

Unit 4: Unseen Poetry and Prose

This unit should be integrated with the rest of the course. It is designed to test whether candidates can apply the processes of study that they have used in connection with set texts to material which is new to them. If the teacher encourages students throughout the course to respond to texts for themselves **from the start** and to be aware of the writer at work, students will only need to broaden their range with a variety of other pieces of literature to deal with this paper effectively.

The features presented in the table below, therefore, are extensions of Units 1 and 3.

Section 1.01 Learning Outcomes	Section 1.02 Suggested teaching/learning activities	Resources
<p><u>Poetry</u></p> <p>Learning Outcomes in Unit 3.</p> <p>Ability to apply these to unseen material.</p>	<p>The process delineated in Unit 3 should be followed with extensions at each stage with other poems which might be selected from non-set sections in <i>Songs of Ourselves</i> or other suitable anthologies</p> <p>This selection of poems should bear in mind that poems for the “unseen” are chosen on the basis that most students should find them accessible at a basic level, but should allow more able students to discover greater depths of meaning. They might be of any time or culture, but the requirement of accessibility will often suggest that they will often be of the twentieth century. They will always seek for a response from the student both to the content of the poem and the way it is expressed. Most successful answers integrate these two aspects.</p> <p>Process 5 in Unit 3 is specially applicable to</p>	<p>Appendix 6</p> <p><i>Songs of Ourselves</i></p> <p>Other suitable anthologies like <i>Touched with Fire</i>, <i>The Calling of Kindred</i>.</p> <p><i>Cambridge International Exams – some notes on the teaching of poetry at IGCSE and AS Level</i></p> <p>To be found on the CIE website.</p>

<p><u>Prose</u></p> <ul style="list-style-type: none">(i) to be aware of the difference between different genres, to appreciate different purposes of writers of prose and the difference between fact and fiction.(ii) to respond to the creation of atmosphere and be alert to changes of atmosphere; to be able to respond to descriptive prose(iii) to respond to the tone adopted by the writer and be alert to changes of tone(iv) to be alert to irony(v) to respond to characterisation(vi) to respond to dialogue(vii) to appreciate the expression of ideas(viii) to identify questions raised by some writers and to enter intelligently into a consideration of these <p>to be aware of the writer at work and be able to explore literary features especially</p> <ul style="list-style-type: none">– use of words/ diction– the sound of words	<p>preparation for Paper 3.</p> <p>Much of the work in this unit will be an extension of Section 3 (b) and (c) in Unit 1 (i.e. tackling passage-based questions).</p> <p>In addition, students should discuss together a variety of prose passages. These should contain some extracts from other fiction, some autobiographical or biographical writing, and some extracts from travel writing. (This may provide an opportunity to link with work on IGCSE First Language.)</p> <p>Discussion might be based on a series of explorations of content and literary features which help students to respond to the passage, to the writer's intentions and how (s)he has achieved these.</p> <p>Gradually, students might progress to the sort of exercise exemplified in Appendix 6 but applied to the Learning Outcomes for prose.</p>	<p>Appendix 6</p> <p>Selected prose passages from a variety of different genres</p>
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<ul style="list-style-type: none">- basic sentence structure- imagery- choice of detail- irony- deliberate parallels and contrasts created by the writer <p>(xv) to enjoy the effect of the passage as a whole with each of the above items relating to the other items</p> <p>(xvi) to be able to communicate a response in a coherently constructed essay.</p>		
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