

LITERATURE IN ENGLISH

HIGHER 2

(Subject 9725)

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LITERATURE IN ENGLISH

HIGHER 2

(Syllabus 9725)

AIMS

To develop in students:

1. an appreciation of, and informed personal response to, Literature in English;
2. a love of reading, and the ability to read critically;
3. an understanding of the historical and cultural contexts for literary production;
4. an understanding of the nature and methods of literary study;
5. the interdependent skills of reading, analysis and communication;
6. effective, persuasive and appropriate communication of ideas.

ASSESSMENT OBJECTIVES

Candidates should be able to:

1. make an informed personal and critical response to the text/texts and account for their responses to texts;
2. demonstrate an understanding of how the literary context of the text informs their understanding of the text;
3. critically analyse and evaluate ways in which writers' choices of form, structure and language shape meanings;
4. clearly communicate the knowledge, understanding and insights appropriate to literary study.

ASSESSMENT STRUCTURE

One compulsory written examination of 3 hrs duration will be set. In addition, four elective papers, each comprising a written examination of 3 hrs duration, will be set. Candidates will choose one elective paper.

ASSESSMENT MODE

The Examinations are open book: candidates will be allowed to bring copies of their set texts into the examination room.

a. Materials that can be taken into the examination room

Only original texts (original published editions) should be taken into the examination room. Nothing else, including critical works or study notes of any kind, should be taken into the examination room. The use of dictionaries is not permitted.

b. Underlining and highlighting of texts

Only underlining, highlighting or the use of vertical lines in the margins is permitted. Nothing else should be written in the texts. Separate pieces of paper such as post-its and tape flags are not allowed.

c. Folding and Flagging of Pages

Any kind of folding or flagging of pages in texts (e.g. use of post-its, tape flags or paper clips) is not permitted.

QUESTION TYPES AND SPECIFICATIONS

The questions in the examination focus on three areas of skill – Response, Analysis and Comparison.

(i) Response

This is the candidate's ability to respond to either an unseen text extract, or a passage from a set text. In doing so, candidates will demonstrate the ability to analyse both the formal and stylistic features of the extract (Assessment Objectives **i** and **iii**). This skill is assessed in Sections A, B and C of Paper 1, and Section A of the elective papers. For the elective papers, candidates will also demonstrate the ability to relate the extract to key features of the period or topic covered by the paper (Assessment Objective **ii**).

(ii) Analysis

This is the candidate's ability to write a critical analysis of the set texts they have studied. In doing so, candidates will demonstrate an ability to make an informed personal and critical response to the text as a whole (Assessment Objectives **i** and **iii**). This skill is primarily assessed in Sections B and C of both Paper 1 and the elective papers.

(iii) Comparison

This is the candidate's ability to critically compare and evaluate unseen texts (with regard to Paper 1) and the set texts they have studied (with regard to the elective papers). In doing so, candidates will demonstrate an ability to identify, compare and critically assess key features of each text (Assessment Objectives **i**, **ii** and **iii**). This skill is assessed in Section A of Paper 1. For each elective paper, this is assessed with appropriate reference to the literary features of the period or topic covered by the paper (Assessment Objective **ii**). This skill is assessed in Section B of the elective papers.

All of these types of questions will also require the candidate to organise and present information, ideas and arguments clearly and effectively (Assessment Objective **iv**). Their grammar, punctuation, and spelling will also be taken into account.

PAPER 1: READING LITERATURE (3 hours)

Paper 1 is a compulsory paper designed to give students broad exposure to literary study. The texts set will be texts of recognised importance and significance. Both H1 and H2 students offer this paper. Candidates will answer one question from each of the three Sections. All questions hold equal weight in the computing of marks for the paper (i.e. 33⅓% each).

Section A: Poetry

Two questions will be set, primarily focusing on response and comparison skills (see “Question Types and Specifications”). Each question will require the candidate to respond to and critically compare two unseen poems. The candidate will answer **one** question.

Section B: Prose

In this section, the student will study **one** of the following prose texts:

- Jane Austen: *Pride and Prejudice*
- Charles Dickens: *Great Expectations*
- Toni Morrison: *Beloved*
- ** J.M. Coetzee: *Disgrace*

Two questions will be set for each text, primarily focusing on analysis skills (see “Question Types and Specifications”). One question will be an essay question, the other will be a passage-based question. The candidate will answer **one** question on one text.

Section C: Drama

In this section, the student will study **one** of the following drama texts.

- William Shakespeare: *Othello*
- ** Oscar Wilde: *The Importance of Being Earnest*
- John Webster: *The Duchess of Malfi*
- ** David Auburn: *Proof*

Two questions will be set for each text, primarily focusing on analysis skills (see “Question Types and Specifications”). One question will be an essay question, the other will be a passage-based question. The candidate will answer **one** question on one text.

- ** Set also for 2010 and 2011

ELECTIVE PAPERS

Papers 2 to 5 are elective papers. In addition to Paper 1, H2 students offer one paper from Papers 2 to 5. Papers 2 and 3 are period-based papers, each focusing on a period of literary writing. Papers 4 and 5 are topic-based papers, each focusing on a topic of literary significance. Each elective paper will be offered for three to four years and then replaced.

For all the H2 papers, candidates should be capable of commenting on the stylistic and literary features of the texts in their discussion of unseen extracts and texts studied. In other words, the ability to appreciate the text in and of its own right is assessed, alongside the ability to demonstrate knowledge of the literary context.

Candidates will answer **three** questions in the elective paper they have chosen:

- In Section A, they will answer **one** question from a choice of **two** on an unseen text extract from the period or topic that is the focus of the paper. This question will focus primarily on response and analysis skills (see “Question Types and Specifications”).
- In Section B, they will answer **one** Comparison question from a choice of **two**. The question will require them to compare two texts they have studied and will focus primarily on comparison and analysis skills (see “Question Types and Specifications”).
- In Section C, they will answer **one** question, primarily focusing on analysis skills (see “Question Types and Specifications”) from a choice of eighteen. The questions set for the topic-based papers will be related to some aspect of the topic studied. Questions on the period-based papers will deal with any aspect of the text studied. **Two** questions will be set on each of the texts below. Candidates must **not** use the same texts in Section B and Section C.

PAPER 2: THE ENGLISH RENAISSANCE 1558–1660 (3 hours)

The student will study **three** of the following texts:

- ** Thomas Nashe: *The Unfortunate Traveller*
- ** Francis Bacon: *The Major Works (Oxford World's Classics)*
- ** William Shakespeare: *Sonnets*
- ** William Shakespeare: *Hamlet*
- ** George Herbert: *The Complete English Poems*
- ** John Donne: *The Complete English Poems*
- ** Christopher Marlowe: *The Jew of Malta*
- ** Cyril Tourneur: *The Revenger's Tragedy*
- ** Ben Jonson: *The Alchemist*

PAPER 3: MODERN WRITING (3 hours)

The student will study **three** of the following texts:

- Wilfred Owen: *Collected Poems*
- Katherine Mansfield: *Collected Stories*
- W.B. Yeats: *Selected Poems*
- F. Scott Fitzgerald: *The Great Gatsby*
- Joseph Conrad: *Heart of Darkness*
- Virginia Woolf: *Mrs Dalloway*
- Eugene O'Neill: *Long Day's Journey into Night*
- Sean O'Casey: *Juno and the Paycock* and *The Plough and the Stars* (in Three Plays)
- T.S. Eliot: *Murder in the Cathedral*

Please note that 2009 will be the last year of examination for Modern Writing (9725/03).

- ** Set also for 2010 and 2011

PAPER 4: IMAGINING OTHER WORLDS (3 hours)

The student will study **three** of the following texts:

Edgar Allan Poe: *The Fall of the House of Usher and Other Writings: Poems, Tales, Essays and Reviews* (Penguin Classics)
Samuel Taylor Coleridge: *Selected Poems*
Aldous Huxley: *Brave New World*
George Orwell: *1984*
Anthony Burgess: *A Clockwork Orange*
Margaret Atwood: *The Handmaid's Tale*
William Shakespeare: *The Tempest*
Christopher Marlowe: *Dr Faustus* (Mermaid edition)
Charlotte Perkins Gilman: *Herland*

Please note that 2009 will be the last year of examination for Imagining Other Worlds (9725/04).

PAPER 5: LITERATURE AND IDENTITY (3 hours)

The student will study **three** of the following texts:

Sylvia Plath: *Ariel*
Boey Kim Cheng: *Another Place*
Suchen Christine Lim: *Fistful of Colours*
Derek Walcott: *Selected Poems*
Anita Desai: *Fasting, Feasting*
James Joyce: *A Portrait of the Artist as a Young Man*
Wole Soyinka: *Death and the King's Horseman*
William Shakespeare: *King Lear*
Kuo Pao Kun: *Two Plays: Descendants of the Admiral Eunuch and The Spirits Play*

Please note that 2009 will be the last year of examination for Literature and Identity (9725/05).

AREAS OF STUDY

The study of Literature at H2 level should be seen as a process of critically examining texts. In addition to the study of inherent stylistic features of texts, students should also explore the specific contexts that led to the production of these texts, as well as how readers and audiences relate to the texts. Students should engage with texts at various cognitive and affective levels. As the study of Literature covers multiple aspects which may not always be easily demarcated, the following areas of study are broad indications of the ground that could be covered in the course of teaching Literature.

(i) **Literary Features**

These include:

- The definition of a genre, the individual form of the text and its stylistic features.
- Study of how these features are used by authors, and to what effect, in the various texts, seen and unseen, that students encounter.

(ii) **Text and Context**

- An appreciation of how the texts studied relate to the contexts in which they were created, including social, cultural and historical contexts.
- Exploration of the ideologies and assumptions in the texts. A more informed interrogation of the text can be made when students are aware of the events and ideas that predominated during the period in which these texts were created.
- How texts relate to movements in artistic creation at a particular point in time. The study of literary forms is relevant here. For example, it is useful for students reading a sonnet written by a Romantic poet to have an understanding of the general features of the Romantic movement as well as knowledge of how the sonnet form has developed in Literature in English up to that point.

(iii) **Language Use**

- Proficiency in the use of the English language in both a functional and literary sense.
- Study of language use at the grammatical, lexical and structural levels.
- Examination of elements of style, such as register, figurative language, rhythm and language patterns.
- Understanding of the effects of the use of language to create meaning by writers from the word level right through to discourse levels.

SPECTRUM OF SKILLS

Candidates should be equipped with the following skills:

- (i) An ability to make an informed personal response to the text(s) and account for their responses.
- (ii) An ability to understand and comment on the ways in which the historical and cultural backgrounds of text and author inform the meaning of the text.
- (iii) An ability to analyse and evaluate critically the ways in which writers' choices of form, structure and language shape meanings.
- (iv) An ability to communicate clearly knowledge, understanding and insights appropriate to literary study.

| Skills | Examples |
|--|--|
| (i) Make an informed and critical personal response to the text(s) and account for their responses to texts. | <ul style="list-style-type: none"> • Develop an informed personal response • Make connections between their own ideas and experiences and those in the text • Reflect critically on the development of their own informed response • Comment on the ways in which both content and form shape the reader's response • Demonstrate knowledge of ways in which a text invites the reader to respond |
| (ii) Demonstrate an understanding of how the literary context of the text informs their understanding of the text. | <ul style="list-style-type: none"> • Demonstrate knowledge of some key social, cultural and historical influences in the creation of texts • Comment on ways in which characters, viewpoints, and situations convey the social conventions, beliefs and attitudes of individuals and groups in a particular society • Identify and interpret the ideas, viewpoints and values expressed in a text • Understand literary influences and traditions and the notion of reader, text and author |
| (iii) Critically analyse and evaluate ways in which writers' choices of form, structure and language shape meanings. | <ul style="list-style-type: none"> • Understand the elements of literary genres • Analyse literary form including structure, setting, character, conflict, plot, methods of characterization, themes • Analyse stylistic devices including voice, persona, symbolism, irony, mood and tone • Analyse the use of language including register, diction, tone, imagery, rhythm in a text • Recognise imaginative or dramatic techniques for creating effects • Present a sustained interpretation supported by appropriate and detailed references to the text(s) • Present an evaluative/critical comparison and make connections between two or more texts |
| (iv) Clearly communicate the knowledge, understanding and insights appropriate to literary study. | <ul style="list-style-type: none"> • Demonstrate an ability to write effective literary essays to convey their knowledge and understanding of, and insight into the texts • Show an ability to use appropriate literary terms in their responses • Present a clear and coherent argument in support of their ideas |

Poems and Short Prose Selected for Examination Purposes

Candidates should study the following:

PAPER 2: THE ENGLISH RENAISSANCE 1558–1660

Francis Bacon: *Major Works*

New Atlantis

The Advancement of Learning (Book 1)

Essays (1625):

'Of Truth'

'Of Revenge'

'Of Love'

'Of Cunning'

'Of Discourse'

William Shakespeare: *Sonnets*

1: 'From fairest creatures we desire increase...'

2: 'When forty winters shall besiege thy brow...'

15: 'When I consider every thing that grows...'

16: 'But wherefore do you not a mightier way...?'

17: 'Who will believe my verse in time to come...?'

18: 'Shall I compare thee to a summer's day?'

19: 'Devouring Time, blunt thou the lion's paws...'

20: 'A woman's face, with Nature's own hand
painted...'

29: 'When in disgrace with Fortune and men's
eyes...'

30: 'When to the sessions of sweet silent
thought...'

33: 'Full many a glorious morning have I seen...'

40: 'Take all my loves, my love, yea, take them
all...'

41: 'Those pretty wrongs that liberty commits...'

42: 'That thou hast her, it is not all my grief...'

53: 'What is your substance, whereof are you
made...?'

55: 'Not marble nor the gilded monuments...'

60: 'Like as the waves make towards the pebbled
shore...'

64: 'When I have seen by Time's fell hand
defaced...'

71: 'No longer mourn for me when I am dead...'

73: 'That time of year thou mayst in me behold...'

74: 'But be contented. When that fell arrest...'

87: 'Farewell! thou art too dear for my
possessing...'

93: 'So shall I live, supposing thou art true...'

94: 'They that have power to hurt and will do
none...'

97: 'How like a winter hath my absence been...'

99: 'The forward violet thus did I chide...'

110: 'Alas, 'tis true I have gone here and
there...'

111: 'O, for my sake do you with Fortune
chide...'

116: 'Let me not to the marriage of true minds...'

129: 'Th' expense of spirit in a waste of
shame...'

130: 'My mistress' eyes are nothing like the
sun...'

134: 'So now I have confess'd that he is thine...'

135: 'Whoever hath her wish, thou hast thy
will...'

138: 'When my love swears that she is made of
truth...'

144: 'Two loves I have, of comfort and
despair...'

George Herbert: *The Complete English Poems*

from *The Church*

'The Sacrifice'
 'The Reprisal'
 'The Agony'
 'Redemption'
 'Easter-Wings'
 'Prayer (1)'
 'Love (1)'
 'Love (2)'
 'The Temper (1)'
 'The Temper (2)'
 'Jordan (1)'
 'The Church-Floor'
 'The Windows'
 'Humility'
 'Denial'
 'The World'
 'Vanity (1)'
 'Virtue'
 'The Pearl. Matthew 13:45'
 'Man'

'Life'
 'Charms and Knots'
 'Mortification'
 'Misery'
 'Jordan (2)'
 'The Quip'
 'Dialogue'
 'Peace'
 'Man's Medley'
 'Artillerie'
 'The Collar'
 'The Pulley'
 'The Flower'
 'Aaron'
 'The Forerunners'
 'Discipline'
 'A Wreath'
 'Death'
 'Heaven'
 'Love (3)'.

John Donne: *The Complete English Poems*

from *Songs and Sonnets*:

'Air and Angels'
 'The Anniversary'
 'The Apparition'
 'The Canonization'
 'The Ecstasy'
 'The Expiration'
 'The Flea'
 'The Funeral'
 'The Good Morrow'
 'The Indifferent'
 'Lovers' Infiniteness'

'Love's Growth'
 'A Nocturnal upon S. Lucy's Day, being
 the shortest day'
 'The Prohibition'
 'The Relic'
 'Song (Go, and catch a falling star...)'
 'Song (Sweetest love, I do not go...)'
 'The Sun Rising'
 'Twickenham Garden'
 'A Valediction: forbidding Mourning'.

from *Verse Letters*:

'The Storm'
 'The Calm'

from *Divine Poems*

Divine Meditations:

Sonnet 7 ('At the round earth's imagined
 corners...')
 Sonnet 10 ('Death be not proud ...')
 Sonnet 13 ('What if this present were the
 world's last night?')
 Sonnet 14 ('Batter my heart, three-
 personed God...')

Sonnet 18 ('Show me dear Christ, thy
 spouse...')
 'Good Friday, 1613. Riding Westward'
 'Hymn to God my God, in my Sickness'
 'A Hymn to God the Father'

PAPER 3: MODERN WRITING

Katherine Mansfield: *Collected Stories*

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

W B Yeats: *Selected Poems*

from *Crossways*
Down by the Salley Gardens

from *The Rose*
The Lake Isle of Innisfree
When You Are Old

from *The Wind Among the Reeds*
He Wishes for the Cloths of Heaven

from *In the Seven Woods*
Adam's Curse

from *The Green Helmet and Other Poems*
No Second Troy
The Mask

from *Responsibilities*
'Pardon, Old Fathers'
September 1913
The Cold Heaven
The Magi
A Coat

from *The Wild Swans at Coole*
The Wild Swans at Coole
In Memory of Major Robert Gregory
An Irish Airman Foresees His Death
The Living Beauty
To a Young Girl
The Fisherman
The People
A Deep-Sworn Vow

from *Michael Robartes and The Dancer*
Easter 1916
Sixteen Dead Men
The Second Coming
A Prayer for My Daughter

from *The Tower*
Sailing to Byzantium
Leda and the Swan
Among School Children

from *The Winding Stair and Other Poems*
Death
Coole Park, 1929
Coole Park and Ballylee, 1931
Byzantium

from *Parnell's Funeral and Other Poems*
A Prayer for Old Age

from *New Poems*
Lapis Lazuli
An Acre of Grass
The Spur
The Municipal Gallery Revisited

from *Last Poems*
Long-Legged Fly
The Circus Animals' Desertion
Politics
Under Ben Bulbin

Wilfred Owen: *Collected Poems*

| | |
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| Strange Meeting | The Sentry |
| Insensibility | Conscious |
| Apologia Pro Poemate Meo | A Terre |
| Greater Love | Disabled |
| The Parable of the Old Man and The Young | Mental Cases |
| Arms and the Boy | The Chances |
| Anthem for Doomed Youth | The Dead-Beat |
| The Send-Off | S.I.W. |
| Exposure | Smile, Smile, Smile |
| The Show | Inspection |
| Spring Offensive | The Calls |
| Dulce et Decorum Est | At a Calvary Near the Ancre |
| Asleep | Le Christianisme |
| Futility | Soldier's Dream |
| The Last Laugh | Sonnet on Seeing a Piece of our Heavy |
| The Letter | Artillery Brought into Action |
| | The Next War |

PAPER 4: IMAGINING OTHER WORLDS

Edgar Allan Poe: *The Fall of the House of Usher and Other Writings: Poems, Tales, Essays and Reviews*

Poems

Stanzas
Romance
The City in the Sea
The Sleeper
The Valley of Unrest
The Raven
Ulalume
For Annie
Annabel Lee
Eldorado

Essays

On Imagination
Time and Space
The Veil of the Soul

Tales

MS Found in a Bottle
Ligeia
The Fall of the House of Usher
The Murders in the Rue Morgue
The Oval Portrait
The Masque of the Red Death
The Pit and the Pendulum
Hop-Frog

S T Coleridge: *Selected Poems*

| | |
|---------------------------------|--|
| Kubla Khan | Constancy to an Ideal Object |
| The Eolian Harp | Lewti |
| This Lime Tree Bower my Prison | Lines composed while climbing the left ascent of Brockly Coomber, May 1795 |
| The Rime of the Ancient Mariner | To Asra |
| Christabel | Limbo |
| Frost at Midnight | To William Wordsworth |
| Fears in Solitude | The Foster-Mother's Tale |
| The Nightingale | The Picture |
| Love | Work without Hope |
| Dejection: An Ode | To a Young Ass |
| Pantisocracy | |
| The Pains of Sleep | |

PAPER 5: LITERATURE AND IDENTITY

Sylvia Plath: *Ariel*

| | |
|---------------------------|----------------------------|
| Morning Song | The Rival |
| The Couriers | Daddy |
| Sheep in Fog | You're |
| The Applicant | Fever 103° |
| Lady Lazarus | The Bee Meeting |
| Tulips | The Arrival of the Bee Box |
| Cut | Stings |
| Elm | Wintering |
| The Night Dances | The Hanging Man |
| Poppies in October | Little Fugue |
| Berck-Plage | Years |
| Ariel | The Munich Mannequins |
| Death & Co. | Totem |
| Nick and the Candlestick | Paralytic |
| Gulliver | Balloons |
| Getting There | Poppies in July |
| Medusa | Kindness |
| The Moon and the Yew Tree | Contusion |
| A Birthday Present | Edge |
| Letter in November | Words |

Boey Kim Cheng: *Another Place*

Please note that the 2004 and the 2006 reprinted edition are equally acceptable.

I.

There, Then

The Howrah Station
 Sudder Street, Calcutta
 The Missionary
 Varanasi, Dawn
 Two Ashram Poems
 The Guru
 The Disciples
 By the Cauvery River
 Mahabalipuram
 Déjà Vu
 In Transit
 Bangkok Blues
 Mount Athos
 Simono Petra
 Iviron
 Coda
 Velazquez's Christ Crucified
 Requiem for a Mountaineer
 Letter to a Friend in Leh
 Letter to his Brother
 Letter to His Mother (Unmailed)
 Letter to Himself

II.

Here, Now

Past Midnight
 The Old-Timers
 Tramps By The River
 The Old Mariners
 Two Drunken Portraits
 Latter-Day Evangelists
 In the Library
 Backslider
 Love
 Report to Wordsworth
 Celluloid Gods
 The Planners
 Cloud Of Unknowing
 Anger's Wake
 Truce
 Reservist
 The Addict
 Terminal
 The One Who Didn't Leave, After All
 Fly Away
 Death Of The Knowing Listener
 Another Place

Derek Walcott: *Selected Poems*

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

APPENDIX B: MARK SCHEME FOR PAPER 1

Section A Band Descriptors

Notes on Implementation of Band Descriptors

The descriptors are intended as a guide to the likely characteristics of work in a particular mark band. It is not expected that all the listed characteristics will be present or that they will exist in equal proportions. It is essential that examiners exercise flexibility in mapping the descriptors to the work they are assessing.

Examiners' approach to the assessment of work should always be positive, based on what the candidate has written and never on what she/he has not written. In other words, work should not be penalised for failure to make points or adopt critical approaches and styles predetermined by examiners. However, where a candidate's execution of his/her chosen approach involves significant errors or omissions, these will be noted and will legitimately influence the mark awarded.

The descriptors do not list every possible literary feature that may be identified by candidates, but candidates will be rewarded for detailed comment on language, form and style such as: structure, genre, diction, syntactical devices, register, imagery, tone, rhythm, rhyme, linguistic patterns and dramatic qualities.

22–25

Very good work, showing discrimination and sometimes originality, in making an informed personal and critical response to the poems

Compares the two poems skilfully, and perhaps in original ways, moving between them with ease

Engages with the poems through detailed close analysis

Analyses with skill and discrimination ways in which writers' uses of poetic form, structure and language creates the meanings of the poems

Evaluates the effects of the writers' use of form, style and language with a mature judgement and clear focus on the question and key issues

Develops a seamless, coherent response to the question

Uses quotation, paraphrase and critical terminology appositely and economically

Work in this band responds sensitively, perceptively and personally to the poems; it is often subtle, concise and sophisticated, with a style that is fluent and gives economic expression to complex ideas; at the upper end this work may be elegant and allusive

18–21

Proficient work, making an informed personal and critical response to the poems

Compares the two poems appropriately and skilfully

Engages with the poems through close analysis

Analyses with skill ways in which writers' uses of poetic form, structure and language create the meanings of the poems

Evaluates the effects of the writers' use of form and style and language with constant reference to the question

Develops a coherent response to the question

Uses quotation, paraphrase and some critical terminology appositely

Uses a style that is always clear, mostly fluent, capable of giving accurate expression to complex ideas

14–17

Competent work, making an informed critical response to the poems with some personal response

Compares the two poems in appropriate ways, though may discuss them separately at times

Makes a close analysis of the poems, at times simply following line by line

Analyses ways in which writers' uses of poetic form, structure and language create the meanings of the poems

Evaluates the effects of the writers' use of form and style and language

Develops a structured response to the question

Uses quotation, paraphrase and some critical terminology accurately and mostly appositely

Uses an effective style that is able to communicate clearly knowledge and understanding of the poems and the issues raised by poem and question, with only occasional lapses

10–13

Satisfactory work, making a response to the poems that shows sound knowledge and some personal response

Makes some comparison of the two poems, but tends to discuss them separately

Analyses the poems in a line-by-line fashion

Makes some analysis of ways in which writers' uses of form, style and language create the meanings of the poems

Responds mainly in terms of narration of the main features of the poems – with some attempt at evaluation of the effects of the writers' use of form, style and language – possibly with some misunderstanding

Responds to the question set most of the time though with some digression; assembles relevant points into a simply structured response

Makes use of quotation, and paraphrase and may use some critical terminology, with some misunderstanding

Uses a basic style that is able to communicate knowledge and understanding of the poems and the issues raised by poem and question, with only occasional obscurity

6–9

Uneven work, making a response to the poems that shows some understanding

Discusses both poems but does not develop the comparison

Makes appropriate references to writers' uses of poetic form, structure and language with some analysis of the ways in which they create the meanings of the poems

Makes some attempt at evaluation of the effects of the writers' use of form, style and language – possibly with some misunderstanding

Responds to the question set at first, but tends to digress

Assembles points rather than analyses, tending to list points and make general assertions

Makes some use of paraphrase or quotation; limited reference to critical terminology

Uses a simple style, or possibly an over-complex style that succeeds most of the time in communicating knowledge and understanding of the poems

1–5

Some attempt to hold to poems and question, showing a simplistic approach to the task

The work is often brief, undeveloped, and exists as a series of points rather than as a line of argument

Expression is simple, technical errors are recurrent, and the work relies on narrative rather than analysis, although description is sometimes valid

0

To be awarded only where there is no evidence of any knowledge of, or response to the poems

Sections B and C Band Descriptors

Notes on Implementation of Band Descriptors

The descriptors are intended as a guide to the likely characteristics of work in a particular mark band. It is not expected that all the listed characteristics will be present or that they will exist in equal proportions. It is essential that examiners exercise flexibility in mapping the descriptors to the work they are assessing.

Examiners' approach to the assessment of work should always be positive, based on what the candidate has written and never on what she/he has not written. In other words, work should not be penalised for failure to make points or adopt critical approaches and styles predetermined by examiners. However, where a candidate's execution of his/her chosen approach involves significant errors or omissions, these will be noted and will legitimately influence the mark awarded.

The descriptors do not list every possible literary feature that may be identified by candidates, but candidates will be rewarded for detailed comment on language, form and style such as: structure, genre, diction, syntactical devices, register, imagery, tone, rhythm, rhyme, linguistic patterns and dramatic qualities.

22–25

Very good work, showing discrimination and sometimes originality, in making an informed personal and critical response to the text

Analyses with skill and discrimination ways in which writers' uses of form, structure and language create the meanings of the text

Evaluates the effects of the writers' use of form, style and language with a mature judgement and clear focus on the question and key issues

Develops a seamless, coherent argument relevant to the question

Demonstrates sophisticated understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with detailed, pertinent reference to the text, using quotation, paraphrase and critical terminology appositely and economically

Work in this band responds sensitively, perceptively and personally to the question set; is often subtle, concise and sophisticated, with a style that is fluent and gives economic expression to complex ideas; at the upper end this work may be elegant and allusive

18–21

Proficient work, making an informed personal and critical response to the text

Analyses with skill ways in which writers' uses of form, structure and language create the meanings of the text

Evaluates the effects of the writers' use of form, style and language with constant reference to the question

Develops a coherent argument relevant to the question

Demonstrates, where relevant, a good understanding of the literary context of the text - in terms of period/theme/genre/historical context

Supports with detailed, pertinent reference to the text, using quotation, paraphrase and some critical terminology appositely

Uses a style that is always clear, mostly fluent; able to give accurate expression to complex ideas

14–17

Competent work, making an informed critical response to the text with some personal response

Analyses ways in which writers' uses of form, structure and language create the meanings of the text

Evaluates the effects of the writers' use of form, style and language

Develops a structured response to the question

Demonstrates a sound understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with appropriate reference to the text – at times too much or too little, using quotation, paraphrase and some critical terminology accurately and mostly appositely

Uses an effective style that is able to communicate clearly knowledge and understanding of the text and the issues raised by text and question, with only occasional lapses

10–13

Satisfactory work, making a response to the text that shows sound knowledge and some personal response

Makes some analysis of ways in which writers' uses of form, structure and language create the meanings of the text

Responds mainly in terms of narration of the main features of the text – with some attempt at evaluation of the effects of the writers' use of form, style and language – possibly with some misunderstanding

Responds to the question set most of the time within a simple structure though with some digression into generality

Demonstrates at times, some awareness of the literary context of the text – in terms of period/theme/genre/historical context

Supports some points with appropriate reference to the text, using quotation and paraphrase mostly accurately – perhaps uses some critical terminology, with some misunderstanding

Uses a basic style that is able to communicate knowledge and understanding of the text and the issues raised by text and question, with only occasional obscurity

6–9

Uneven work, making a response to the text that shows knowledge of the text

Makes appropriate references to writers' uses of form, structure and language with some analysis of the ways in which they create the meanings of the text

Makes some attempt at evaluation of the effects of the writers' use of form, style and language - possibly with some misunderstanding

Responds to the question set at first, but tends to digress and lacks structure

May demonstrate at times, some awareness of the literary context of the text – in terms of period/theme/genre/historical context, but without understanding of how this relates to the individual text

Supports some points with reference to the text; relies mostly on assertion, with repetition; uses quotation and paraphrase at times, possibly not wholly accurate, at too great a length and without discrimination

Uses a simple style, or possibly an over-complex style that succeeds most of the time in communicating knowledge and understanding of the text

1–5

Some attempt to hold to text and question showing a simplistic approach to the task

The work is often brief, undeveloped, and exists as a series of points rather than as a line of argument

Expression is simple, technical errors are recurrent, and the work relies on narrative rather than analysis, although description is sometimes valid

0

To be awarded only where there is no evidence of any knowledge of, or response to the text

APPENDIX C: MARK SCHEME FOR PAPERS 2–5

Section A Band Descriptors

Notes on Implementation of Band Descriptors

The descriptors are intended as a guide to the likely characteristics of work in a particular mark band. It is not expected that all the listed characteristics will be present or that they will exist in equal proportions. It is essential that examiners exercise flexibility in mapping the descriptors to the work they are assessing.

Examiners' approach to the assessment of work should always be positive, based on what the candidate has written and never on what she/he has not written. In other words, work should not be penalised for failure to make points or adopt critical approaches and styles predetermined by examiners. However, where a candidate's execution of his/her chosen approach involves significant errors or omissions, these will be noted and will legitimately influence the mark awarded.

The descriptors do not list every possible literary feature that may be identified by candidates, but candidates will be rewarded for detailed comment on language, form and style such as: structure, genre, diction, syntactical devices, register, imagery, tone, rhythm, rhyme, linguistic patterns and dramatic qualities.

Candidates are to be rewarded for evidence of wider reading, though not penalised for the lack of any such evidence.

22–25

Very good work, showing discrimination and sometimes originality, in making an informed personal and critical response to the text(s)

Engages with the text(s) through detailed close analysis

Analyses with skill and discrimination ways in which writers' uses of form, structure and language create the meanings of the text(s)

Evaluates the effects of the writers' use of form, style and language with a mature judgement and clear focus on the question and key issues

Develops a seamless, coherent response to the question

Demonstrates sophisticated understanding of the literary context of the text – in terms of period/theme/genre/historical context

Uses quotation, paraphrase and critical terminology appositely and economically

Work in this band responds sensitively, perceptively and personally to the text(s); it is often subtle, concise and sophisticated, with a style that is fluent and gives economic expression to complex ideas; at the upper end this work may be elegant and allusive

18–21

Proficient work, making an informed personal and critical response to the text(s)

Engages with the text(s) through close analysis

Analyses with skill ways in which writers' uses of form, structure and language create the meanings of the text(s)

Evaluates the effects of the writers' use of form and style and language with constant reference to the question

Develops a coherent response to the question

Demonstrates, where relevant, a good understanding of the literary context of the text - in terms of period/theme/genre/historical context

Uses quotation, paraphrase and some critical terminology appositely

Uses a style that is always clear, mostly fluent, capable of giving accurate expression to complex ideas

14–17

Competent work, making an informed critical response to the text(s) with some personal response

Makes a close analysis of the text(s), at times simply following line by line

Analyses ways in which writers' uses of form, structure and language create the meanings of the text(s)

Evaluates the effects of the writers' use of form and style and language

Develops a structured response to the question

Demonstrates a sound understanding of the literary context of the text – in terms of period/theme/genre/historical context

Uses quotation, paraphrase and some critical terminology accurately and mostly appositely

Uses an effective style that is able to communicate clearly knowledge and understanding of the text(s) and the issues raised by text and question, with only occasional lapses

10–13

Satisfactory work, making a response to the text(s) that shows sound knowledge and some personal response

Analyses the text(s) in a line-by-line fashion

Makes some analysis of ways in which writers' uses of form, style and language create the meanings of the text(s)

Responds mainly in terms of narration of the main features of the text(s) – with some attempt at evaluation of the effects of the writers' use of form, style and language – possibly with some misunderstanding

Responds to the question set most of the time though with some digression; assembles relevant points into a simply structured response

Demonstrates at times some awareness of the literary context of the text – in terms of period/theme/genre/historical context

Makes use of quotation, and paraphrase and may use some critical terminology, with some misunderstanding

Uses a basic style that is able to communicate knowledge and understanding of the text(s) and the issues raised by text and question, with only occasional obscurity

6–9

Uneven work, making a response to the text(s) that shows some understanding

Responds to the question set at first, while tending to digress

Makes appropriate references to writers' uses of poetic form, structure and language with some analysis of the ways in which they create the meanings of the text(s)

Makes some attempt at evaluation of the effects of the writers' use of form, style and language – possibly with some misunderstanding

Assembles points rather than analyses, tending to list points and make general assertions

May demonstrate at times some awareness of the literary context of the text – in terms of period/theme/genre/historical context, but without understanding of how this relates to the individual text

Makes some use of paraphrase or quotation; limited reference to critical terminology

Uses a simple style, or possibly an over-complex style that succeeds most of the time in communicating knowledge and understanding of the text(s)

1–5

Some attempt to hold to text and question, showing a simplistic approach to the task

The work is often brief, undeveloped, and exists as a series of points rather than as a line of argument

Expression is simple, technical errors are recurrent, and the work relies on narrative rather than analysis, although description is sometimes valid

0

To be awarded only where there is no evidence of any knowledge of, or response to the text

Section B Band descriptors

Candidates must answer on different texts in Sections B and C and will not be rewarded for any overlap of material.

In Section B, candidates must compare two texts, and must therefore give roughly equal weight to the two texts in their answer.

Notes on Implementation of Band Descriptors

The descriptors are intended as a guide to the likely characteristics of work in a particular mark band. It is not expected that all the listed characteristics will be present or that they will exist in equal proportions. It is essential that examiners exercise flexibility in mapping the descriptors to the work they are assessing.

Examiners' approach to the assessment of work should always be positive, based on what the candidate has written and never on what she/he has not written. In other words, work should not be penalised for failure to make points or adopt critical approaches and styles predetermined by examiners. However, where a candidate's execution of his/her chosen approach involves significant errors or omissions, these will be noted and will legitimately influence the mark awarded.

The descriptors do not list every possible literary feature that may be identified by candidates, but candidates will be rewarded for detailed comment on language, form and style such as: structure, genre, diction, syntactical devices, register, imagery, tone, rhythm, rhyme, linguistic patterns and dramatic qualities.

22–25

Very good work, showing discrimination and sometimes originality, in making an informed personal and critical response to the texts

Compares the two texts skilfully, and perhaps in original ways, moving between them with ease

Analyses with skill and discrimination ways in which writers' uses of form, structure and language create the meanings of the texts

Evaluates the effects of the writers' use of form, style and language with a mature judgement and clear focus on the question and key issues

Develops a seamless, coherent argument relevant to the question

Demonstrates sophisticated understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with detailed, pertinent reference to the texts, using quotation, paraphrase and critical terminology appositely and economically

Work in this band responds sensitively, perceptively and personally to the question set; is often subtle, concise and sophisticated, with a style that is fluent and gives economic expression to complex ideas; at the upper end this work may be elegant and allusive

18–21

Proficient work making an informed personal and critical response to the texts

Compares the two texts appropriately and skilfully

Analyses with skill ways in which writers' uses of form, structure and language create the meanings of the texts

Evaluates the effects of the writers' use of form, style and language with constant reference to the question

Develops a coherent argument relevant to the question

Demonstrates, where relevant, a good understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with detailed, pertinent reference to the texts, using quotation, paraphrase and some critical terminology appositely

Uses a style that is always clear, mostly fluent; able to give accurate expression to complex ideas

14–17

Competent work, making an informed critical response to the texts with some personal response

Compares the two texts in appropriate ways, though may discuss them separately at times

Analyses ways in which writers' uses of form, structure and language create the meanings of the texts

Evaluates the effects of the writers' use of form, style and language

Develops a structured response to the question

Demonstrates a sound understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with appropriate reference to the texts – at times too much or too little, using quotation, paraphrase and some critical terminology accurately and mostly appositely

Uses an effective style that is able to communicate clearly knowledge and understanding of the texts and the issues raised by text and question, with only occasional lapses

10–13

Satisfactory work, making a response to the texts that shows sound knowledge and some personal response

Makes some comparison of the two texts, but tends to discuss them separately

Makes some analysis of ways in which writers' uses of form, structure and language create the meanings of the texts

Responds mainly in terms of narration of the main features of the text - with some attempt at evaluation of the effects of the writers' use of form, style and language – possibly with some misunderstanding

Responds to the question set most of the time within a simple structure though with some digression into generality

Demonstrates at times, some awareness of the literary context of the text – in terms of period/theme/genre/historical context

Supports some points with appropriate reference to the texts, using quotation and paraphrase mostly accurately – perhaps uses some critical terminology, with some misunderstanding

Uses a basic style that is able to communicate knowledge and understanding of the texts and the issues raised by text and question, with only occasional obscurity

6–9

Uneven work, making a response to the texts that shows knowledge of the texts

Discusses both texts but does not develop the comparison

Makes appropriate references to writers' uses of form, structure and language with some analysis of the ways in which they create the meanings of the texts

Makes some attempt at evaluation of the effects of the writers' use of form, style and language - possibly with some misunderstanding

Responds to the question set at first, tends to digress and lacks structure

May demonstrate at times some awareness of the literary context of the text - in terms of period/theme/genre/historical context, but without understanding of how this relates to the individual text

Supports some points with reference to the texts but relies mostly on assertion, with repetition; uses quotation and paraphrase at times, possibly not wholly accurately, at too great a length and without discrimination

Uses a simple style, or possibly an over-complex style that succeeds most of the time in communicating knowledge and understanding of the texts

1–5

Some attempt to hold to texts and question, showing a simplistic approach to the task

The work is often brief, undeveloped, and exists as a series of points rather than as a line of argument

Expression is simple, technical errors are recurrent, and the work relies on narrative rather than analysis, although description is sometimes valid

0

To be awarded only where there is no evidence of any knowledge of, or response to the text

Section C Band descriptors

Candidates must answer on different texts in Sections B and C and will not be rewarded for any overlap of material.

Notes on Implementation of Band Descriptors

The descriptors are intended as a guide to the likely characteristics of work in a particular mark band. It is not expected that all the listed characteristics will be present or that they will exist in equal proportions. It is essential that examiners exercise flexibility in mapping the descriptors to the work they are assessing.

Examiners' approach to the assessment of work should always be positive, based on what the candidate has written and never on what she/he has not written. In other words, work should not be penalised for failure to make points or adopt critical approaches and styles predetermined by examiners. However, where a candidate's execution of his/her chosen approach involves significant errors or omissions, these will be noted and will legitimately influence the mark awarded.

The descriptors do not list every possible literary feature that may be identified by candidates, but candidates will be rewarded for detailed comment on language, form and style such as: structure, genre, diction, syntactical devices, register, imagery, tone, rhythm, rhyme, linguistic patterns and dramatic qualities.

22–25

Very good work, showing discrimination and sometimes originality, in making an informed personal and critical response to the text

Analyses with skill and discrimination ways in which writers' uses of form, structure and language create the meanings of the text

Evaluates the effects of the writers' use of form, style and language with a mature judgement and clear focus on the question and key issues

Develops a seamless, coherent argument relevant to the question

Demonstrates sophisticated understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with detailed, pertinent reference to the text, using quotation, paraphrase and critical terminology appositely and economically

Work in this band responds sensitively, perceptively and personally to the question set; is often subtle, concise and sophisticated, with a style that is fluent and gives economic expression to complex ideas; at the upper end this work may be elegant and allusive

18–21

Proficient work, making an informed personal and critical response to the text

Analyses with skill ways in which writers' uses of form, structure and language create the meanings of the text

Evaluates the effects of the writers' use of form, style and language with constant reference to the question

Develops a coherent argument relevant to the question

Demonstrates, where relevant, a good understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with detailed, pertinent reference to the text, using quotation, paraphrase and some critical terminology appositely

Uses a style that is always clear, mostly fluent; able to give accurate expression to complex ideas

14–17

Competent work, making an informed critical response to the text with some personal response

Analyses ways in which writers' uses of form, structure and language create the meanings of the text

Evaluates the effects of the writers' use of form, style and language

Develops a structured response to the question

Demonstrates a sound understanding of the literary context of the text – in terms of period/theme/genre/historical context

Supports with appropriate reference to the text – at times too much or too little, using quotation, paraphrase and some critical terminology accurately and mostly appositely

Uses an effective style that is able to communicate clearly knowledge and understanding of the text and the issues raised by text and question, with only occasional lapses

10–13

Satisfactory work, making a response to the text that shows sound knowledge and some personal response

Makes some analysis of ways in which writers' uses of form, structure and language create the meanings of the text

Responds mainly in terms of narration of the main features of the text – with some attempt at evaluation of the effects of the writers' use of form, style and language – possibly with some misunderstanding

Responds to the question set most of the time within a simple structure though with some digression into generality

Demonstrates at times, some awareness of the literary context of the text – in terms of period/theme/genre/historical context

Supports some points with appropriate reference to the text, using quotation and paraphrase mostly accurately - perhaps uses some critical terminology, with some misunderstanding

Uses a basic style that is able to communicate knowledge and understanding of the text and the issues raised by text and question, with only occasional obscurity

6–9

Uneven work, making a response to the text that shows knowledge of the text

Makes appropriate references to writers' uses of form, structure and language with some analysis of the ways in which they create the meanings of the text,

Makes some attempt at evaluation of the effects of the writers' use of form, style and language - possibly with some misunderstanding

Responds to the question set at first, tends to digress and lacks structure

May demonstrate at times, some awareness of the literary context of the text – in terms of period/theme/genre/historical context, but without understanding of how this relates to the individual text

Supports some points with reference to the text; relies mostly on assertion, with repetition; uses quotation and paraphrase at times, possibly not wholly nor accurately, at too great a length and without discrimination

Uses a simple style, or possibly an over-complex style that succeeds most of the time in communicating knowledge and understanding of the text

1–5

Some attempt to hold to text and question, showing a simplistic approach to the task

The work is often brief, undeveloped, and exists as a series of points rather than as a line of argument

Expression is simple, technical errors are recurrent, and the work relies on narrative rather than analysis, although description is sometimes valid

0

To be awarded only where there is no evidence of any knowledge of, or response to the text

**APPENDIX D:
EDITIONS USED FOR SETTING QUESTIONS**

Note: These are not prescribed editions. However, centres may wish to consult this list before deciding which editions their candidates should purchase.

Paper 1: Reading Literature

| Author | Title of Book | Publisher |
|---------------------|--|------------------------------------|
| Jane Austen | <i>Pride and Prejudice</i> | Wordsworth Classics, 1992 |
| Charles Dickens | <i>Great Expectations</i> | Penguin, 1994 |
| Toni Morrison | <i>Beloved</i> | Picador, 1988 |
| J.M. Coetzee | <i>Disgrace</i> | Vintage, 2000 |
| William Shakespeare | <i>Othello</i> | Alexander ed., HarperCollins, 2006 |
| Oscar Wilde | <i>The Importance of Being Earnest</i> | 'New Mermaids', A & C Black, 2004 |
| John Webster | <i>The Duchess of Malfi</i> | 'New Mermaids', A & C Black, 2001 |
| David Auburn | <i>Proof</i> | Faber, 2001 |

Paper 2: The English Renaissance 1558-1660

| Author | Title of Book | Publisher |
|---------------------|--|--|
| Thomas Nashe | <i>The Unfortunate Traveller and Other Works</i> | Penguin, 1985 |
| Francis Bacon | <i>The Major Works</i> | 'Oxford World's Classics', Oxford 1996 |
| William Shakespeare | <i>Sonnets</i> | Alexander ed., HarperCollins, 2006 |
| William Shakespeare | <i>Hamlet</i> | Alexander ed., HarperCollins, 2006 |
| George Herbert | <i>The Complete English Poems</i> | Penguin, 1991 |
| John Donne | <i>The Complete English Poems</i> | Penguin, 1987 |
| Christopher Marlowe | <i>The Jew of Malta</i> | 'New Mermaids' A & C Black, 2006 |
| Cyril Tourneur | <i>The Revenger's Tragedy</i> | 'New Mermaids', A & C Black, 2000 |
| Ben Jonson | <i>The Alchemist</i> | 'New Mermaids' A & C Black, 2006 |

Paper 3: Modern Writing 1900-1945

| Author | Title of Book | Publisher |
|---------------------|---|---|
| Wilfred Owen | <i>Collected Poems of Wilfred Owen (New Directions Book)</i> | W W Norton & Co Ltd, 1965 (Revised edition) |
| Katherine Mansfield | <i>The Collected Short Stories</i> | Penguin, 1989 |
| W B Yeats | <i>Collected Poems</i> | Wordsworth Poetry Library, 2000 |
| F Scott Fitzgerald | <i>The Great Gatsby</i> | Penguin, 2000 |
| Joseph Conrad | <i>Heart of Darkness</i> | Penguin, 2000 |
| Virginia Woolf | <i>Mrs Dalloway</i> | Penguin, 2002 |
| Eugene O'Neill | <i>Long Day's Journey into Night</i> | Nick Hern Books, 1991 |
| Sean O'Casey | <i>Juno and the Paycock and The Plough and the Stars (in Three Plays)</i> | Faber & Faber, 1998 |
| T S Eliot | <i>Murder in the Cathedral</i> | Faber & Faber, 1976 |

Paper 4: Imagining Other Worlds

| Author | Title of Book | Publisher |
|--------------------------|--|-----------------------------------|
| Edgar Allen Poe | <i>The Fall of the House of Usher and Other Writings: Poems, Tales, Essays and Reviews</i> | Penguin, 2003 |
| Samuel Taylor Coleridge | <i>Selected Poetry</i> | Nonesuch Press, 1971 |
| Aldous Huxley | <i>Brave New World</i> | Vintage, 2004 |
| George Orwell | <i>Nineteen Eighty-Four</i> | Penguin, 2000 |
| Anthony Burgess | <i>A Clockwork Orange</i> | Penguin, 2000 |
| Margaret Atwood | <i>The Handmaid's Tale</i> | Vintage, 1996 |
| William Shakespeare | <i>The Tempest</i> | HarperCollins, 2006 |
| Christopher Marlowe | <i>Doctor Faustus</i> | 'New Mermaids', A & C Black, 1989 |
| Charlotte Perkins Gilman | <i>Herland</i> | The Women's Press, London, 2001 |

Paper 5: Literature and Identity

| Author | Title of Book | Publisher |
|----------------------|--|---|
| Sylvia Plath | <i>Ariel</i> | Faber, 2001 |
| Boey Kim Cheng | <i>Another Place</i> | Times Books International (Singapore and Kuala Lumpur) |
| Suchen Christine Lim | <i>Fistful of Colours</i> | SNP International, Singapore, 2003 |
| Derek Walcott | <i>Selected Poetry</i> | Heinemann, 1993 |
| Anita Desai | <i>Fasting, Feasting</i> | Vintage, 2000 |
| James Joyce | <i>A Portrait of the Artist as a Young Man</i> | Penguin, 2000 |
| Wole Soyinka | <i>Death and the King's Horseman</i> | Methuen Drama, 1993 |
| William Shakespeare | <i>King Lear</i> | HarperCollins, 2006 |
| Kuo Pao Kun | <i>Two Plays: Descendants of the Admiral Eunuch and The Spirits Play</i> | SNP International, Singapore, 2003 |