

## **IMPORTANT NOTICE**

### **University of Cambridge International Examinations (CIE) in the UK and USA**

With effect from the June 2003 examination University of Cambridge International Examinations will only accept entries in the UK and USA from students registered on courses at CIE registered Centres.

UK and USA private candidates will not be eligible to enter CIE examinations unless they are repatriating from outside the UK/USA and are part way through a course leading to a CIE examination. In that case a letter of support from the Principal of the school which they had attended is required. Other UK and USA private candidates should not embark on courses leading to a CIE examination after June 2003.

This regulation applies only to entry by private candidates in the UK and USA. Entry by private candidates through Centres in other countries is not affected.

Further details are available from Customer Services at University of Cambridge International Examinations.

## **NOTE**

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You can find syllabuses and information about CIE teacher training events on the CIE Website ([www.cie.org.uk](http://www.cie.org.uk)).

Copies of syllabuses, past papers and Examiners' reports are available on CD-ROM and can be ordered using the Publications Catalogue, which is available on CIE Online at <http://www.cie.org.uk/CIE/WebSite/qualificationsandawardshub/orderpublications/orderpublications.jsp>.

**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**

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# INTRODUCTION

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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

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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
<b>Paper 1</b> Passages for Comment	2 hrs	50%
<i>and</i>		
<b>Paper 2</b> 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:

- i. Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures.
- ii. Understanding of the ways in which writers' choices of form, structure and language shape meanings.
- iii. Ability to produce informed, independent opinions and judgements on literary texts.
- iv. Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.
- v. 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:

	<b>Duration</b>	<b>Paper Weighting</b>
<b>Paper 3</b> Poetry and Prose	2 hrs	50%

*and*

<b>Paper 4</b> 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.

	<b>Duration</b>	<b>Paper Weighting</b>
<b>Paper 3</b> Poetry and Prose	2 hrs	25%

*and*

<b>Paper 4</b> Drama	2 hrs	25%
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*and*

<b>Paper 5</b> Shakespeare and other pre-20 <sup>th</sup> Century Texts	2 hrs	25%
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*and either*

<b>Paper 6</b> 20 <sup>th</sup> Century Texts	2 hrs	25%
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*or*

<b>Paper 7</b> Comment and Appreciation	2 hrs	25%
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*or*

<b>Paper 8</b> 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.

**Section A****Poetry**

\*John Keats

*Selected Poems (Everyman)*  
(see full list of poems to be studied in Appendix A)

Jack Hydes, ed.

*Touched with Fire: selected poems from Section A AND Section B*  
(see full list of poems to be studied in Appendix A)

Stevie Smith

*Selected Poems (Penguin ed. J. MacGibbon)*  
(see full list of poems to be studied in Appendix A)

**Section B****Prose**

Ngugi

*A Grain of Wheat*

\*George Eliot

*The Mill on the Floss*

\*Katherine Mansfield

*Short Stories (Everyman)*  
(see full list of stories to be studied in Appendix A)

\* *asterisked texts will also be examined in 2007*



**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.

Caryl Churchill	<i>Serious Money</i>
*William Shakespeare	<i>The Comedy of Errors</i>
*William Shakespeare	<i>Julius Caesar</i>
*Charlotte Keatley	<i>My Mother Said I Never Should</i>
Tennessee Williams	<i>The Glass Menagerie</i>
*Richard Sheridan	<i>The Rivals</i>

\* *asterisked texts will also be examined in 2007*

**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.

**Section A****Shakespeare**

William Shakespeare

*Antony and Cleopatra*

\*William Shakespeare

*Measure for Measure***Section B****Other pre-twentieth century texts**

Jane Austen

*Emma*

\*Geoffrey Chaucer

*The Knight's Tale*

\*Emily Brontë

*Wuthering Heights*

Christina Rossetti

*Selected Poems (Everyman)*  
(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

*David Copperfield*

\*Ben Jonson

*The Alchemist*

\*Jonathan Swift

*Gulliver's Travels*

\* asterisked texts will also be examined in 2007

**Paper 6 (A Level)****20<sup>th</sup> 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.

*Jean Rhys	<i>The Wide Sargasso Sea</i>
*R. K. Narayan	<i>The Guide</i>
*Les Murray	from <i>Selected Poems</i> (Carcanet) (see full list of poems to be studied in Appendix A)
Harold Pinter	<i>The Caretaker</i>
*Edward Albee	<i>Who's Afraid of Virginia Woolf?</i>
*Samuel Beckett	<i>Endgame</i>
*Derek Walcott	<i>Selected Poetry</i> (Heinemann) (see full list of poems to be studied in Appendix A)
*Virginia Woolf	<i>Mrs Dalloway</i>

\* asterisked texts will also be examined in 2007

**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.

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

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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**

	<b>Duration</b>	<b>Paper Weighting</b>
<b>Paper 2</b> Composition	2 hrs	50%

*and*

<b>Paper 9</b> 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.

**Poetry**

- |                 |  |
|-----------------|--|
| *John Keats     | <i>Selected Poems</i> (Everyman)<br>(see full list of poems to be studied in Appendix A)                                       |
| Jack Hydes, ed. | <i>Touched with Fire</i> : selected poems from Section A AND Section B<br>(see full list of poems to be studied in Appendix A) |
| Stevie Smith    | <i>Selected Poems</i> (Penguin ed. J. MacGibbon)<br>(see full list of poems to be studied in Appendix A)                       |

**Prose**

- |                      |                                 |
|----------------------|---------------------------------|
| Ngugi                | <i>A Grain of Wheat</i>         |
| *George Eliot        | <i>The Mill on the Floss</i>    |
| *Katherine Mansfield | <i>Short Stories</i> (Everyman) |

**Drama**

- |                      |                            |
|----------------------|----------------------------|
| Tennessee Williams   | <i>The Glass Menagerie</i> |
| Caryl Churchill      | <i>Serious Money</i>       |
| *William Shakespeare | <i>Julius Caesar</i>       |

\* asterisked texts will also be examined in 2007

# ENGLISH HALF CREDITS

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## 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.

### **Poetry**

- |                 |  |
|-----------------|--|
| *John Keats     | <i>Selected Poems</i> (Everyman)<br>(see full list of poems to be studied in Appendix A)                                       |
| Jack Hydes, ed. | <i>Touched with Fire</i> : selected poems from Section A AND Section B<br>(see full list of poems to be studied in Appendix A) |
| Stevie Smith    | <i>Selected Poems</i> (Penguin ed. J. MacGibbon)<br>(see full list of poems to be studied in Appendix A)                       |

### **Prose**

- |                      |                                 |
|----------------------|---------------------------------|
| Ngugi                | <i>A Grain of Wheat</i>         |
| *George Eliot        | <i>The Mill on the Floss</i>    |
| *Katherine Mansfield | <i>Short Stories</i> (Everyman) |



**Drama**

Tennessee Williams            *The Glass Menagerie*

Caryl Churchill                *Serious Money*

\*William Shakespeare        *Julius Caesar*

*\* asterisked texts will also be examined in 2007*

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

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### Keats: *Everyman Selected Poetry* (Paper 3/Paper 9)

Written on the Day that Mr Leigh Hunt Left Prison  
 On First Looking into Chapman's Homer  
 'Keen, fitful gusts are whisp'ring  
 Addressed to the Same ['Great Spirits']  
*from Sleep and Poetry*  
 To Leigh Hunt, Esq.  
 On Seeing the Elgin Marbles  
 On the Sea  
*from Endymion: A Poetic Romance*  
 On Sitting Down to Read *King Lear* Once Again  
 'When I have fears that I may cease to be'  
 On Visiting the Tomb of Burns  
 Hyperion. A Fragment  
 The Eve of St Agnes  
 La belle dame sans merci  
 Ode to Psyche  
 Ode to a Nightingale  
 Ode on a Grecian Urn  
 Ode on Melancholy  
 Ode on Indolence  
 Lamia  
 To Autumn  
 'Bright Star, would I were stedfast as thou art'

### Katherine Mansfield: *Short Stories* (Paper 3/Paper 9)

Frau Brechenmacher Attends a Wedding  
 Millie  
 The Woman at the Store  
 An Indiscreet Journey  
 The Little Governess  
 Prelude  
 Bliss  
 A Married Man's Story  
 Her First Ball  
 At the Bay  
 The Garden Party  
 The Voyage

### Jack Hydes, ed.: *Touched with Fire* from Sections A and B (Paper 3/Paper 9)

Section A:

Edward Thomas: Tall Nettles  
 Ted Hughes: Thistles;  
 Rupert Brooke: The Great Lover  
 Norman Nicholson: Rising Five  
 Stephen Spender: The Truly Great

Thomas Gray: Elegy Written in a Country Churchyard  
 P B Shelley: Ozymandias  
 Emily Brontë: Cold in the Earth  
 Dick Davis: The City of Orange Trees  
 Anonymous: Corpus Christi Carol  
 Gabriel Okara: Piano and Drums  
 W B Yeats: The Wild Swans at Coole  
 Thomas Hardy: Afterwards  
 Ella Wheeler Wilcox: Solitude  
 Seamus Heaney: The Early Purges  
 Robert Frost: The Telephone  
 Wole Soyinka: Telephone Conversation  
 W H Auden: Look, stranger, at this island now

And Section B:

Robert Frost: Two Look at Two  
 D H Lawrence: Mountain Lion  
 W H Auden: Musée de Beaux Arts  
 Roger McGough: The Fallen Birdman  
 John Gurney: The Porpoises  
 Michael Schmidt: The Pond  
 Coventry Patmore: The Toys  
 Mervyn Morris: Little Boy Crying  
 Charles Causley: Nursery Rhyme of Innocence and Experience  
 Alfred, Lord Tennyson: Mariana  
 Thomas Hardy: The Voice  
 William Wordsworth: Lines Composed a few miles above Tintern Abbey  
 Philip Larkin: Church Going  
 Abioseh Nicol: Easter Morning – The African Intellectual  
 John Betjeman: In Westminster Abbey  
 William Shakespeare: Sonnet 116

**Stevie Smith: *Selected Poems*** (Paper 3/Paper 9)

Egocentric  
 Alfred the Great  
 To the Tune of the Coventry Carol  
 Alone in the Woods  
 God and the Devil  
 The River Deben  
 Lord Mope  
 Private Means is Dead  
 The Fugitive's Ride  
 Suburb  
 Tender Only to One  
 The Abominable Lake  
 One of Many  
 The Boat  
 Infelice  
 Silence and Tears  
 Mother, among the Dustbins

Proud Death with Swelling Port  
 The Lads of the Village  
 The Photograph  
 Out of Time  
 Little Boy Sick  
 Murder  
 Girls!  
 Study to Deserve Death  
 Love Me!  
 Lady 'Rogue' Singleton  
 A Man I am  
 Après la Politique, la Haine des Bourbons  
 The Pleasures of Friendship  
 The Recluse  
 Christmas  
 The Castle  
 To Dean Inge Lecturing on Origen  
 Behind the Knight  
 Harold's Leap  
 Touch and Go  
 Man is a Spirit  
 Thought is Superior  
 The River God  
 The Ambassador  
 Do Take Muriel Out  
 I rode with my darling...  
 God and Man  
 From the Coptic  
 Do Not!  
 Not Waving but Drowning  
 The New Age  
 A Dream of Comparison  
 Anger's Freeing Power  
 Away, Melancholy  
 Will Man Ever Face Fact and not Feel Flat?  
 It Filled my Heart with Love  
 I. An Agnostic  
 II. A Religious Man  
 Can it Be?  
 The Old Sweet Dove of Wiveton  
 Longing for Death because of Feebleness  
 Who is this Who Howls and Mutters?  
 The Frog Prince  
 Scorpion  
 Nor We of Her to Him

**Christina Rossetti: *Poems and Prose* (Paper 5)**

Song: 'When I am dead, my dearest'  
Symbols  
Remember  
Three Stages  
Echo  
My Dream  
Cobwebs  
Shut Out  
The Convent Threshold  
Memory  
A Birthday  
An Apple-Gathering  
At Home  
Up-hill  
Promises like Piecrust  
Despised and Rejected  
A Christmas Carol  
Goblin Market  
A Royal Princess  
The Threat of Life  
Monna Innominata

**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 Fisherman 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

**Derek Walcott: *Selected Poetry* (Heinemann) (Paper 6)**

from *In a Green Night*

The Harbour  
To a Painter in England  
Ruins of a Great House  
Tales of the Islands: Chapter III  
Tales of the Islands: Chapter X  
A Careful Passion  
Castiliane  
A Lesson for this Sunday  
Allegre  
Conqueror

from *The Castaway*

The Castaway  
The Swamp  
The Flock  
The Whale, His Bulwark  
Missing the Sea  
The Almond Trees  
Veranda  
Lampfall

from *The Gulf*

Ebb  
Hawk  
Mass Man  
Landfall, Grenada  
Homecoming: Anse La Raye  
Cold Spring Harbour  
Love in the Valley  
Nearing Forty  
The Walk

from *Sea Grapes*

The Virgins  
Adam's Song  
Parades, Parades  
The Wind in the Dooryard  
The Bright Field  
Dark August  
Sea Canes  
Oddjob, a Bull Terrier  
Earth  
To Return to the Trees

## RESOURCE LIST

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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 New Longman 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)



## 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 (LITERATURE AND LANGUAGE)

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.

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)

John Brown and Terry Gifford, *Teaching A Level English Literature: A Student Centred Approach* (ISBN 041501641X)

Steven Croft and Helen Cross, *A Practical Guide to Advanced Level Literature* (ISBN 0198314434)

Patrick Dias and Mike Hayhoe, *Developing Response to Poetry*, Open University Press (ISBN 0335158331)

Rex Gibson, *Teaching Shakespeare*, Cambridge University Press (ISBN 0521577888)

Simon Greenall and Michael Swan, *Effective Reading Skills: Reading Skills for Advanced Students*, Cambridge University Press (ISBN 0521317592)

Sue Hackman and Barbara Marshall, *Into Literature: A Bridging Course to Advanced Study*, Hodder and Stoughton (ISBN 0340647)

George Keith and John Shuttleworth, *Living Language: Original Writing*, Hodder and Stoughton (ISBN 0340730803)

Victor J Lee, *English Literature in Schools*, Open University Press (ISBN 0335152467)

John Lennard, *The Poetry Handbook*, Oxford University Press (ISBN 0198711492)

John McRae and Roy Boardman, *Reading Between the Lines: Integrated Language and Literature Activities*, Cambridge University Press (ISBN 0521277906; 0521277892)

Andrew Mayne and John Shuttleworth, *Considering Drama*, Hodder and Stoughton (ISBN 0340381949)

Andrew Mayne and John Shuttleworth, *Considering Prose*, Hodder and Stoughton (ISBN 03403275755)

Macolm Peet and David Robinson, *Leading Questions: A Course in Literary Appreciation*, Nelson (ISBN 017432379)

B. A. Pythian, *Considering Poetry: An Approach to Criticism*, Hodder (ISBN 0340200308)

Rob Pope, *The English Studies Book*, Longman (ISBN 04151287676)

Robert Protherough, *Developing Response to Fiction*, Open University Press (ISBN 0335104050)

Robert Protherough, *Teaching Literature for Examinations*, Open University Press (ISBN 0335150764)

Don Shiach, *Prose and Poetry – The Reading of the Text*, Cambridge University Press (ISBN 0521498945)

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

Cambridge Students Guides: Shakespeare

(detailed commentaries, background information, aspects of language, critical approaches, help with exam responses)

e.g. Clamp, *Much Ado About Nothing* (ISBN 0521 00824 7)

Mason, *Othello* (ISBN 0521 00811 5)

Mills, *As You Like It* (ISBN 0521 00821 2)

Siddall, *Macbeth* (ISBN 0521 00826 3)

Croft/Cross, *Literature, Criticism and Style*, Oxford University Press (ISBN 0 198 31473 6)

S. Jeffrey, *Do Brilliantly at AS English Language/Literature*, Collins (ISBN 0 00 712606 9)

Lowe/Graham *English Language Made Easy*, The Writers and Readers Collective (ISBN 0 86316 0)

(Accessible, pictorial, entertaining)

Ed. Martin/Boxside, *Teaching Literature 11 – 18* (ISBN 0 8264 4818 6)

(Recommended for teachers)

Montgomery/Durant/Fabb/Furniss/Mills, *Ways of Reading*, Routledge (ISBN 0 415 05320 X)

(Advanced level, broad range, lots of activities, imaginative and inspiring)

Ed. Rylance and Simons, *Literature in Context*, Palgrave

(Contributes to the discussion of context and what it means for AS and A Level study)

Seeley, *The Grammar Guide*, Heinemann, (ISBN 0 435 101978)

(accessible, can be used by teachers or students)

Turner, *Issues and Skills for A Level English*, Hodder and Stoughton (ISBN 0 340 688319)

(Very useful material for Language and Literature designed for the old AEB L/L syllabus)

The Casebook series (McMillan, now Palgrave)

The New Casebook Series (McMillan, now Palgrave)

The McMillan Master Guides (less scholarly than above but useful for AS)

The How to Study series (ditto)

(This long established series covers most of the well known classic works in the syllabus.)

Longman Critical Essays (ed. Cookson and Loughrey) seem regrettably to be out of print

Penguin Critical Studies (ed. Loughrey) ditto

These series are worth looking out for.

## WEBSITES

Chaucer/Middle English/Renaissance/Shakespeare/Metaphysicals/17<sup>th</sup> Century

[www.luminarium.org](http://www.luminarium.org)

Mr William Shakespeare and the Internet  
(user-friendly site with many excellent links)

<http://shakespeare.palomar.edu>

Shakespeare

[www.penguinclassics.com/Features](http://www.penguinclassics.com/Features)

Victorians

[www.victoriandatabase.com](http://www.victoriandatabase.com)

20<sup>th</sup> 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

[www.hwcn.org/-aa462/cariblit.html](http://www.hwcn.org/-aa462/cariblit.html)

Caryl Churchill

[www.cwrl.utexas.edu/-sbowen/314fall/drama](http://www.cwrl.utexas.edu/-sbowen/314fall/drama)

Soyinka, Gordimer, Walcott

[www.nobel.sc/index.html](http://www.nobel.sc/index.html)

(Nobel prizewinners' site)

Pinter

[www.haroldpinter.org](http://www.haroldpinter.org)

Stoppard

[www.sff.net/people/mberry/stoppard.hpt](http://www.sff.net/people/mberry/stoppard.hpt)

Literature Resources

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

(You need to subscribe to ProQuest, but it does have 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)