

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

**Syllabus**

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

For examination in June and November 2009



**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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### **Exclusions**

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

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

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

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

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

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



# INTRODUCTION

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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

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.

**Examinations in June and November 2009 will contain questions on the following texts**

**Section A****Poetry**

\*William Wordsworth

*Selected Poetry* (Oxford World's Classics, ed. Gill & Wu)  
(see full list of poems to be studied in Appendix A)

\* <sup>1</sup>Songs of Ourselves

*The University of Cambridge International Examinations Anthology of Poetry in English* (ISBN 81-7596-248-8) (from Section 4)  
(see full list of poems to be studied in Appendix A)

\*Sujata Bhatt

*Point No Point* (Carcenet)  
(see full list of poems to be studied in Appendix A)

**Section B****Prose**

Chinua Achebe

*Anthills of the Savannah*

\*Charlotte Brontë

*Jane Eyre*

Katherine Mansfield

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

\* *asterisked texts will also be examined in 2010*

<sup>1</sup> For further details about this anthology, please see the subject page on CIE's website. This selection will be set in 2009 and 2010; other sections from it will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

**Paper 4****Drama (2 hours)**

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

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

**Examinations in June and November 2009 will contain questions on the following texts**

Athol Fugard	<i>The Township Plays</i>
*William Shakespeare	<i>Twelfth Night</i>
William Shakespeare	<i>Julius Caesar</i>
*Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
Arthur Miller	<i>A View from the Bridge</i>
*Oscar Wilde	<i>The Importance of Being Earnest</i>

\* asterisked texts will also be examined in 2010

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

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

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

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

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

**Examinations in June and November 2009 will contain questions on the following texts****Section A****Shakespeare**

William Shakespeare

*King Lear*

\*William Shakespeare

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

Jane Austen

*Persuasion*

\*Geoffrey Chaucer

*The Nun's Priest's Prologue and Tale*

\*Thomas Hardy

*The Mayor of Casterbridge*

Tennyson

*Selected Poems* (Faber, ed. M. Imlah)  
(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*

\*John Webster

*The Duchess of Malfi*

\*Pope

*The Rape of the Lock*\* *asterisked texts will also be examined in 2010*

**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.

**Examinations in June and November 2009 will contain questions on the following texts**

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

\* asterisked texts will also be examined in 2010

**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.

**Examinations in June and November 2009 will contain questions on the following texts**

**Poetry**

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

**Prose**

- |                     |   |
|---------------------|---|
| Chinua Achebe       | <i>Anthills of the Savannah</i>   |
| *Charlotte Brontë   | <i>Jane Eyre</i>  |
| Katherine Mansfield | <i>Short Stories</i> (Everyman)<br>(see full list of stories to be studied in Appendix A) |

**Drama**

- |                     |                               |
|---------------------|-------------------------------|
| *Arthur Miller      | <i>A View from the Bridge</i> |
| Athol Fugard        | <i>The Township Plays</i>     |
| William Shakespeare | <i>Julius Caesar</i>          |

\* asterisked texts will also be examined in 2010

<sup>1</sup> For further details about this anthology, please see the subject page on CIE's website. This selection will be set in 2009 and 2010; other sections from it will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

# 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.

### **Examinations in June and November 2009 will contain questions on the following texts**

#### **Poetry**

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

#### **Prose**

- |                     |   |
|---------------------|---|
| Chinua Achebe       | <i>Anthills of the Savannah</i>   |
| *Charlotte Brontë   | <i>Jane Eyre</i>  |
| Katherine Mansfield | <i>Short Stories</i> (Everyman)<br>(see full list of stories to be studied in Appendix A) |

**Drama**

*Arthur Miller	<i>A View from the Bridge</i>
Athol Fugard	<i>The Township Plays</i>
William Shakespeare	<i>Julius Caesar</i>

\* *asterisked texts will also be examined in 2010*

- <sup>1</sup> For further details about this anthology, please see the subject page on CIE's website. This selection will be set in 2009 and 2010; other sections from it will be prescribed for study in future years. The anthology also features in the set texts for IGCSE/O Level Literature in English.

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

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

**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

**From Songs of Ourselves: *The University of Cambridge International Examinations Anthology of Poetry in English* (ISBN 81-7596-248-8) (Paper 3/Paper9)**

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

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

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

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

**Tennyson: *Poems* (ed. Mick Imlah, Faber ISBN 0 57120700 6) (Paper 5)**

The Kraken  
 Song: 'A spirit haunts the year's last hours'  
 Mariana  
 The Lotos-Eaters  
 Ulysses  
 Tithonus  
 St Simeon Stylites  
 'Break, break, break'  
 Godiva  
 'Come down, O maid, from yonder mountain height'  
 'Now sleeps the crimson petal, now the white'  
 'Ask me no more: the moon may draw the sea'  
 'Tears, idle tears, I know not what they mean'

*From In Memoriam AHH*  
 'Old yew, which graspest at the stones'  
 'I sometimes hold it half a sin'  
 'Dark house, by which once more I stand'  
 'Calm is the morn without a sound'  
 'When Lazarus left his charnel-cave'  
 'Be near me when my light is low'  
 'Oh yet we trust that somehow good'  
 'By night we lingered on the lawn'  
 'Now fades the last long streak of snow'

Edwin Morris

*From Maud*

'Cold and clear-cut face, why come you so cruelly meek'  
'I have led her home, my love, my only friend'  
'See what a lovely shell'  
'Dead, long dead'  
To the Rev F D Maurice

*From Enoch Arden*  
Enoch Arden  
In the Valley of Caunteretz

*From Idylls of the King*  
Merlin and Vivien  
The Last Tournament  
Guinevere  
The Passing of Arthur

Crossing the Bar

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

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

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

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



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

**Prufrock and Other Observations:**

The Love Song of J. Alfred Prufrock

Portrait of a Lady

Preludes

Rhapsody on a Windy Night

**The Waste Land**

**The Hollow Men**

## RESOURCE LIST

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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 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)

## 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)

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

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

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

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

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

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

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

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

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

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

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

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

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