

International General Certificate  
of Secondary Education

LITERATURE (ENGLISH) 0486

For examination in June and November 2009

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Syllabus

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# Literature (English)

## Syllabus code: 0486

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### Exclusions

This syllabus must not be offered in the same session with the following syllabus:

2010 Literature in English



# I INTRODUCTION

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International General Certificate of Secondary Education (IGCSE) syllabuses are designed as two-year courses for examination at age 16-plus.

All IGCSE syllabuses follow a general pattern. The main sections are:

- Aims
- Assessment Objectives
- Assessment
- Curriculum Content.

The IGCSE subjects have been categorised into groups, subjects within each group having similar Aims and Assessment Objectives.

Literature (English) falls into Group II, Humanities and Social Science, of the International Certificate of Education (ICE) subjects.

The examination is designed to assess the ability of the candidate to present an informed personal response to works of Literature read, heard or viewed.

# II AIMS

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These describe the educational purposes of a course in Literature for the IGCSE examination, and are the same for all students. They are not listed in any order of priority.

The aims are to encourage and develop students' ability to:

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

### III ASSESSMENT OBJECTIVES

Students will be assessed on their ability to:

1. show detailed knowledge of the content of literary texts in the three main forms (Drama, Poetry, and Prose);
2. understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes;
3. recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects;
4. communicate a sensitive and informed personal response to literary texts.

#### SPECIFICATION GRID

Paper \ Assessment Objective	1	2	3	4
1	✓	✓	✓	✓
2	✓	✓	✓	✓
3	✓	✓	✓	✓
4	✓	✓	✓	✓

Teaching contact time: Many schools allocate 170 hours per subject at IGCSE.

## IV ASSESSMENT

There are three different schemes of assessment (options) available:

- Set Texts (Open Books) PLUS Coursework
- Set Texts (Open Books) PLUS Unseen
- Set Texts (Closed Books)

Candidates will take one of the following options:

<i>Component</i>	<i>Duration</i>	<i>Weighting</i>
Paper 1: Set Texts – Open Books	2 hours 15 mins	70%
Paper 2: Coursework	Assessed by the Centre; externally moderated by CIE	30%

**OR**

<i>Component</i>	<i>Duration</i>	<i>Weighting</i>
Paper 1: Set Texts – Open Books	2 hours 15 mins	70%
Paper 3: Unseen	1 hour 20 mins	30%

**OR**

<i>Component</i>	<i>Duration</i>	<i>Weighting</i>
Paper 4: Set Texts – Closed Books	2 hours 40 mins	100%

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

## DESCRIPTION OF COMPONENTS

<b>Paper 1</b>	<b>Set Texts: Open Books</b>	<b>2 hours 15 minutes</b>
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The paper has three sections: Drama, Prose and Poetry. **Students must answer one question from each section.**

On each set text there will be a choice of three questions.

For each poetry text, there will be one passage-based question, and two essay questions. For each drama and prose text, there will be one passage-based question, one essay question, and one 'empathic' question.

All questions will encourage informed personal response, and are designed to test all the Assessment Objectives. In practical terms this means that candidates will be asked to demonstrate:

- personal response: sometimes directly, for example, 'What do you think?', 'What are your feelings about...?' and sometimes by implication: 'Explore the ways in which...'
- knowledge of the text through the use of close reference to details and use of quotations from it
- understanding of characters, relationships, situations and themes
- understanding of the writer's intentions and methods, and response to the writer's use of language.

Empathic tasks (sometimes known as 'empathetic' or 'creative response' tasks) address the same assessment objectives as the essay and passage-based questions. They are intended to test knowledge, understanding and response; but they give the candidate the opportunity to engage more imaginatively with the text, by the assumption of a suitable 'voice', i.e. manner of speaking, for the character concerned.

Students must answer at least one passage-based question. (They may answer two or three passage-based questions if they wish.) All questions carry equal marks.

Students may take their set texts into the examination room. These may NOT contain student annotation, highlighting or underlining.

In the passage-based questions students will be asked to read again a specified passage or poem from the set text before answering the question. A chapter/scene/page reference will be stated on the question paper; in some cases, if appropriate, references to several available editions may be provided. (Heads of Department are allowed to open the question paper one hour in advance of the examination in order to provide correct references for their students if they have been using a different edition. See *Handbook for Centres*.)

**For the set texts for examination in 2009 see Appendix A.**

<b>Paper 2</b>	<b>Coursework Portfolio</b>
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Students will submit a portfolio of **two** assignments, each of about 600-800 words.

Each assignment must be on a literary text, and may be either an essay or an empathic response piece.

The assignments must be on different texts.

There is no requirement for the assignments to be on different genres.

Assignments may be handwritten, typed or word processed.

Coursework is assessed and marked by the Centre, and a sample submitted for external moderation by CIE.



Teachers responsible for assessing coursework must be accredited to do so (Accreditation is normally given after successful completion of a Coursework Training Handbook).

**One** assignment may be on a text being prepared for Paper 1.

The work will be expected to provide evidence of:

- knowledge of content
- personal response
- awareness of use of language, structure, characterisation.

**For further guidance on presentation of the portfolio and on marking see Appendix B of this syllabus booklet.**

<b>Paper 3</b>	<b>Unseen</b>	<b>1 hour 20 minutes</b>
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The paper will contain two questions, each requiring a critical commentary and appreciation of previously unseen writing printed on the question paper.

One of the questions will be based on a literary prose passage (e.g. an extract from a novel or short story); the other question will be based on a poem or an extract from a poem.

Students must answer **one** question.

It is recommended that students spend about 20 minutes reading the question paper and planning their answer.

<b>Paper 4</b>	<b>Set Texts: Closed Book</b>	<b>2 hours 40 minutes</b>
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The paper has three sections: Drama, Poetry, and Prose. **Students must answer four questions in all, each on a different set text. They must answer at least one question from each section.**

On each set text there will be a choice of three questions.

For each poetry text, there will be one passage-based question, and two essay questions. For each drama and prose text, there will be one passage-based question, one essay question, and one 'empathic' question.

All questions will encourage informed personal response, and are designed to test all the Assessment Objectives. In practical terms this means that candidates will be asked to demonstrate:

- personal response: sometimes directly, for example, 'What do you think?', 'What are your feelings about...?' and sometimes by implication: 'Explore the ways in which...'
- knowledge of the text through the use of close reference to details and use of quotations from it
- understanding of characters, relationships, situations and themes
- understanding of the writer's intentions and methods, and response to the writer's use of language.

(Empathic tasks (sometimes known as 'empathetic' or 'creative response' tasks) address the same assessment objectives as the essay and passage-based questions. They are intended to test knowledge, understanding and response; but they give the candidate the opportunity to engage more imaginatively with the text, by the assumption of a suitable 'voice', i.e. manner of speaking, for the character concerned.)

Students must answer at least one passage-based question and at least one essay or empathic question. All questions carry equal marks.

This is a Closed Books paper: students may NOT take their set texts into the examination room. For the passage-based questions on Paper 4, the passages are printed on the question paper.

**For the set texts for examination in 2009 see Appendix A.**

## V CURRICULUM CONTENT

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Candidates should be able to demonstrate an appreciation of texts and themes in ways which may range from straightforward knowledge of content and surface meaning to the communication of an informed personal response.

Candidates should study in detail individual texts in the three main literary forms of prose, poetry, and drama.

**For set texts see Appendix A.**

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**All students should be able to:**

- recall, narrate
- summarise
- paraphrase
- select relevant detail
- distinguish viewpoint
- detect theme, motivation
- comment on plot, characterisation
- demonstrate some awareness of the ways writers achieve their effects
- draw inferences
- state opinions
- articulate and discuss feelings and attitudes

**Students who are aiming for Grades A\* to C should be able in addition to:**

- explore theme, motivation
  - analyse plot, characterisation
  - employ basic critical terminology
  - discuss the ways writers achieve their effects
  - make connections
  - evaluate, interpret
  - integrate apposite quotation and comment
  - communicate a considered personal response
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## VI GRADE DESCRIPTIONS

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Grade descriptions are provided to give a general indication of the achievement likely to have been shown by candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall, and may conceal weakness in one aspect of the examination that is balanced by above-average performance on some other.

### Grade A

A Grade A candidate will have demonstrated the ability to:

- sustain a perceptive and convincing response with well-chosen detail of narrative and situation;
- demonstrate clear critical/analytical understanding of the author's intentions and the text's deeper implications and the attitudes it displays;
- make much well-selected reference to the text;
- respond sensitively and in detail to the way language works in the text;
- communicate a considered and reflective personal response to the text.

### Grade C

A Grade C candidate will have demonstrated the ability to:

- make a reasonably sustained/extended response with detail of narrative and situation;
- show understanding of the author's intentions and some of the text's deeper implications and the attitudes it displays;
- show some thoroughness in use of the text for support;
- make some response to the way language works in the text;
- communicate an informed personal response to the text.

### Grade E

A Grade E candidate will have demonstrated the ability to:

- make some relevant comments in terms of narrative and situation;
- show some understanding of the author's intentions and the surface meaning of the text;
- make a little reference to the text for support;
- make a little reference to the language of the text;
- communicate a basic personal response to the text.

### Grade F

A Grade F candidate will have demonstrated the ability to:

- make a few straightforward points in terms of narrative and situation;
- show a few signs of understanding of the author's intentions and the surface meanings of the text;
- make a little reference to the text;
- show evidence of a simple personal response to the text.

## APPENDIX A: SET TEXTS FOR EXAMINATION IN 2009

Students taking Paper 1 (Open Books) must answer on three different set texts. They must answer on one set text in each section.

Students taking Paper 4 (Closed Books) must answer on four different set texts. At least one set text must be taken from each section.

\* text examined also in June and November 2010

\*\* text examined also in June and November 2010 and June and November 2011

**Unless otherwise indicated, students may use any edition of the set text, provided it is not an abridgement or simplified version. See also Appendix C.**

### Section A: DRAMA

* Alan Ayckbourn	<i>A Small Family Business</i>
Lorraine Hansberry	<i>A Raisin in the Sun</i>
** Charlotte Keatley	<i>My Mother Said I Never Should</i>
* Arthur Miller	<i>The Crucible</i>
William Shakespeare	<i>As You Like It</i>
** William Shakespeare	<i>Richard III</i>

### Section B: POETRY

from Section 3 of *Songs of Ourselves: The University of Cambridge International Examinations Anthology of Poetry in English* (Foundation Books; ISBN 81-7596-248-8)

(For further details about this anthology, please see the subject page on CIE's website. Other selections from it will be prescribed for study in future years. The anthology also features in the set texts list for AS Literature in English.)

The following fifteen poems are to be studied:

Maya Angelou: 'Caged Bird'  
 Norman Nicholson: 'Rising Five'  
 Mervyn Morris: 'Little Boy Crying'  
 Carol Rumens: 'Carpet-weavers, Morocco'  
 P. B. Shelley: 'Song to the Men of England'  
 A. H. Clough: *from* 'Spectator Ab Extra'  
 Hone Tuwhare: 'Monologue'  
 Charles Mungoshi: 'Before the Sun'  
 Sujata Bhatt: 'Muliebrity'  
 William Wordsworth: 'She dwelt among the untrodden ways'  
 James K. Baxter: 'Farmhand'  
 Isobel Dixon: 'Plenty'  
 Liz Lochhead: 'Storyteller'  
 Charles Lamb: 'The Old Familiar Faces'  
 Seamus Heaney: 'Mid-Term Break'

\* John Keats

from *Poems* (Everyman's Poetry selected  
edited by Nicholas Roe, Dent/Oxford  
ISBN 0-460-87808-5)

The following ten poems are to be studied:

*from* Endymion: A Poetic Romance, Book 1:  
lines 1-33 (from 'A thing of beauty is a joy  
for ever:' to 'They always must be with us, or  
we die.')

The Eve of St Agnes

La belle dame sans merci

Ode to Psyche

Ode to a Nightingale

Ode on a Grecian Urn

Ode on Melancholy

Ode on Indolence

To Autumn

'Bright Star, would I were stedfast as thou  
art'

### Section C: PROSE

Chinua Achebe  
\* Jane Austen  
\* Ian Cross  
\*\* Anita Desai  
William Golding  
\* Thomas Hardy  
Harper Lee  
Barrie Wade, ed.

*Things Fall Apart*

*Pride and Prejudice*

*The God Boy*

*Games at Twilight*

*Lord of the Flies*

*Far From the Maddening Crowd*

*To Kill a Mockingbird*

from *Into the Wind: Contemporary Stories in  
English* (Nelson)

The following twelve stories are to be studied:

Alex La Guma: 'The Lemon Orchard'

Jean Rhys: 'Let Them Call It Jazz'

John Wyndham: 'Dumb Martian'

Patrick O'Brian: 'Samphire'

Jan Mark: 'Feet'

Doris Lessing: 'A Woman on a Roof'

Cyprian Ekwensi: 'A Stranger from Lagos'

Dorothy M. Johnson: 'A Man Called Horse'

Roald Dahl: 'The Hitch-hiker'

Liam O'Flaherty: 'The Sniper'

Doris Lessing: 'Flight'

Frank O'Connor: 'My Oedipus Complex'

## APPENDIX B: COURSEWORK PORTFOLIO (PAPER 1) GUIDANCE NOTES

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Teachers may not undertake Centre-based assessment in this subject unless they have been accredited by CIE to do so. (Accreditation is usually given on the basis of successful completion of a Coursework Training Handbook, obtainable from CIE publications.)

### GENERAL GUIDANCE

#### 1 Format of the portfolio

The portfolio will contain **two assignments, each on a different text**. The two assignments must be securely fastened (e.g. by stapling or treasury tags) and each must be marked clearly with the student's name, Centre number and candidate number. Work for external moderation must not be sent to CIE in plastic folders or bulky and heavy ring binders.

A completed Individual Candidate Record Card must be included with each portfolio. (A copy of this is provided later in this Appendix, and should be photocopied by Centres, as required.)

#### 2 Assignments: general issues

It is assumed that assignments will arise from a programme of study undertaken by a teaching group. The best assignments are usually those that arise from a shared learning experience but are finally chosen by individual students; negotiation of assignments with the teacher is recommended.

It is not normally expected nor desired that students will produce coursework under timed examination-type conditions.

Assignments may be completed at any stage during the course. It is generally better that students undertake more than two assignments during the course from which a suitable choice can eventually be made for the final portfolio.

#### 3 Assignments: texts

Texts should be originally written in English, and of an appropriate quality for study at IGCSE level. They may be chosen by the teachers, or by the students in consultation with their teachers. It is not a requirement for all students to submit assignments on the same texts.

One of the assignments may be on a text that students are preparing to write on for the exam in Paper 1. (This is an option, not a requirement. It should be remembered that one of the aims of coursework is to encourage wider reading.)

There is no requirement to cover different forms/genres (drama, poetry, prose) in the portfolio – so a portfolio might consist of work on two drama texts, for example.

Assignments should show evidence of study of whole texts.

If poetry is used for an assignment, a minimum of two poems should be covered in the assignment. Students are not required to compare the poems within the assignment. (It is assumed that the assignment grows out of study of a wider selection of poems broadly equivalent to a poetry set text.)

If short stories are used for an assignment, a minimum of two short stories should be covered in the assignment. Students are not required to compare the stories within the assignment. (It is assumed that the assignment grows out of study of a wider selection of stories broadly equivalent to a short stories set text.)

#### 4 **'Cross-over' Assignments for IGCSE First Language English and IGCSE Literature in English (English)**

Where the relevant requirements are met for both syllabuses, it is possible for one assignment to be included in coursework portfolios for *both* IGCSE First Language English (0500) and IGCSE Literature in English (0486). In this event, the assignment will need to be assessed twice: once against the Language criteria and once against the Literature criteria. The original copy of the assignment should be kept in the Literature portfolio, and a photocopy of it should be placed in the Language portfolio. This photocopy should in turn be marked clearly in a different colour to show how the assignment has been assessed for Language. (In framing assignments, teachers should bear in mind that an empathic-type Literature task (for example) is more likely to be suitable for inclusion in a *Language* portfolio than a more 'straightforward' essay on a text.)

#### 5 **Drafting assignments**

General discussion of the work and how it is proceeding are a natural part of the relationship between the teacher and student in coursework, as in preparation for other forms of examination. Moreover, teachers can be better assured of the authenticity of work if first drafts (e.g. plans following discussion) are completed in class and seen and noted by them.

However, marking, correcting or editing of draft material by the teacher prior to submission of the assignment proper moves into the realm of improper practice. Students should certainly draft and redraft their work, and teachers should give *general* advice.

#### 6 **Length of assignments**

The syllabus gives guidance of 'about 600 – 800 words' for each assignment. This is a sufficient length to attract the highest marks. Work that is significantly under- or over-length is likely to be self-penalising.

#### 7 **Use of word processors**

Each assignment may be handwritten or typed or word processed. Candidates should be reminded of the importance of careful proofreading of all their work.

#### 8 **Checking portfolios to ensure that the syllabus requirements have been met**

Teachers should check the contents of portfolios before finalising them, especially where students have been given several assignments and have made the final choice of the two assignments for the portfolio themselves.

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

It is the Centre's responsibility to guarantee that all coursework submitted by students is their original work.

If appropriate, references to any secondary source material should be provided by the candidate at the end of an assignment and clearly indicated.

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

Centres will receive a brief report from the External Moderator on the assessment of their candidates' portfolios. This will usually be despatched at the time of the issue of results.

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

**MARKING AND MODERATING INSTRUCTIONS**

**1** As well as providing a comment on the quality of the portfolio overall at the bottom of each candidate's Individual Candidate Record Card, teachers must mark each assignment by indicating strengths and errors and by providing a comment at the end.

**2** **The teacher must mark each candidate's portfolio out of a total of 40**, in accordance with the criteria below. Individual assignments may be awarded marks/grades in whatever way is most appropriate for teachers and students. However, the final mark for the completed portfolio must be an assessment of how the portfolio, overall, has met the assessment criteria below. It must reflect not only the variability in the achievement across the two assignments, but also variable performance in the criteria applicable to each piece of work. Assessment will, therefore, usually involve balancing strengths and weaknesses in the student's work. If a candidate submits just one assignment, the mark must be halved. If a candidate submits no assignments, a mark of zero must be recorded.

**3 Internal Moderation**

When several teachers in a Centre are involved in internal assessment, arrangements must be made within the Centre for all candidates to be assessed to a common standard to produce a reliable rank order. The Centre assessments will then be subject to external moderation.

**4 External Moderation**

Individual Candidate Record Cards and Coursework Assessment Summary Forms must be received by CIE no later than 30 April for the June examination and 31 October for the November examination along with a sample of the coursework undertaken by the candidates. The samples should cover the full ability range and must be selected according to the following criteria:

- (a) If there are 10 or fewer candidates entered for a coursework component, all the school-based assessment that contributed to the final mark for that component will be required.
- (b) If there are more than 10 candidates entered for the coursework component, all the coursework that contributed to the final mark for that component will be required for the number of candidates as follows:

number of candidates entered	number of candidates whose work is required
0-10	all candidates
11-50	10
51-100	15
101-200	20
above 200	10% of candidates

The accredited teacher responsible for internal standardisation in the Centre for that syllabus must select the 10, 15 or 20 candidates covering the whole mark range with marks spaced as evenly as possible from the top mark to the lowest mark. Where there is more than one teacher involved in the marking of the work, the sample must include approximately equal samples of the marking of each teacher.

- (c) CIE may request further samples of candidates' work. The Centre must despatch these as soon as the request is received.



**ASSESSMENT CRITERIA FOR COURSEWORK****Grade descriptions**

**Band A** In the portfolio the student has demonstrated expertise in:  
(36-40)

- giving an account in appropriate detail of the content of the literary texts, with well-chosen reference to narrative and situation, properly supported by quotation;
- understanding literary texts at a range of levels with due emphasis on interpretation and evaluation and a thoughtful recognition of both themes and attitudes;
- recognising, appreciating and evaluating the ways in which writers have used language in the texts studied;
- recognising, appreciating and evaluating other significant ways (e.g. structure, characterisation, imagery) in which the writers studied have achieved their effects;
- communicating a considered and reflective personal response to the texts studied.

**Band B** In the portfolio the student has demonstrated a high level of competence in:  
(31-35)

- giving an account of the content of literary texts, with appropriate reference to narrative and situation, supported by quotation;
- understanding literary texts at a range of levels showing some emphasis on interpretation and evaluation with a recognition of themes and attitudes;
- recognising and appreciating, to a considerable degree, the way in which writers have used language in the texts studied;
- recognising and appreciating other significant ways (e.g. structure, characterisation, imagery) in which the writers studied have achieved their effects;
- communicating a well-considered personal response to the texts studied.

**Band C** In the portfolio the student has demonstrated competence in:  
(26-30)

- giving an account of the content of literary texts, with detailed reference, where appropriate, to narrative and situation;
- understanding literary texts at a deeper level and showing some awareness of their themes, implications and attitudes;
- recognising and appreciating specific ways in which writers have used language in the texts studied;
- recognising and appreciating the significance of other ways (e.g. structure, characterisation) in which the writers studied have achieved their effects;
- communicating an informed personal response to the texts studied.

**Band D** In the portfolio the student has demonstrated some competence in:  
(21-25)

- giving an account of the content of literary texts with some reference to narrative and situation;
- understanding literary texts in a way that shows a basic recognition of themes and attitudes;
- recognising some of the significant ways in which writers have used language in the texts studied;
- recognising some other aspects of texts used by authors to present ideas;
- communicating a personal response which shows that some significant points have been considered.

**Band E** In the portfolio the student has demonstrated a little competence in:  
(16-20)

- giving a broad account of the content of literary texts with reference to narrative and situation;
- understanding the surface meaning of texts with some awareness of themes and attitudes;
- recognising some of the basic features of the way authors write;
- recognising other important aspects of texts such as characterisation;
- communicating a basic personal response to the texts studied.

**Band F** In the portfolio the student has demonstrated a little competence in:  
(11-15)

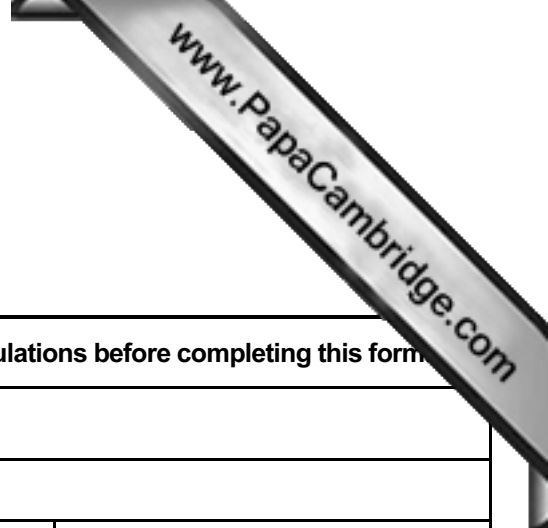
- giving a straightforward account of the content of literary texts in terms of narrative and situation;
- understanding the surface meaning of literary texts;
- recognising obvious differences in the way authors write;
- showing limited evidence of some personal response to the texts studied.

**Band G** In the portfolio the student has demonstrated:  
(6-10)

- an understanding of the basic events in a text;
- a recognition of the broad features of characters involved;
- a personal view or response to the texts studied.

**U** Insufficient for mark in Band G.  
(0-5)

**LITERATURE (English) Component 2**  
**Individual Candidate Record Card**  
**IGCSE**



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

Centre Number		Centre Name				
Candidate Number		Candidate Name				
Teaching Group/Set		June/November	2	0	0	9

	Author and Title of Coursework Text
Assignment 1	
Assignment 2	

Teacher's comments

Texts studied for Paper 1:

Signature and date	Mark to be transferred to Coursework Assessment Summary Form	TOTAL (max 40)
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## INSTRUCTIONS FOR COMPLETING INDIVIDUAL CANDIDATE RECORD CARD

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

**Note:** These Record Cards are to be used by teachers only for students who have undertaken Coursework as part of their IGCSE Literature Course.



**A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS**

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

**B. PROCEDURES FOR EXTERNAL MODERATION**

1. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each centre (in late March for the June examination and in early October for the November examination) showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of the computer-printed Coursework mark sheet MS1 must be dispatched in the specially provided envelope to arrive as soon as possible at CIE but no later than 30 April for the June examination and 31 October for the November examination.
3. Send samples of the candidates' work covering the full ability range with the corresponding Individual Candidate Record Cards, this summary form and the second copy of the computer-printed mark sheet(s) (MS1), to reach CIE by 30 April for the June examination and 31 October for the November examination.
4. Indicate the candidates who are in the sample by means of an asterisk (\*) against the candidates' names overleaf. The size of the coursework sample should be as follows:

number of candidates entered	number of candidates whose work is required
0-10	all candidates
11-50	10
51-100	15
101-200	20
above 200	10% of candidates

5. Where more than one teacher is involved in marking the work, the sample must include candidates marked by all teachers. Candidates must be selected so that the whole range is covered, with marks spaced as evenly as possible from the top mark to the lowest mark.
6. CIE reserves the right to ask for further samples of Coursework.

## APPENDIX C: RESOURCES

### SET TEXTS

For the list of set texts see Appendix A.

**Unless otherwise indicated, students may use any edition of the set text, provided it is not an abridgement or simplified version.** CIE recognises that there are many editions available, and that students and teachers will find newer editions with a range of notes (sometimes displayed on facing pages), illustrations, activities and further resources particularly helpful and user-friendly.

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

The edition of Shakespeare used for setting extract questions on examination papers is Peter Alexander: *The Complete Works of Shakespeare* (Collins). However, this complete standard one volume edition is not recommended for classroom study of individual plays on the syllabus because of its small type face and minimal notes.

Some examples of reliable and useful series:

Cambridge School Shakespeare series  
 Cambridge Literature series  
 (includes classics of poetry, prose and drama)  
 Penguin Shakespeare  
 Oxford School Shakespeare  
 Heinemann Shakespeare  
 Longman School Shakespeare

edited R Gibson  
 edited J Baxter  
  
 Penguin  
 Oxford University Press  
 Heinemann  
 Pearson – Longman (series editor John O'Connor)  
 (useful for candidates with a second language English background)

### AUDIO/VIDEO/DVD/WEBSITES/PROFESSIONAL ASSOCIATIONS/GENERAL TEACHER RESOURCES

See the Resources List on the subject page on CIE's website: [www.cie.org.uk](http://www.cie.org.uk).