

# Syllabus

Cambridge IGCSE Literature (English)

Syllabus code 0486

For examination in June and November 2011



UNIVERSITY *of* CAMBRIDGE  
International Examinations

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

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# 1. Introduction

## 1.1 Why choose Cambridge?

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

### Recognition

Cambridge IGCSE is internationally recognised by schools, universities and employers as equivalent to UK GCSE. Cambridge IGCSE is excellent preparation for A/AS Level, the Advanced International Certificate of Education (AICE), US Advanced Placement Programme and the International Baccalaureate (IB) Diploma. Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition).

### Support

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

### Excellence in education

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

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

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

# 1. Introduction

## 1.2 Why choose Cambridge IGCSE Literature (English)?

Cambridge IGCSE Literature (English) is accepted by universities and employers as proof of real knowledge and understanding. Successful candidates gain lifelong skills, including the ability to:

- Read, interpret and evaluate texts through the study of literature in English;
- Develop an understanding of literal and implicit meaning, relevant contexts and of the deeper themes or attitudes that may be expressed;
- Recognise and appreciate the ways in which writers use English to achieve a range of effects;
- Present an informed, personal response to materials they have studied;
- Explore wider and universal issues, promoting students' better understanding of themselves and of the world around them.

## 1.3 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of the International General Certificate of Secondary Education (IGCSE). It requires the study of subjects drawn from the five different IGCSE subject groups. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of students who pass examinations in at least seven subjects, including two languages, and one subject from each of the other subject groups.

The Cambridge portfolio of IGCSE qualifications provides a solid foundation for higher level courses such as GCE A and AS Levels and the International Baccalaureate Diploma as well as excellent preparation for employment.

A wide range of IGCSE subjects is available and these are grouped into five curriculum areas. Literature (English) falls into Group II, Humanities and Social Sciences.

Learn more about ICE at [www.cie.org.uk/qualifications/academic/middlesec/ice](http://www.cie.org.uk/qualifications/academic/middlesec/ice).

# 1. Introduction

## 1.4 How can I find out more?

### If you are already a Cambridge Centre

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

### If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email us at **international@cie.org.uk**. Learn more about the benefits of becoming a Cambridge Centre at **www.cie.org.uk**.

## 2. Assessment at a glance

### Cambridge IGCSE Literature (English) Syllabus code 0486

Candidates take one of the following options:

Component	Duration	Weighting
Paper 1: Set Texts – Open Books Paper 2: Coursework portfolio	2 hours 15 minutes Assessed by the Centre; externally moderated by CIE	75% 25%

**OR**

Component	Duration	Weighting
Paper 1: Set Texts – Open Books Paper 3: Unseen	2 hours 15 minutes 1 hour 15 minutes	75% 25%

**OR**

Component	Duration	Weighting
Paper 4: Set Texts – Closed Books: A Paper 5: Set Texts – Closed Books: B	2 hours 15 minutes 45 minutes	75% 25%

The full range of grades (A\* – G) is available in each option.

# 3. Syllabus aims and assessment

## 3.1 Aims

The syllabus aims, which are not listed in order of priority, are to encourage and develop candidates' ability to:

- enjoy the experience of reading literature;
- understand and respond to literary texts in different forms and from different periods and cultures;
- communicate an informed personal response appropriately and effectively;
- appreciate different ways in which writers achieve their effects;
- experience literature's contribution to aesthetic, imaginative and intellectual growth;
- explore the contribution of literature to an understanding of areas of human concern.

## 3.2 Assessment objectives

There are four Assessment Objectives (AOs) and candidates are assessed on their ability to:

AO1: Show detailed knowledge of the content of literary texts in the three main forms (Drama, Poetry, and Prose);

AO2: Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes;

AO3: Recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects;

AO4: Communicate a sensitive and informed personal response to literary texts.

Each of the assessment objectives is present in each of the papers, with the following weighting:

	Paper 1	Paper 2	Paper 3	Paper 4	Paper 5
AO1	25%	25%	25%	25%	25%
AO2	25%	25%	25%	25%	25%
AO3	25%	25%	25%	25%	25%
AO4	25%	25%	25%	25%	25%

# 3. Syllabus aims and assessment

## 3.3 Exam combinations

Candidates can combine this syllabus in an exam session with any other CIE syllabus except:

- syllabuses with the same title at the same level
- 2010 Literature in English

Please note that IGCSE, Cambridge International Level 1/Level 2 Certificates and O Level syllabuses are at the same level.

# 4. Description of papers

## 4.1 Paper 1: Set Texts – Open Books

**2 hours 15 minutes**

This paper has three sections: Drama, Prose and Poetry. Candidates answer one question from each section. All questions carry equal marks. Candidates may take their set texts into the exam, but these texts must not contain personal annotations, highlighting or underlining.

On each set text, candidates have a choice of three questions as follows:

- Poetry – one passage-based question and two essay questions.
- Drama – one passage-based question, one essay question, one ‘empathic’ question (see below for more details).
- Prose – as for Drama.

Candidates must answer at least one passage-based question and at least one essay-based question.

‘Empathic’ questions address the same assessment objectives as the essay and passage-based questions. These questions test knowledge, understanding and response, but give candidates the opportunity to engage more imaginatively with the text by assuming a suitable ‘voice’ (i.e. a manner of speaking for a specific character).

Passage-based questions ask candidates to re-read a specific passage or poem from the set text before answering. The chapter, scene or page reference will be given on the exam paper (references to several available editions will be provided if necessary). Heads of department can open the question paper one hour in advance of the exam to make sure that candidates have the correct references if they have been using a different edition. See the *Handbook for Centres* for more detail.

All questions encourage an informed personal response and test all assessment objectives. This means that candidates will have to demonstrate:

- their personal response, sometimes directly (answering questions such as ‘What do you think?’, ‘What are your feelings about...?’) and sometimes by implication (such as ‘Explore the ways in which...’);
- their knowledge of the text through the use of close reference to detail and use of quotations from the text;
- their understanding of characters, relationships, situations and themes;
- their understanding of the writer’s intentions and methods, and response to the writer’s use of language.

# 4. Description of papers

## 4.2 Paper 2: Coursework portfolio

Candidates submit a portfolio of **two** assignments.

- Each assignment should be between 600–1000 words and should be based on the study of one complete text, equivalent in scope and demand to a set text on Paper 1.
- The assignments must be on different texts.
- One of the assignments (but not two) may be on a text prepared for Paper 1. (There is no requirement to include work on a Paper 1 text.)

Assignments can be handwritten, typed or word processed.

The phrasing of each assignment's title must allow for assessment in relation to all the Assessment Objectives.

Coursework is assessed and marked by the Centre, and a sample is submitted for external moderation by CIE. Teachers responsible for assessing Coursework must be accredited by CIE; accreditation is usually awarded after the teacher has successfully completed the *Coursework Training Handbook*.

For more information and guidance on creating, presenting and marking the Coursework, see Section 7, page 17.

## 4.3 Paper 3: Unseen

**1 hour 15 minutes**

Paper 3 comprises two questions, each asking candidates for a critical commentary on (and appreciation of) previously unseen writing printed on the question paper. Candidates answer one question only.

One question is based on a passage of literary prose (such as an extract from a novel or a short story); the other question is based on a poem, or extract of a poem.

Candidates are advised to spend around 20 minutes reading their selected question and planning their answer before starting to write.

There are no set texts for this paper.

# 4. Description of papers

## 4.4 Paper 4: Set texts – Closed books A

### **2 hours 15 minutes**

The paper has three sections: Drama, Poetry, and Prose. Candidates answer one question from each section. All questions carry equal marks. This is a 'Closed books' paper: candidates may not take their set texts into the exam room.

On each text, candidates have a choice of three questions:

- Poetry – one passage-based question, and two essay questions;
- Drama – one passage-based question, one essay question, one 'empathic' question (see below for more detail);
- Prose – as for Drama.

Candidates must answer at least one passage-based question and at least one essay question.

'Empathic' questions address the same assessment objectives as the essay and passage-based questions. These questions test knowledge, understanding and response, but give candidates the opportunity to engage more imaginatively with the text by assuming a suitable 'voice' (i.e. a manner of speaking for a specific character).

Passage-based questions ask candidates to re-read a specific passage or poem from the set text, which is printed on the exam paper.

All questions encourage an informed personal response and test all assessment objectives. This means that candidates will have to demonstrate:

- their personal response, sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (such as 'Explore the ways in which...');
- their knowledge of the text through the use of close reference to detail and use of quotations from the text;
- their understanding of characters, relationships, situations and themes;
- their understanding of the writer's intentions and methods, and their response to the writer's use of language.

# 4. Description of papers

## 4.5 Paper 5: Set texts – Closed books B

### 45 minutes

In this paper, candidates answer one question on one set text. All questions carry equal marks. This a 'Closed books' paper: candidates may not take their set texts into the exam room.

On each set text, candidates have a choice of three questions as follows:

- Poetry – one passage-based question and two essay questions.
- Drama – one passage-based question, one essay question, one 'empathic' question (see below for more details).
- Prose – as for Drama.

Candidates must answer at least one passage-based question and at least one essay-based question.

'Empathic' questions address the same assessment objectives as the essay and passage-based questions. These questions test knowledge, understanding and response, but give candidates the opportunity to engage more imaginatively with the text by assuming a suitable 'voice' (i.e. a manner of speaking for a specific character).

Passage-based questions ask candidates to re-read a specific passage or poem from the set text before answering. The chapter, scene or page reference will be given on the exam paper (references to several available editions will be provided if necessary).

All questions encourage an informed personal response and test all assessment objectives. This means that candidates will have to demonstrate:

- their personal response, sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (such as 'Explore the ways in which...');
- their knowledge of the text through the use of close reference to detail and use of quotations from the text;
- their understanding of characters, relationships, situations and themes;
- their understanding of the writer's intentions and methods, and their response to the writer's use of language.

# 5. Set texts

**Unless otherwise indicated, candidates may use any edition of the set text, provided it is not an abridgement or simplified version.**

\* text examined also in June and November 2012

\*\* text examined also in June and November 2012 and June and November 2013

## SET TEXTS FOR PAPER 1

Candidates must answer on **three** different set texts: i.e. one set text in each section.

### Section A: DRAMA

Candidates must answer on one set text from this section:

- \*\* Arthur Miller                    *Death of a Salesman*
- Charlotte Keatley                *My Mother Said I Never Should*
- \* William Shakespeare        *Much Ado About Nothing*
- William Shakespeare         *Richard III*
- \* R. C. Sheriff                    *Journey's End*

### Section B: POETRY

Candidates must answer on one set text from this section:

- \*\* Alfred, Lord Tennyson    The following poems:
  - 'Mariana'
  - 'The Lady of Shalott'
  - 'Ulysses'
  - extract from 'Maud' final section of Part II: from 'Dead, long dead' to 'Is enough to drive one mad'
  - from 'In Memoriam A.H.H':
    - VII ('Dark house, by which once more I stand')
    - XXIV ('And was the day of my delight')
    - L ('Be near me when my light is low')
    - LXVII ('When on my bed the moonlight falls')
    - CVI ('Ring out, wild bells, to the wild sky')
    - CXV ('Now fades the long last streak of snow')
  - 'Crossing the Bar'

These appear in the Tennyson section of *Three Victorian Poets*, ed. Jane Ogborn (Cambridge University Press ISBN 0-521-62720-9 / ISBN 9-780521627108).

# 5. Set texts

- \* from *Songs of Ourselves* from Part 3 (Poems from the Nineteenth and Twentieth Centuries): Poems 96 to 109 inclusive, i.e. the following fourteen poems:
- Thomas Hardy, 'The Voice'
  - Allen Curnow, 'Time'
  - Mathew Arnold, 'Dover Beach'
  - Adrienne Rich, 'Amends'
  - Ted Hughes, 'Full Moon and Little Frieda'
  - Gillian Clarke, 'Lament'
  - John Keats, 'The Grasshopper and The Cricket'
  - Vachel Lindsay, 'The Flower-fed Buffaloes'
  - Boey Kim Cheng, 'Report to Wordsworth'
  - John Clare, 'First Love'
  - Dennis Scott, 'Marrysong'
  - George Gordon Lord Byron, 'So, We'll Go No More A-Roving'
  - Elizabeth Barrett Browning, Sonnet 43  
( 'How do I love thee? Let me count the ways! ')
  - Edna St Vincent Millay, Sonnet 29  
( 'Pity me not because the light of day ')

*Songs of Ourselves: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press **ISBN-10:** 8175962488 **ISBN-13:** 978-8175962484)

## Section C: PROSE

Candidates must answer on one set text from this section:

- \*\* Emily Brontë *Wuthering Heights*
- Anita Desai *Games at Twilight, and Other Stories*
- \* Bessie Head *When Rain Clouds Gather*
- \*\* F Scott Fitzgerald *The Great Gatsby*
- \* Edith Wharton *Ethan Frome*
- \* from *Stories of Ourselves* The following ten stories:
  - Charles Dickens, 'The Signalman'
  - Charlotte Perkins Gilman, 'The Yellow Wall Paper'
  - Arthur Conan Doyle, 'How It Happened'
  - Ray Bradbury, 'There Will Come Soft Rains'
  - John Wyndham, 'Meteor'
  - Alex La Guma, 'The Lemon Orchard'
  - Bernard MacLaverty, 'Secrets'
  - Borden Deal, 'The Taste of Watermelon'
  - Jhumpa Lahiri, 'The Third and Final Continent'
  - Tim Winton, 'On Her Knees'

*Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press: **ISBN-10:** 052172791X **ISBN-13:** 978-0521727914)

# 5. Set texts

## SET TEXTS FOR PAPER 4

Candidates must answer on **three** different set texts: i.e. one set text in each section.

The text list for Paper 4 is identical to the text list for Paper 1.

Candidates who are taking Paper 4 will answer on one text in Paper 5.

### Section A: DRAMA

Candidates must answer on one set text from this section:

- \*\* Arthur Miller            *Death of a Salesman*
- Charlotte Keatley       *My Mother Said I Never Should*
- \* William Shakespeare    *Much Ado About Nothing*
- William Shakespeare   *Richard III*
- \* R. C. Sheriff             *Journey's End*

### Section B: POETRY

Candidates must answer on one set text from this section:

- \*\* Alfred, Lord Tennyson    The following poems:
  - 'Mariana'
  - 'The Lady of Shalott'
  - 'Ulysses'
  - extract from 'Maud' final section of Part II: from 'Dead, long dead' to 'Is enough to drive one mad'
  - from 'In Memoriam A.H.H':
    - VII ('Dark house, by which once more I stand')
    - XXIV ('And was the day of my delight')
    - L ('Be near me when my light is low')
    - LXVII ('When on my bed the moonlight falls')
    - CVI ('Ring out, wild bells, to the wild sky')
    - CXV ('Now fades the long last streak of snow')
  - 'Crossing the Bar'

These appear in the Tennyson section of *Three Victorian Poets*, ed. Jane Ogborn (Cambridge University Press **ISBN** 0-521-62720-9/**ISBN** 9-780521627108).

# 5. Set texts

- \* from *Songs of Ourselves* from Part 3 (Poems from the Nineteenth and Twentieth Centuries): Poems 96 to 109 inclusive, i.e. the following fourteen poems:
  - Thomas Hardy, 'The Voice'
  - Allen Curnow, 'Time'
  - Mathew Arnold, 'Dover Beach'
  - Adrienne Rich, 'Amends'
  - Ted Hughes, 'Full Moon and Little Frieda'
  - Gillian Clarke, 'Lament'
  - John Keats, 'The Grasshopper and The Cricket'
  - Vachel Lindsay, 'The Flower-fed Buffaloes'
  - Boey Kim Cheng, 'Report to Wordsworth'
  - John Clare, 'First Love'
  - Dennis Scott, 'Marrysong'
  - George Gordon Lord Byron, 'So, We'll Go No More A-Roving'
  - Elizabeth Barrett Browning, Sonnet 43 ('How do I love thee? Let me count the ways!')
  - Edna St Vincent Millay, Sonnet 29 ('Pity me not because the light of day')

*Songs of Ourselves: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press **ISBN-10:** 8175962488 **ISBN-13:** 978-8175962484)

## Section C: PROSE

Candidates must answer on one set text from this section:

- \*\* Emily Brontë *Wuthering Heights*
- Anita Desai *Games at Twilight, and Other Stories*
- \* Bessie Head *When Rain Clouds Gather*
- \*\* F Scott Fitzgerald *The Great Gatsby*
- \* Edith Wharton *Ethan Frome*
- \* from *Stories of Ourselves* The following ten stories:
  - Charles Dickens, 'The Signalman'
  - Charlotte Perkins Gilman, 'The Yellow Wall Paper'
  - Arthur Conan Doyle, 'How It Happened'
  - Ray Bradbury, 'There Will Come Soft Rains'
  - John Wyndham, 'Meteor'
  - Alex La Guma, 'The Lemon Orchard'
  - Bernard MacLaverty, 'Secrets'
  - Borden Deal, 'The Taste of Watermelon'
  - Jhumpa Lahiri, 'The Third and Final Continent'
  - Tim Winton, 'On Her Knees'

*Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press: **ISBN-10:** 052172791X **ISBN-13:** 978-0521727914)

# 5. Set texts

## SET TEXTS FOR PAPER 5

Candidates who are taking this paper answer on **one** text from the following:

- \*\* Maya Angelou                    *I Know Why The Caged Bird Sings*  
Brian Clark                         *Whose Life Is It Anyway?*  
Seamus Heaney                    from *Death of a Naturalist*

The following fifteen poems:

Digging	At a Potato Digging
Death of a Naturalist	For the Commander of the Eliza
The Barn	The Diviner
An Advancement of Learning	Turkeys Observed
Blackberry-Picking	Trout
Churning Day	Waterfall
Follower	Valediction
Ancestral Photograph	

- \* George Orwell                    *Nineteen Eighty-Four*  
\*\* Aldous Huxley                    *Brave New World*  
\* William Shakespeare            *Romeo and Juliet*  
\*\* from *Songs of Ourselves* from Part 1 (Poems from the Sixteenth and Early Seventeenth Centuries) the

following thirteen poems:

- George Peele, 'What Thing is Love?'  
Sir Thomas Wyatt, 'They Flee From Me, That Sometime Did Me Seek'  
Michael Drayton, Sonnet 61 ('Since there's no help, come let us kiss and part')  
Chidiok Tichbourne, 'Written the Night Before His Execution'  
Thomas Nashe, 'A Litany in Time of Plague'  
Lady Mary Wroth, Sonnet 19 ('Come, darkest night, becoming sorrow best')  
William Shakespeare, Song: 'Fear No More the Heat o'th' Sun'  
Aemilia Lanier, 'The Flowers that on the Banks and Walks Did Grow'  
Christopher Marlowe, 'Come Live With Me, and Be My Love'  
William Shakespeare, Sonnet 18 ('Shall I compare thee to a summer's day?')  
William Shakespeare, Sonnet 73 ('That time of year thou mayst in me behold')  
Edmund Spenser, 'The Procession of the Seasons'  
Queen Elizabeth I, 'I grieve, and dare not show my discontent'

*Songs of Ourselves: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press **ISBN-10:** 8175962488 **ISBN-13:** 978-8175962484)

# 6. Grade descriptions

Grade descriptions	
<b>Grade A</b>	<p>A Grade A candidate will have demonstrated the ability to:</p> <ul style="list-style-type: none"><li>• sustain a perceptive and convincing response with well-chosen detail of narrative and situation;</li><li>• demonstrate clear critical/analytical understanding of the author's intentions and the text's deeper implications and the attitudes it displays;</li><li>• make much well-selected reference to the text;</li><li>• respond sensitively and in detail to the way language works in the text;</li><li>• communicate a considered and reflective personal response to the text.</li></ul>
<b>Grade C</b>	<p>A Grade C candidate will have demonstrated the ability to:</p> <ul style="list-style-type: none"><li>• make a reasonably sustained/extended response with detail of narrative and situation;</li><li>• show understanding of the author's intentions and some of the text's deeper implications and the attitudes it displays;</li><li>• show some thoroughness in use of the text for support;</li><li>• make some response to the way language works in the text;</li><li>• communicate an informed personal response to the text.</li></ul>
<b>Grade F</b>	<p>A Grade F candidate will have demonstrated the ability to:</p> <ul style="list-style-type: none"><li>• make a few straightforward points in terms of narrative and situation;</li><li>• show a few signs of understanding of the author's intentions and the surface meanings of the text;</li><li>• make a little reference to the text;</li><li>• show evidence of a simple personal response to the text.</li></ul>

# 7. Coursework guidance

## 7.1 Coursework portfolio (Paper 2): guidance notes

Teachers may not undertake Centre-based assessment until they have been accredited by CIE; accreditation usually follows the successful completion of the *Coursework Training Handbook*. Contact CIE for more information.

For further guidance and for the general regulations concerning school-based Coursework assessment, see the *Handbook for Centres*.

### General guidance

#### **Portfolio format**

- The portfolio will contain **two** assignments, each on a different text.
- The assignments must be securely fastened and clearly marked with the candidate's name, number and the Centre number.
- Work sent to CIE for external moderation must not be sent in clear plastic folders or ring binders. A completed Candidate Record Card must be included with each portfolio (see forms at rear of this syllabus).

#### **Assignments: general issues**

- Assignments usually follow a programme of study undertaken by a teaching group. The best assignments usually follow a shared learning experience, but are selected by the candidate. It is recommended that the teacher and the candidate discuss which are the best assignments to submit.
- Candidates do not have to produce assignments under timed examination-type conditions.
- Assignments may be completed at any stage during the course. Candidates should undertake more than two assignments to provide a choice of assignments for their portfolio.

#### **Assignments: texts**

- Assignment texts can be chosen by teachers or by candidates and teachers together. They must be originally written in English, and of a quality appropriate for study at IGCSE.
- Candidates within a Centre do not have to submit assignments on the same texts.
- Assignments should show that the candidate has studied the whole text.
- If poetry or short stories are used for an assignment, candidates should cover a minimum of two poems or stories. Candidates are not required to compare poems or stories within the assignment, as it is assumed that the assignment is based on the study of a wider selection of poems or stories broadly equivalent to a poetry or short stories set text.

# 7. Coursework guidance

## ***Drafting assignments***

- A general discussion on the progress of assignments is a natural part of the teacher/candidate relationship, as it is for other parts of the exam. In addition, if plans and first drafts are completed under teacher supervision, then teachers can be reassured of the authenticity of the final assignment.
- Teachers should not, however, mark, correct or edit draft assignment material; candidates can certainly draft and redraft work, but teachers should give only general guidance during this phase.

## ***Length of assignments***

- Assignments should be between 600 and 1000 words. This is a guideline. Candidates must not confuse length with quality. Although no assignment is penalised per se because of its length, assignments significantly under or over this word count guidance may be self-penalising.

## ***Presenting assignments***

- Candidates may use typewriters or word processors, or can write their assignments by hand. Candidates should remember to carefully proofread their work.

## ***Checking portfolios for authenticity***

- It is the Centre's responsibility to make sure all Coursework is the candidate's original work. Where appropriate, candidates should provide references to secondary source material, listing these at the end of the assignment.

## ***Feedback following external moderation***

- Centres receive a brief report from the external moderator following the assessment of their candidates' portfolios, usually at the same time as the final exam results.

The *Handbook for Centres* contains guidance and general regulations about internal (school-based) assessment of Coursework

# 7. Coursework guidance

## 7.2 Marking and moderating Coursework

As well as commenting on the overall quality of the portfolio, recorded on the Individual Candidate Record Card, teachers must mark each assignment by indicating the strengths and errors and by providing a final comment.

**Each assignment is to be marked out of a total of 25**, in accordance with the criteria which follow. Assessment usually involves balancing strengths and weaknesses in the candidate's work. If a candidate submits no assignment, a mark of zero must be recorded.

### Internal Moderation

If several teachers in a Centre are involved in internal assessment, then the Centre must make sure that all candidates are assessed to a common standard in order to produce a reliable order of rank. Centre assessments will then be subject to external moderation.

### External Moderation

External moderation of internal assessment is carried out by CIE and CIE must receive internally moderated marks for all candidates by 30 April for the May/June examination and by 31 October for the November examination. These marks may be submitted either by using MS1 mark sheets or by using Cameo as described in the *Handbook for Centres*.

On receiving marks, CIE draws up a list of sample candidates whose work will be moderated (a further sample may also be requested), and will ask the Centre to immediately send these candidates' Coursework portfolios. Individual Candidate Record Cards and Coursework Assessment Summary Forms (copies of which may be found at the back of this syllabus booklet) must be sent with the Coursework.

Further information about external moderation may be found in the *Handbook for Centres* and the *Administrative Guide for Centres*.

# 7. Coursework guidance

## 7.3 Assessment criteria for Coursework

	<b>0 / 0–1</b>	No answer / Insufficient to meet the criteria for Band 8.
<b>Band 8</b>	<b>2</b> <b>3</b> <b>4</b>	<i>Limited attempt to respond</i> <ul style="list-style-type: none"><li>• shows some limited understanding of simple/literal meaning</li></ul>
<b>Band 7</b>	<b>5</b> <b>6</b> <b>7</b>	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"><li>• makes a few straightforward comments</li><li>• shows a few signs of understanding the surface meaning of the text</li><li>• makes a little reference to the text</li></ul>
<b>Band 6</b>	<b>8</b> <b>9</b> <b>10</b>	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"><li>• makes some relevant comments</li><li>• shows a basic understanding of surface meaning of the text</li><li>• makes a little supporting reference to the text</li></ul>
<b>Band 5</b>	<b>11</b> <b>12</b> <b>13</b>	<i>Begins to develop a personal response</i> <ul style="list-style-type: none"><li>• shows some understanding of meaning</li><li>• makes a little reference to the language of the text</li><li>• uses some supporting textual detail</li></ul>
<b>Band 4</b>	<b>14</b> <b>15</b> <b>16</b>	<i>Makes a reasonably developed personal response</i> <ul style="list-style-type: none"><li>• shows understanding of the text and some of its deeper implications</li><li>• makes some response to the way the writer uses language</li><li>• shows some thoroughness in the use of supporting evidence from the text</li></ul>
<b>Band 3</b>	<b>17</b> <b>18</b> <b>19</b>	<i>Makes a well-developed and detailed personal response</i> <ul style="list-style-type: none"><li>• shows a clear understanding of the text and some of its deeper implications</li><li>• makes a developed response to the way the writer achieves her/his effects</li><li>• supports with careful and relevant reference to the text</li></ul>
<b>Band 2</b>	<b>20</b> <b>21</b> <b>22</b>	<i>Sustains a perceptive and convincing personal response</i> <ul style="list-style-type: none"><li>• shows a clear critical understanding of the text</li><li>• responds sensitively and in detail to the way the writer achieves her/his effects</li><li>• integrates much well-selected reference to the text</li></ul>
<b>Band 1</b>	<b>23</b> <b>24</b> <b>25</b>	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show complete and sustained engagement with both text and task.

# 8. Appendix

## 8.1 Resources: set text editions

**Unless otherwise stated, candidates may use any edition of the set text, as long as it is not an abridged or simplified version.** There are many editions of set texts available, with newer editions sometimes including notes (often displayed on facing pages), illustrations, activities and further resources which make these texts particularly useful and user-friendly.

Any of these texts may be taken into the examination room for Paper 1 (Open Books), but the text must not contain any annotations made by the candidate.

The edition of Shakespeare used for setting extract questions on examination papers is the Alexander Text of *The Complete Works of William Shakespeare* ed. Peter Alexander (Collins, 1951; new edition 2006, introduced by Peter Ackroyd). However, this complete standard one volume edition is not recommended for classroom study of individual plays.

Some examples of reliable and useful series:

Cambridge School Shakespeare series	edited R Gibson
Cambridge Literature series (includes classics of poetry, prose and drama)	edited J Baxter
Penguin Shakespeare	Penguin
Oxford School Shakespeare	Oxford University Press
Heinemann Shakespeare	Heinemann
Longman School Shakespeare	Pearson – Longman (series editor John O'Connor) (useful for candidates with a second language English background)

For a further list of recommended resources, visit the IGCSE Literature (English) page on the CIE website at [www.cie.org.uk](http://www.cie.org.uk).

**Literature (English) Paper 2 - Coursework  
Individual Candidate Record Card  
IGCSE**

**Please read the instructions printed overleaf and the General Coursework Regulations before completing this form.**

Centre Number	<table border="1"> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </table>						Centre Name				
Candidate Number	<table border="1"> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </table>						Candidate Name				
Teaching Group/Set			June/November	2	0	1	1				

Author and Title of Coursework Text		
Assignment 1		Mark (out of 25)
Assignment 2		Mark (out of 25)

Teacher's comments		
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Texts studied for Paper 1		
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Signature and date	Mark to be transferred to Coursework Assessment Summary Form	TOTAL OUT OF 50
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## INSTRUCTIONS FOR COMPLETING INDIVIDUAL CANDIDATE RECORD CARD

1. Complete the information at the head of the form.
2. Mark the assignments according to instructions given in the Syllabus booklet.
3. Enter marks in the appropriate spaces. Complete all sections of the form.
4. **It is essential that the marks of candidates from different teaching groups within each Centre are moderated internally.** This means that the marks awarded to all candidates within a Centre must be brought to a common standard by the teacher responsible for co-ordinating the internal assessment (i.e. the internal moderator), and a single valid and reliable set of marks should be produced which reflects the relative attainment of all the candidates in the Coursework component at the Centre.
5. Transfer the marks to the Coursework Assessment Summary Form in accordance with the instructions provided on the back of that document.
6. Retain all Individual Candidate Record Cards and Coursework **which will be required for external moderation.** See also the instructions on the Coursework Assessment Summary Form.  
**Note:** These Record Cards are to be used by teachers only for candidates who have undertaken Coursework as part of their IGCSE Literature Course.



## A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate group or set.
3. Transfer each candidate's marks from her/his Individual Candidate Record Card to this form as follows:
  - (a) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
  - (b) In the column headed 'Internally Moderated Mark', enter the total mark awarded *after* internal moderation took place.
4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

## B. PROCEDURES FOR EXTERNAL MODERATION

1. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each centre (in late March for the June examination and in early October for the November examination) showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of the computer-printed Coursework mark sheet MS1 must be dispatched in the specially provided envelope to arrive as soon as possible at CIE but no later than 30 April for the June examination and 31 October for the November examination.
3. CIE will select a list of candidates whose work is required for external moderation. As soon as this list is received, send the candidates' work with the corresponding Individual Candidate Record Cards, this summary form and the second copy of the computer-printed mark sheet(s) (MS1), to CIE. Indicate the candidates who are in the sample by means of an asterisk (\*) against the candidates' names overleaf.
4. CIE reserves the right to ask for further samples of Coursework.

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