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AIMS

To develop in students:

1. an appreciation of, and informed personal response to, Literature in English
2. a love of reading through exposure to a wide range of texts
3. the ability to read texts independently
4. an understanding of the historical and cultural contexts for literary production
5. an understanding of the nature and methods of literary study
6. the skills of critical literary analysis
7. the ability to communicate ideas effectively and persuasively.

ASSESSMENT OBJECTIVES

Candidates should be able to:

1. make informed personal and critical responses to the texts, exploring connections between texts where appropriate, and account for their responses
2. demonstrate 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, two 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, ii 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. 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:

- Edith Wharton: *The Age of Innocence*
- Kazuo Ishiguro: *The Remains of the Day*
- Jane Austen: *Mansfield Park*
- Ian McEwan: *Atonement*

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:

- John Webster: *The Duchess of Malfi*
- William Shakespeare: *Hamlet*
- Tom Stoppard: *Arcadia*
- Arthur Miller: *All My Sons*

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.

Note to school candidates: The above texts are available only for CI3 and repeat JC2 candidates.

ELECTIVE PAPERS

Papers 2 and 3 are elective papers. In addition to Paper 1, candidates offer either Paper 2 or Paper 3. Paper 2 is a period-based paper, focusing on a period of literary writing. Paper 3 is topic-based, focusing on a topic of literary significance. Each elective paper will be offered for a few 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: VICTORIAN LITERATURE (1830-1899) (3 hours)

This paper focuses on Victorian writing from 1830 to 1899. The Victorian period was an age of reform and progress in the arts, science, industrialisation, politics, religion and other areas. The Literature that evolved during this period is, amongst other things, an artistic representation of aspects of these changes and their impact on class, gender, morality and identity. The texts are literary explorations of the world of Victorian England.

The student will study three of the following texts:

Charles Dickens: Great Expectations
George Eliot: Silas Marner
Thomas Hardy: Far From the Madding Crowd
Charlotte Brontë: Jane Eyre
Lord Alfred Tennyson: Selected Poems
Robert Browning: Selected Poems
Christina Rossetti: Poems and Prose
G B Shaw: Mrs Warren's Profession
Oscar Wilde: Lady Windermere’s Fan

Note to school candidates: The above texts are available only for CI3 and repeat JC2 candidates.

PAPER 3: THE INDIVIDUAL AND SOCIETY IN LITERATURE (3 hours)

This paper explores the interaction between society and the individual as represented in Literature. This involves examining the means by which Literature offers insight into the meaning of society and the varied and complex individuals within it. The texts are literary explorations of the relationship between the individual and society.

The student will study three of the following texts:

Nathaniel Hawthorne: The Scarlet Letter
Maxine Hong Kingston: The Woman Warrior
F Scott Fitzgerald: The Great Gatsby
Philip Larkin: Selected Poems
Thom Gunn: The Sense of Movement
Boey Kim Cheng: Clear Brightness
Tennessee Williams: A Streetcar Named Desire
William Shakespeare: Othello
Wole Soyinka: Death and The King's Horseman

Note to school candidates: The above texts are available only for CI3 and repeat JC2 candidates.
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 informed personal and critical responses to the texts 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.

<table>
<thead>
<tr>
<th>Skills</th>
<th>Examples</th>
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| (i) Make informed personal and critical responses to the texts, exploring connections between texts where appropriate, and account for their responses. | • 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 how the literary context of the text informs their understanding of the text. | • 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. | • 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. | • 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 |
APPENDIX A:
POEMS AND SHORT PROSE
SELECTED FOR EXAMINATION PURPOSES
Candidates should study the following:

**PAPER 2: VICTORIAN LITERATURE (1830–1899)**

**Lord Alfred Tennyson: Selected Poems**

Godiva
Break, break, break
Crossing the bar
The Epic ‘Morte d’Arthur’
To the Rev. F. D. Maurice
Northern Farmer, New Style
To E. Fitzgerald

*From Poems, Chiefly Lyrical* (1830)
Mariana

*From Poems* (1833)
The Lady of Shalott
Lotos Eaters (+ Choric Song)

*From Poems* (1842)
Ulysses
Tithonus
Locksley Hall

*From The Princess* (1847)
Now sleeps the crimson petal
Come down, O Maid, from yonder Mountain Height
The splendour falls on castle walls
Tears, Idle Tears

*From Maud and other Poems* (1855)
The Charge of the Light Brigade
Robert Browning: *Selected Poems*

Never the Time and the Place

From *Bells and Pomegranates No. III: Dramatic Lyrics* (1842)
- Porphyria’s Lover
- Soliloquy of the Spanish Cloister
- My Last Duchess
- The Pied Piper of Hamelin

From *Bells and Pomegranates No. VII: Dramatic Romances and Lyrics* (1845)
- The Bishop Orders His Tomb at Saint Praxed’s Church
- How They Brought the Good News from Ghent to Aix
- The Lost Leader
- Home-Thoughts, from Abroad
- Meeting at Night

From *Men and Women* (1855)
- A Toccata of Galuppi’s
- Childe Roland to the Dark Tower Came
- Fra Lippo Lippi
- The Patriot
- Andrea del Sarto
- A Grammarian’s Funeral
- An Epistle Containing the Strange Medical Experience of Karshish, the Arab Physician
- Memorabilia
- Two in the Campagna

From *Dramatis Personae* (1864)
- Caliban upon Setebos
- Confessions
- Youth and Art

Christina Rossetti: *Poems and Prose*

Song (‘When I am dead, my dearest’)
- Remember
- Echo
- A Triad
- In an Artist’s Studio
- A Better Resurrection
- A Coast-Nightmare
- An Apple Gathering
- My Secret
- Up-Hill
- The Convent Threshold
- Goblin Market
- Sister Maud
- ‘No Thank You, John’
- Good Friday
- Despised and Rejected
- Jessie Cameron
- Amor Mundi
- Monna Innominata (2: I wish I could remember that first day)
PAPER 3: THE INDIVIDUAL AND SOCIETY IN LITERATURE

Philip Larkin: *Collected Poems*

From *The Less Deceived*
Lines on a Young Lady’s Photograph Album
Next, Please
Toads
Deceptions
Wants
Maiden Name
Church Going
I Remember, I Remember

From *The Whitsun Weddings*
Here
Mr Bleaney
The Large Cool Store
Love Songs in Age
Naturally the Foundation will Bear Your Expenses
Broadcast
Faith Healing
Home is so Sad
Toads Revisited
Water
The Whitsun Weddings
Self’s the Man
MCMXIV
Ambulances
The Importance of Elsewhere
Sunny Prestatyn
Dockery and Son
Reference Back
Wild Oats
Essential Beauty
Send No Money
Afternoons
The Arundel Tomb

From *High Windows*
Homage to Government
This Be The Verse
Annus Mirabilis
Vers de Société
Thom Gunn: *The Sense of Movement*

On The Move  
The Nature of An Action  
Human Condition  
A Plan of Self Subjection  
Birthday Poem  
First Meeting with a Possible Mother-in-law  
Autumn Chapter in a Novel  
The Wheel of Fortune  
The Unsettled Motorcyclist’s Vision of his Death  
Lines for a Book  
Elvis Presley  
Market at Turk  
In Praise of Cities  
The Allegory of the Wolf Boy  
St Martin and The Beggar  
To Ivor Winters, 1955  
During an Absence  
The Separation  
High Fidelity  
Legal Reform  
Thoughts on Unpacking  
Merlin in the Cave: He speculates without a book  
The Corridor  
Vox Humana

Boey Kim Cheng: *Clear Brightness*

Clear Brightness  
La Mian in Melbourne  
Dinky’s House of Russian Goods  
To Markets: Change Alley  
To Markets: Xian  
To Markets: Marrakesh  
Ahead My Father Moves  
The National Theatre, Singapore  
Chinatowns: Tang Ren Jie  
Chinatowns: Sussex Street, Sydney  
Chinatowns: Mooncakes  
Chinatowns: New Year, Sydney  
Chinatowns: L.A.  
Chinatowns: San Francisco 1  
Chinatowns: San Francisco 2  
Chinatowns: The Silk Road Restaurant, Sydney  
Chinatowns: Paddy’s Market  
Chinatowns: Chinatowns  
The Causeway  
Soup  
Lost Time  
My Son Drawing  
Marking Time  
Gleaning, Santa Barbara  
The Migrant Ledger
APPENDIX B:
ASSESSMENT CRITERIA 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 create 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:
ASSESSMENT CRITERIA FOR PAPERS 2 AND 3
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

Comares 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

Comares 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

<table>
<thead>
<tr>
<th>Author</th>
<th>Title of Book</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edith Wharton</td>
<td>The Age of Innocence</td>
<td>Penguin Popular Classics</td>
</tr>
<tr>
<td>Kazuo Ishiguro</td>
<td>The Remains of the Day</td>
<td>Faber</td>
</tr>
<tr>
<td>Jane Austen</td>
<td>Mansfield Park</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Ian McEwan</td>
<td>Atonement</td>
<td>Vintage</td>
</tr>
<tr>
<td>John Webster</td>
<td>The Duchess of Malfi</td>
<td>New Mermaids, A&amp;C Black</td>
</tr>
<tr>
<td>Tom Stoppard</td>
<td>Arcadia</td>
<td>Faber</td>
</tr>
<tr>
<td>Arthur Miller</td>
<td>All My Sons</td>
<td>Methuen</td>
</tr>
</tbody>
</table>

### Paper 2: Victorian Literature

<table>
<thead>
<tr>
<th>Author</th>
<th>Title of Book</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Charles Dickens</td>
<td>Great Expectations</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>George Eliot</td>
<td>Silas Marner</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Thomas Hardy</td>
<td>Far From the Madding Crowd</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Charlotte Brontë</td>
<td>Jane Eyre</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Lord Alfred Tennyson</td>
<td>Selected Poems</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Robert Browning</td>
<td>Selected Poems</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Christina Rossetti</td>
<td>Poems and Prose</td>
<td>Oxford World’s Classics</td>
</tr>
<tr>
<td>G B Shaw</td>
<td>Mrs Warren’s Profession</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Oscar Wilde</td>
<td>Lady Windermere’s Fan</td>
<td>Penguin Classics</td>
</tr>
</tbody>
</table>
### Paper 3: The Individual and Society in Literature

<table>
<thead>
<tr>
<th>Author</th>
<th>Title of Book</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nathaniel Hawthorne</td>
<td>The Scarlet Letter</td>
<td>Penguin</td>
</tr>
<tr>
<td>Maxine Hong Kingston</td>
<td>The Woman Warrior</td>
<td>Picador</td>
</tr>
<tr>
<td>F Scott Fitzgerald</td>
<td>The Great Gatsby</td>
<td>Penguin Classics</td>
</tr>
<tr>
<td>Philip Larkin</td>
<td>Selected Poems</td>
<td>Faber</td>
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<tr>
<td>Thom Gunn</td>
<td>The Sense of Movement</td>
<td>Faber and Faber</td>
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<tr>
<td>Boey Kim Cheng</td>
<td>Clear Brightness</td>
<td>Epigram</td>
</tr>
<tr>
<td>Tennessee Williams</td>
<td>A Streetcar Named Desire</td>
<td>Penguin</td>
</tr>
<tr>
<td>Wole Soyinka</td>
<td>Death and the King’s Horseman</td>
<td>Norton</td>
</tr>
</tbody>
</table>