

General Certificate of Education (International)
Advanced Level and Advanced Subsidiary Level

Syllabus

ENGLISH LANGUAGE 8693
LANGUAGE AND LITERATURE IN ENGLISH 8695
LITERATURE IN ENGLISH 9695

For examination in June and November 2010

CIE provides syllabuses, past papers, examiner reports, mark schemes and more on the internet.
We also offer teacher professional development for many syllabuses. Learn more at www.cie.org.uk

ENGLISH LANGUAGE
GCE Advanced Subsidiary Level 8693

LITERATURE IN ENGLISH
GCE Advanced Subsidiary Level and GCE Advanced Level 9695

LANGUAGE and LITERATURE IN ENGLISH
GCE Advanced Subsidiary Level 8695

CONTENTS

	<i>Page</i>
INTRODUCTION	1
ENGLISH LANGUAGE (ADVANCED SUBSIDIARY)	2
AIMS	2
ASSESSMENT OBJECTIVES	2
SPECIFICATION GRID	2
SCHEME OF ASSESSMENT	2
DESCRIPTION OF PAPERS	3
LITERATURE IN ENGLISH (ADVANCED SUBSIDIARY AND ADVANCED LEVEL)	4
AIMS	4
ASSESSMENT OBJECTIVES	4
SPECIFICATION GRID	4
SCHEMES OF ASSESSMENT	5
DESCRIPTION OF PAPERS	6
LANGUAGE AND LITERATURE IN ENGLISH (ADVANCED SUBSIDIARY)	11
AIMS	11
ASSESSMENT OBJECTIVES	11
SPECIFICATION GRID	11
SCHEME OF ASSESSMENT	12
DESCRIPTION OF PAPERS	12
ENGLISH LANGUAGE (HALF CREDIT)	14
LITERATURE IN ENGLISH (HALF CREDIT)	14
APPENDIX A: POEMS TO BE STUDIED IN POETRY SET TEXTS	16
APPENDIX B: RESOURCE LIST	21
APPENDIX C: MARK SCHEME	25

Exclusions

Syllabus **8693** must not be offered in the same session with any of the following syllabuses:

0397 Literature in English (half)
8695 Language and Literature in English

Syllabus **9695** must not be offered in the same session with any of the following syllabuses:

0397 Literature in English (half)
8695 Language and Literature in English

Syllabus **8695** must not be offered in the same session with any of the following syllabuses:

0397 Literature in English (half)
8693 English Language
9695 Literature in English

INTRODUCTION

This booklet contains the following syllabuses:

- English Language (AS)
- Literature in English (AS and AL)
- Language and Literature in English (AS)
- English Language (Half Credit)
- Literature in English (Half Credit)

The syllabuses are designed to allow progression from GCE O Level or IGCSE syllabuses in English Language and English Literature.

The syllabuses provide Centres with a number of options.

Candidates may:

- take English Language/Language and Literature in English/Literature in English as Advanced Subsidiary qualification(s) only*
- take a **staged** assessment route to A Level Literature in English by achieving Advanced Subsidiary Literature in English in an earlier examination session
- take all components of A Level Literature in English in the same examination session.

* Candidates offering Language and Literature in English may **not** also offer either of the separate syllabuses Literature in English and English Language.

Candidates taking either of the Half Credit syllabuses may not use them towards any other qualification.

ENGLISH LANGUAGE ADVANCED SUBSIDIARY

This syllabus is provided for Advanced Subsidiary only.

AIMS

To encourage:

- A critical and informed response to writing in a range of forms, styles and contexts.
- The interdependent skills of reading, analysis and communication.
- Effective and appropriate communication.

ASSESSMENT OBJECTIVES

Candidates for English Language will be required to demonstrate:

- Ability to read with understanding written material in a variety of forms, and to comment on its effectiveness.
- Knowledge and understanding of features of English language.
- Ability to write clearly, accurately and effectively for a particular purpose or audience.

SPECIFICATION GRID

The relationship between the assessment objectives and components of the scheme of assessment is indicated in the table below.

Assessment Objective	Paper 1	Paper 2
i	✓	
ii	✓	✓
iii	✓	✓

SCHEME OF ASSESSMENT – ENGLISH LANGUAGE

	Duration of Examination	Weighting of Papers
Paper 1 Passages for Comment	2 hrs	50%
<i>and</i>		
Paper 2 Composition	2 hrs	50%

DESCRIPTION OF PAPERS – ENGLISH LANGUAGE

Paper 1

Passages for Comment (2 hours)

Candidates will answer two questions from a choice of three. Questions carry equal marks.

Each question will be based on a passage, or passages, of text printed in the question paper. These will be taken from a balanced range of sources, and will include informative and narrative writing in a wide variety of styles.

Each question will involve a commentary on use of language in the passage(s) followed by a directed writing task based on the passage(s).

Candidates should be able to identify distinguishing features of passages, and to relate them to the function and context of the writing, and to organise information in their answers. They should be able to comment on aspects such as vocabulary, figurative language (e.g. use of metaphor and simile), word-ordering and sentence structure, formality/informality of tone, and the communication of attitudes, bias or prejudice. In the directed writing tasks they should demonstrate the ability to write for a specific purpose and/or audience using appropriate vocabulary, tone, and style.

Dictionaries may **not** be used.

Paper 2

Composition (2 hours)

The paper will be divided into two sections: Section A: Narrative/Descriptive/Imaginative Writing and Section B: Discursive/Argumentative Writing. There will be a choice of four composition tasks in each section. Candidates will attempt two tasks, one taken from each section. Questions carry equal marks. Candidates should write between 600 – 900 words for each composition.

In both sections, candidates are required to demonstrate accurate use of language in an appropriate style, clearly presented. In addition in Section A candidates should demonstrate the ability to write an imaginative piece, using language to create deliberate effects, such as creating a mood or creating a character; in Section B candidates should demonstrate the ability to construct an argument, presenting a view or views clearly, coherently and persuasively.

Dictionaries may **not** be used.

LITERATURE IN ENGLISH

ADVANCED SUBSIDIARY AND ADVANCED LEVEL

AIMS

To encourage:

- An appreciation of, and an informed personal response to literature in English in a range of texts in different forms, and from different periods and cultures.
- The interdependent skills of reading, analysis and communication.
- Effective and appropriate communication.
- Wider reading and an understanding of how it may contribute to personal development.

ASSESSMENT OBJECTIVES

Candidates will be required to demonstrate:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures.
- Understanding of the ways in which writers' choices of form, structure and language shape meanings.
- Ability to produce informed, independent opinions and judgements on literary texts.
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.
- Ability to appreciate and discuss varying opinions of literary works [A Level only].

SPECIFICATION GRID

The relationship between the assessment objectives and components of the scheme of assessment is indicated in the table below.

Assessment Objective	Paper 3	Paper 4	Paper 5 (A Level only)	Paper 6 (A Level only)	Paper 7 (A Level only)	Paper 8 (A Level only)
i		✓			✓	
ii	✓	✓	✓	✓	✓	✓
iii	✓	✓	✓	✓	✓	✓
iv	✓	✓	✓	✓	✓	✓
v			✓	✓	✓	✓

SCHEMES OF ASSESSMENT – LITERATURE IN ENGLISH

There are three paths for students pursuing a Literature in English qualification. These are illustrated below. The pathways are designed to provide optimum flexibility to Centres and candidates. Candidates who wish to achieve an A Level qualification in Literature in English may do this either as a staged assessment over different examination sessions or in one examination session. There is no requirement to inform CIE about the eventual qualification aim prior to the achievement of the Advanced Subsidiary.

Advanced Subsidiary candidates take:

	Duration	Paper Weighting
Paper 3 Poetry and Prose	2 hrs	50%

and

Paper 4 Drama	2 hrs	50%
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Candidates for the **Advanced Level** qualification take **four** papers as below. Papers 3 and 4 may be taken either in the same session as Papers 5, 6, 7 and 8, or in an earlier examination session.

	Duration	Paper Weighting
Paper 3 Poetry and Prose	2 hrs	25%

and

Paper 4 Drama	2 hrs	25%
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and

Paper 5 Shakespeare and other pre-20 th Century Texts	2 hrs	25%
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and either

Paper 6 20 th Century Texts	2 hrs	25%
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or

Paper 7 Comment and Appreciation	2 hrs	25%
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or

Paper 8 Coursework	--	25%
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DESCRIPTION OF PAPERS – LITERATURE IN ENGLISH**Paper 3****Poetry and Prose (2 hours)** [This paper will be timetabled with Paper 9.]

Candidates will be required to answer on two texts: **one** question from each section. Texts will **not** be allowed in the examination room. Dictionaries may **not** be used.

On each text an essay question and a passage-based question will be set. All questions require candidates to demonstrate a response showing understanding of the text and an informed independent opinion, and to communicate these clearly and appropriately. Questions on the relation of textual parts to their wholes, on the effective use of narrative methods, and on the style and language of texts will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings.

Examinations in June and November 2010 will contain questions on the following texts

Section A	Poetry
William Wordsworth	<i>Selected Poetry</i> (Oxford World's Classics, ed. Gill & Wu) (see full list of poems to be studied in Appendix A)
* ¹ Songs of Ourselves	<i>The University of Cambridge International Examinations Anthology of Poetry in English</i> (ISBN 81-7596-248-8) (from Section 4) (see full list of poems to be studied in Appendix A)
*Sujata Bhatt	<i>Point No Point</i> (Carcenet) (see full list of poems to be studied in Appendix A)
Section B	Prose
*Tsitsi Dangarembga	<i>Nervous Conditions</i>
*Charlotte Brontë	<i>Jane Eyre</i>
* ² Stories of Ourselves	<i>The University of Cambridge International Examinations Anthology of Stories in English</i> (ISBN 9780 521 727 914) (see full list of stories to be studied in Appendix A)

* *asterisked texts will also be examined in 2011*

¹ For further details about this anthology, please see the subject page on CIE's website. This selection will be set in 2011; other sections from it will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

² This new anthology is a companion volume to *Songs of Ourselves* and publication details are the same. This selection will be set in 2010, 2011 and 2012, other selections will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/OL Literature in English.

Paper 4

Drama (2 hours)

Candidates will be required to answer **two** questions on two plays. Texts will **not** be allowed in the examination room. Dictionaries may **not** be used.

On each text an essay question and a passage-based question will be set. All questions require candidates to demonstrate a response showing understanding of the text and an informed independent opinion, and to communicate these clearly and appropriately. Questions on the relation of textual parts to their wholes, on the effective use of narrative methods, and on the style and language of texts will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings, and their appreciation of dramatic qualities of texts.

Examinations in June and November 2010 will contain questions on the following texts

*Peter Schaffer	<i>Equus</i>
William Shakespeare	<i>Twelfth Night</i>
*William Shakespeare	<i>Henry IV, Part 1</i>
*Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
Arthur Miller	<i>A View from the Bridge</i>
*Oscar Wilde	<i>The Importance of Being Earnest</i>

* asterisked texts will also be examined in 2011

ADVANCED LEVEL**Paper 5 (Compulsory Paper) (A Level)****Shakespeare and Other pre-20th Century Texts (2 hours)**

Candidates will be required to answer one question on each of **two** different texts.

This paper will be divided into Section A: Shakespeare and Section B: Other pre-twentieth century texts. Candidates must answer **one** question from Section A, and **one** question from Section B.

There will be two questions on each text; one essay question, and one passage-based question. All questions carry equal marks.

All questions require candidates to demonstrate a response showing understanding of the text and an informed independent opinion, and to communicate these clearly and appropriately. Questions on the relation of textual parts to their wholes, on the effective use of narrative methods, and on the style and language of texts will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings, and their appreciation of dramatic qualities of play texts. Candidates' work should be informed by some understanding of the ways in which other readers have interpreted the texts. Texts may **not** be taken into the examination room. Dictionaries may **not** be used.

Examinations in June and November 2010 will contain questions on the following texts**Section A****Shakespeare**

*William Shakespeare

Hamlet

*William Shakespeare

*The Tempest***Section B****Other pre-twentieth century texts**

*Jane Austen

Mansfield Park

Geoffrey Chaucer

The Nun's Priest's Prologue and Tale

Thomas Hardy

The Mayor of Casterbridge

*G M Hopkins

Selected Poems (any edition)
(see full list of poems to be studied in Appendix A)

Andrew Marvell

selected poems from *The Metaphysical Poets* (ed. Helen Gardner, Penguin)
(see full list of poems to be studied in Appendix A)

*Charles Dickens

Hard Times

*John Webster

The Duchess of Malfi

*Alexander Pope

*The Rape of the Lock** *asterisked texts will also be examined in 2011*

Paper 6 (A Level)**20th Century Writing (2 hours)**

Candidates will be required to answer one question on each of **two** different texts.

There will be two questions on each text, one essay question and one passage-based question. All questions carry equal marks.

All questions require candidates to demonstrate a response showing understanding of the text and an informed independent opinion, and to communicate these clearly and appropriately. Questions on the relation of textual parts to their wholes, on the effective use of narrative methods, and on the style and language of texts will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings, and their appreciation of dramatic qualities of play texts. Texts may **not** be taken into the examination room. Dictionaries may **not** be used.

Examinations in June and November 2010 will contain questions on the following texts

Margaret Atwood	<i>Cat's Eye</i>
*R. K. Narayan	<i>The English Teacher</i>
Les Murray	from <i>Selected Poems</i> (Carcanet) (see full list of poems to be studied in Appendix A)
Caryl Churchill	<i>Top Girls</i>
*Harold Pinter	<i>The Homecoming</i>
*T. S. Eliot	<i>Prufrock and Other Observations, The Waste Land, and The Hollow Men</i> (see full list of poems to be studied in Appendix A)
*Wole Soyinka	<i>Death and the King's Horsemen</i>
*Virginia Woolf	<i>To the Lighthouse</i>

* *asterisked texts will also be examined in 2011*

Paper 7 (A Level)**Comment and Appreciation (2 hours)**

Three questions will be set, of which candidates must answer **two**. Candidates will be required to write a critical appreciation of previously unseen passages printed on the Question Paper. The passages will cover at least two of the categories prose, poetry and drama. One of the questions may involve a comparison of passages. All passages will be taken from works originally written in English. At least one of the passages will be from a twentieth century work.

The questions will test candidates' ability to read literature critically and demonstrate by informed discussion and opinion an understanding of the ways in which meaning is expressed through a writer's choices of form, structure and language. The passages will be attributed to authors by name with either the dates of the author or the date of the passage. Knowledge of the literary or historical background, or of other works by the named author, is not expected in answers on this paper. Dictionaries may **not** be used.

Paper 8 (available for A Level on special application only)

Coursework (School-based Assessment)

Candidates will submit a folder of two essays on two texts, which must **not** be texts set for study elsewhere in the Syllabus, and must be whole works, originally written in English. These two texts must be taken from two different forms (prose/poetry/drama).

A minimum of 2,000 and a maximum of 3,000 words should be submitted in total (including quotations). The work will be internally marked and externally moderated.

Candidates whose work is required for external moderation will be selected by CIE.

The general coursework regulations published in CIE's *Handbook for Centres* describe the requirements and give guidelines for internal (school-based) assessment of coursework.

Centres wishing to apply to offer Paper 8 Coursework must in the first instance seek permission by writing to CIE with a detailed plan and rationale for a proposed course.

LANGUAGE AND LITERATURE IN ENGLISH

ADVANCED SUBSIDIARY

This syllabus is provided for Advanced Subsidiary only.

It cannot be combined with Advanced Level Papers 5, 6, 7, 8.

AIMS

To encourage:

- A critical and informed response to writing in a range of forms, styles and contexts.
- The interdependent skills of reading, analysis and communication.
- Effective and appropriate communication.
- An appreciation of and an informed personal response to literature in English.
- Wider reading and an understanding of how it may contribute to personal development.

ASSESSMENT OBJECTIVES

Candidates will be required to demonstrate:

- i. Knowledge and understanding of features of English language.
- ii. Ability to write clearly, accurately and effectively for a particular purpose or audience.
- iii. Ability to respond to texts in two of the three main forms (Prose, Poetry and Drama), of different types and from different cultures.
- iv. Understanding of the ways in which writers' choices of form, structure and language shape meanings.
- v. Ability to produce informed, independent opinions and judgements on literary texts.
- vi. Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.

SPECIFICATION GRID

The relationship between the assessment objectives and components of the scheme of assessment is indicated in the table below.

Assessment Objective	Paper 2	Paper 9
i	✓	
ii	✓	
iii		✓
iv		✓
v		✓
vi		✓

SCHEME OF ASSESSMENT – LANGUAGE AND LITERATURE IN ENGLISH

	Duration	Paper Weighting
Paper 2 Composition	2 hrs	50%

and

Paper 9 Poetry, Prose, Drama	2 hrs	50%
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DESCRIPTION OF PAPERS – LANGUAGE AND LITERATURE IN ENGLISH**Paper 2****Composition (2 hours)**

The paper will be divided into two sections: Section A: Narrative/Descriptive/Imaginative Writing and Section B: Discursive/Argumentative Writing. There will be a choice of four composition tasks in each section. Candidates will attempt two tasks, one taken from each section. Questions carry equal marks. Candidates should write between 600 – 900 words for each composition.

In both sections, candidates are required to demonstrate accurate use of language in an appropriate style, clearly presented. In addition, in Section A candidates should demonstrate the ability to write an imaginative piece, using language to create deliberate effects, such as creating a mood or creating a character; in Section B candidates should demonstrate the ability to construct an argument, presenting a view or views clearly, coherently and persuasively.

Dictionaries may **not** be used.

Paper 9**Poetry, Prose, Drama (2 hours)** [This Paper will be timetabled with Paper 3.]

Candidates will be required to answer two questions: **one** question on **each** of two different texts, from two sections. Texts will **not** be allowed in the examination room. Dictionaries may **not** be used.

On each text an essay question and a passage-based question will be set. Questions on the relation of textual parts to their wholes, on the effective use of narrative methods, and on the style and language of texts will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings, and their appreciation of dramatic qualities of play texts.

Examinations in June and November 2010 will contain questions on the following texts**Poetry**

William Wordsworth	<i>Selected Poetry</i> (Oxford World's Classics, ed. Gill & Wu) (see full list of poems to be studied in Appendix A)
* ¹ Songs of Ourselves	<i>The University of Cambridge International Examinations Anthology of Poetry in English</i> (ISBN 81-7596-248-8) (from Section 4) (see full list of poems to be studied in Appendix A)
*Sujata Bhatt	<i>Point No Point</i> (Carcenet) (see full list of poems to be studied in Appendix A)

Prose

*Tsitsi Dangarembga	<i>Nervous Conditions</i>
*Charlotte Brontë	<i>Jane Eyre</i>
* ² Stories of Ourselves	<i>The University of Cambridge International Examinations Anthology of Stories in English</i> (ISBN 9780 521 727 914) (see full list of stories to be studied in Appendix A)

Drama

Arthur Miller	<i>A View from the Bridge</i>
*Peter Schaffer	<i>Equus</i>
*William Shakespeare	<i>Henry IV, Part 1</i>

* asterisked texts will also be examined in 2011

¹ For further details about this anthology, please see the subject page on CIE's website. This selection will be set in 2011; other sections from it will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

² This new anthology is a companion volume to *Songs of Ourselves* and publication details are the same. This selection will be set in 2010, 2011 and 2012, other selections will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/OL Literature in English.

ENGLISH HALF CREDITS

0396 English Language Paper 1 (2 hours)

This paper is the same as AS English Language 8693/02 Composition

The paper will be divided into two sections: Section A: Narrative/Descriptive/Imaginative Writing, and Section B: Discursive/Argumentative Writing. There will be a choice of four composition tasks in each section. Candidates will attempt two tasks, one taken from each section. Questions carry equal marks. Candidates should write between 600-900 words for each composition.

In both sections, candidates are required to demonstrate accurate use of language in an appropriate style, clearly presented. In addition, in Section A candidates should demonstrate the ability to write an imaginative piece, using language to create deliberate effects, such as creating a mood or creating a character; in Section B, candidates should demonstrate the ability to construct an argument, presenting a view or views clearly, coherently and persuasively.

0397 Literature in English Paper 1 – Prose, Poetry and Drama (2 hours)

This paper is the same as AS Literature in English 8695/09

Candidates will be required to answer two questions: **one** question on **each** of two different texts, from two sections. Texts will **not** be allowed in the examination room. Dictionaries may **not** be used.

On each text, an essay question and a passage-based question will be set. Questions on the relation of textual parts to their wholes, on the effective use of narrative methods, and on the style and language of texts will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings, and their appreciation of dramatic qualities of play texts.

Examinations in June and November 2010 will contain questions on the following texts

Poetry

- | | |
|-----------------------------------|--|
| William Wordsworth | <i>Selected Poetry</i> (Oxford World's Classics, ed. Gill & Wu)
(see full list of poems to be studied in Appendix A) |
| * ¹ Songs of Ourselves | <i>The University of Cambridge International Examinations Anthology of Poetry in English</i> (ISBN 81-7596-248-8) (from Section 4)
(see full list of poems to be studied in Appendix A) |
| *Sujata Bhatt | <i>Point No Point</i> (Carcanet)
(see full list of poems to be studied in Appendix A) |

Prose

- | | |
|-------------------------------------|---|
| *Tsitsi Dangarembga | <i>Nervous Conditions</i> |
| *Charlotte Brontë | <i>Jane Eyre</i> |
| * ² Stories of Ourselves | <i>The University of Cambridge International Examinations Anthology of Stories in English</i> (ISBN 9780 521 727 914)
(see full list of stories to be studied in Appendix A) |

Drama

Arthur Miller	<i>A View from the Bridge</i>
*Peter Schaffer	<i>Equus</i>
*William Shakespeare	<i>Henry IV, Part 1</i>

* *asterisked texts will also be examined in 2011*

- ¹ For further details about this anthology, please see the subject page on CIE's website. This selection will be set in 2011; other sections from it will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.
- ² This new anthology is a companion volume to *Songs of Ourselves* and publication details are the same. This selection will be set in 2010, 2011 and 2012, other selections will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/OL Literature in English.

Candidates may not enter for 0396 in the same session with 8693.

Candidates may not enter for 0397 in the same session with 8695 or 9695.

The half credits are free-standing, and may not be used towards any other qualification.

POEMS TO BE STUDIED IN POETRY SET TEXTS

William Wordsworth: *Selected Poetry* edited by Stephen Gill and Duncan Wu, Oxford World's Classics (Paper 3/Paper 9)

Lines Written in Early Spring
 Lines written a few miles above Tintern Abbey
 A slumber did my spirit seal
 Strange fits of passion I have known
 Lucy Gray
 Three Years she grew in sun and shower
 Nutting
 The Rainbow
 London 1802
 Resolution and Independence
 It is a beauteous evening, calm and free
 The Solitary Reaper
 Intimations of Immortality
 Mutability
 To a Skylark (Up with me...)
 To the Cuckoo (O blithe newcomer...)
 Ode to Duty
 The Prelude Book 1

From Stories of Ourselves: *The University of Cambridge International Examinations Anthology of Stories in English* (ISBN 978 0521 727 914)
 (Paper 3/Paper 9)

Edgar Allen Poe	The Fall of the House of Usher
Stephen Crane	The Open Boat
H G Wells	The Door in the Wall
Maurice Shadbolt	The People Before
R K Narayan	A Horse and Two Goats
Patricia Grace	Journey
Paule Marshall	To Da-Duh, In Memoriam
Rohinton Mistry	Of White Hairs and Cricket
Ahdaf Soueif	Sandpiper
Adam Thorpe	Tyres

**From Songs of Ourselves: *The University of Cambridge International Examinations Anthology of Poetry in English* (ISBN 81-7596-248-8)
(Paper 3/Paper 9)**

Sujata Bhatt	A Different History
G M Hopkins	Pied beauty
Allen Curnow	Continuum
Judith Wright	Hunting Snake
C Rossetti	A Birthday
D G Rossetti	The Wood Spurge
Kevin Halligan	I watched a giant cockroach...
Margaret Atwood	The City Planners
Boey Kim Cheng	The Planners
Norman MacCaig	Summer Farm
Elizabeth Brewster	Where I Come From
William Wordsworth	Composed upon Westminster Bridge
James K Baxter	The Bay
A H Clough	Where Lies the Land
Les Murray	Morse
Thom Gunn	The Man with Night Sweats
Robert Lowell	Night Sweat
Edward Thomas	Rain
Cosmo Monkhouse	Any Soul to Any Body
Anne Stevenson	The Spirit is too Blunt an Instrument
Tony Harrison	from Long Distance
George Meredith	Modern Love
Walt Whitman	Song of Myself
Thomas Hardy	He Never Expected Much
Fleur Adcock	The Telephone Call
Peter Porter	A Consumer's Report
Charles Tennyson Turner	On Finding a Small Fly Crushed in a Book
P B Shelley	Ozymandias
Stevie Smith	Away Melancholy

The poems on this list may be found in Section 4 of the Anthology. See the CIE website for further details.

Sujata Bhatt: *Point No Point* (Paper 3/Paper 9)

Sujata: The First Disciple of Buddha
The Peacock
Iris
The Doors Are Always Open
Swami Anand
For Nanabhai Bhatt
Hey
3 November 1984
At the Marketplace
The Writer
Brunizem
The Stare
What Happened to the Elephant?
Angels' Wings
Wine from Bordeaux
Counting Sheep White Blood Cells
The Fish Hat
The Echoes in Poona
Walking Across the Brooklyn Bridge, July 1990
Rooms by the Sea
Love in a Bathtub
29 April 1989
The Need to Recall the Journey
The One Who Goes Away
Skinnydipping in History
The Stinking Rose
Garlic in War and Peace
Genealogy

GM Hopkins (Paper 5)

Heaven-haven
The habit of perfection
God's Grandeur
The Starlight Night
Spring
The Lantern Out of Doors
The Candle Indoors
The Sea and the Skylark
The Windhover
Pied Beauty
Hurrahing in Harvest
The Caged Skylark
In the Valley of the Elwy
Duns Scotus's Oxford
Brothers
Inversnaid
As kingfishers catch fire
Binsey Poplars
Peace
Felix Randal
Spring and Fall
Ribblesdale
To What Serves Mortal Beauty?
Carrion comfort
No worst there is none
To seem the stranger lies my lot
I wake and feel the fell of dark
Patience, hard thing
My own heat let me have more pity on
Thou art indeed just, Lord
The fine delight that fathers thought

Andrew Marvell: from *The Metaphysical Poets* (ed. Helen Gardner, Penguin) (Paper 5)

A Dialogue between The Resolved Soul, and Created Pleasure
On a Drop of Dew
The Coronet
Eyes and Tears
Bermudas
A Dialogue between the Soul and Body
The Nymph complaining for the death of her Faun
To his Coy Mistress
The Fair Singer
The Definition of Love
The Picture of little *T.C.* in a Prospect of Flowers
The Mower to the Glo-Worms
The Garden
An *Horatian* Ode upon *Cromwel's* Return from *Ireland*

Les Murray: *Selected Poetry (Carcenet)* (Paper 6)

Driving through Sawmill Towns
The Burning Truck
An Absolutely Ordinary Rainbow
The Breach
Aqualung Shinto
The Broad Bean Sermon
The Action
The Mitchells
The Powerline Incarnation
The Returnees
Creeper Habit
The Buladelah-Taree Holiday Song Cycle
The Gum Forest
The Future
Immigrant Voyage
The Grassfire Stanzas
Homage to the Launching Place
The Fishermen at South Head
The Sydney Highrise Variations
The Aquatic Carnival
The Sleepout
Louvres
The Edgeless
The Drugs of War
Bent Water in the Tasmanian Highlands
Equanimity
The Forest Hit by Modern Use
Shower
Three Poems in Memory of my Mother
Machine Portraits with Pendant Spaceman
An Immortal
Second Essay on Interest: the Emu
A Retrospect of Humidity
Flowering Eucalypt in Autumn
The Smell of Coal Smoke
The Mouthless Image of God in the Hunter-Colo Mountains
Time Travel
Morse
Federation Style on the Northern Rivers
Easter 1984
Physiognomy on the Savage Manning River
The Dream of Wearing Shorts Forever
Letters to the Winner
The China Pear Trees
The Vol Sprung from Heraldry
Fastness
Bats' Ultrasound

T.S.Eliot (use any edition) (Paper 6)

Prufrock and Other Observations:

The Love Song of J. Alfred Prufrock
Portrait of a Lady
Preludes
Rhapsody on a Windy Night

The Waste Land

The Hollow Men

RESOURCE LIST

Please note that this is NOT a list of prescribed texts, but rather a list of suggestions of materials that teachers may find of general interest and help in delivering Advanced Level courses.

TEXTBOOKS

The editions of Chaucer and Shakespeare used for setting extract questions on examination papers are:

FN Robinson: *The Complete Works of Geoffrey Chaucer* (Cambridge 1957) and
Peter Alexander: *The Complete Works of Shakespeare* (Collins 1951)

However, these complete editions are not recommended for study of individual Tales or Plays on the syllabuses, owing to their small type face and minimal notes for AS and A Level students.

Older editions of Chaucer, Shakespeare and other pre-1900 authors are acceptable provided that they have not been shortened in any way for whatever purpose. However, students and teachers will find newer editions with a range of notes (sometimes displayed on facing pages), illustrations, activities and further resources. These are very helpful and user-friendly.

Examples follow:

Cambridge School Chaucer series	edited Allen, Kirkham and Smith
Cambridge School Shakespeare series	edited Gibson
Cambridge Literature series (includes classics of poetry, prose and drama)	edited Baxter
Selected Tales from Chaucer (these older scholarly editions are excellent, but they have notes at the back)	Cambridge University Press
The Penguin Shakespeare (a very reasonable price and good notes, but not on facing pages)	Penguin
The Oxford School Shakespeare	Oxford University Press
The Heinemann Shakespeare	Heinemann
The Longman School Shakespeare	Longman

Very low cost complete editions of classic works of literature are available; however, they do not contain student's notes and are not therefore as suitable for self-study purposes.

INTERNET SITES which contain complete downloadable texts (note that these are older works that are not in copyright):

<http://digital.library.upenn>
www.promo.net.pg

VIDEOTAPES

BBC videos of many of Shakespeare's plays can be obtained from:

BBC Videos for Education and Training
Room A2025
Woodlands
80 Wood Lane
LONDON W12 0TT

They also have versions of *The Duchess of Malfi* and *The Changeling*
There are many filmed versions of Shakespeare's plays; a useful list of these is in
Cathy Grant: *As You Like It* (British Universities Film and Video Council 1992)

AUDIOTAPES/CDS OF TEXTS

Macbeth (3 cassettes 0 521 62540 8) (CUP)
(3 CDs 0 521 62539 4)

Other Shakespeare plays are also available from CUP on audio/CD

Recordings of Chaucer on CD (CUP):

The Merchant's Prologue and Tale 0 521 63528 4
The Miller's Prologue and Tale 0 521 63529 2
The Wife of Bath's Prologue and Tale 0 521 63530 6

BOOKS 9695 LITERATURE

Please note that this is NOT a list of prescribed texts, but rather a list of suggestions of materials that teachers may find of general interest and help in delivering Advanced Level courses.

CIE ENDORSED TEXTBOOK:

Helen Toner and Elizabeth Whittome: *English Language and Literature*, Cambridge University Press ISBN 0521533376

Adrian Beard: *The Language of Literature*, Routledge ISBN 041528633

John Barton: *Playing Shakespeare*, Methuen ISBN 0413547906

Rex Gibson: *Teaching Shakespeare*, Cambridge University Press ISBN 0521577888

Peter Abbs and John Richardson: *The Forms of Narrative: A Practical Guide*, Cambridge University Press ISBN 0521371597

Peter Abbs and John Richardson: *The Forms of Poetry: A Practical Guide*, Cambridge University Press ISBN 0521371600

Brian Moon: *Literary Terms: a Practical Glossary*, English & Media Centre ISBN 1875136177

Raman Selden, Peter Widdowson, and Peter Brooker: *A Reader's Guide to Contemporary Literary Theory*, Longman ISBN 0582894107

Malcolm Peet and David Robinson: *Leading Questions: Course in Literary Appreciation for A Level Students*, Nelson Thornes ISBN 0174323379

Robert Eaglestone: *Doing English: A Guide for Literature Students*, Routledge ISBN 0415284236

Don Shiach: *American Drama 1900-1990* Cambridge University Press ISBN 0521655919

Caroline Zilboorg: *American Prose and Poetry in the 20th Century* Cambridge University Press ISBN 0521663903

Barbara Dennis: *The Victorian Novel* Cambridge University Press ISBN 0521775957

Chris O'Reilly: *Post-Colonial Literature* Cambridge University Press ISBN 052177554X

John Smart: *Twentieth Century British Drama* Cambridge University Press ISBN 052179563X

Rex Gibson: *Shakespearean and Jacobean Tragedy* Cambridge University Press
ISBN 0521795621

Richard Wilcott: *Metaphysical Poetry* Cambridge University Press ISBN 0521789605

Frank Myszor: *The Modern Short Story* Cambridge University Press ISBN 052177473X

Caroline Zilboorg: *Women's Writing: Past and Present* Cambridge University Press
ISBN 0521891264

David Stevens: *Romanticism* Cambridge University Press ISBN 0521753724

ed. Martin Blocksidge *Teaching Literature* 11-18, Continuum ISBN 0826448186

BOOKS 8693 ENGLISH LANGUAGE

CIE ENDORSED TEXTBOOK:

Helen Toner and Elizabeth Whittome: *English Language and Literature*, Cambridge University Press ISBN 0521533376

Peter Abbs and John Richardson: *The Forms of Narrative: A Practical Guide*, Cambridge University Press ISBN 0521371597

Steve Jeffrey *Do Brilliantly at AS English Language* Collins ISBN 0 00 712606 9

Turner *Issues and Skills for AL English* Hodder and Stoughton ISBN 0 340 688319

John Shuttleworth *Living Language: Editorial Writing* Hodder and Stoughton ISBN 0340730846

G. Keith and J. Shuttleworth *Living Language: Original Writing* Hodder and Stoughton ISBN 0340730803

GENERAL WEBSITES

Chaucer/Middle English/Renaissance/Shakespeare/Metaphysicals/17th Century:
www.lunarium.org/

Victorians: www.victoriandatabase.com

Victorian Web: www.victorianweb.org: Victorian literature, with historical, social and political context

Post Colonial Web: www.postcolonialweb.org: post colonial literature, with historical, political and geographical context

20th Century British Drama: <http://vos.ucsb.edu/index.asp/Literature>

American Literature: <http://xroads.Virginia.edu/> with specific pages on Fitzgerald, Frost, Faulkner, Plath, etc.

Caribbean Literature: <http://www.hwcn.org/-aa462/cariblit.html>

Norton LitWeb: <http://www.wwnorton.com/college/english/litweb05/welcome.asp>

<http://www.online-literature.com>: biographical details and online texts

<http://www.contemporarywriters.com/>: biographical and contextual material

Nobel prizewinners' site: www.nobel.sc/index/html with sections on Soyinka, Gordimer, Walcott

AUTHOR-SPECIFIC WEBSITES

Shakespeare's Globe Theatre website which gives a rather good "virtual tour" of the theatre:
www.shakespeares-globe.org/virtualtour/

British Library Shakespeare website: www.bl.uk/treasures/shakespeare/homepage/

Mr William Shakespeare and the Internet: <http://shakespeare.palomar.edu> (user-friendly site with many excellent links)

Shakespeare: www.penguinclassics.com/Features

Pinter: www.haroldpinter.org

Stoppard: www.sff.net/people/mberry/stoppard.hpt

SUBSCRIPTION SITES

Literature Resources: www.literature/proquestlearning.co.uk (a very wide range of resources; references mostly. Teachers' Activities refer to AOs and Key Skills, but actual activities suggested are general rather than particular)

www.actis.co.uk (This site also requires your organisation to register)

CD-ROM

Shakespeare: His Life, Times and Works (Sussex Publications, microworld@ndirect.co.uk)
A companion to Shakespeare studies with useful original documents, background materials

AUDIOTAPES

Shakespeare: Discussions between academics (23 plays in series)
Critical discussions and actors' rehearsals of key scenes and speeches

Poetry/The Novel: Discussions between academics (40 subjects in series)
(Sussex Publications, as above)

MARK SCHEME FOR 9695/3, 4, 5, 6

Band 1 This band is reserved for work which is inadequate. Textual knowledge will be sketchy, superficial and marked by significant errors and omissions. There will be no evidence of critical understanding or of personal engagement with texts, and difficulty in articulating even the most basic points. In answers to passage-based questions, extracts are likely to have been seriously misunderstood and mislocated contextually, with no coherent sense of the relationship between textual part and whole. Quality of language will be weak, with frequent lapses in tone and register.

Band 2 Textual knowledge will be narrative based and may contain errors, some quite significant. There will be some appropriate points made in response to the question, showing some knowledge of the text. This will be limited and generally restricted to levels of plot and characters – the latter treated very much as “real” people. Answers are likely to be partial, undeveloped, narrative commentary in approach, with the assertion of simple points rather than progressive lines of argument. Some confused, and even seriously garbled, passages of writing are likely to occur. Errors of grammar, punctuation and spelling will be commonplace.

Band 3 Work of basically adequate standard, showing knowledge of the texts but limited ability to use it selectively to address the questions. There may be occasional errors of fact and inappropriate and inaccurate reference and quotation. There will be some evidence of understanding and an attempt to engage with issues of literary context, form and language. Argument will contain valid points but may lack coherence, with repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance, with reliance on prepared answers and received opinion. Writing will be basically clear but prone to problems in expression and inappropriate register. Errors of grammar, punctuation and spelling may be quite common, with the occasional confused passage of writing. However, there will be no sustained loss of communication.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance.

Band 4 Stolid work, showing sound, sometimes very detailed, knowledge of the texts with some evidence of ability to use it in an appropriate way to address the questions. Understanding is likely to be partial and restricted to the more obvious aspects of texts. There will be some reference to literary features of form and language. Argument will be basically coherent but may lack flexibility, be simplistic in approach and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Candidates will articulate simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. Points will not always be clearly linked and there may be occasional obscurity in the presentation of ideas and responses. Expression will be mostly clear and appropriate.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. Ability to negotiate between parts of a text and its whole will be strictly limited.

Band 5 Competent work, showing sound knowledge of the texts relevantly addressed to the question. There will be intelligent understanding on the levels of theme and character, and some evidence of appreciation of literary qualities, contexts, methods and effects. Material will be coherently organised with occasional insights, although argument may at times lack critical depth and balance, with failure to see and explore the subtler implications of questions. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected. Expression will be clear and generally accurate.

In answers to passage-based questions, work will attempt to cover both aspects, and there will be some sense of a relationship between the text as a whole and its constituent parts.

Band 6 Proficient work, showing secure knowledge of the texts, understanding of themes and characters, some awareness of literary qualities and contexts, and the ability to address knowledge and critical understanding in a way relevant to the issues raised by the questions. There will be evidence of personal response to the texts, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle. However, candidates may also express quite complex ideas with some fluency. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs. In general, control of written English will be confident, with only occasional errors.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues, but may not always strike the most effective balance between these related elements. There will be a confident relation of a part of the text to its whole.

Band 7 Very good work, showing detailed knowledge of texts, understanding of theme, characterisation, linguistic features and other textual issues, some awareness of literary conventions and contexts, techniques and genre characteristics, and the ability to address this knowledge and understanding with sustained relevance to the issues raised by the questions. Responses to texts will be perceptive, often freshly personal, and may show originality in approach to and treatment of questions. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood. Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will be coherently structured, with logical progression and effectively linked paragraphs. Control of written English will be accomplished, with few errors.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts and consideration of the broader textual issues raised by the questions, and show striking ability to relate part of a text to its whole and vice versa.

MARK SCHEMES FOR 8693

8693/1: PASSAGES FOR COMMENT

Part (a): Commentary

- Band 1** The response is brief or fragmented and/or misses the point and focus of the question, resulting in error and confusion. Expression is uneven and inaccurate.
- Band 2** The response has some relevance, and is presented as a series of points rather than a line of argument. There is a certain lack of clarity and depth; ideas may be touched upon but are undeveloped; some points are raised about features of style and language which may not be related to the ideas. There are problems with the candidate's own style and accuracy.
- Band 3** A basic understanding of content and ideas is shown, developed into a simple argument. The answer may rely on generalisation and description with some limited grasp of the significance of features of style and language. Expression is generally clear.
- Band 4** Some evidence of engagement with ideas is developed into an argument with appropriate reference to features of style and language and ability to explain their significance. The answer may tend to drift in and out of focus and/or remain undeveloped in part, but will succeed in conveying a view of the passage. Expression will be adequate.
- Band 5** A consistently engaged response. An argument is developed and sustained showing a grasp of ideas and an understanding of how stylistic and linguistic features are used to produce meaning. Clear and sound expression.
- Band 6** A proficient response showing understanding in detail and depth of style and linguistic features and their role in producing meaning. A perceptive sense of possible implications; a degree of personal response. There may be some telling and sensitive phrasing. Expression and accuracy are good.
- Band 7** A detailed, yet possibly concise, sensitive and discriminating awareness of ideas, style and language supported by perceptive analysis and close textual references. Generally fluent and mature expression.

Part (b): Directed writing task

- Band 1** Confused and unfocused sense of purpose, context and audience. Wholly inappropriate language and style. Work may be brief or fragmented and expression very limited.
- Band 2** The beginnings of an answer, but limited by an inappropriate sense of style, purpose and language. Expression and accuracy may be limited.
- Band 3** An adequate attempt but marked by an inconsistent and uneven sense of purpose, context and style. Generally sound expression and accuracy.
- Band 4** A clear and informed sense of purpose, context and relevance supported by a reasonable attempt to use language appropriate for the task.
- Band 5** A perceptive recognition of context, audience and purpose supported by a good range of appropriate vocabulary and expression suitable for the task.

Responses at the top of this band will be persuasive and confident, supported by a consistent, and at best personal, engagement with context and purpose, using fluent and accurate expression accompanied by a strong sense of audience.

8693 Paper 2

Section A: Narrative/Descriptive/Imaginative Writing

- Band 1** Work will be confused or incoherent, with little grasp of suitable strategies for tackling this sort of piece. Weakness of organisation and technical inaccuracy will seriously impede the candidate's ability to create an overall impression.
- Band 2** Work will attempt a clear focus, and there will be evidence of some appropriate ideas. Consistency of strategy may well be a problem, and there will be little sense of ambition or imagination at work. There will be technical and structural problems which will get in the way of the flow of the whole.
- Band 3** The work will show some attempt to shape a creative piece, although there will be clear limitations of understanding about what is possible and what will work in a piece of writing of this type. There will be evidence about decisions about point of view, although they may not be consistently maintained. Over-ambition may lead a candidate to try and do too much. Writing may well not flow easily, and there may be a lack of fluency and coherence, with frequent technical errors.
- Band 4** Sound work, with a clear focus, some imaginative effects, and a consistent point of view, though writing may not be sufficiently planned and may appear to be an unstructured outpouring rather than a carefully structured exercise. There will, however, be considerable substance for which credit can be given. There may be some lack of precision in expression or a number of technical errors, but these will not – for the most part – get in the way of a reader's ability to see the overall strategies and strengths of the piece.
- Band 5** Competent work with some ambition, whatever its strategies. The writing will be clear, with a sense of structure and purpose. There will be a clear sense of decisions being made in order to engage with an audience. There may be technical inaccuracies, but they will not, for the most part, detract from the overall impression of competence given.
- Band 6** Proficient work, imaginative and with ambition, written in a fluent, consistent and effective style with an appropriate sense of structure. The writing will show an awareness of how language and form might serve to shape and enhance meaning. There may be a few technical errors, but the writing will flow and they will not impede expression.
- Band 7** Very good work, showing fluency and imagination and with ambition, whatever its strategies. There will be a distinctive sense of structure and purpose. The writing will show a strong awareness of how technique might serve to shape meaning. Work is entertaining and engaging, with a strong sense of audience. There is a high level of technical accuracy.

Section B: Discursive/Argumentative Writing

- Band 1** Work will be confused or incoherent, with little grasp of the topic chosen. Much may be irrelevant. Matters of organisation and technical accuracy will seriously impede the candidate's ability to make a case.
- Band 2** Work will attempt to be relevant and will show some grasp of the topic under consideration. There will be a lack of clear focus and ideas may seem thin and random, with little obvious connection to each other. Arguments will not be followed through effectively. Attempts at analysis and deduction from evidence may be limited. There will be technical and structural problems, which will get in the way of the flow of the whole.
- Band 3** The work will show some knowledge, understanding and grasp of the subject selected and a degree of basic relevance, but development of ideas and the seeing through of a case will be limited. There may be a degree of generalisation and a lack of detail and insight. Matters of structure and technical inaccuracy may get in the way of the flow of the whole.
- Band 4** Sound work, showing appropriate knowledge and understanding of the issue chosen. There will be evidence of relevant marshalling of argument and a fair sense of organisation. However, there may be inconsistency or an inability to sustain a topic, with occasional losses of focus. Nonetheless, there will be considerable substance for which credit can be given. There may be some lack of precision in expression or a number of technical errors, but these will not – for the most part – get in the way of a reader's understanding.
- Band 5** Competent work showing a sound knowledge and grasp of the topic under consideration. Ideas will be clearly presented and contain evidence of sustained argument. Although ideas may not be entirely original, the work will develop clearly, explaining and exploring as it goes along. There will be a sense of structure and purpose to the writing. There may be technical inaccuracies, but they will not, for the most part, detract from the overall impression of competence given.
- Band 6** Proficient work, showing good knowledge and grasp of the material, written in a fluent, consistent and effective style with an appropriate sense of structure. Insights should be well argued, offering elements of originality and reasoned argument. There should be clear illustration and exposition of ideas. There may be a few technical errors, but the writing will flow and they will not impede the expression of ideas.
- Band 7** Very good work, showing fluency and incisiveness in terms of ideas and expression. There will be a strong sense of structure, offering insight into the material under discussion. Thought is original or, if well-established, is interestingly and engagingly expressed. There will be a sense of clarity and maturity in the writing, with a persuasive style and a strong sense of audience. There will be a high consistency of technical accuracy.