

IMPORTANT NOTICE

Cambridge International Examinations (CIE) in the UK and USA

With effect from the June 2003 examination 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 Cambridge International Examinations.

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

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NOTE

Additional copies of this syllabus and/or the accompanying specimen paper booklet can be ordered from CIE Publications.

INTRODUCTION

This syllabus is designed to allow progression from GCE O Level or IGCSE syllabuses in English Literature.

- Candidates may take Literature in English as an Advanced Subsidiary qualification 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 Literature in English may **not** also offer Language and Literature in English.

LITERATURE IN ENGLISH

ADVANCED SUBSIDIARY AND ADVANCED LEVEL

AIMS

To encourage:

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

ASSESSMENT OBJECTIVES

Candidates will be required to demonstrate:

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

SPECIFICATION GRID

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

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

SCHEMES OF ASSESSMENT – LITERATURE IN ENGLISH

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

Advanced Subsidiary candidates take:

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

and

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

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

and

Paper 4 Drama	2 hrs	25%
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and

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

Paper 6 20 th Century Texts	2 hrs	25%
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or

Paper 7 Comment and Appreciation	2 hrs	25%
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or

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

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

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

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

Elizabeth Gaskell

North and South

*Katherine Mansfield

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

* asterisked texts will also be examined in 2006

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>Macbeth</i>
J M Synge	<i>The Playboy of the Western World</i>
*Tennessee Williams	<i>The Glass Menagerie</i>
*Richard Sheridan	<i>The Rivals</i>

* *asterisked texts will also be examined in 2006*

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	<i>Antony and Cleopatra</i>
William Shakespeare	<i>Much Ado About Nothing</i>

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

*Jane Austen	<i>Emma</i>
*Geoffrey Chaucer	<i>The Knight's Tale</i>
*Emily Brontë	<i>Wuthering Heights</i>
*Christina Rossetti	<i>Selected Poems (Everyman)</i> (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)
George Eliot	<i>Middlemarch</i>
*Ben Jonson	<i>The Alchemist</i>
Alexander Pope	<i>The Rape of the Lock</i>

* asterisked texts will also be examined in 2006

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

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

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

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

*Jean Rhys *The Wide Sargasso Sea*

*R. K. Naryan *The Guide*

Elizabeth Jennings from *Selected Poems* (Carcanet)
(see full list of poems to be studied in Appendix A)

*Harold Pinter *The Caretaker*

*Edward Albee *Who's Afraid of Virginia Woolf?*

Tom Stoppard *Rosencrantz and Guildenstern are Dead*

*Derek Walcott *Selected Poetry* (Heinemann)
(see full list of poems to be studied in Appendix A)

Evelyn Waugh *Decline and Fall*

* asterisked texts will also be examined in 2006

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.

POEMS TO BE STUDIED IN POETRY SET TEXTS

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

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

The Calme
 The Flea
 The Good-Morrow
 Song ('Goe, and catche a falling starre')
 The Undertaking
 The Sunne Rising
 The Canonization
 Song ('Sweetest love, I doe not go')
 Aire and Angels
 The Anniversarie
 Twicknam Garden
 Loves Growth
 The Dreame
 A Valediction: of Weeping
 Loves Alchymie
 A Nocturnall upon S. Lucies day, Being the shortest day
 The Apparition
 A Valediction: forbidding mourning
 The Extasie
 The Expiration
 Holy Sonnets
 Divine Meditations
 Holy Sonnet ('Batter my heart..')
 Holy Sonnet ('Since she whome I loved..')
 'Good Friday, 1613. Riding Westward'
 'Hymne to God my God, in my sicknesse'
 'A Hymne to God the Father'

Elizabeth Jennings: from *Selected Poems (Carcenet)* (Paper 6)

Song for a Birth or a Death
Family Affairs
A Game of Chess
My Grandmother
In Praise of Creation
World I have not made
Harvest and Consecration
A World of Light
A Requiem
The Resurrection
Mantegna's Agony in the Garden
Visit to an Artist
Lazarus
The Diamond Cutter
Stargazers and others
To a Friend with a Religious Vocation
Greek Statues
The Pride of Life
A Roman Setting
Men fishing in the Arno
Two Deaths
About these Things
The Instruments
Remembering Fireworks
Sequence in Hospital
Man in a Park
Father to Son
Warning to Parents
Admonition
The Young Ones
A Mental Hospital Sitting Room
The Interrogator
Night Sister
Words from Traherne
Samuel Palmer and Chagall
On a Friend's Relapse and Return to a Mental Clinic
Night Garden of the Asylum
A Depression
Grove House Iffley
Chinese Art
Love Poem
One Flesh

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

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

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)

C J Brumfit and R A Carter, ed, *Literature and Language Teaching*, Oxford University Press (ISBN 0198314434)

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)

RESOURCE LIST 2005

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)

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)

(Although designed for Home Centres AS and A, this has much useful material, together with activities)

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, *Teaching Literature 11 – 18*, Bloxedge

(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/17th Century

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

Victorians

www.victoriandatabase.com

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

www.hwcn.org/-aa462/cariblit.html

Caryl Churchill

www.cwrl.utexas.edu/-sbowen/314fall/drama

Soyinka, Gordimer, Walcott

www.nobel.sc/index.html

(Nobel prizewinners' site)

Pinter

www.haroldpinter.org

Stoppard

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

Literature Resources

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

(This site also requires your organisation to register)

CD-ROM

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

AUDIOTAPES

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

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