



Syllabus

Cambridge IGCSE® (9–1) Literature in English 0992

For examination in June and November 2020 and 2021.



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Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA



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The latest syllabus is version 3, published March 2018.

Any textbooks endorsed to support IGCSE Literature (English) (0486) for examination from 2015 are suitable for use with this syllabus.



1 Why choose this syllabus?

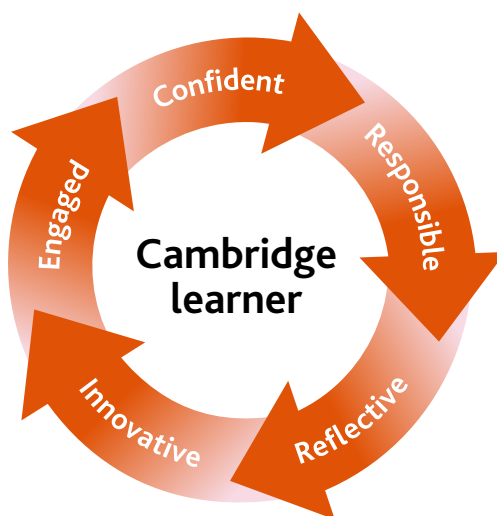
Key benefits

Cambridge IGCSE® syllabuses are created especially for international students. For over 25 years, we have worked with schools and teachers worldwide to develop syllabuses that are suitable for different countries, different types of schools and for learners with a wide range of abilities.

Cambridge IGCSE (9–1) Literature in English offers learners the opportunity to read, interpret, evaluate and respond to a range of literature in English. The range includes drama, prose and poetry from the works of Shakespeare to contemporary literature. This course enables learners to deepen their understanding and appreciation of the ways in which writers use English to express meaning and achieve effects. Cambridge IGCSE (9–1) Literature in English will stimulate learners to read for pleasure and to explore wider and universal issues, promoting a better understanding of themselves and the world.

Our programmes balance a thorough knowledge and understanding of a subject and help to develop the skills learners need for their next steps in education or employment.

Our approach encourages learners to be:



'The strength of Cambridge IGCSE qualifications is internationally recognised and has provided an international pathway for our students to continue their studies around the world.'

Gary Tan, Head of Schools and CEO, Raffles International Group of Schools, Indonesia

Recognition and progression

The combination of knowledge and skills in Cambridge IGCSE (9–1) Literature in English gives learners a solid foundation for further study. Candidates who achieve grades 4 to 9 are well prepared to follow a wide range of courses including Cambridge International AS & A Level English.

Cambridge IGCSEs are accepted and valued by leading universities and employers around the world as evidence of academic achievement. Many universities require a combination of Cambridge International AS & A Levels and Cambridge IGCSEs or equivalent to meet their entry requirements.

UK NARIC, the national agency in the UK for the recognition and comparison of international qualifications and skills, has carried out an independent benchmarking study of Cambridge IGCSE and found it to be comparable to the standard of GCSE in the UK. This means students can be confident that their Cambridge IGCSE qualifications are accepted as equivalent to UK GCSEs by leading universities worldwide.

Learn more at www.cambridgeinternational.org/recognition

Supporting teachers

We provide a wide range of practical resources, detailed guidance, and innovative training and professional development so that you can give your learners the best possible preparation for Cambridge IGCSE.



'Cambridge IGCSE is one of the most sought-after and recognised qualifications in the world. It is very popular in Egypt because it provides the perfect preparation for success at advanced level programmes.'

Mrs Omnia Kassabgy, Managing Director of British School in Egypt BSE

2 Syllabus overview

Aims

The syllabus aims summarise the context in which you should view the syllabus content and describe the purposes of a course based on this syllabus. They are not listed in order of priority.

The aims are to develop learners who:

- 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.

Content overview

The syllabus enables learners to read, interpret and evaluate texts through the study of literature in English. Learners develop an understanding of literal meaning, relevant contexts and of the deeper themes or attitudes that may be expressed. Through their studies, they learn to recognise and appreciate the ways in which writers use English to achieve a range of effects, and will be able to present an informed, personal response to the material they have studied.

The syllabus also encourages the exploration of wider and universal issues, promoting learners' better understanding of themselves and of the world around them.



Support for Cambridge IGCSE (9–1) Literature in English

Our School Support Hub www.cambridgeinternational.org/support provides Cambridge schools with a secure site for downloading specimen and past question papers, mark schemes, grade thresholds and other curriculum resources specific to this syllabus. The School Support Hub community offers teachers the opportunity to connect with each other and to ask questions related to the syllabus.

Assessment overview

All candidates take Paper 1 Poetry and Prose, and EITHER Paper 2 Drama, OR Paper 3 Drama (Open Text) and Paper 4 Unseen, OR Paper 3 Drama (Open Text) and Component 5 Coursework.

All candidates take:

Paper 1 1 hour 30 minutes
Poetry and Prose 50%
50 marks
Two questions on two texts: one poetry and one prose
Externally assessed

and either:

Paper 2 1 hour 30 minutes
Drama 50%
50 marks
Two questions on two texts
Externally assessed

or:

Paper 3 45 minutes
Drama (Open Text) 25%
25 marks
One question on one text
Externally assessed

and:

Paper 4 1 hour 15 minutes
Unseen 25%
25 marks
One question requiring critical commentary
Externally assessed

or:

Paper 3 45 minutes
Drama (Open Text) 25%
25 marks
One question on one text
Externally assessed

and:

Component 5
Coursework 25%
25 marks
Portfolio of two assignments, each on a different text
Internally assessed and externally moderated

Assessment objectives

The assessment objectives (AOs) are:

AO1

Show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.

AO2

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

AO3

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

AO4

Communicate a sensitive and informed personal response to literary texts.

Weighting for assessment objectives

The approximate weightings allocated to each of the assessment objectives (AOs) are summarised below.

Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in IGCSE %
AO1	25
AO2	25
AO3	25
AO4	25

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %				
	Paper 1	Paper 2	Paper 3	Paper 4	Component 5
AO1	25	25	25	25	25
AO2	25	25	25	25	25
AO3	25	25	25	25	25
AO4	25	25	25	25	25

3 Subject content

The set texts for each year of the syllabus are listed below. For some texts we specify which edition to use. Where the edition is not specified, candidates may use any edition of the set text, provided it is not an abridgement or a simplified version.

2020 – Set texts for Paper 1

Section A: Poetry

Candidates answer on **one** set text in section A.

From *Songs of Ourselves Volume 1*, Part 3, the following 15 poems:

Maya Angelou, 'Caged Bird'
 Elizabeth Barrett Browning, 'Sonnet 43'
 James K Baxter, 'Farmhand'
 Sujata Bhatt, 'Muliebrity'
 Isobel Dixon, 'Plenty'
 Rosemary Dobson, 'The Three Fates'
 Robert Hayden, 'Those Winter Sundays'
 Seamus Heaney, 'Mid-Term Break'
 Mervyn Morris, 'Little Boy Crying'
 Norman Nicholson, 'Rising Five'
 Adrienne Rich, 'Amends'
 Edna St Vincent Millay, 'Sonnet 29'
 Dennis Scott, 'Marrysong'
 Stevie Smith, 'Not Waving But Drowning'
 William Wordsworth, 'She Dwelt Among the Untrodden Ways'

You can find these poems in the anthology *Songs of Ourselves Volume 1: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Section A: Poetry continued

From *Songs of Ourselves Volume 2, Part 2*, the following 15 poems:

Kofi Awoonor, 'The Sea Eats the Land at Home'
Robert Bridges, 'London Snow'
Billy Collins, 'Afternoon with Irish Cows'
David Constantine, 'Watching for Dolphins'
William Cowper, 'The Poplar-Field'
Allen Curnow, 'You will Know When You Get There'
Gerard Manley Hopkins, 'The Caged Skylark'
Elizabeth Jennings, 'In Praise of Creation'
John Keats, 'Ode on Melancholy'
Philip Larkin, 'Coming'
Ruth Pitter, 'Stormcock in Elder'
Peter Reading, 'Cetacean'
Edna St Vincent Millay, 'The Buck in the Snow'
Charlotte Smith, 'Written Near a Port on a Dark Evening'
Alfred, Lord Tennyson, 'The Kraken'

You can find these poems in the anthology *Songs of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Carol Ann Duffy, the following 15 poems:

'Head of English'	'War Photographer'
'Recognition'	'Stealing'
'Foreign'	'Originally'
'In Mrs Tilscher's Class'	'We Remember Your Childhood Well'
'The <i>Darling</i> Letters'	'In Your Mind'
'The Good Teachers'	'Valentine'
'A Child's Sleep'	'Death of a Teacher'
'Prayer'	

You can find these poems in *New Selected Poems 1984–2004*, by Carol Ann Duffy (Picador). Poems printed in the paper will be printed as in this text.

Section B: Prose

Candidates answer on **one** set text in section B.

Charlotte Brontë *Jane Eyre*

Anita Desai *In Custody*

Charles Dickens *Hard Times*

Zora Neale Hurston *Their Eyes Were Watching God*

John Knowles *A Separate Peace*

George Orwell *Nineteen Eighty-Four*

Alan Paton *Cry, The Beloved Country*

From *Stories of Ourselves*, the following 10 stories:

no. 2 Edgar Allan Poe, 'The Fall of the House of Usher'

no. 7 Stephen Crane, 'The Open Boat'

no. 8 Edith Wharton, 'The Moving Finger'

no. 18 Ray Bradbury, 'There Will Come Soft Rains'

no. 23 Alex La Guma, 'The Lemon Orchard'

no. 32 Bernard MacLaverty, 'Secrets'

no. 33 John McGahern, 'The Stoat'

no. 36 Patricia Grace, 'Journey'

no. 37 Janet Frame, 'The Bath'

no. 48 Tim Winton, 'On Her Knees'

You can find these stories in the anthology *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press). Passages from these stories that appear in the paper will be printed as in this text.

2020 – Set texts for Paper 2

Candidates must answer on **two** different set texts from the following:

Lorraine Hansberry *A Raisin in the Sun*

Arthur Miller *The Crucible*

Terence Rattigan *The Winslow Boy*

William Shakespeare *Macbeth*

William Shakespeare *Romeo and Juliet*

2020 – Set texts for Paper 3

Candidates must answer on **one** set text from the following:

Lorraine Hansberry *A Raisin in the Sun*

Arthur Miller *The Crucible*

Terence Rattigan *The Winslow Boy*

William Shakespeare *Macbeth*

William Shakespeare *Romeo and Juliet*

2021 – Set texts for Paper 1

Section A: Poetry

Candidates answer on **one** set text in section A.

From *Songs of Ourselves Volume 1*, Part 3, the following 15 poems:

Maya Angelou, 'Caged Bird'
Elizabeth Barrett Browning, 'Sonnet 43'
James K Baxter, 'Farmhand'
Sujata Bhatt, 'Muliebrity'
Isobel Dixon, 'Plenty'
Rosemary Dobson, 'The Three Fates'
Robert Hayden, 'Those Winter Sundays'
Seamus Heaney, 'Mid-Term Break'
Mervyn Morris, 'Little Boy Crying'
Norman Nicholson, 'Rising Five'
Adrienne Rich, 'Amends'
Edna St Vincent Millay, 'Sonnet 29'
Dennis Scott, 'Marrysong'
Stevie Smith, 'Not Waving But Drowning'
William Wordsworth, 'She Dwelt Among the Untrodden Ways'

You can find these poems in the anthology *Songs of Ourselves Volume 1: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Section A: Poetry continued

From *Songs of Ourselves Volume 2, Part 2*, the following 15 poems:

Kofi Awoonor, 'The Sea Eats the Land at Home'
Robert Bridges, 'London Snow'
Billy Collins, 'Afternoon with Irish Cows'
David Constantine, 'Watching for Dolphins'
William Cowper, 'The Poplar-Field'
Allen Curnow, 'You will Know When You Get There'
Gerard Manley Hopkins, 'The Caged Skylark'
Elizabeth Jennings, 'In Praise of Creation'
John Keats, 'Ode on Melancholy'
Philip Larkin, 'Coming'
Ruth Pitter, 'Stormcock in Elder'
Peter Reading, 'Cetacean'
Edna St Vincent Millay, 'The Buck in the Snow'
Charlotte Smith, 'Written Near a Port on a Dark Evening'
Alfred, Lord Tennyson, 'The Kraken'

You can find these poems in the anthology *Songs of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Carol Ann Duffy, the following 15 poems:

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'The <i>Darling</i> Letters'	'In Your Mind'
'The Good Teachers'	'Valentine'
'A Child's Sleep'	'Death of a Teacher'
'Prayer'	

You can find these poems in *New Selected Poems 1984 – 2004*, by Carol Ann Duffy (Picador). Poems printed in the paper will be as printed in this text.

Section B: Prose

Candidates answer on **one** set text in section B.

Charlotte Brontë *Jane Eyre*

Anita Desai *In Custody*

Zora Neale Hurston *Their Eyes Were Watching God*

Henry James *Washington Square*

John Knowles *A Separate Peace*

George Orwell *Nineteen Eighty-Four*

Alan Paton *Cry, The Beloved Country*

From *Stories of Ourselves*, the following 10 stories:

no. 2 Edgar Allan Poe, 'The Fall of the House of Usher'

no. 7 Stephen Crane, 'The Open Boat'

no. 8 Edith Wharton, 'The Moving Finger'

no. 18 Ray Bradbury, 'There Will Come Soft Rains'

no. 23 Alex La Guma, 'The Lemon Orchard'

no. 32 Bernard MacLaverty, 'Secrets'

no. 33 John McGahern, 'The Stroat'

no. 36 Patricia Grace, 'Journey'

no. 37 Janet Frame, 'The Bath'

no. 48 Tim Winton, 'On Her Knees'

You can find these stories in the anthology *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press). Passages from these stories that appear in the paper will be printed as in this text.

2021 – Set texts for Paper 2

Candidates must answer on **two** different set texts from the following:

Lorraine Hansberry *A Raisin in the Sun*

Arthur Miller *The Crucible*

R C Sherriff *Journey's End*

William Shakespeare *Romeo and Juliet*

William Shakespeare *Twelfth Night*

2021 – Set texts for Paper 3

Candidates must answer on **one** set text from the following:

Lorraine Hansberry *A Raisin in the Sun*

Arthur Miller *The Crucible*

R C Sherriff *Journey's End*

William Shakespeare *Romeo and Juliet*

William Shakespeare *Twelfth Night*

Requirements: set texts in open-book examinations

Candidates are not able to take into open-book examinations set texts that include any notes, highlighting or underlining. Check section 4: Details of assessment for further information.

Resources: set text editions for classroom use

There are many editions of set texts available, with newer editions sometimes including notes (often displayed on facing pages), illustrations, activities and further resources which make these texts particularly useful and user-friendly for classroom use.

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

Although we do not specify editions of individual plays, here are some examples of reliable and useful series:

- Cambridge School Shakespeare series edited R Gibson, V Wienand and R Andrews
- Cambridge Literature series edited J Baxter
- Penguin Shakespeare Penguin
- Oxford School Shakespeare Oxford University Press
- Heinemann Shakespeare Heinemann
- Longman School Shakespeare Pearson-Longman, series editor John O'Connor
(useful for candidates with a second-language English background)

4 Details of the assessment

Paper 1 – Poetry and Prose

1 hour 30 minutes, 50 marks

This is a **compulsory** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **two** questions: one from Section A (Poetry) and one from Section B (Prose). All questions carry equal marks (25 marks each).

There is a choice of two questions on each text.

Relevant passages/poems are printed on the question paper.

Set texts for this component are listed in Section 3 of this syllabus.

Candidates may **not** take their set texts into the exam room.

All questions encourage an informed personal response and test all four assessment objectives.

Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of the writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Paper 2 – Drama

1 hour 30 minutes, 50 marks

This is an **optional** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **two** questions on two texts. All questions carry equal marks (25 marks each).

There is a choice of two questions on each text: either (a) a passage-based question or (b) an essay question. Candidates must answer one passage-based question and one essay question.

Relevant passages are printed on the question paper.

Set texts for this component are listed in Section 3 of this syllabus.

Candidates may **not** take their set texts into the exam room.

All questions encourage an informed personal response and test all four assessment objectives. Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of the writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Paper 3 – Drama (Open Text)

45 minutes, 25 marks

This is an **optional** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **one** question from a choice of two. Both questions carry equal marks (25 marks each).

Relevant passages are printed on the question paper.

Set texts for this component are listed in Section 3 of this syllabus.

Candidates may take their clean copy set texts into the exam room, but these texts must not contain personal annotations, highlighting or underlining. They are not permitted to use editions that include extensive study notes or face-paging translations or explanations. Editions with brief introductions, conclusions and foot/end notes are permitted, though candidates must not make use of these additional notes during the examination.

Information about requirements for open-book literature examinations is in the *Cambridge Handbook*.

All questions encourage an informed personal response and test all four assessment objectives.

Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of the writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Paper 4 – Unseen

1 hour 15 minutes, 25 marks

This is an **optional** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **one** question from a choice of two. Both questions carry equal marks (25 marks each).

Both questions require candidates to write a critical commentary on a poem or prose extract printed in the question paper and to demonstrate an appreciation of the text.

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

Candidates should spend around 20 minutes reading the questions and planning their answer to the question they choose before starting to write.

All questions test all four assessment objectives. Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Component 5 – Coursework

25 marks

This is an **optional** component. It is internally assessed and externally moderated.

Candidates submit a portfolio of **two** assignments (600–1200 words each). Each assignment should be based on the study of one complete text. The text must be equivalent in scope and demand to the set texts for Papers 1, 2 and 3.

The assignments must be on different texts. One of the assignments may be on a text set for Papers 1, 2 and 3.

The title of each assignment must be phrased to allow scope for the assessment of all four assessment objectives. One of the assignments may be an empathic response to a prose or drama text.

This component is marked and internally moderated (if applicable) by the centre and externally moderated by Cambridge International.

For more information and guidance on creating, presenting, marking and moderating coursework, see pages 18–21.

Coursework guidance notes

The following notes provide general guidance that teachers should give candidates on creating and presenting the coursework portfolio, as well as guidance on marking and internal moderation.

For more detailed information, including dates and methods of submission of the coursework marks and sample, please refer to the *Cambridge Handbook* and Samples Database www.cambridgeinternational.org/samples

Format

- The coursework portfolio must contain two assignments, each on a different text.
- Assignments should be between 600 and 1200 words (including quotations, but excluding references and bibliography). Candidates may disadvantage themselves if their assignments are significantly over or under the word count guidance.
- Assignments can be written electronically or by hand.
- The assignments must be securely fastened and clearly marked with the candidate's name, number and the centre number. Do not send the assignments in folders, plastic wallets or ringbinders.
- Each portfolio must include a completed Individual Candidate Record Card.
- The centre's sample must include a completed Coursework Assessment Summary Form.

General

- Candidates can complete their assignments at any time during the course, usually following a programme of study undertaken by a teaching group. Candidates should undertake more than two assignments so that they have a choice of assignments to include in their portfolio. Although assignments are selected by the candidate, it is recommended that the teacher and candidate discuss which are the best assignments to submit.
- Candidates should remember to proofread their work carefully.

Texts

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

Recording and submitting candidates' marks and work

Candidates' marks for Component 5 Coursework must be recorded on the Individual Candidate Record Card. These forms, and the instructions for completing them, may be downloaded from www.cambridgeinternational.org/samples. The database will ask you for the syllabus code (i.e. 0992) and your centre number, after which it will take you to the correct forms. Follow the instructions on the form itself when completing each form.

Marking

Teachers must mark each assignment out of a total of 25, in accordance with the assessment criteria. Marking involves balancing the strengths and weaknesses in the candidate's work. If a candidate submits no assignment, a mark of zero must be recorded.

Moderation

If more than one teacher in your centre is marking internal assessments, you must make arrangements to moderate or standardise your teachers' marking so that all candidates are assessed to a common standard. Further information on the process of internal moderation can be found on the samples database at www.cambridgeinternational.org/samples

The sample you submit to Cambridge International should include examples of the marking of each teacher. You should record the internally moderated marks for all candidates on the Coursework Assessment Summary Form and submit these marks to Cambridge International according to the instructions in the *Cambridge Handbook*.

Cambridge International will externally moderate all internally assessed components.

- You must submit the marks of all candidates to Cambridge International.
- You must also submit the marked work of a sample of candidates to Cambridge International. The samples database provides details of how the sample will be selected and how it should be submitted. The samples database can be accessed at www.cambridgeinternational.org/samples

External moderators will produce a short report for each centre with feedback on your application of the mark scheme and administration of the assessment.

Authenticity

- A general discussion on the progress of assignments is a natural part of the teacher/candidate relationship, as it is for other parts of the course. In addition, if plans and first drafts are completed under teacher supervision, you can be assured of the authenticity of the final assignment.
- You should not mark, correct or edit draft assignment material; candidates can certainly draft and redraft work, but you should only give brief summative comment on progress during this phase.
- It is the centre's responsibility to make sure all coursework is the candidate's original work. Candidates should provide references to any secondary source material, listing these at the end of the assignment.

Avoidance of plagiarism

Candidates should be made aware of the academic conventions governing quotation and reference to the work of others and taught to use them. This should include full reference to the publication, including date, author and page number. If it is a website, the website address and the date the website was accessed should be included.

Guidance on using levels-based mark schemes

Marking of the Coursework should be positive, rewarding achievement where possible but clearly differentiating across the whole range of marks available.

In approaching the assessment process, the marker should look at the work and then make a 'best fit' judgement as to which level statement it fits. In practice, the work does not always match one level statement precisely, so a judgement may need to be made between two or more level statements.

Once a 'best fit' level statement has been identified, the following guide should be used to decide on a specific mark:

- Where the candidate's work **convincingly** meets the level statement, the highest mark should be awarded.
- Where the candidate's work **adequately** meets the level statement, the most appropriate mark in the middle of the range should be awarded.
- Where the candidate's work **just** meets the level statement, the lowest mark should be awarded.

Assessment criteria for Component 5: Coursework

Level	Marks	Description
Level 8	23–25	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (<i>or seamlessly uses well-selected textual detail in an empathic task</i>) (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (<i>or sustains an entirely convincing voice for the character in an empathic task</i>) (AO3) sustains personal and evaluative engagement with task and text (AO4)
Level 7	20–22	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (<i>or integrates much well-selected textual detail in an empathic task</i>) (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (<i>or sustains a convincing voice for the character in an empathic task</i>) (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Level 6	17–19	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (<i>or supports with careful and relevant textual detail in an empathic task</i>) (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (<i>or develops a generally authentic voice for the character in an empathic task</i>) (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Level 5	14–16	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (<i>or shows some thoroughness in the use of supporting textual detail in an empathic task</i>) (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (<i>or uses suitable features of expression suitable for the character in an empathic task</i>) (AO3) makes a reasonably developed relevant personal response (AO4)
Level 4	11–13	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (<i>or uses some supporting textual detail in an empathic task</i>) (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (<i>or begins to assume a voice for the character in an empathic task</i>) (AO3) begins to develop a relevant personal response (AO4)

Level	Marks	Description
Level 3	8–10	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (<i>or makes a little supporting reference to the text in an empathic task</i>) (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (<i>or shows a basic understanding of character and voice in an empathic task</i>) (AO3) attempts to communicate a basic personal response (AO4)
Level 2	5–7	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (<i>or makes a little reference to the text in an empathic task</i>) (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (<i>or shows a few signs of understanding of character in an empathic task</i>) (AO3) shows some evidence of simple personal response (AO4)
Level 1	1–4	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (<i>or makes limited reference to the text in an empathic task</i>) (AO1) shows some limited understanding of simple/literal meaning (AO2) shows a little awareness of surface meaning of text and language (<i>or shows a little awareness of surface meaning of character and voice in an empathic task</i>) (AO3) makes a limited attempt to respond (AO4)
Level 0	0	<ul style="list-style-type: none"> No answer / Insufficient to meet the criteria for Level 1

Command words

The table below includes command words used in the assessment for this syllabus. The use of the command word will relate to the subject context.

Command word	What it means
Explore	write in detail about particular aspects.

Phrases such as 'How does the writer convey ...?', 'In what ways does the writer ...?' 'What do you find particularly memorable ...?' may also be seen in the assessment for this syllabus.

5 What else you need to know

This section is an overview of other information you need to know about this syllabus. It will help to share the administrative information with your exams officer so they know when you will need their support. Find more information about our administrative processes at www.cambridgeinternational.org/examsofficers

Before you start

Previous study

We recommend that learners starting this course should have studied an English curriculum such as the Cambridge Lower Secondary programme or equivalent national educational framework such as the Key Stage 3 programme of study within the National Curriculum for England.

Guided learning hours

We design Cambridge IGCSE syllabuses based on learners having about 130 guided learning hours for each subject during the course but this is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to local practice and their previous experience of the subject.

Availability and timetables

You can enter candidates in the June and November exam series. You can view the timetable for your administrative zone at www.cambridgeinternational.org/timetables

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable. This syllabus is **not** available in all administrative zones. To find out about the availability visit the syllabus page at www.cambridgeinternational.org/igcse

Private candidates can enter for this syllabus. Some components are not available to private candidates. For more information see the *Cambridge Guide to Making Entries*.

Coursework options are not available to private candidates. For more information please refer to the *Cambridge Guide to Making Entries*.

Combining with other syllabuses

Candidates can take this syllabus alongside other Cambridge International syllabuses in a single exam series. The only exceptions are:

- Cambridge O Level Literature in English (2010)
- Cambridge IGCSE World Literature (0408)
- Cambridge IGCSE Literature in English (0475)
- syllabuses with the same title at the same level.

Cambridge IGCSE, Cambridge IGCSE (9–1) and Cambridge O Level syllabuses are at the same level.

Making entries

Exams officers are responsible for submitting entries to Cambridge International. We encourage them to work closely with you to make sure they enter the right number of candidates for the right combination of syllabus components. Entry option codes and instructions for submitting entries are in the *Cambridge Guide to Making Entries*. Your exams officer has a copy of this guide.

Estimated entries

You must make estimated entries for this syllabus. Instructions and timescales for centres making estimated entries are in the *Cambridge Handbook*.

Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as 'administrative zones'. We allocate all Cambridge schools to one administrative zone determined by their location. Each zone has a specific timetable. Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

Support for exams officers

We know how important exams officers are to the successful running of exams. We provide them with the support they need to make your entries on time. Your exams officer will find this support, and guidance for all other phases of the Cambridge Exams Cycle, at www.cambridgeinternational.org/examsOfficers

Retakes

Candidates can retake the whole qualification as many times as they want to. This is a linear qualification so candidates cannot re-sit individual components.

Resubmitting coursework and carrying forward internally assessed marks

Information on resubmitting coursework and carrying forward internally assessed marks can be found in the *Cambridge Handbook*.

Equality and inclusion

We have taken great care to avoid bias of any kind in the preparation of this syllabus and related assessment materials. In compliance with the UK Equality Act (2010) we have designed this qualification to avoid any direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. We can put arrangements in place for these candidates to enable them to access the assessments and receive recognition of their attainment. We do not agree access arrangements if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who cannot access the assessment of any component may be able to receive an award based on the parts of the assessment they have completed.

Information on access arrangements is in the *Cambridge Handbook* at www.cambridgeinternational.org/examsOfficers

Language

This syllabus and the related assessment materials are available in English only.

After the exam

Grading and reporting

Grades 1, 2, 3, 4, 5, 6, 7, 8 or 9 indicate the standard a candidate achieved at Cambridge IGCSE (9–1).

9 is the highest and 1 is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade 1. 'Ungraded' is reported on the statement of results but not on the certificate. In specific circumstances your candidates may see one of the following letters on their statement of results:

- Q (result pending)
- X (no result)
- Y (to be issued)

These letters do not appear on the certificate.

How students and teachers can use the grades

Assessment at Cambridge IGCSE has two purposes.

- To measure learning and achievement.

The assessment:

- confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus, to the levels described in the grade descriptions.

- To show likely future success.

The outcomes:

- help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful
- help students choose the most suitable course or career.

Grade descriptions

Grade descriptions are provided to give an indication of the standards of achievement candidates awarded particular grades are likely to show. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

Grade descriptions for Cambridge IGCSE (9–1) Literature in English will be published after the first assessment of the IGCSE in 2020. Find more information at www.cambridgeinternational.org/igcse

Changes to this syllabus for 2020 and 2021

The syllabus has been updated. This is version 3, published March 2018.

Changes to syllabus	<p>IGCSE (9–1) Literature in English is now available for first examination in 2019.</p> <p>The syllabus now contains 'Changes to this syllabus for 2020 and 2021.' This section will detail the changes to the syllabus between the 2019 syllabus and the 2020 and 2021 syllabus.</p> <ul style="list-style-type: none"> • Further guidance is given to clarify that editions of set texts which include annotations, highlighting or notes cannot be taken into open-book examinations. Please see section 3 and section 4 for more information.
Changes to availability	<p>This syllabus is no longer restricted to centres in the UK. Please check the syllabus page at www.cambridgeinternational.org/igcse to see if this syllabus is available in your administrative zone.</p> <p>Private candidates can enter for this syllabus. Some components are not available to private candidates. For more information, please see the <i>Cambridge Guide to Making Entries</i>.</p>
Changes to syllabus content	<ul style="list-style-type: none"> • The set texts have changed for 2020 and 2021. Please see section 3 of this syllabus for the set texts for 2020 and 2021. • The coursework guidance in section 4 has been updated. • Information about the command words used in the assessment is now included. • Minor changes to the wording of some sections have been made to improve clarity. There are no other changes to the syllabus. • Grade descriptions will be published after the first examination in 2020.
Changes to assessment (including changes to specimen papers)	<ul style="list-style-type: none"> • The wording and layout of the front covers of the question papers have been updated to ensure our instructions are clearer for candidates. • The question numbering in Paper 2 Drama and Paper 3 Drama (Open Text) has been changed to improve clarity as follows: • In Paper 2, the question numbering has been changed from using * and † to indicate passage-based questions and essay questions. • Passage-based questions will now be labelled (a) and essay questions will now be labelled (b). • In Paper 2, candidates are still required to answer one passage-based question and one essay question. Questions must be on two different set texts. • We have updated the specimen materials for this syllabus. • There are no other changes to the assessment.

You are strongly advised to read the whole syllabus before planning your teaching programme.

'While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.'

Zhai Xiaoning, Deputy Principal, The High School Affiliated to Renmin University of China

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