiguous; there is no correct answer, and there can be alternative interpretations so long as they are supported by valid evidence from the text.<br><br>After the whole group discussion, learners explain two main ideas from the poem, providing concise direct quotation to support them. **(F/I)** |
| The poet's use of language and form AO3 | Explore how the poet uses language and form to create and shape meanings and effects | Arrange learners in pairs and ask them to read sections of the poem to each other, emphasising the poet's use of:<br>• rhythm<br>• rhyme<br>• enjambment.<br><br>Then learners discuss how these features of the poem helped to create certain effects for a reader. They need to discuss specific examples and not rely on overly generalised comment such as 'The enjambment / rhyme makes the poem flow.'<br><br>Next, on a copy of the poem, learners make their own annotations of some examples of the following devices:<br>• **sound**: alliteration, assonance, onomatopoeia (and the ones listed above)<br>• **imagery**: simile, metaphor, personification<br>• **rhetorical**: question, hyperbole, repetition, humour, irony.<br><br>Teaching tools Use *Match-up* to create a basic activity that requires learners to match the name of poetic devices and examples of their usage. The teacher selects five or six terms taken from the sound, imagery and rhetorical categories above. This identification of devices precedes more detailed analysis of how the poet uses the devices.<br>Example (matched)<br><br>{table below} |

| Device | Example for poem |
|---|---|
| the merciless iced east winds that knives us | personification |
| What are we doing here? | rhetorical question |
| war lasts, rain soaks, and clouds sag stormy | alliteration |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | Each note should comment on the precise effect created by the use of the particular device. This is important, as learners need to be taught to move beyond the logging and description of devices if they are to progress to analysis. They should not confuse the listing of terms with analysis. For example, the following comment simply logs the device: 'Wordsworth's description of the Thames in "The river glideth at its own sweet will" is personification.' More effective analysis would comment on the precise connotations of 'glideth' and 'sweet will'.<br><br>Learners make their annotations on language to the left of the poem. **(F/I)** |
| The poet's use of structure AO3 | Explore how the poet uses structure to create and shape meanings and effects | Play an online recording of the poem being read aloud or read the poem yourself. As they listen, learners consider the way the poem begins, develop and ends, paying close attention to notable shifts in topic, tone or mood.<br><br>Learners makes notes on these aspects of structure on their copy of the poem, to the right of the poem. [I]<br><br>Then, ask learners, in small groups, to consider the way the poem's structure contributes to its overall effect: e.g. What impact do the opening and closing lines of the poem have on them as readers? **(F)**<br><br>Teaching tools Show the opening (or closing) lines of the poem on the board. Use *Names from a hat* to select individuals to give feedback on their group's discussions. Ask some learners to comment on the opening lines and others to comment on the closing lines – and how they contribute to the impact of the overall poem.<br>This activity selects learners at random and encourages active engagement from all learners.<br><br>Use websites such as the following to source recordings of poems:<br>www.poetryarchive.org<br>www.poetryoutloud.org<br><br>**Extension activity**<br>A useful revision activity is to allocate each learner one of the set poems to practise reading aloud. This would lead to a recording, perhaps as homework activity. The recordings can then be shared as a class resource on the centre's virtual learning environment. **(I)** |
| Informed personal response AO4<br><br>Reference to the text AO1 | Develop confidence in communicating a supported personal response | Teacher devises an IGCSE-style question on the set poem, basing it on past IGCSE Poetry questions.  Explain to learners that the following words in questions are designed to elicit personal responses to the writing:<br>• memorable<br>• vivid<br>• moving<br>• striking<br>• sad. |

| AOs | Learning objectives | Suggested teaching activities |
|-----|---------------------|-------------------------------|
| | | For poetry activities early in the course, use bullets to supplement the main question to help learners plan and organise their response.  The level of 'scaffolding' can be reduced and the level of challenge can be increased gradually as the course progresses. |
| | | Get learners in small groups to discuss the question. Then, learners spend five minutes planning their own response to the question. Emphasise the importance of selecting relevant material that addresses the specific demands of the question and advise against exhaustive questions that merely explain the poem without a clear focus on the question. |
| | | Learners then spend 40 minutes writing their response. They should remember to support the points they make by using concise direct quotations from the poem. **(I)** |
| | | **Extension activity**<br>Learners peer-evaluate their responses.  Using pencil, they should:<br>• tick valid and thoughtful points that address the question<br>• put a question mark in the margin alongside sentences that lack focus on the question<br>• underline instances of unclear expression<br>• use a caret symbol ⌃ in the margin to indicate where development or support is required. |
| | | Teaching tools Use a short extract from a learner or candidate response, e.g. a screenshot from a PDF and import into the *Drag & Drop* tool as an image. Create multiple copies (perhaps three of each) of ticks, question marks and carets for learners to add to the candidate work. This can be done remotely or as a teacher-directed class activity. |
| | | This activity will enable learners to indicate:<br>• valid points (with ticks)<br>• points lacking a focus on the question (with question marks)<br>• points that could be further developed (with carets). |
| | | This activity requires learners to evaluate how effective the development of an answer is and how clear the focus on the question. The *Drag & Drop* tool can be used remotely or in a teacher-directed class activity. |
| | | These marking annotations will help learners to re-draft their response to ensure it is an informed personal response, one that addresses the question and one that has apt textual reference for support. |
| **Past and specimen papers** | | |
| 0486 past papers and 0475 / 0992 specimen papers (for 2020) and mark schemes are available to download at www.cambridgeinternational.org/support **(F)** | | |

## Prose

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| Detailed knowledge AO1 | Increase learners' understanding and appreciation of the set prose text | **Please note:** Many activities in this unit can be amended for use with Drama set texts.<br><br>Learners to set up a reading log, which could include:<br>• brief synopses of chapters (in no more than a couple of sentences in their own words)<br>• a timeline of events (very useful when a narrative is arranged non-chronologically)<br>• a list or diagram of characters and their relationships with each other<br>• first impressions of main characters<br>• initial thoughts about the main themes or ideas in the text.<br><br>Teaching tools Create labels that can be used to chart key events in the plot. Add them to the *Timeliner* in the wrong order. Ask learners to re-arrange the events in the correct order. This activity can be used for both chronological and non-chronological texts and is a useful test of learners' knowledge to inform medium- and short-term planning. Examples are from *Lord of the Flies*, with the labels in the correct order:<br>• The plane shot down<br>• Discovery of the conch<br>• Ralph chosen as leader<br>• The hunting of the pig<br>• Simon's encounter with the Lord of the Flies<br>• Piggy's death<br>• The destruction of the conch<br>• The arrival of the naval officer<br><br>The level of detail and complexity can be varied according to the level of ability of the learners. Reading logs should be capable of being updated and can be useful for starter or plenary activities designed to consolidate learners' understanding of texts. **(F/I)**<br><br>In addition, learners could use the format of current game shows to devise short answer questions that test each other's knowledge of the novel or short stories.<br><br>Some online quizzes provide a ready-made resource for ascertaining the extent of learners' knowledge: e.g. www.cliffsnotes.com/literature/l/lord-of-the-flies/study-help/quiz **(F)**<br><br>Teaching tools *Flip cards:* Create quick-fire questions to test learners' basic knowledge of characters and informs planning. Learners could be involved in devising their own quick-fire questions to test others' knowledge. |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | Examples from *Lord of the Flies* |

| Question | Answer |
|---|---|
| Who is the leader of the choir? | Jack |
| Who are the twins? | Sam and Eric OR Samneric |
| In one word, what does the conch symbolise? | Order OR civilisation OR democracy<br>[Each of these are acceptable one-word answers!] |
| Who pushes the boulder that kills Piggy? | Roger |
| Who rescues the boys from the island? | The naval officer |

The previous activity provides an opportunity for teachers to help learners distinguish between good and bad websites. Good websites provide basic synopses and character sketches that help to reinforce knowledge at a basic level. Essay questions that are sometimes provided on these sites, however, are not the type that feature in IGCSE-style questions.

Bad websites are distinguished by the dominance of advertising or the provision of 'ready-made' essays that require purchase. Learners should be reminded of the penalties of 'suspected malpractice'.

Teaching tools Create six labels for the *Question spinner* tool. Use this to choose individuals and ask them for one or two facts about the selected character or theme. This activity is useful for formative feedback to inform planning.

An example: six labels for *Lord of the Flies* might be:
- Jack
- Piggy
- Ralph
- Descent into savagery
- Civilisation and order
- The essential nature of humans

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| Deeper meanings AO2 | Move beyond surface meanings to explore | Teaching tools Use *Group maker* to involve learners in selection of groups. |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | deeper implications about character | Allocate learners to small groups. Give each group a particular character and specify a particular moment* in the text and select a learner to take that particular role in a 'hot-seating' activity. Give learners 5 minute to prepare for their role as either questioner or person in the hot seat.<br><br>[*An example might be Ralph after the murder of Simon in William Golding's *Lord of the Flies*.]<br><br>After the initial activity, select one or more of the groups to repeat their performance in front of the whole group. **(F)**<br><br>The following activity is possible only where there exist one or more film adaptations of the text.<br><br>Select one or more of the clips used in the hot-seating activity. Learners consider the interpretation offered in the film clip(s). How does the presentation of the particular character help them to understand the following?<br>• the deeper implications of character<br>• links between presentation of character and theme. |
| Understand meanings and contexts AO2 | Explore how context emerges from the text | Learners select their own major character from the text. Then to create a QUOTATION + COMMENT table which:<br>• lists key quotations for the character<br>• comments on what the quotations reveal about relevant contexts.<br><br>For example, quotations relating to Jack in *Lord of the Flies* reveal Golding's ideas about the decline of civilisation and descent into savagery. **(F/I)**<br><br>Inform learners that points about context should be relevant to the question and integrated into their writing concisely. Useful context emerges from a close reading of the text. It should not take the form of long paragraphs of extraneous social, historical or biographical context. |
| The writer's use of language AO3 | Explore how writers appeal to the senses to create settings | Select two extracts from the text that establish or create a sense of place. The extracts can be about the same place or different places (e.g. Wuthering Heights and Thrushcross Grange in Emily Bronte's *Wuthering Heights*).<br><br>Teaching tools As a starter activity, use *Image compare* to focus solely on the visual impact of the settings. Here are two images that would work for the two settings in the novel *Wuthering Heights*. This can be combined with a See-think-wonder activity. Still using the pictures, move to the other senses. What do you think you might hear, touch etc?<br><br>Two images: Wuthering Heights<br>www.bl.uk/romantics-and-victorians/articles/walking-the-landscape-of-wuthering-heights |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | <br><br>Learners read the extracts carefully and then for each draw a mind map that shows what they might sense if they were in that location. The branches of the mind map should describe what they would see, hear, smell, touch and taste.<br><br>Next, learners add concise quotations and comment on the effects of key words in them which create a sense of the setting. **(F/I)**<br><br>**Extension activity**<br>Learners present their responses to the whole group, using presentational devices. |
| The writer's use of language and structure AO3 | Explore passages and relate them to the whole text | Select a key passage from the text and attach a suitable question (using examples in past IGCSE papers as a guide).<br><br>Learners do the following activities on their own:<br>• Explain where the extract appears in the text and what happens immediately before and after the extract. Ask them to consider significant links between the content of the extract and the rest of the text.<br>• Provide a brief overview of the content and organisation of the extract.<br>• Explore the way the writer uses language to achieve certain effects.  Get them to highlight key words on a copy of the extract and annotating them, saying what they find particularly striking, vivid, memorable, disturbing, etc. **(I)**<br><br>Then allocate learners to small groups to share their ideas. They should interrogate and challenge each other's points.<br><br>Next appoint a learner to provide feedback from each group. **(F)**<br><br>**Extension activity**<br>Teaching tools *Hexagons:* Create a debate-style question on a key character. Create labels for the hexagons, some showing admirable qualities, other showing more dislikeable qualities. Group the hexagons in two clusters relating to positive and negative characteristics. |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | Devise a debate-like question for candidates to evaluate a key character's positive and negative traits. Then create hexagons that can be arranged along a spectrum of responses. In this example, the hexagons relate to the character of Babamukuru in Tsitsi Dangarembga's novel *Nervous Conditions*.<br><br>Positive<br>• A successful man who works hard<br>• A provider for his family, etc.<br><br>Negative<br>• Authoritarian<br>• Abusive, etc.<br><br>Use the activity to promote a detailed engagement with the ways in which the writer presents the character and the impact this on readers.<br><br>Hold a class debate in which speakers take opposing lines of argument (e.g. selfish – selfless, victim – villain). The rest of the class ask probing questions of the two main debaters. The validity of views will be determined by the use of supporting evidence found in the text. |
| The writer's use of form AO3 | Consider the way the narrative is told and effects created | Using the extract from the previous activity, learners answer the question 'Who is telling the story?' Invite them to consider:<br>• who the narrator is<br>• whether they admire or dislike the narrator<br>• whether the narrative is told from first or third person viewpoint<br>• what information the narrator provides (or withholds) within the extract<br>• the reliability of the narrator and her/his views.<br><br>Teaching tools Use the following labels for a *Swipe* activity based on the five bullet points:<br>• I know who the narrator of the story is.<br>• On the whole, I admire the narrator.<br>• On the whole, I dislike the narrator.<br>• The writer uses a third person narrator.<br>• I think what the narrator says is reliable or trustworthy.<br><br>This activity might be initially approached by independent learning and then move to whole group activity to consolidate learning about 'form', an aspect of literature that learners sometimes find difficult. **(F/I)**<br><br>Then learners identify the following aspects of prose fiction form: |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | • narration (moving the plot on)<br>• description (of characters, setting)<br>• dialogue (and how represented). |
| Sensitive and informed personal response AO4 | Explore the portrayal of character in the course of a prose text | Provide sets of quotations relating to a key character in the text. The quotations (perhaps 8 in total) should be on separate pieces of paper (such as Post-Its).<br><br>Learners work in pairs to put the quotations in the order they appear in the text – which will provide formative assessment of learners' knowledge. **(F)**<br><br>Teaching tools Using *Timeline*r, write in a random order 6 quotations for a key character. Get learners to arrange the quotations in the order they appear in the text.<br><br>An example on the character of Piggy in *Lord of the Flies* has been started for you.<br><br>**Quotation**<br>'I got the conch,' said Piggy indignantly. 'You let me speak!'<br>'What are we? Humans? Or animals? Or savages? What's grownups going to think?'<br><br>Then in small groups, learners discuss what the quotations reveal about the character at various points in the novel (including their first and final appearances).<br><br>Next, learners evaluate the extent to which they find the character admirable, sympathetic, disturbing, entertaining, etc. Focus the discussion on an IGCSE-style question. They should provide relevant substantiation from the text to support their answers.<br><br>Teaching tools After the discussion above, use the *Spinner* tool to determine the order in which groups feed back to the whole group. The teacher could follow up with pause-pounce-bounce questioning. The aim is to share and listen to learners' personal responses to the way the character has been portrayed. The activity will provide formative feedback for the teacher.<br><br>Learners plan (5 mins) and write their responses (40 mins) to the question. **(I)**<br><br>**Extension activity**<br>Learners work in pairs on peer-evaluating each other's essays. Ask them to note examples of the following:<br>• irrelevant points (which perhaps narrate or describe) |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | • repeated points (where no more credit can be given)<br>• unsupported assertions (which do not constitute analysis)<br>• long quotations (which indicate a lack of clear focus).<br><br>More positively, they should:<br>• tick points that are valid and thoughtful<br>• tick quotations that are concise and relevant<br>• tick critical comments on key words or aspects of structure and form. |

| Past and specimen papers |
|---|
| 0486 past papers and 0475 / 0992 specimen papers (for 2020) and mark schemes are available to download at www.cambridgeinternational.org/support **(F)** |

## Drama

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| Detailed knowledge AO1 | Consider the distinctive features of a drama script | Many activities in this unit can be amended for use with Prose set texts.<br><br>Intersperse the class reading of the play with audio and video clips, and also workshop activities on key moments from the play. This will help to immerse learners in the world of the play so they can experience, and enjoy, something of the theatricality of the experience.<br><br>Early on, draw attention to the distinctive features of a play, designed for performance on the stage in front of an audience. Using copies of extracts from their set prose and drama texts, learners should annotate distinctive features of each literary form. Help them to see the different ways characters' words are presented in prose and drama texts.<br><br>Ask them to identify the different types of stage direction in their set drama text:<br>• those which introduce character<br>• those indicating tone of voice or silence<br>• those stating key actions<br>• those providing direction about lighting, sound and stage design. **(I)**<br><br>**Extension activity**<br>Learners select a key moment in the play and then re-write it, transforming it from drama into prose.  This will help learners to focus on the distinctive aspects of drama and prose extracts. |
| Deeper meanings AO2<br><br>Informed personal response AO4 | Consider the relationship between the ending and the rest of the play | Read again the final few minutes of the play. This does not have to correspond with a discrete scene from the play.<br><br>Learners consider how effective they find this 'ending' to the play. They might consider such questions as:<br>• Did they find the ending surprising or shocking?<br>• Were they able to predict the ending, and at was stage did the likely ending become clear?<br>• Did they find the ending a satisfying one? Did villainous characters get the ending they deserved?<br>• What dramatic contribution did the ending make to the play as a whole?<br><br>Discussion should focus not only on analysing the detail of the extract but also on making connections with earlier parts of the play. **(F/I)** |
| The writer's use of language, | Explore the dramatic impact of a key moment from the play | Teaching tools Use *Diamond 9* to evaluate the most powerful elements from a key moment/extract from the play.*<br>Teacher labels diamonds with nine concise excerpts from the extract; these could be from the dialogue or stage directions. Learners make judgements about which pieces of evidence are more powerful and those which are less |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| structure and form AO3 | | powerful, arranging them in a *Diamond 9*. The piece of evidence which contributes most powerfully to the dramatic impact should be the diamond placed on top. For example, past paper 0475 Paper 22 Mar 2022 Q2a.<br><br>Select a pivotal moment from the play which is particularly powerful. Learners explore the following in small groups.<br><br>• the precise effects of the writer's use of particular words or lines spoken by characters<br>• the way the extract is organised: how it begins, develops and ends, together with any notable shifts in topic, tone and mood<br>• the dramatic impact of the extract on an audience.<br><br>Learners initially work on their own, annotating a copy of the extract as they consider the bullets above. In plays by Shakespeare, learners' attention should be drawn to dialogue between characters, soliloquies, lines in verse and those in prose.<br><br>For the third bullet, they should consider the overall mood(s) in the extract. Is it a moment of quiet pathos or one of dramatic intensity? How does the writer convey the mood at this moment in the play? **(F/I)**<br><br>**Extension activity**<br>Learners share their ideas in small groups, noting them down on flip-chart paper.  Then a volunteer learner from each group reports back to the class, referring to the flipchart as appropriate. |
| The writer's use of language AO3 | Explore the precise ways in which language the writer uses language to portray characters and communicate themes | Learners compile a QUOTATION + COMMENT table to record their ideas about specific characters and themes.<br><br>This requires learners to take responsibility for the selection of relevant quotations and the analysis of the key words in them. Such tables can be added to or amended throughout the course and provide an effective way of developing a detailed response to the presentation of characters and themes. **(F/I)** |
| Reference to the text AO1 | Learn key quotations | Direct quotations are necessary for general essay questions where no extract is provided; they enable learners to substantiate their points and provide the necessary material for exploring the effects of particular words and phrases.<br><br>Ask each learner to give a brief quotation about some aspect of the text as they enter or leave the classroom. **(I)**<br><br>A useful quotation-learning activity that might be used a starter:<br><br>Arrange learners standing in pairs in a straight row. Each pair nominate a Speaker A and a Speaker B. Get Speaker A to list all the quotations they can remember from the play, giving them one minute; they sit down if they repeat, deviate or hesitate. The last Speaker to sit down is the winner (there may be more than one Speaker A. |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | Repeat the activity with Speaker B. **(F)** |
| Sensitive and informed personal response AO4 | Distinguish between assertions and supported argument | For a revision activity, set learners an IGCSE-style question on the writer's presentation of a main theme in the play.<br><br>Learners plan (5 minutes) and then write their response (40 minutes). **(I)**<br><br>**Extension activity**<br>Working in pairs, learners evaluate each other's work. They should underline in pencil:<br>• points that are not fully developed<br>• points that are not supported by textual reference<br>• quotations where key words are not explored.<br><br>This activity should help learners to distinguish between, on the one hand, carefully supported argument and, on the other hand, mere assertions and under-developed points. **(F)** |
| **Past and specimen papers** | | |
| 0486 past papers and 0475 / 0992 specimen papers (for 2020) and mark schemes are available to download at www.cambridgeinternational.org/support **(F)** | | |

# Unseen

Many of the activities in the Poetry and Prose units can be amended for use with Unseen questions.  These activities focus on the four assessment objectives.

The learning objectives in this unit relate to the specific requirements of the Coursework component.

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| Detailed knowledge AO1 | Understand the requirements of Unseen questions | Teaching tools *Quick quiz:* Devise a quick quiz based on the bullets. Two quiz items have been done for you:<br><br>How long is the paper? [4 possible answers]<br><br>| **55 minutes** | No, this is the recommended time for writing your answer. In addition to this, 20 minutes are for reading the question paper and planning your answer. |<br>| **45 minutes** | No, this is the time you should spend on set text questions. |<br>| **75 minutes** | Correct |<br>| **60 minutes** | Incorrect |<br><br>Which questions do you answer?<br><br>| **Only Question 1** | X |<br>| **Only Question 2** | X |<br>| **Both Question 1 and Question 2** | X |<br>| **Either Question 1 or Question 2** | Correct. You decide which question you wish to answer. |<br><br>Learners in small groups explore the features of the specimen Unseen paper. They should find the answers to the following questions:<br>• How long is the paper?<br>• How many questions are there?<br>• Are they compulsory or do they answer one question or the other?<br>• How much planning time is there?<br>• Which part of each question is the preamble, and what is it for?<br>• How is the main question easily identified?<br>• How many bullets are there for each question?<br>• Are the bullets compulsory or provided for support? |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | Learners, in the same groups, design their own Unseen paper. They should select one of their set poems and an extract from their set prose text.  These should have been studied already. **(F)** |
| Deeper meanings AO2 | Explore the difference between surface and deeper meanings | Groups exchange their made-up Unseen papers from the previous activity.  They discuss the Poetry question together.  Then, learners work individually, annotating the copy of the poem (5 minutes) and writing a plan (5 minutes).  They should begin their response addressing the main question with a brief overview of the poem's main ideas. **(I)**<br><br>Together with the previous activity, this activity shows the transferable nature of the skills required for the analysis of Unseen and Set poems.<br><br>**Extension activity**<br>Learners work on the Prose question under test conditions.<br><br>After they have finished, learners work in pairs. They mark each other's response, highlighting the following deficiencies where they exist:<br>• points that are not developed<br>• points that are not supported<br>• quotations that are excessively long and lack focus<br>• inert quotations that do not lead to analytical comment. **(I)** |
| The writer's use of language AO3 | Explore the use of language in creating effects | Individually, learners read the prose extract and accompanying question in the specimen Unseen paper. As they read, they identify words and phrases they find particularly striking and add a brief note about the precise effects these create.<br>**(F/I)**<br><br>Next, in pairs, they look for examples of the following devices:<br>• **sound**: alliteration, assonance, onomatopoeia<br>• **imagery**: simile, metaphor, personification<br>• **rhetorical**: question, hyperbole, repetition, humour, irony.<br><br>They should use different colours to highlight the three main categories.<br><br>The next stage is essential.  They then share examples from each category, and each learner writes comments explaining the precise effects of each example on the reader.  Emphasise the point that simply spotting or labelling devices is description and not analysis.<br><br>Next invite responses from as many learners as possible in the time available.  Keep asking probing questions until the precise effect has been explained. **(F)** |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | Teaching tools *Prioritise:* The teacher collates comments from learners to complete rows in the Prioritise tool. Use this to evaluate the effectiveness of each comment about the use devices listed in the bullet points above. In this ranking activity, the most analytical should be at the top, the most assertive at the bottom. |
| The writer's use of structure AO3 | Explore the way structure is used to shape meanings | Learners write a summary of the content and organisation of the prose extract.  They should consider:<br>• the way the extract starts<br>• the way it develops<br>• significant shifts in topic, tone and mood<br>• shifts from description to dialogue<br>• the amount and distribution of direct speech<br>• the way the extract ends<br>• any build-up of suspense.<br><br>Explain that sometimes points about structure and form may overlap, and this is nothing to be worried about.  In their essays, they will be covering the AO3 elements of structure, form and language holistically and not discretely. **(I)** |
| The writer's use of form AO3 | Explore the effects of form in unseen texts | Ask learners, working in pairs, to compare the different forms of a poem and prose extract chosen from their set poetry and prose texts.  What obvious differences do they find?<br><br>For example:<br>• in poetry: stanza, rhythm, rhyme, enjambment<br>• in prose: narration, description, dialogue.<br><br>How do these elements help to shape meanings and create effects? |
| Sensitive and informed personal response AO4 | Evaluate the effectiveness of a response to an unseen text | Collect and anonymise examples of unproductive, generic comments about writers' techniques (i.e. general examples that could be true of any poem or prose extract): e.g.<br>• The writer uses a lot of punctuation.<br>• The use of dashes makes the reader pause.<br>• The regular ABAB rhyme scheme makes the writing flow.<br>• The tense description makes the reader feel afraid as if they are there with the character.<br><br>Learners explain what is deficient about these examples.<br><br>**Extension activity**<br>Teaching tools Use a short extract from a candidate response, e.g. a screenshot from a PDF. Create multiple copies (perhaps three of each) of ticks, question marks and carets for learners to add to the candidate work.<br>This activity will enable learners to indicate: |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | • valid points (with ticks)<br>• points lacking a focus on the question (with question marks)<br>• points that could be further developed (with carets).<br><br>This activity requires learners to evaluate how effective the development of the answer is and how clear the focus on the question.<br><br>Get learners, individually, to mark the same section from the Unseen response (perhaps from the 0475 *Example Candidate Responses* booklet). They should:<br>• tick valid and thoughtful points that address the question<br>• put a question mark in the margin alongside sentences that lack focus on the question<br>• underline instances of unclear expression<br>• use a caret symbol ∧ in the margin to indicate where development or support is required. **(F/I)**<br><br>Learners work in small groups to give the response a mark out of 25, using the band descriptions in the specimen mark scheme.<br><br>Next lead a whole group discussion which uses 'best-fit' to award the final mark. |

**Past and specimen papers**

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# Coursework

| AOs | Learning objectives | Suggested teaching activities |
| --- | --- | --- |
| Details of the assessment<br><br>AO1<br>AO2<br>AO3<br>AO4 | Set suitable coursework tasks | **Please note:** Many of the activities in the Poetry, Prose and Drama units of this scheme of work can be used in preparing learners for coursework assignments.<br><br>Check with learners that their coursework task enables them to meet the criteria in the description for the highest mark band.  Check against the examples of successful coursework tasks in the 0486 *Coursework Handbook*.<br><br>Critical essays should be worded so that they direct the learner to consider the ways in which writers achieve their effects.<br><br>One of the coursework assignments can be an empathic response to a play or novel.  The coursework title must make clear:<br>• the chosen character<br>• the specific moment in the text.<br><br>Learners check that they are clear about the requirements in the syllabus and the guidance given in the *Coursework Handbook* available on the School Support Hub www.cambridgeinternational.org/support .  Subsequent activities must be focused on suitable tasks. **(I)** |
| | Explore links between key extracts and the overall text | Learners annotate an extract from their coursework play or novel (or an extract from one of their two short stories if they are doing a short story assignment).  They should annotate the following:<br>• the effects of key words and phrases in the extract<br>• the way the extract is structured<br>• the effects of distinctive features of form<br>• parts of the extract that link with other parts of the text. **(I)**<br><br>Emphasise to learners the importance of making comments about the text as a whole. |
| | Focus on independent learning and preparation | Link with the previous activity.<br><br>Draw attention to the importance of informed personal responses to texts.  Learners could be given the opportunity to:<br>• research by using print and online resources<br>• explore main concerns in small groups<br>• use hot-seating to explore characters' feelings and motivations<br>• see (where available) film adaptations |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | • record and collate their impressions using mind maps and tables.<br><br>All these activities will help learners to develop an informed personal response in which they express their own views and reach their own conclusions, supported by their own carefully chosen textual reference.  Point out that it would not be in the spirit of coursework (with its emphasis on independent learning) to see the same points and same quotations in the same order in each essay from the group.<br><br>Do not give learners frameworks with excessive scaffolding, as these are not designed to elicit personal response. |
| | Re-draft first assignment | Provide brief summative comments on progress during this phase but cannot 'mark, correct or edit draft assignment material' (Syllabus: 4 *Details of the assessment*).  General advice can be given to the group at this stage about the need to:<br>• focus on the task and edit irrelevant material<br>• support points with reference to the text<br>• explore the precise effects of aspects of language, structure, form<br>• stay within the recommended word limits<br>• write logically and accurately. **(I)**<br><br>Teaching tools Use *Swipe* as a checklist for learners to confirm they have followed the guidance in re-drafting their first draft. E.g.<br>• My essay focuses on the task, and I have edited out irrelevant material.<br>• I have used quotations to support my points.<br>• I have explored the precise effects created by the writer and avoided generalisations.<br>• The assignment is within the recommended word limits.<br>• My response has a clear and logical order.<br>• I have checked that spelling, punctuation and grammar are accurate. |
| | Present the final assignment | Learners check they have:<br>• included coursework tasks in full (and not abbreviated versions of them)<br>• left margins wide enough for teacher comments<br>• proofread their writing for clarity and accuracy<br>• provide full reference to work of others (as outlined in the section on 'Avoidance of plagiarism' in the Syllabus)<br>• numbered the pages of their assignments<br>• secured their assignments in the order they appear on the Individual Record Card.<br><br>Teaching tools Use *Swipe l*abels for each bullet. Use them as a checklist for learners to confirm they have followed each piece of guidance in presenting their final version before submitting it to the teacher. |

| AOs | Learning objectives | Suggested teaching activities |
|---|---|---|
| | | In the *Swipe* label begin each bullet with 'I have': <br> • I have included coursework tasks in full (and not abbreviated versions of them). <br> • I have left margins wide enough for teacher comments. <br> • I have proofread my assignments for clarity and accuracy. <br> • I have provided full reference to the work of others (as outlined in the section on 'Avoidance of plagiarism' in the syllabus). <br> • I have numbered the pages of both assignments. <br> • I have secured my assignments in the order they appear in the Individual Record Card. |

**Past and specimen papers**

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