

# Syllabus

Cambridge International A & AS Level

English Language  
Syllabus code 8693

Literature in English  
Syllabus code 9695

Language and Literature in English  
Syllabus code 8695

For examination in June and November 2011



UNIVERSITY *of* CAMBRIDGE  
International Examinations

**Note for Exams Officers:** Before making Final Entries, please check availability of the codes for the components and options in the E3 booklet (titled "Procedures for the Submission of Entries") relevant to the exam session. Please note that component and option codes are subject to change.

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# 1. Introduction

## 1.1 Why choose Cambridge?

University of Cambridge International Examinations (CIE) is the world's largest provider of international qualifications. Around 1.5 million students from 150 countries enter Cambridge examinations every year. What makes educators around the world choose Cambridge?

### Recognition

A Cambridge International A or AS Level is recognised around the world by schools, universities and employers. The qualifications are accepted as proof of academic ability for entry to universities worldwide. Cambridge International A Levels typically take two years to complete and offer a flexible course of study that gives students the freedom to select subjects that are right for them. Cambridge International AS Levels often represent the first half of an A Level course but may also be taken as a freestanding qualification. They are accepted in all UK universities and carry half the weighting of an A Level. University course credit and advanced standing is often available for Cambridge International A/AS Levels in countries such as the USA and Canada. Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition).

### Support

CIE provides a world-class support service for teachers and exams officers. We offer a wide range of teacher materials to Centres, plus teacher training (online and face-to-face) and student support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from CIE Customer Services. Learn more at [www.cie.org.uk/teachers](http://www.cie.org.uk/teachers).

### Excellence in education

Cambridge qualifications develop successful students. They not only build understanding and knowledge required for progression, but also learning and thinking skills that help students become independent learners and equip them for life.

### Not-for-profit, part of the University of Cambridge

CIE is part of Cambridge Assessment, a not-for-profit organisation and part of the University of Cambridge. The needs of teachers and learners are at the core of what we do. CIE invests constantly in improving its qualifications and services. We draw upon education research in developing our qualifications.

# 1. Introduction

## 1.2 Why choose Cambridge International A & AS Level English Language and Literature in English?

Cambridge International A & AS Levels in English Language and Literature in English are accepted by universities and employers as proof of knowledge and understanding.

### Why choose Cambridge International **AS Level English Language**?

Successful English language students gain lifelong skills including:

- the ability to write clearly and persuasively;
- the ability to use appropriate styles and registers for different contexts;
- the ability to analyse a variety of complex texts in different forms and styles;
- an understanding of language use to inform and persuade.

### Why choose Cambridge International **A & AS Level Literature in English**?

Successful Literature in English students develop an understanding and enjoyment of literary texts that is a pleasure for life, and in addition gain skills for life, including:

- the ability to write clearly and effectively;
- skills in developing arguments;
- skills in researching and managing information;
- the ability to analyse complex texts in different forms and styles.

## 1.3 How can I find out more?

### If you are already a Cambridge Centre

You can make entries for this qualification through your usual channels, e.g. CIE Direct. If you have any queries, please contact us at **[international@cie.org.uk](mailto:international@cie.org.uk)**.

### If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email us at **[international@cie.org.uk](mailto:international@cie.org.uk)**. Learn more about the benefits of becoming a Cambridge Centre at **[www.cie.org.uk](http://www.cie.org.uk)**.

# 1. Introduction

## 1.4 Exam combinations for the syllabuses within this booklet

The syllabuses within this booklet may be offered in the same exam session with any other CIE syllabuses except for the combinations listed below.

Syllabus **8693** must not be offered in the same session with:

- 0396 English Language (half)
- 8695 Language and Literature in English.

Syllabus **9695** must not be offered in the same session with:

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

Syllabus **8695** must not be offered in the same session with:

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



# 2. AS Level English Language

## Cambridge AS Level English Language Syllabus code 8693

**This syllabus is provided for AS Level only.**

### 2.1 Assessment at a glance

All candidates take:

Paper 1	Duration	Weighting
Passages for comment	2 hours	50%

**and**

Paper 2	Duration	Weighting
Composition	2 hours	50%

### 2.2 Syllabus aims

The syllabus aims to develop:

- 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.

### 2.3 Assessment objectives

Candidates must demonstrate:

- AO1: The ability to read with understanding written material in a variety of forms, and to comment on its effectiveness.
- AO2: A knowledge and understanding of the features of English language.
- AO3: The ability to write clearly, accurately and effectively for a particular purpose or audience.

# 2. AS Level English Language

This table shows how the assessment objectives relate to the components of the scheme of assessment.

Assessment objective	Paper 1	Paper 2
AO1	✓	
AO2	✓	✓
AO3	✓	✓

Each paper is worth 50% of the total marks and each question carries equal marks.

## 2.4 Description of papers – AS Level English Language – 8693

### 2.4.1 Paper 1 – Passages for Comment (2 hours)

Candidates answer two out of three questions. Questions carry equal marks.

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

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

Candidates should:

- Identify distinguishing features of passages, relate them to the function and context of the writing, and organise information in their answers.
- 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, write for a specific purpose and/or audience using appropriate vocabulary, tone, and style.

Dictionaries may **not** be used.

# 2. AS Level English Language

## 2.4.2 Paper 2 – Composition (2 hours)

The paper is divided into two sections:

Section A: Narrative/Descriptive/Imaginative Writing

Section B: Discursive/Argumentative Writing.

Each section has a choice of four composition tasks:

- Candidates choose 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 must use language accurately, in an appropriate style, clearly presented.
- In Section A candidates must show they can write an imaginative piece, using language to create deliberate effects, such as a mood or a character.
- In Section B candidates must show they are able to construct an argument, presenting a view or views clearly, coherently and persuasively.

Dictionaries may **not** be used.

## 2.5 Exam combinations

Candidates take **8693** English Language as an Advanced Subsidiary (AS) qualification only.

Syllabus **8693** must not be offered in the same session with:

- 0396 English Language (half)
- 8695 Language and Literature in English.

# 3. A & AS Level Literature in English

## Cambridge A & AS Literature in English Syllabus code 9695

### 3.1 Assessment at a glance

An A Level qualification in Literature in English can be achieved either as a staged assessment over different examination sessions or in one examination session.

Once Advanced Subsidiary has been achieved, inform CIE if the candidate wishes to take the Advanced Level – this notification is not required in advance of achieving the AS qualification.

**Advanced Subsidiary (AS)** candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	50%

and

Paper 4	Duration	Weighting
Drama	2 hours	50%

**Advanced Level** candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	25%

and

Paper 4	Duration	Weighting
Drama	2 hours	25%

and

Paper 5	Duration	Weighting
Shakespeare and other pre-20th Century Texts	2 hours	25%

# 3. A & AS Level Literature in English

**and either**

Paper 6	Duration	Weighting
20th Century Writing	2 hours	25%

**or**

Paper 7	Duration	Weighting
Comment and Appreciation	2 hours	25%

**or**

Paper 8	Duration	Weighting
Coursework		25%

Dictionaries may **not** be used.

Texts are **not** allowed in the examination room.

# 3. A & AS Level Literature in English

## 3.2 Syllabus aims

The syllabus aims to develop:

- Appreciation of and 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.

## 3.3 Assessment objectives

Candidates must demonstrate:

- AO1: The ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures.
- AO2: An understanding of the ways in which writers' choices of form, structure and language shape meanings.
- AO3: The ability to produce informed, independent opinions and judgements on literary texts.
- AO4: The ability to communicate clearly the knowledge, understanding and insight appropriate for literary study.
- AO5: The ability to appreciate and discuss varying opinions of literary works [A Level only].

# 3. A & AS Level Literature in English

The table shows how the assessment objectives relate to the components of the scheme of assessment.

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)
AO1	✓	✓			✓	
AO2	✓	✓	✓	✓	✓	✓
AO3	✓	✓	✓	✓	✓	✓
AO4	✓	✓	✓	✓	✓	✓
AO5			✓	✓	✓	✓

For the **Advanced Subsidiary (AS) Level** qualification, each paper is worth 50% of the total marks and each question carries equal marks.

For the **Advanced (A) Level** qualification, each paper (including coursework) is worth 25% of the total marks and each question carries equal marks.

# 3. A & AS Level Literature in English

## 3.4 Description of papers – A & AS Literature in English 9695

### 3.4.1 Paper 3 – Poetry and prose (2 hours)

[This paper is timetabled with Paper 9.]

Candidates answer on two texts: **one** question from each section.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- The ways in which writers' choices of form, structure and language shape meanings,
- The language and style of texts,
- The effective use of narrative methods,
- How parts of the text relate to the work as a whole.

Texts are **not** allowed in the examination room.

Dictionaries may **not** be used.



# 3. A & AS Level Literature in English

**Examinations in June and November 2011 contain questions on the following texts**

Section A	Poetry
* Thomas Hardy	<i>Selected Poems</i> (Penguin) (see full list of poems to be studied in Appendix A)
* <sup>1</sup> <i>Songs of Ourselves</i>	<i>The University of Cambridge International Examinations Anthology of Poetry in English</i> (ISBN 81-7596-248-8) (from <b>Section 5</b> ) (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)

  

Section B	Prose
* Tsitsi Dangarembga	<i>Nervous Conditions</i>
Charlotte Brontë	<i>Jane Eyre</i>
* <sup>2</sup> <i>Stories of Ourselves</i>	<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)

\* texts will also be examined in 2012

<sup>1</sup> For further details about this anthology, please see the subject page on CIE's website. This selection is for 2011; other sections will be set for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English. **Please note new Section set for 2011.**

<sup>2</sup> This new anthology is a companion volume to *Songs of Ourselves* and publication details are the same. This selection will be set in 2011, 2012 and 2013; other selections will be chosen for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

# 3. A & AS Level Literature in English

## 3.4.2 Paper 4 – Drama (2 hours)

Candidates answer **two** questions on two plays.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- The ways in which writers' choices of form, structure and language shape meanings,
- The language and style of texts,
- The effective use of narrative methods,
- How parts of the text relate to the work as a whole,
- The dramatic qualities of play texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

**Examinations in June and November 2011 contain questions on the following texts:**

Author	Text
*Peter Shaffer	<i>Equus</i>
*William Shakespeare	<i>The Winter's Tale</i>
*William Shakespeare	<i>Henry IV, Part 1</i>
Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
*Tennessee Williams	<i>A Streetcar Named Desire</i>
Oscar Wilde	<i>The Importance of Being Earnest</i>

\* texts will also be examined in 2012

# 3. A & AS Level Literature in English

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# 3. A & AS Level Literature in English

## 3.4.3 Paper 5 (Compulsory Paper at Advanced Level) – Shakespeare and other pre-20th century texts (2 hours)

This paper is divided into:

Section A: Shakespeare

Section B: Other pre-twentieth century texts.

Candidates answer **one** question from Section A, and **one** question from Section B.

- There are two questions on each text; one essay question, and one passage-based question. All questions carry equal marks.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- The ways in which writers' choices of form, structure and language shape meanings,
- The language and style of texts,
- The effective use of narrative methods,
- How parts of the text relate to the work as a whole,
- The dramatic qualities of play texts,
- Varying interpretation of texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

# 3. A & AS Level Literature in English

**Examinations in June and November 2011 contain questions on the following texts:**

<b>Section A</b>	<b>Shakespeare</b>
*William Shakespeare	<i>Hamlet</i>
William Shakespeare	<i>The Tempest</i>

<b>Section B</b>	<b>Other pre-20th century texts</b>
*Jane Austen	<i>Mansfield Park</i>
*Geoffrey Chaucer	<i>The Pardoner's Prologue and Tale</i>
*George Eliot	<i>Silas Marner</i>
*G. M. Hopkins	<i>Selected Poems</i> (any edition) (see full list of poems to be studied in Appendix A)
*John Donne	selected poems from <i>The Metaphysical Poets</i> (ed. Helen Gardner, Penguin) (see full list of poems to be studied in Appendix A)
*Charles Dickens	<i>Hard Times</i>
John Webster	<i>The Duchess of Malfi</i>
Alexander Pope	<i>The Rape of the Lock</i>

\* texts will also be examined in 2012

# 3. A & AS Level Literature in English

## 3.4.4 Paper 6 (Advanced Level) – 20th Century writing (2 hours)

Candidates answer one question on each of **two** different texts.

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

In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- The ways in which writers' choices of form, structure and language shape meanings,
- The language and style of texts,
- The effective use of narrative methods,
- How parts of the text relate to the work as a whole,
- The dramatic qualities of play texts,
- Varying interpretation of texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

**Examinations in June and November 2011 will contain questions on the following texts:**

Author	Text
*Janet Frame	<i>Towards Another Summer</i>
R. K. Narayan	<i>The English Teacher</i>
*Fleur Adcock	from <i>Collected Poems</i> (Bloodaxe) (see full list of poems to be studied in Appendix A)
*Brian Friel	<i>Translations</i>
Harold Pinter	<i>The Homecoming</i>
T. S. Eliot	<i>Prufrock and Other Observations</i> , <i>The Waste Land</i> , and <i>The Hollow Men</i> (see full list of poems to be studied in Appendix A)
Wole Soyinka	<i>Death and the King's Horseman</i>
*Virginia Woolf	<i>To the Lighthouse</i>

\* texts will also be examined in 2012

# 3. A & AS Level Literature in English

## 3.4.5 Paper 7 (Advanced Level) – Comment and appreciation (2 hours)

- Candidates answer **two** out of three questions.
- Candidates write a critical appreciation of previously unseen passages printed on the question paper.
- The passages cover at least two of the categories: prose, poetry and drama.
- One question may involve a comparison of passages.
- All passages are from works originally written in English.
- At least one of the passages is from a twentieth century work.

The questions will test candidates' ability to read literature critically and to 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 authors of the passages are named, 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.

Dictionaries may **not** be used.

## 3.4.6 Paper 8 (Available for ADVANCED LEVEL on special application only) – Coursework (School-based Assessment)

- Candidates submit a folder of two essays on two texts; the texts must not be set for study elsewhere in the Syllabus, and must be whole works, originally written in English.
- The 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 rules, published in CIE's *Handbook for Centres*, describe what is needed and give guidelines for internal (school-based) assessment of coursework.

If you wish to apply to offer Paper 8 Coursework, you must first write to CIE with a detailed plan and rationale for a proposed course.

## 3.5 Exam combinations

Candidates may take **9695** Literature in English as an Advanced Subsidiary or an A Level qualification.

Syllabus **9695** must not be offered in the same session with:

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

# 4. AS Language and Literature

## Cambridge AS Language and Literature in English Syllabus code 8695

**This syllabus is provided for AS Level only.**

### 4.1 Assessment at a glance

All candidates take:

Paper 2	Duration	Weighting
Composition	2 hours	50%

**and**

Paper 9	Duration	Weighting
Poetry, Prose and Drama	2 hours	50%

### 4.2 Syllabus aims

The syllabus aims to develop:

- 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.
- Appreciation of and informed personal response to literature in English.
- Wider reading and an understanding of how it may contribute to personal development.

### 4.3 Assessment objectives

Candidates must demonstrate:

AO1: A knowledge and understanding of features of English language.

AO2: The ability to write clearly, accurately and effectively for a particular purpose or audience.

AO3: The ability to respond to texts in two of the three main forms (Prose, Poetry and Drama), of different types and from different cultures.

AO4: An understanding of how writers' choices of form, structure and language shape meanings.

AO5: The ability to produce informed, independent opinions and judgements on literary texts.

AO6: The ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.



# 4. AS Language and Literature

The table shows how the assessment objectives relate to the components of the scheme of assessment.

Assessment objective	Paper 2	Paper 9
AO1	✓	
AO2	✓	
AO3		✓
AO4		✓
AO5		✓
AO6		✓

Each paper is worth 50% of the total marks and each question carries equal marks.

## 4.4 Description of papers: AS Language and Literature in English – 8695

### 4.4.1 Paper 2 – Composition (2 hours)

The paper is divided into two sections:

Section A: Narrative/Descriptive/Imaginative Writing

Section B: Discursive/Argumentative Writing.

Each section has a choice of four composition tasks:

- Candidates choose 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 must use language accurately, in an appropriate style, clearly presented.
- In Section A candidates must show they can write an imaginative piece, using language to create deliberate effects, such as a mood or a character.
- In Section B candidates must show they are able to construct an argument, presenting a view or views clearly, coherently and persuasively.

Dictionaries may **not** be used.

# 4. AS Language and Literature

## 4.4.2 Paper 9 – Poetry, prose and drama (2 hours)

Candidates answer on two texts: **one** question on each of two different texts, from two sections.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings.

- How parts of the text relate to the work as a whole,
- The effective use of narrative methods,
- The style and language of texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

# 4. AS Language and Literature

Examinations in June and November 2011 will contain questions on the following texts:

Poetry	
*Thomas Hardy	<i>Selected Poems</i> (Penguin) (see full list of poems to be studied in Appendix A)
* <sup>1</sup> <i>Songs of Ourselves</i>	<i>The University of Cambridge International Examinations Anthology of Poetry in English</i> (ISBN 81-7596-248-8) (from <b>Section 5</b> ) (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>
* <sup>2</sup> <i>Stories of Ourselves</i>	<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	
*Tennessee Williams	<i>A Streetcar Named Desire</i>
*Peter Shaffer	<i>Equus</i>
*William Shakespeare	<i>Henry IV, Part 1</i>

\* texts will also be examined in 2012

<sup>1</sup> For further details about this anthology, please see the subject page on CIE's website. This selection is for 2011; other sections will be chosen for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English. **Please note new Section set for 2011.**

<sup>2</sup> This new anthology is a companion volume to *Songs of Ourselves* and publication details are the same. This selection will be set in 2011, 2012 and 2013; other selections will be chosen for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

# 4. AS Language and Literature

## 4.5 Exam combinations

Candidates take **8695** Language and Literature in English as an Advanced Subsidiary (AS) qualification only.

Syllabus **8695** must not be offered in the same session with:

- 0396 English Language (half)
- 0397 Literature in English (half)
- 8693 English Language
- 9695 Literature in English.

# 5. Half credits

## 5.1 Syllabus 0396 English Language

### Paper 1 – Composition (2 hours)

**This paper is the same as AS English Language 8693/Paper 2 Composition**

The paper is divided into two sections:

Section A: Narrative/Descriptive/Imaginative Writing

Section B: Discursive/Argumentative Writing.

Each section has a choice of four composition tasks:

- Candidates choose 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 must use language accurately, in an appropriate style, clearly presented.
- In Section A candidates must show they can write an imaginative piece, using language to create deliberate effects, such as a mood or a character.
- In Section B candidates must show they are able to construct an argument, presenting a view or views clearly, coherently and persuasively.

Dictionaries may **not** be used.

## 5.2 Exam combinations

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

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

# 5. Half credits

## 5.3 Syllabus 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 answer on two texts: **one** question on each of two different texts, from two sections.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of the ways in which writers' choices of form, structure and language shape meanings.

- How parts of the text relate to the work as a whole,
- The effective use of narrative methods,
- The style and language of texts.

Texts may **not** be taken into the examination room. Dictionaries may **not** be used.

# 5. Half credits

**Examinations in June and November 2011 will contain questions on the following texts:**

Poetry	
*Thomas Hardy	<i>Selected Poems</i> (Penguin) (see full list of poems to be studied in Appendix A)
* <sup>1</sup> <i>Songs of Ourselves</i>	<i>The University of Cambridge International Examinations Anthology of Poetry in English</i> (ISBN 81-7596-248-8) (from Section 5) (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>
* <sup>2</sup> <i>Stories of Ourselves</i>	<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	
*Tennessee Williams	<i>A Streetcar Named Desire</i>
*Peter Shaffer	<i>Equus</i>
*William Shakespeare	<i>Henry IV, Part 1</i>

\* texts will also be examined in 2012

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

<sup>2</sup> This new anthology is a companion volume to *Songs of Ourselves* and publication details are the same. This selection will be set in 2011, 2012 and 2013; other selections will be chosen for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

# 5. Half credits

## 5.4 Exam combinations

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.



# 6. Appendix A: Poems to be studied in poetry set texts

Poems to be studied in poetry set texts:

<b>From Thomas Hardy <i>Selected Poems</i> (ed. Harry Thomas, Penguin)</b> Paper 3/Paper 9	
The Darkling Thrush The Ruined Maid The Self-Unseeing In Tenebris I In Tenebris II A Church Romance The Man He Killed The Convergence of the Twain A Thunderstorm in Town The Year's Awakening The Going Your Last Drive	The Walk The Haunter The Voice After a Journey Beeny Cliff At Castle Boterel The Phantom Horsewoman Where the Picnic Was The Shadow on the Stone Afterwards He Never Expected Much

<b>From <i>Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English</i> (ISBN 978 0521 727 914)</b> 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

# 6. Appendix A: Poems to be studied in poetry set texts

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

Paper 3/Paper 9

Frances Cornford	Childhood
Emily Dickinson	Because I Could Not Stop For Death
Elizabeth Bishop	One Art
Alfred, Lord Tennyson	Song: Tears, Idle Tears
Stephen Spender	My Parents
Fleur Adcock	For Heidi With Blue Hair
Grace Nichols	Praise Song For My Mother
Seamus Heaney	Follower
James K Baxter	Elegy For My Father's Father
Charlotte Mew	The Trees Are Down
Philip Larkin	The Trees
Allen Curnow	Country School
James Fenton	Cambodia
Siegfried Sassoon	Attack
Boey Kim Cheng	Reservist
Gwendolyn MacEwen	You Cannot Do This
Wilfred Owen	Anthem For Doomed Youth
A E Housman	My Dreams Are Of A Field Afar
Hone Tuwhare	Friend
Stevie Smith	A Man I Am
R S Thomas	Here
William Allingham	A Dream
Ruth Pitter	Time's Fool
Emily Brontë	Cold In The Earth
Charlotte Mew	A Quoi Bon Dire
A C Swinburne	From <i>The Triumph of Time</i>
Robert Browning	Meeting At Night
A E Housman	Because I Liked You Better
Oscar Wilde	From <i>The Ballad of Reading Gaol</i>

The poems on this list may be found in Section 5 of the Anthology. See the CIE website for further details.

# 6. Appendix A: Poems to be studied in poetry set texts

## 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

## G. M. 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  
 Hurraing 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

# 6. Appendix A: Poems to be studied in poetry set texts

## John Donne: from *The Metaphysical Poets* (ed. Helen Gardner, Penguin)

Paper 5

Elegie: To his Mistris Going to Bed  
 The Flea  
 The Good-Morrow  
 Song: 'Goe, and catche a falling starre'  
 The Undertaking  
 The Sunne Rising  
 Song: 'Sweetest love, I do not goe  
 Aire and Angels  
 The Anniversarie  
 Twicknam Garden  
 Loves Growth  
 The Dreame  
 A Valediction: forbidding mourning  
 The Extasie  
 The Relique  
 The Expiration

Holy Sonnets: Divine Meditations  
 1 'As due by many titles I resigne'  
 2 'Oh my blacke Soule! now thou art  
 summoned'  
 3 'This is my playes last scene, here heavens  
 appoint'  
 4 'At the round earths imagin'd corners, blow'  
 5 'If poysonous mineralls, and if that tree'  
 6 'Death be not proud, though some have  
 called thee'  
  
 Holy Sonnet: 'Batter my heart, three person'd  
 God; for, you'  
  
 Holy sonnet: 'Since she whome I lovd, hath  
 payd her last debt'

## Fleur Adcock: *Collected Poems* (Bloodaxe)

Paper 6

Unexpected Visit  
 For Andrew  
 Regression  
 The Pangolin  
  
 On a Son Returned to New Zealand  
 The Three-toed Sloth  
  
 The Voyage Out  
 In Memoriam: James K Baxter  
  
 Mr Morrison  
 A Way Out  
  
 A Walk in the Snow  
 House-talk

Going Back  
 Instead of an Interview  
  
 Weathering  
 Tadpoles  
  
 Witnesses  
 Last Song  
  
 Toads  
  
 Flames  
 Water  
  
 Willow Creek

# 6. Appendix A: Poems to be studied in poetry set texts

<b>T. S. Eliot (use any edition)</b> Paper 6	
<i>Prufrock and Other Observations</i>	The Love Song of J. Alfred Prufrock Portrait of a Lady Preludes Rhapsody on a Windy Night
<i>The Waste Land</i>	
<i>The Hollow Men</i>	

# 7. Appendix B: Resource list

## 7.1 Resources for syllabus 9695 Literature in English

Please note that this is NOT a set list of texts, but rather a list of suggestions that may be of general interest and help.

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)

These complete editions are not recommended for study of individual Tales or Plays on the syllabuses, because of 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 if they have not been shortened in any way. Newer editions have a range of notes (sometimes displayed on facing pages), illustrations, activities and further resources. These are very helpful and user-friendly. Examples are:

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](http://www.promo.net.pg)

# 7. Appendix B: Resource list

## DVDs/Videotapes

BBC DVDs or 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

or online at **bbc.co.uk**

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

*Hamlet*            BBC Audiobooks 0 56 355 3642  
*The Tempest*    Naxos Audiobooks 962 634 3087

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

Recordings of Chaucer on CD (CUP):

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

CIE Endorsed Textbook:

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

## Books

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

# 7. Appendix B: Resource list

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 Wilmott: *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

## General Websites

Chaucer/Middle English/Renaissance/Shakespeare/Metaphysicals/17<sup>th</sup> Century: [www.luminarium.org/](http://www.luminarium.org/)  
Victorians: [www.victoriandatabase.com](http://www.victoriandatabase.com)  
Victorian Web: [www.victorianweb.org](http://www.victorianweb.org): Victorian literature, with historical, social and political context  
Post Colonial Web: [www.postcolonialweb.org](http://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](http://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/](http://www.shakespeares-globe.org/virtualtour/)  
British Library Shakespeare website: [www.bl.uk/treasures/shakespeare/homepage/](http://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](http://www.penguinclassics.com/Features)  
Pinter: [www.haroldpinter.org](http://www.haroldpinter.org)  
Stoppard: [www.sff.net/people/mberry/stoppard.hpt](http://www.sff.net/people/mberry/stoppard.hpt)



# 7. Appendix B: Resource list

## Subscription Sites

Literature Resources: [www.literature/proquestlearning.co.uk](http://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](http://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](mailto: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)

## 7.2 Resources for syllabus 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

# 8. Appendix C: Mark schemes

## 8.1 Mark scheme for Syllabus 8693: Paper 1 Passages for comment

Marks	Knowledge and understanding	Analysis of language effects	Organisation
13–15	Perceptive appreciation of content and ideas; fluidly relates content to structure, audience, purpose, genre, style; shows keen awareness of intentions of passage.	Analyses text with sensitive and discriminating awareness of how language creates effects; moves with ease between part and whole in discussing specific examples of language use and the effect of the whole passage.	Strong structure; may be concise; quotation is used fluently, 'embedded' in the argument.
10–12	Shows consistent appreciation of content and ideas; able to relate content to structure, audience, purpose, genre, style, main aims of passage.	Analyses text with awareness of the effects created; able to relate part to whole in discussing specific examples of language use and the effect of the whole passage.	Strong structure used to convey clear argument.
8–9	Shows steady engagement with content/ideas of piece; shows general understanding of structure, audience, purpose, genre, style of passage.	Thorough analysis of passage is made, correctly identifying a range of features of language, giving examples, and showing ability to explain how they create effects with some relation of part to whole.	Clear structure, sustained focus.
6–7	Shows some engagement with content/ideas of piece; shows general, overall understanding of structure, audience, purpose, genre, style of passage.	Appropriate points are made, correctly identifying some features of language use, giving examples, and showing some ability to explain how they create effects. May be a fragmented approach.	Clear structure, may be line-by-line; essay may drift in and out of focus.
3–5	Makes some relevant points about content; shows some understanding of some aspects of the structure, audience, purpose, genre, style of passage; with some failures to identify key features and/or misunderstanding.	Some relevant points made, identifying a restricted range of examples of language use; some examples are not related to the effects created; some examples may be listed without development; much generalisation.	Little structure, points may be rather disconnected.
0–2	Comments on content of passage may be confused.	One or two points made about language of passage, may be unclear.	Expression breaks down at times; very short work; unstructured.

# 8. Appendix C: Mark schemes

## 8.2 Mark scheme for Syllabus 8693: Paper 2

### Section A: Narrative/Descriptive/Imaginative Writing

**Band 1:**

Imaginative, possibly original, appropriate approach to task, engaging audience;  
Tightly controlled, appropriate structure;  
Language used imaginatively to create specific effects on the reader;  
Fluent, mature expression, achieves complex effects, with a high level of technical accuracy.

**Band 2:**

Imaginative approach to task, appropriate to audience and engaging interest;  
Effective, appropriate structure;  
Language used to create specific effects on the reader, narrative or descriptive as appropriate;  
Fluent expression achieves effects; occasional technical errors will not impede expression.

**Band 3:**

Consistent focus on a relevant form and content, with an appropriate sense of audience;  
Clear structure that fits the task;  
Some effects of language are attempted and achieved, narrative or descriptive as appropriate;  
Clear expression with some variety, a few technical inaccuracies.

**Band 4:**

Clear focus on relevant form and content, with some imaginative touches, an appropriate sense of audience;  
Structure is in place though may not be fully consistent – may drift in and out of focus at times;  
Appropriate effects of language are attempted, narrative or descriptive as appropriate;  
Clear expression, a little unvaried or with a number of technical errors (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation) which limit the ability to achieve effects.

**Band 5:**

Relevant form and content with some sense of audience;  
Structure may not be fully apparent – may go on without clear narrative control or descriptive contrast;  
Some effects of language are attempted, narrative or descriptive as appropriate;  
Expression is clear but may not flow easily, with frequent technical errors (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation).

# 8. Appendix C: Mark schemes

## **Band 6:**

Evidence of attempted focus on some appropriate ideas for content, or a reasonable piece but not fully appropriate to the task; form may be less sure, e.g. a wholly narrative response to a descriptive task;

Lacks structure, may be diffuse, may ramble;

Occasional effects of language are created, narrative or descriptive as appropriate;

Expression is unclear at times; technical and structural problems (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation) get in the way of the flow of the whole.

## **Band 7:**

Work will be inappropriate to the task, confused or incoherent, with little grasp of suitable form or content;

Weakness of organisation and technical inaccuracy (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation) will seriously impede the candidate's ability to create an overall impression.

## Section B: Discursive/Argumentative Writing

### **Band 1:**

Interesting, lively approach to task, possibly original, in appropriate form, and engaging audience;

Tightly controlled structure develops ideas in logical, effective manner;

Wide range of language and rhetorical devices used effectively to explain, argue or persuade;

Fluent, mature expression, capable of complex argument, with a high level of technical accuracy.

### **Band 2:**

Thoughtful approach to task, appropriate in form, and engaging interest;

Effective, appropriate structure with clear exposition of ideas/argument;

Language and rhetorical devices used effectively to explain, argue or persuade;

Fluent expression capable of complex argument; occasional technical errors will not impede expression.

### **Band 3:**

Consistent focus on relevant content and form, with an appropriate sense of audience;

Clear, appropriate structure with some development;

Some language and rhetorical devices used to explain, argue or persuade;

Clear expression with some variety; a few technical inaccuracies.

### **Band 4:**

Clear focus on relevant form and content, with some appropriate sense of audience;

Appropriate structure is in place though may not be fully consistent – may drift in and out of focus or digress at times;

Effects of language to explain, argue or persuade are attempted to some purpose, not always fully achieved;

Clear expression, a little unvaried or with a number of technical errors (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation) which limit the ability to achieve effects.

# 8. Appendix C: Mark schemes

## **Band 5:**

Relevant form and content with some sense of audience;  
Structure may not be fully apparent – may be lacking in development or argument;  
Some effects of language to explain, argue or persuade are created;  
Expression is clear but may not flow easily, with frequent technical errors (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation).

## **Band 6:**

Work will attempt to be relevant, or a reasonable piece but not fully appropriate to the task, and will show some grasp of the topic under consideration;  
Lacks structure, may leap from point to unconnected point, digress and ramble;  
Occasional effects of language to explain, argue or persuade are attempted;  
Expression is unclear at times; technical and structural problems (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation) get in the way of the flow of the whole.

## **Band 7:**

Work will be inappropriate to the task, confused or incoherent, with little grasp of the topic chosen;  
Weakness of organisation and technical inaccuracy (confusion of tenses, wrong subject/verb agreement, frequent spelling errors, absent punctuation) will seriously impede the candidate's ability to create an overall impression.

# 8. Appendix C: Mark schemes

## 8.3 Mark scheme for syllabus 9695: Papers 3 and 4

**K Knowledge**

**U Understanding**

**P Personal response**

**C Communication**

### **Band 6**

**K** Some textual knowledge which may be narrative based and may contain errors.

**U** Limited understanding of form, structure and language will be demonstrated. Some appropriate points made in response to the question. These will be limited and tend to be restricted to levels of plot and characters – the latter treated very much as “real” people.

**P** There may be some signs of personal response, not developed into an argument, not fully supported from the text.

**C** Communication will be insecure. *Expression* may be weak with multiple errors and some breakdown in communication. *Structure* may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument. Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole.

### **Band 5**

**K** Knowledge of the texts with some limited ability to use it selectively to address the questions. There may be occasional errors of fact.

**U** Evidence of some understanding of ways in which writers’ choices of structure, form and language shape meanings, with an attempt to support points from the text, maybe not entirely convincingly.

**P** Evidence of some personal response to the text, not fully supported.

**C** *Expression* will be basically clear with some 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.

A simple *structure* to the answer with a clear argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance, with some reliance on prepared answers and received opinion.

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 between passage and whole text.

# 8. Appendix C: Mark schemes

## Band 4

- K** Detailed, accurate knowledge of the texts with some evidence of ability to use it in an appropriate way to address the questions.
- U** Evidence of sound understanding of ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of texts, supported by appropriate reference to the text.
- P** Evidence of personal response to the texts relevant to the question, supported from the text.
- C** *Expression* will be mostly clear and appropriate. A clear, simple *structure* to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

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. Evidence of limited ability to negotiate between parts of a text and its whole.

## Band 3

- K** Sound knowledge of the texts always relevantly addressed to the question, mentions some relevant context.
- U** Intelligent understanding on the levels of theme and character, and some evidence of appreciation of literary qualities, contexts, methods and effects.
- P** Evidence of personal response relevant to the question, supported from the text.
- C** *Expression* will be clear and generally accurate. *Structure* will be sound – material 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.

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

# 8. Appendix C: Mark schemes

## Band 2

- K** Secure, detailed knowledge of the texts relevantly addressed to the question, with some contextual knowledge.
- U** Intelligent understanding of themes and characters, literary qualities and contexts, and the ability to address knowledge and critical understanding in a way relevant to the issues raised by the questions.
- P** Evidence of personal response to the texts, relevant to the question, supported from the text; some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C** *Expression* confident, with only occasional errors. Some complex ideas expressed with some fluency. *Structure* is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.  
In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole.

## Band 1

- K** Secure, detailed knowledge of the texts relevantly addressed to the question. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U** 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.
- P** Personal response to texts will be perceptive, often freshly personal, and may show originality in approach to and treatment of questions.
- C** Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent *structure*, with logical progression and effectively linked paragraphs. *Expression* will be accomplished, with few errors.  
In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and will relate part of a text to its whole and vice versa in a seamless argument.



# 8. Appendix C: Mark schemes

## 8.4 Mark scheme for syllabus 9695: Papers 5 and 6

- K Knowledge**
- U Understanding**
- P Personal response**
- C Communication**
- O Other views**

### Band 6

- K** Some textual knowledge which may be narrative based and may contain errors.
- U** Limited understanding of form, structure and language will be demonstrated. Some appropriate points made in response to the question. These will be limited and tend to be restricted to levels of plot and characters – the latter treated very much as “real” people.
- P** There may be some signs of personal response, not developed into an argument, not fully supported from the text.
- C** Communication will be insecure. *Expression* may be weak with multiple errors and some breakdown in communication. *Structure* may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.
- O** Others’ opinions may be referred to in passing.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole.

### Band 5

- K** knowledge of the texts with some limited ability to use it selectively to address the questions. There may be occasional errors of fact.
- U** Evidence of some understanding of ways in which writers’ choices of structure, form and language shape meanings, with an attempt to support points from the text, maybe not entirely convincingly.
- P** Evidence of some personal response to the text, not fully supported.
- C** *Expression* will be basically clear with some 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.  
A simple *structure* to the answer with a clear argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance, with some reliance on prepared answers and received opinion.
- O** Mentions other opinions, perhaps those expressed in the question, makes some attempt to consider different views of a text.

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 between passage and whole text.

# 8. Appendix C: Mark schemes

## Band 4

- K** Detailed, accurate knowledge of the texts with some evidence of ability to use it in an appropriate way to address the questions.
- U** Evidence of sound understanding of ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of texts, supported by appropriate reference to the text.
- P** Evidence of personal response to the texts relevant to the question, supported from the text.
- C** *Expression* will be mostly clear and appropriate. A clear, simple *structure* to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.
- O** Considers other opinions, perhaps those expressed in the question, weighs up different views of a text. 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. Evidence of limited ability to negotiate between parts of a text and its whole.

## Band 3

- K** Sound knowledge of the texts always relevantly addressed to the question, mentions some relevant context.
- U** Intelligent understanding on the levels of theme and character, and some evidence of appreciation of literary qualities, contexts, methods and effects.
- P** Evidence of personal response relevant to the question, supported from the text.
- C** *Expression* will be clear and generally accurate. *Structure* will be sound – material 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.
- O** Considers other opinions, weighs up different views with support from the text. In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts.

# 8. Appendix C: Mark schemes

## Band 2

- K** Secure, detailed knowledge of the texts relevantly addressed to the question, with some contextual knowledge.
- U** Intelligent understanding of themes and characters, literary qualities and contexts, and the ability to address knowledge and critical understanding in a way relevant to the issues raised by the questions.
- P** Evidence of personal response to the texts, relevant to the question, supported from the text; some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C** *Expression* confident, with only occasional errors. Some complex ideas expressed with some fluency. *Structure* is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.
- O** Considers varying views; argues a case with support from the text.  
In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole.

## Band 1

- K** Secure, detailed knowledge of the texts relevantly addressed to the question. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U** 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.
- P** Personal response to texts will be perceptive, often freshly personal, and may show originality in approach to and treatment of questions.
- C** Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent *structure*, with logical progression and effectively linked paragraphs. *Expression* will be accomplished, with few errors.
- O** Considers varying views, arguing a persuasive case, relevant to the question, with support from the text.  
In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument.

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## 8.5 Mark scheme for syllabus 9695: Paper 7

- K Knowledge**
- U Understanding**
- P Personal response**
- C Communication**

### Band 6

- K** Some understanding of the text, perhaps relying on narrative/paraphrase only.
- U** Limited understanding of form, structure and language; perhaps only a series of points unrelated to the meaning and effects of the text. Little use or understanding of technical terms.
- P** There may be some signs of personal response, but not developed or properly supported from the text.
- C** Communication will be insecure. *Expression* may be weak with multiple errors and some breakdown in communication. *Structure* is likely to be lacking: answers may be partial, undeveloped, narrative/descriptive, and perhaps assertive of simple points rather than with progressive lines of argument.

### Band 5

- K** Some general understanding of the text, with limited ability to use this selectively to address the task. There may be some basic errors of interpretation and reading.
- U** Evidence of some understanding of ways in which the writer's choices of language shape meaning and effect, with some appropriate support from the text. Possible awareness of some of the effects of structure and form, with some occasional and relevant use of technical terms.
- P** Evidence of some personal response, with some appropriate support from the text.
- C** *Expression* will be basically clear, with some problems in expression and register. Errors of grammar, punctuation and spelling may be quite common, with the occasional confused passage of writing; however, there will be no sustained or serious loss of communication.  
  
There will be a simple *structure* to the answer, with evidence of an argument, though this may lack consistent coherence; some repetition and assertion, with relapse into narrative/paraphrase, and perhaps some irrelevant drifting from the thrust of the question.

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## Band 4

- K** Some detailed and accurate understanding of the text, with some evidence of ability to use it appropriately in addressing the task.
- U** Some sound understanding of ways in which the writer's choices of structure, form and language shape meaning and effect, supported by appropriate and reasonably full quotation from the text. Focus is likely to be on language, with perhaps a little awareness of the effect of structure and form, together with some relevant use of technical terms. A little awareness of genre characteristics.
- P** Evidence of sound personal response to the text, supported by appropriate reference and quotation.
- C** *Expression* will be mostly clear and appropriate, with mostly accurate spelling, punctuation and grammar. There will be a clear simple *structure* to the answer. Argument will be mostly coherent if perhaps assertive. Some reliance on narrative/paraphrase. Straightforward ideas will be articulated clearly, but there may be some imprecision and clumsiness of expression in addressing more complex responses, with perhaps some occasional lack of clarity.

## Band 3

- K** Sound understanding of the text, always relevantly addressing the task.
- U** Intelligent understanding of how theme and/or character are created by the writer; some evidence of appreciation of literary qualities, and of the methods and effects of the writing, supported by some relevant and critically helpful use of technical terms. Limited awareness of genre characteristics.
- P** Evidence of thoughtful personal response aptly related to the text and supported by appropriate quotation and exploration.
- C** *Expression* will be clear and generally accurate. *Structure* will be sound – coherently organised material with occasional insights, although argument may at times lack critical depth and balance, with failure to see and/or explore the subtler implications of the text. Answers will express thoughtful and straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

# 8. Appendix C: Mark schemes

## Band 2

- K** Secure and detailed knowledge and understanding of the text, relevantly addressed to the task.
- U** Intelligent and consistent understanding of how theme and/or character are created by the writer; evidence of appreciation of literary qualities, methods and effects, supported by relevant and critically helpful use of technical terms. Some awareness and some discussion of literary conventions, techniques and genre characteristics.
- P** Evidence of thoughtful and perceptive personal response, well supported from the text; some originality of thought, straightforwardly and vigorously articulated, perhaps, rather than subtle or with penetration.
- C** *Expression* will be confident, with only occasional errors; some complex ideas and responses expressed with some fluency. *Structure* will be sound; arguments will be coherent, with progression of ideas through clearly linked paragraphs.

## Band 1

- K** Secure and consistently detailed knowledge and understanding of the text, relevantly and consistently related to the task.
- U** Perceptive and sensitive understanding of how theme and/or character are created by the writer. Thoughtful appreciation and discussion of literary conventions, techniques and genre characteristics, well supported with frequent and apt quotation, and sharply relevant and critical use of technical terms.
- P** Personal response to the text will be perceptive and often fresh, with some originality in approach. Understanding of textual subtleties.
- C** *Expression* will be accomplished and fluent, with very few errors. *Structure* will be coherent and clear, with arguments consistently clear and cogent; paragraphs will progress logically and be effectively linked.

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