



Singapore Examinations and Assessment Board



Cambridge Assessment  
International Education

**Singapore–Cambridge General Certificate of Education  
Advanced Level Higher 2 (2024)**

# **Literature in English (Syllabus 9509)**

# CONTENTS

---

	<i>Page</i>
<b>AIMS</b>	<b>3</b>
<b>ASSESSMENT OBJECTIVES</b>	<b>3</b>
<b>ASSESSMENT STRUCTURE</b>	<b>4</b>
<b>APPENDIX A: POEMS AND SHORT PROSE SELECTED FOR EXAMINATION PURPOSES</b>	<b>9</b>
<b>APPENDIX B: ASSESSMENT CRITERIA FOR PAPER 1</b>	<b>13</b>
<b>APPENDIX C: ASSESSMENT CRITERIA FOR PAPERS 2 AND 3</b>	<b>20</b>
<b>APPENDIX D: EDITIONS USED FOR SETTING QUESTIONS</b>	<b>30</b>

---

## **AIMS**

---

To develop in students:

1. the ability to critically analyse and evaluate literary texts
2. the ability to appreciate and make informed personal responses to literary texts
3. the ability to communicate ideas effectively and persuasively
4. the ability to negotiate complexities and ambiguities, being aware of diverse perspectives
5. an awareness of the relationship between texts and their cultural contexts
6. the ability to read texts independently
7. a love for reading literature.

## **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. At least one of the questions will feature a Singaporean poem. The candidate will answer **one** question.

**Section B: Prose**

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

Mary Shelley: *Frankenstein* (1831 text)  
 F Scott Fitzgerald: *The Great Gatsby*  
 Jane Austen: *Pride and Prejudice*  
 Kazuo Ishiguro: *An Artist of the Floating World*

**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: *Measure for Measure*  
 George Bernard Shaw: *Saint Joan*  
 Arthur Miller: *Playing for Time* (stage play version)  
 Timberlake Wertenbaker: *Our Country's Good*

**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:** All the texts will also be available in 2025 but 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: THE ENGLISH RENAISSANCE (1509–1660) (3 hours)**

This paper focuses on English writing from 1509 to 1660. The Renaissance period was one of ‘rebirth’ of classical ideas and art forms, characterised by the influence of the classics in literature, language, and philosophy, as well as the development of new ideas and art forms. The Literature that developed during this period was, amongst other things, an artistic engagement with many changes in society such as an increase in literacy and the abandonment of a feudal system, and their impact on morality and identity. The texts are literary explorations of the world of 16th and early 17th century England.

**For set texts with selected poems or prose, please check the list in Appendix A before purchasing the texts.**

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

Andrew Marvell: selection of poems (see list in Appendix A)

Sir Philip Sidney: selection of sonnets from ‘Astrophil and Stella’ (see list in Appendix A)

Francis Bacon: selection of prose (see list in Appendix A)

Thomas Kyd: *The Spanish Tragedy*

Christopher Marlowe: *Doctor Faustus (A-Text)*

Thomas Middleton: *Women Beware Women*

William Shakespeare: *The Tempest*

Ben Jonson: *Volpone*

John Donne: selection of poems and prose (see list in Appendix A)

**Note to school candidates:** All the texts will also be available in 2025 but only for CI3 and repeat JC2 candidates.

**PAPER 3: THE MIND AND SELF IN LITERATURE (3 hours)**

This paper explores the relationship between the mind and self as represented in Literature. This involves examining the means by which writers offer insight into how consciousness is linked to identity, individuality and social contexts. The texts are literary explorations of how the interaction between the mind and self underscores various forms of revelation and discovery.

**For set texts with selected poems or prose, please check the list in Appendix A before purchasing the texts.**

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

Sylvia Plath: selection of poems from *Ariel* (see list in Appendix A)

William Wordsworth: *The Prelude, Book One & Book Two (1805 version)*

James Joyce: *A Portrait of the Artist as a Young Man*

J M Coetzee: *Age of Iron*

Pat Barker: *Regeneration*

Edward Albee: *Who’s Afraid of Virginia Woolf?*

William Shakespeare: *Hamlet*

Elizabeth Jennings: selection of poems from *Selected Poems* (Carcanet edition) (see list in Appendix A) (Please note that the selection is different from the one examined from 2018–2020.)

Harold Pinter: *The Caretaker*

**Note to school candidates:** All the texts will also be available in 2025 but 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.

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



**APPENDIX A:  
POEMS AND SHORT PROSE  
SELECTED FOR EXAMINATION PURPOSE**

Candidates should study the following:

## **PAPER 2: THE ENGLISH RENAISSANCE (1509–1660)**

### **Andrew Marvell: selection of poems**

A Dialogue, between the Resolved Soul and Created Pleasure  
 On a Drop of Dew  
 The Coronet  
 Eyes and Tears  
 Bermudas  
 A Dialogue between the Soul and Body  
 The Nymph Complaining for the Death of Her Fawn  
 Young Love  
 To his Coy Mistress  
 The Unfortunate Lover  
 The Gallery  
 The Fair Singer  
 The Definition of Love  
 The Picture of Little T.C. in a Prospect of Flowers  
 The Mower against Gardens  
 Damon the Mower  
 The Mower to the Glowworms  
 The Mower's Song  
 The Garden  
 An Horatian Ode upon Cromwell's Return from Ireland  
 Upon the Hill and Grove at Bilbrough

### **Sir Philip Sidney: selection of sonnets from 'Astrophil and Stella'**

Sonnet 1 'Loving in truth, and fain in verse my love to show'  
 Sonnet 2 'Not at first sight, nor with a dribbed shot'  
 Sonnet 3 'Let dainty wits cry on the sisters nine'  
 Sonnet 4 'Virtue, alas, now let me take some rest'  
 Sonnet 5 'It is most true, that eyes are formed to serve'  
 Sonnet 6 'Some lovers speak, when they their muses entertain'  
 Sonnet 7 'When nature made her chief work, Stella's eyes'  
 Sonnet 8 'Love, born in Greece, of late fled from his native place'  
 Sonnet 9 'Queen Virtue's court, which some call Stella's face'  
 Sonnet 10 'Reason, in faith thou art well served, that still'  
 Sonnet 11 'In truth, O Love, with what a boyish kind'  
 Sonnet 12 'Cupid, because thou shin'st in Stella's eyes'  
 Sonnet 13 'Phoebus was judge between Jove, Mars and Love'  
 Sonnet 14 'Alas, have I not pain enough, my friend'  
 Sonnet 15 'You that do search for every purling spring'  
 Sonnet 16 'In nature apt to like, when I did see'  
 Sonnet 17 'His mother dear Cupid offended late'  
 Sonnet 18 'With what sharp checks I in myself am shent'  
 Sonnet 19 'On Cupid's bow how are my heart-strings bent'  
 Sonnet 20 'Fly, fly, my friends, I have my death wound, fly'  
 Sonnet 21 'Your words, my friend, right healthful caustics, blame'  
 Sonnet 22 'In highest way of heaven the sun did ride'  
 Sonnet 23 'The curious wits, seeing dull pensiveness'  
 Sonnet 24 'Rich fools there be, whose base and filthy heart'  
 Sonnet 25 'The wisest scholar of the wight most wise'  
 Sonnet 26 'Though dusty wits dare scorn astrology'  
 Sonnet 27 'Because I oft, in dark abstracted guise'  
 Sonnet 28 'You that with allegory's curious frame'  
 Sonnet 29 'Like some weak lords, neighboured by mighty kings'  
 Sonnet 30 'Whether the Turkish new moon minded be'  
 Sonnet 31 'With how sad steps, O moon, thou climb'st the skies'

**Francis Bacon: selection of prose**

The Advancement of Learning (Book 1)

New Atlantis

Essays (1625):

'Of Truth'

'Of Death'

'Of Simulation and Dissimulation'

'Of Marriage and Single Life'

'Of Love'

'Of Goodness and Goodness of Nature'

'Of Nobility'

'Of Discourse'

**John Donne: selection of poetry and prose (from *The Major Works* ed. John Carey)**

Elegy 15: The Autumnal (pp.63–4)

The Flea (p. 89)

The Good Morrow (pp. 89–90)

The Sun Rising (pp. 92–3)

Air and Angels (p. 101)

The Anniversary (pp. 102–3)

Twickenham Garden (pp. 105–6)

A Valediction: of Weeping (pp. 112–13)

A Valediction: forbidding Mourning (pp. 120–1)

The Ecstasy (pp.121–3)

Holy Sonnet 3 ('This is my play's last scene, here heavens appoint') (p. 174)

Holy Sonnet 4 ('At the round earth's imagined corners, blow') (p. 175)

Holy Sonnet 6 ('Death be not proud, though some have called thee') (pp. 175–6)

Holy Sonnet 10 ('Batter my heart, three-personed God; for you') (pp. 177–8)

Holy sonnet 15 ('I am a little world made cunningly') (pp. 179–80)

From a Sermon Preached at Whitehall (21 April 1616) [God's Speed; Indifference] (pp. 265–7)

From a Sermon Preached at Lincoln's Inn (Easter Term 1620?) [Resurrection] (pp. 292–5)

From a Sermon Preached at Lincoln's Inn (Trinity Sunday 1620) [The Limits of Charity] (pp. 296–7)

From a Sermon Preached on Easter Monday 1622 [Everything from Nothing; Knowledge in Heaven] (pp. 310–12)

From a Sermon Preached to the Earl of Carlisle (1622) [Hell] (pp. 318–20)

From a Sermon Preached 1 November 1623 [Powers and Principalities] (pp. 331–2)

From Devotions upon emergent Occasions: I Meditation, I Expostulation, XVII Meditation (pp. 333–6, 344–5)

From a Sermon Preached before King Charles I (April 1629) [Small Stars; Made of Nothing; The Devil Shall Not Know me from God] (pp. 392–3)

Death's Duel – Preached before King Charles I (25 February 1631) (pp. 401–17)

**PAPER 3: THE MIND AND SELF IN LITERATURE**

**Sylvia Plath: selection of poems from *Ariel***

Sheep in Fog  
The Applicant  
Lady Lazarus  
Tulips  
Cut  
Elm  
The Night Dances  
Poppies in October  
Ariel  
Death & Co.  
Getting There  
Medusa  
A Birthday Present  
Daddy  
Fever 103°  
Paralytic  
Poppies in July  
Contusion  
Edge

**Elizabeth Jennings: selection of poems from *Selected Poems* (Carcenet edition)**

Beyond Possession  
In the Night  
Old Man  
A Game of Chess  
My Grandmother  
World I have not Made  
To a Friend with a Religious Vocation  
Sequence in Hospital  
Man in a Park  
Father to Son  
Warning to Parents  
The Young Ones  
A Mental Hospital Sitting-Room  
The Interrogator  
Night Sister  
Words from Traherne  
On a Friend's Relapse and Return to a Mental Clinic  
Night Garden of the Asylum  
Chinese Art  
Love Poem

**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

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
Mary Shelley	<i>Frankenstein</i>	Penguin
F Scott Fitzgerald	<i>The Great Gatsby</i>	Penguin
Jane Austen	<i>Pride and Prejudice</i>	Penguin
Kazuo Ishiguro	<i>An Artist of the Floating World</i>	Faber
William Shakespeare	<i>Measure for Measure</i>	Collins (ed. Alexander)
George Bernard Shaw	<i>Saint Joan</i>	Penguin
Arthur Miller	<i>Playing for Time</i> (stage play version)	Nick Hern
Timberlake Wertenbaker	<i>Our Country's Good</i>	Methuen

**Paper 2: The English Renaissance (1509–1660)**

Author	Title of Book	Publisher
Andrew Marvell	Selection of Poems (from <i>The Complete Poems</i> )	Penguin
Sir Philip Sidney	Selection of Sonnets from 'Astrophil and Stella' (from <i>The Major Works</i> )	OUP
Francis Bacon	Selection of Prose (from <i>The Major Works</i> )	OUP
Thomas Kyd	<i>The Spanish Tragedy</i>	Methuen
Christopher Marlowe	<i>Doctor Faustus</i> (A-Text)	Methuen
Thomas Middleton	<i>Women Beware Women</i>	OUP
William Shakespeare	<i>The Tempest</i>	Collins (ed. Alexander)
Ben Jonson	<i>Volpone</i>	Penguin
John Donne	Selection of Poems and Prose (from <i>The Major Works</i> , ed. Carey)	OUP World's Classics

**Paper 3: The Mind and Self in Literature**

Author	Title of Book	Publisher
Sylvia Plath	Selection of poems from <i>Ariel</i>	Faber
William Wordsworth	<i>The Prelude, Book One and Book Two</i> (1805 version)	Penguin
James Joyce	<i>A Portrait of the Artist as a Young Man</i>	Penguin
J M Coetzee	<i>Age of Iron</i>	Penguin
Pat Barker	<i>Regeneration</i>	Penguin
Edward Albee	<i>Who's Afraid of Virginia Woolf?</i>	Vintage
William Shakespeare	<i>Hamlet</i>	Collins (ed. Alexander)
Elizabeth Jennings	Selection of poems from <i>Selected Poems</i>	Carcenet
Harold Pinter	<i>The Caretaker</i>	Faber