



Interactive Learner Guide

Cambridge IGCSE[®] (9–1)* English Literature 0477

For examination from 2017



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About this guide

This guide introduces you to your Cambridge IGCSE® English Literature (0477) course and how you will be assessed. You should use this guide alongside the support of your teacher. We suggest you print off this document or if you prefer to work electronically, save it as a PDF document so that you can keep a record of your progress.

By the end of this guide, you should:

- ✓ have an overview of the course and what you will learn about
- ✓ understand the structure of the assessment that you will be taking
- ✓ be able to plan your revision
- ✓ know how to show your skills to the best of your ability.

Section 1: Syllabus content

Find out what topics you will be learning about. Your teacher can give you more detail.

Section 2: How you will be assessed

Find out:

- how many examinations you will take
- how long each examination lasts
- what different question types the examination will contain
- how to tackle each examination.

Section 3: What skills will be assessed

Find out what areas of knowledge, understanding and skills you will need to demonstrate throughout the course and in your examinations.

Section 4: Example candidate response

Take a look at a learner's response taken from a real examination. Find out:

- how to interpret the question
- how to avoid common mistakes
- how to improve your exam technique.

Section 5: Revision

Discover:

- ways to help you plan your revision
- example revision planners
- some basic revision skills
- some 'top revision tips'
- revision checklist for each topic.

Section 1: Syllabus content - what you need to know about

On your Cambridge IGCSE (9–1) English Literature course (0477), you will study a range of text types including:

- a novel
- a wide selection of poetry
- a Shakespeare play
- modern drama.

You will also study a selection of poems/prose extracts in preparation for the Unseen Comparison examination.

You will need a detailed knowledge of your set texts. These are the specific titles that you will study during the course. Your teacher will tell you which set texts you will study.

Section 2: How you will be assessed

You will be assessed using three components at the **end** of the course:

- Paper 1 Poetry and Prose
- Paper 2 Drama
- Paper 3 Unseen Comparison.

Components at a glance

The table summarises the key information about each component. You can find details and advice on how to approach each component on the following pages.

Component	How long and how many marks	Skills assessed	Details	Percentage of the qualification
Paper 1 Poetry and Prose	1 hour 30 minutes 50 marks	Showing knowledge of the detail of the text; Understanding the major themes and ideas and deeper implications; Appreciating writer's choice of language and structure to achieve their desired effects; Responding to the text with your own views and justifying those views.	You answer two questions on two texts: <ul style="list-style-type: none">• one on poetry• one on prose Each text has a choice of two questions.	35%
Paper 2 Drama	1 hour 30 minutes 50 marks	Showing knowledge of the detail of the text; Understanding the major themes and ideas and deeper implications; Appreciating writer's choice of language and structure to achieve their desired effects; Responding to the text with your own views and justifying those views.	You answer two questions on two texts: <ul style="list-style-type: none">• one on a Shakespeare play• one on a modern drama Each text has a choice of two questions: one based on a passage from the text and the other an essay question. You must answer one passage-based question and one essay question.	35%
Paper 3 Unseen Comparison	1 hour 30 minutes 40 marks	Showing knowledge of the detail of the text; Understanding the major themes and ideas and deeper implications; Appreciating writer's choice of language and structure to achieve their desired effects; Responding to the text with your own views and justifying those views; Using a variety of vocabulary and sentence structures, with accurate spelling, punctuation and grammar.	You answer one question comparing two unseen texts. There is a choice of two questions: <ul style="list-style-type: none">• one comparing two poems• one comparing two prose extracts You decide which question to answer.	30%

About the components

It is important that you understand the different types of question in each component and how you should approach them.

Paper 1 Poetry and Prose

This paper tests your ability to:

- show knowledge of the content of the text through reference to detail of the text and use of quotations
- understand the themes, ideas, characters, relationships, situations and deeper implications
- appreciate the writer's choice of language and structure to achieve their desired effects
- respond to the text with your own views and justify those views.

You need to answer two questions:

- one question from **Section A: Poetry** (25 marks)
- one question from **Section B: Prose** (25 marks)

Section A: Poetry



You have a choice of two questions on your poetry set text. You will be given different poems from each set text and one question per poem.

The poems are given in the paper.

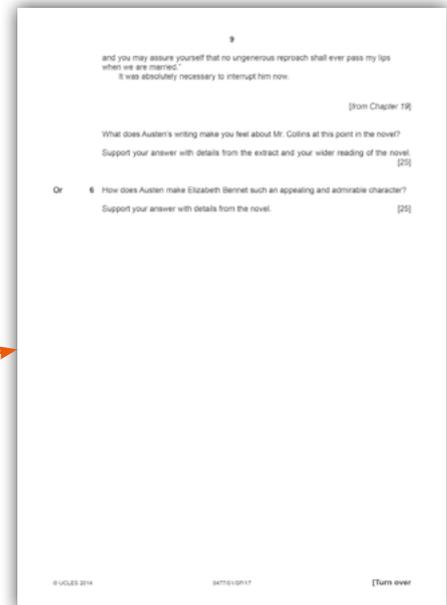
You are not allowed to take your set texts into the examination.

Section B: Prose



You have a choice of two questions on your prose set text. One is a passage-based question, and the other is an essay.

The passage is printed on the question paper.



Paper 1 Advice

Highlight the **key words** of the **question** you select.

Write a brief plan to help you organise your ideas, using for example:

- bullet points
- mind map.

Analyse **how** the language, structure and form produces particular **effects** (for example on mood and meaning) and **why** the writer chooses to use them.

Stay focused on the question, and be selective about what you cover.

Make sure that you give your **own response** to a text, and show why you think that, with **brief quotations** from the text.

Don't just state the devices used.

Avoid using a lot of background material about the writer's upbringing, relationships or the wider social contexts of the text. Stick to exploring the detail of the text.

Only include historical or social context in your response if it's necessary to answer the question being asked. Make sure a contextual comment is accurate and fully integrated into your response.

Section A: Poetry questions

- Keep your quotations brief. If you use more than one line,

indent the words and use the line breaks in the poem.

- Make sure you deal with the opening, development and ending of the poem.
- Integrate short quotations with clear and precise analytical comments on particular words and phrases and sounds.

Section B: Passage-based questions

- Include a detailed analysis of the passage.
- Include some reference to how the passage fits into the overall novel.

Section B: Essay questions

- Organise your essay carefully.
- Don't just retell the story or give a simple character sketch – you will be asked to consider a particular angle such as your understanding of characters, themes or settings.
- Support your points with detailed reference to the text.
- If you can't remember direct quotations, give references that are as clear and precise as possible.

Highlight the **text** as you read it, marking:

- brief quotations to support your response
- words, phrases and (for poetry) sounds you might explore to show your understanding of the writer's techniques.

Paper 2 Drama

This paper tests your ability to:

- show knowledge of the content of the text through reference to detail of the text and use of quotations
- understand the themes, ideas, characters, relationships, situations and deeper implications
- appreciate the writer's choice of language and structure to achieve their desired effects
- respond to the text with your own views and justify those views.

You need to answer two questions:

- one question from **Section A: Shakespeare** (25 marks)
- one question from **Section B: Drama** (25 marks)

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WILLIAM SHAKESPEARE: *Romeo and Juliet*
Remember to support your ideas with details from the text.

Either 13 Read this passage, and then answer the question that follows it.

Juliet: Now, good sweet nurse – O Lord, why look'st thou sad? Though news be sad, yet tell them merrily: If good, thou shalt shame the music of sweet news. By playing it to me with so sour a face.

Nurse: I am anxiety, give me leave a while.

Juliet: Fie, how my bones ache! What a jaunce have I had! I would thou hadst my bones and I thy news. Nay, come, I pray thee speak, good, good nurse, speak.

Nurse: Jesu, what haste! Can you not stay a while? Do you not see that I am out of breath?

Juliet: How art thou out of breath, when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay Is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that. Say either, and I'll stay the circumstance. Let me be satisfied, 'tis good or bad?

Nurse: Well, you have made a simple choice: you know not how to choose a man. Romeo! no, not he, though his face Be better than any man's, yet his leg excels all men's, and for a hand, and a foot, and a body, though they be not to be talk'd on, yet they are past compare. He is not the flower of courtesy, but 'tis warrant him as gentle as a lamb. Go thy ways, wench; serve God. What, have you dirt at home?

Juliet: No, no. But all this did I know before. What says he of our marriage? What of that?

Nurse: Lord, how my head aches! What a head have I! It beats as if it would fall in twenty pieces. My back's a't other side – ah, my back, my back! Bestrew your heart for sending me about To catch my death with jauncing up and down! I trow, I am sorry that thou art not well.

Juliet: Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse: Your love says like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous – Where is your mother?

Juliet: Where is my mother? Why, she is within. Where should she be? How oddly thou repliest! 'Your love says like an honest gentleman, Where is your mother?'

Nurse: O God's lady dear! Are you so hot? Many, many, come up, I trow; Is this the poultice for my aching bones? Henceforward do your messages yourself!

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Section A: Shakespeare

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Juliet: Here's such a coil! Come, what says Romeo?
Nurse: Have you got leave to go to shift to-day?
Juliet: I have.
Nurse: Then has he hence to Friar Lawrence' cell: There stays a husband to make you a wife.

[from Act 2 Scene 5]

In what ways does Shakespeare make this conversation between Juliet and the Nurse so entertaining?

Support your answer with details from the extract and your wider knowledge of the play. [25]

Or 14 How far does Shakespeare's writing make you admire Friar Lawrence?

Support your answer with details from the play. [25]

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You have a choice of two questions in each section. One is a passage-based question, and one is an essay.

You need to answer one passage-based question **and** one essay.

Your must answer one question from Section A and one from Section B.

You are **not** allowed to take your set texts into the examination.

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SECTION B: DRAMA
Answer one question from this section.
BRIAN CLARK: *Whose Life is it Anyway?*
Remember to support your ideas with details from the text.

Either 15 Read this extract, and then answer the question that follows it.

Ken: What's your name?
Nurse: Kay.
Ken: That's nice, but don't let Sister hear you say that.
Nurse: What?
Ken: What's your second name?
Nurse: Sadler.
Ken: Then you must answer 'Nurse Sadler' with a smile that is full of warmth, but with no hint of sex. I'm sorry.
Ken: I'm not. I'm glad you've called Kay. I shall call you Kay when we're alone, just you and me, having my backside caressed...
Nurse: I'm rubbing your heels.
Ken: Well, don't stop it. After all it doesn't matter. I can't feel anything whenever you are. Is this your first ward?
Nurse: Yes. I'm still at P.T.S.
Ken: What's that? Primary Training School?
Nurse: Yes. I finish next week.
Ken: And you can't wait to get here full time.
Nurse: I'll be glad to finish the school.
Ken: All students are the same.
Nurse: Were you a teacher?
Ken: Tut, tut, second lesson. You mustn't use the past tense.
Nurse: What do you mean?
Ken: You said: 'Were you a teacher?' You should have said: 'Are you a teacher?' I mean, you are now part of the colonism industry. Everyone who deals with me acts as though, for the first time in the history of medical sciences, a ruptured spinal column will heal itself – it's just a bit of a bore waiting for it to happen.
Nurse: I'm sorry.
Ken: Don't be. Kay, you've a breath of fresh air. [Sister comes back.]
Sister: Finished Nurse?
Ken: What do you mean? Have I finished Nurse. I haven't started her yet!
Nurse: Yes Sister.
Ken: [They sit on bed and remake the bed.] I must congratulate you Sister on your new recruit. A credit to the multidisciplinary regime.
Sister: I'm glad you got on.
Ken: Well, I didn't get quite that far. Not that I didn't by Sister. But all I could get out of her was that her name was... Nurse Sadler... and that she's looking forward to coming here. If she still feels like that after being five minutes with you, we'll make a nurse of her yet.

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Section B: Drama

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Ken: I don't know quite how to take that Sister – lying down I suppose.
Sister: Right Sister said you weren't well.
Ken: Ah, then I fished that... After her last round, a mate of mine came in and struggled me out... We went midnight skateboarding.
Sister: Oh yes... I hope it was fun...
Ken: It was alright... The only problem was that I was the skateboard.
Sister: There, that's better. Congratulations!
Ken: Sister, it's so beautifully made, I can't feel a thing.
Nurse: Cheers Mr Hanson.
Sister: [They leave.]
Nurse: Won't he ever get better Sister?
Sister: No.

[from Act 1]

How do you think Clark makes this moment in the play both amusing and serious?

Support your answer with details from the extract and your wider knowledge of the play. [25]

Or 16 How do you think Clark's writing makes John, the orderly, such a memorable character?

Support your answer with details from the play. [25]

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Paper 2 Drama

Section A and Section B

Highlight the **key words** of the **question** you select.

Write a brief plan to help you organise your ideas, using for example:

- bullet points
- mind map.

Analyse **how** the language, structure and form produces particular **effects** (for example to reveal character) and **why** the writer chooses to use them.

Remember that a play is intended for an audience, rather than private reading.

Remember to look at the impact of stage directions – they can reveal a character's appearance, or tone of voice, or detail about the setting and actions

Stay focused on the question, and be selective about what you cover.

Make sure that you give your **own response** to a text, and show why you think that, with **brief quotations** from the text.

Don't just state the devices used.

Remember that characters are formed by the dramatist; they are not real-life people.

Do not use a lot of background material about the writer's upbringing, relationships or the wider social contexts of the text.

Stick to exploring the detail of the text.

Only include historical or social context in your response if it's necessary to answer the question being asked. Make sure a contextual comment is accurate and fully integrated into your response.

Passage-based questions

- **Highlight** the **text** as you read it, marking:
 - key words and phrases you might explore to show your understanding of the dramatist's techniques
 - possible brief quotations you might use to support your response.
- Include a detailed analysis of the passage.
- Include some reference to how the passage fits into the rest of the play, for example, a brief overview at the start of your answer to explain its significance in the play.

Essay questions

- Organise your essay carefully.
- Don't just retell the story of the play or give a simple character sketch – you will be asked to consider a particular angle, such as the way the dramatist shapes meanings and creates effects.
- Support your points with detailed reference to the text of the play.
- If you can't remember direct quotations, give references that are as clear and precise as possible.

Paper 3 Unseen Comparison

In this paper you will need to compare two unseen pieces of literary writing. You will have a choice of either two poems or two prose extracts. Each of the pieces of writing to be compared are linked through subject matter and/or style.

This paper tests your ability to:

- show knowledge of the content of the text through reference to detail of the text and use of quotations
- understand the themes, ideas, characters, relationships, situations and deeper implications
- appreciate the writer's choice of language and structure to achieve their desired effects
- respond to the text with your own views and justify those views.
- use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

You need to answer **one** question, either:

- Question 1 or
- Question 2.

2

Answer one question, either Question 1 or Question 2.

Either 1 Read carefully poem A and poem B about women.

Compare the ways in which the poets strikingly portray the women and their lives in these two poems.

In your answer you should comment closely on the effects of language, style and form and how contexts are suggested by the writing.

To help you answer this question, you might consider:

- the images of the tigers and of the breakfast table
- the ways in which the poets present the two women
- how the poets convey to you the differences between the lives of the two women.

POEM A

In the following poem, the poet writes about her Aunt Jennifer whose hobby is to weave tapestry. One of these tapestries includes tigers in a hunting scene.

Aunt Jennifer's Tigers

Aunt Jennifer's tigers prance across a screen¹,
Bright lizards² dance of a world of green.
They do not fear the man beneath the tree,
"They pace in sleek chivalric³ company."

Aunt Jennifer's fingers flutter through her wool
Find even the ivory needle hard to pull.
The massive weight of Uncle's wedding band
Sits heavily upon Aunt Jennifer's hand.

When Aunt is dead, her terrified hands will lie
Still ringed with ordeals she was mastered by.
The tigers in the panel that she made
Will go on prancing, proud and unafraid.

¹ screen: the frame which holds the tapestry
² lizard: the colour of a yellowish-brown gemstone
³ chivalric: relating to knights and their code of honour

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One question requires you to compare two poems.

Each question contains bullet points to help you with your answer.
7 of the 40 marks for this paper are for spelling, punctuation and grammar.

3

POEM B

In the following poem a young woman arrives at breakfast after an early morning walk.

Shir-Lin¹

Through the open French window the warm sun
lights up the polished breakfast table, laid
round a bowl of crimson roses, for one –
a service of Worcester² porcelain³, arranged
near a melon, peaches, figs, small hot
rolls in a napkin, very rich of taste,
butter in ice, high silver coffee pot,
and, heaped on a saucer¹, the morning's post.

She comes over the lawn, the young heiress,
from her early walk in her garden-wood
feeling that life's a table set to bless
her delicate desires with all that's good,
that even the unopened future lies
like a love-letter, full of sweet surprises.

¹ Shir-Lin: pairing of inanimate objects such as fruit, flowers or food, often in a domestic setting.
² Worcester porcelain: a type of china
³ saucer: a silver tray

[Total: 40 marks, including 7 marks for spelling, punctuation and grammar]

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Or 2 Read carefully prose extract A and prose extract B describing events in school life.

Compare the ways in which both writers vividly portray school life in these two extracts.

In your answer you should comment closely on the effects of language, style and form and how contexts are suggested by the writing.

To help you answer this question, you might consider:

- how both writers introduce characters to you
- the ways in which the writers present these school events
- the impressions the writers create of Mr D'Mello and Mr Plumb.

PROSE EXTRACT A

In the following extract, a catholic school in India is gathering for a national remembrance day.

In the staff room, Mr D'Mello, assistant headteacher, folded his copy of the newspaper, noisily, like a peacock fanning its wings. Tossing the paper on a sandalwood table, Mr D'Mello struggled against his paunch to get to his feet. He was the last to leave the staff room.

Six hundred and twenty-three boys, pouring out of classrooms and eventually merging into one long line, proceeded into the Assembly Square. In ten minutes they had formed a geometrical pattern, a tight grid around the flagpole at the centre of the square.

By the flagpole stood an old wooden platform. And next to the platform stood Mr D'Mello, drawing the morning air into his lungs and shouting, "Attention!"

The students shuffled in concert. Thump! Their feet knocked the chatter out of the square. Now the morning was ready for the solemn ceremony.

The guest of honour had fallen asleep. From the top of the flagpole, the national tricolour hung, limp and crumpled, entirely uninterested in the events organised for its benefit. Aves, the old school peon¹, sagged on a blue cord to guard the recalcitrant piece of cloth into a respectable tautness.

Mr D'Mello sighed and gave up on the flag. His lungs swelled again. "So loud!"

The wooden platform began to creak noisily. Father Mendozza, junior school headmaster, was ascending the steps. At a sign from Mr D'Mello, he cleared his throat into the booming mike and launched into a speech on the glories of dying young for your country.

A series of black boxes amplified his nervous voice across the square. The boys listened to their headmaster spellbound. The Jesu² told them the blood of Bhagat Singh and Indira Gandhi³ fertilized the earth on which they stood, and they brimmed with pride.

Mr D'Mello, squinting fiercely, kept an eye on the little patriots. He knew that the whole humbug would end any moment. After thirty-three years in an all-boys school, no secret of human nature was hidden from him.

¹ peon: a servant
² Jesu: religious order to which Father Mendozza belongs
³ Bhagat Singh and Indira Gandhi: Indian politicians

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One question requires you to compare two prose extracts.

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PROSE EXTRACT B

In the following extract, two sets of parents are attending a school parents' evening.

"It's Sheila, isn't it?" said the woman, holding out her hand. Barbara Chase. "Your Ben and my Philip were both in the play last term. That dreadful Shakespearean thing."

She was referring to Mr Fletcher's outrageously lacklustre production of Ben Jonson's 'The Alchemist', which had reduced successive audiences of doting parents to a state of glassy-eyed catatonia¹ for three nights in a row shortly before Christmas. Sheila had kept her copy of the programme, however, and fixed it avidly lovingly along with her son's school reports. The names Chase and Trotter could be found at the bottom of the cast list: they had played two males².

Once this introduction had been made, the foursome rapidly divided along gender lines. Sam Chase noticed that there was nobody willing to talk to the games master, so he and Colin went to take issue with Ben on the vexed issue of football vs. rugby. A lively, ill-tempered argument broke out at once. Meanwhile, Barbara and Sheila waited in line for their audience with Mr Plumb. His queue was moving slowly. Sheila looked ahead and was at once intrigued by his body language. He was addressing his remarks exclusively to the boys' mothers, never making eye contact with the fathers and indeed barely seeming to acknowledge their existence. He was wearing a bottle-green corduroy jacket with leather patches at the elbows, over a cotton shirt with thick blue checks, the whole ensemble being set off by a brilliant cravat, in vermilion with greenish spots. A moustache of sorts drooped limply on either side of his lips, which were thin and dark as if wine-stained. When talking to the women in the queue, he held their gaze with an embarrassing directness, compelled them to return it. As for his voice, they were soon to discover that it was steady and high, almost to the point of effeminacy.

"My word," he exclaimed, when they appeared at the front of the queue. He was staring at them with the startled, fixed intensity of an excited fencer. "And whom do I now have the pleasure – the most unexpected pleasure – of addressing?"

The two women looked at each other briefly, and giggled. "Well I'm Barbara, and this is my friend Sheila."

¹ catatonia: a comic play from Shakespeare's time
² males: non-speaking parts

[Total: 40 marks, including 7 marks for spelling, punctuation and grammar]

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Paper 3 Advice

Question 1 and Question 2

Use the same critical skills that you use in the other papers.

Give roughly equal attention to each of the two texts that you are comparing.

Consider the following points of comparison; are similar or different?

- subject matter
- type of writing (e.g. narrative / descriptive / reflective / dialogue)
- language, style
- the structure, the way in which it develops
- the speaker's voice (poems) or the narrator's voice (prose extracts)
- the mood of the text and whether (and why) it changes the form.

Analyse **how** the language, structure and form produces particular **effects** (for example on mood and meaning) and **why** the writer chooses to use them – **don't** just state the devices used.

Respond directly and personally to the text, supporting your response, with **brief quotations** from the text.

Make sure that your answer is logical and organised.

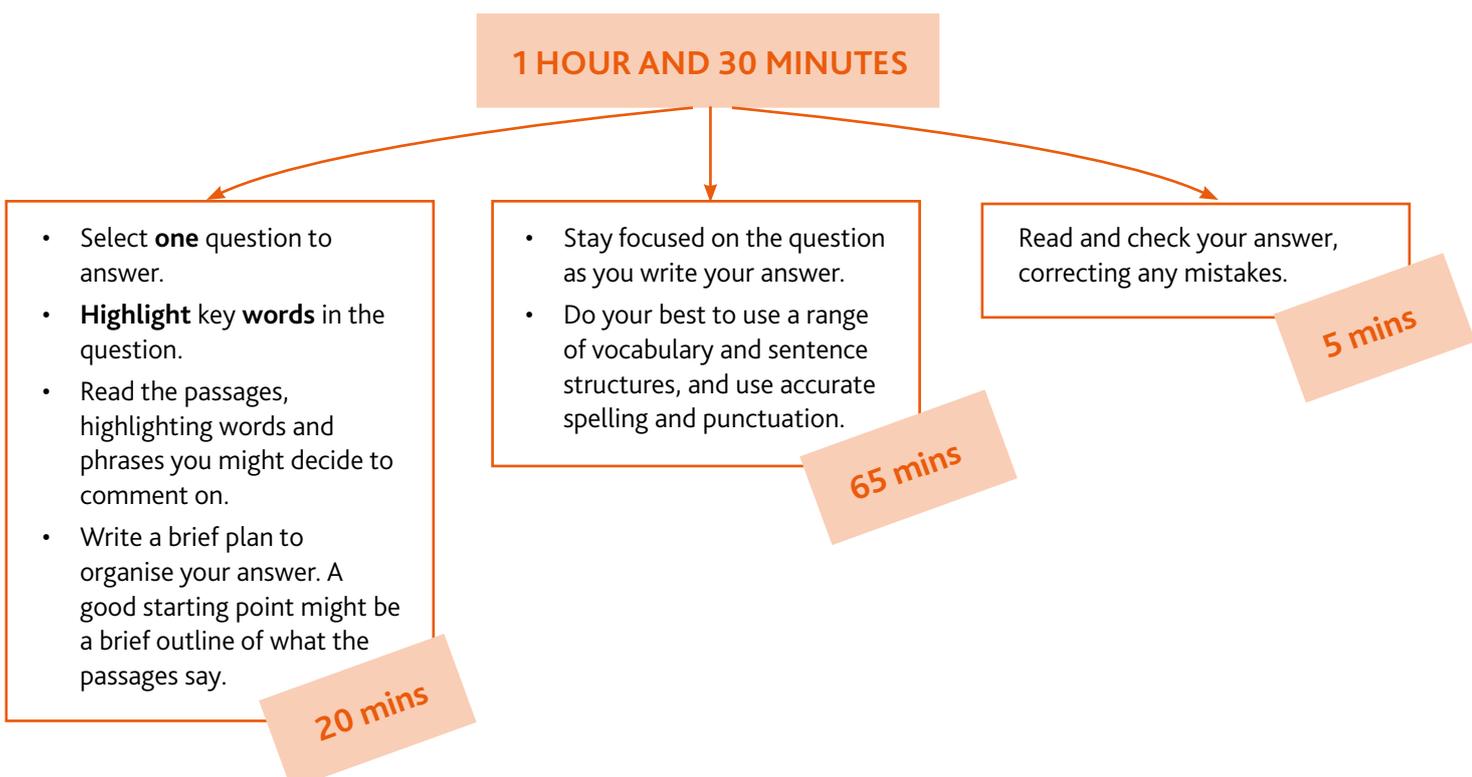
Poetry quotations

- If you use more than one line,
indent the words and use the line breaks in the poem.
- Integrate short quotations with clear and precise analytical comments on particular words and phrases and sounds.

Do **not** give biographical or historical information.

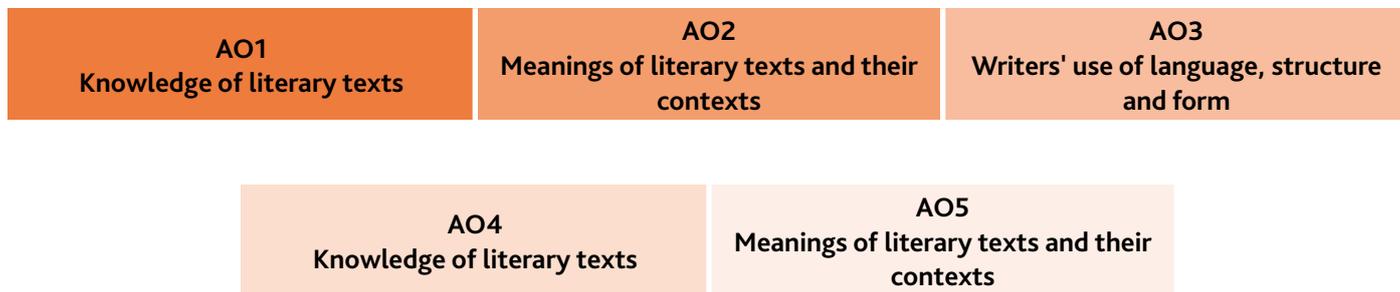
Stick to exploring the detail of the texts.

The timings below are just an **approximate** suggestion.



Section 3: What skills will be assessed

The areas of knowledge, understanding and skills that you will be assessed on are called **assessment objectives** (AO).



The tables explain what each assessment objective means and what percentage of the whole qualification is assessed using that objective. Your teacher will be able to give you more information about how each of the assessment objectives are tested in each component.

Assessment Objective	What this means	Where
AO1: Candidates need to show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text	<p style="text-align: center;">Knowledge of literary texts</p> <p>This means you need to show that you have understood the detail of all your texts.</p> <p>Select the best detail available to use brief, clear and precise references to the texts to support each point you make.</p>	<p>All components:</p> <p>Paper 1 (25%) Paper 2 (25%) Paper 3 (20.6%)</p> <p>Percentage of IGCSE: 23.8%</p>
AO2: Candidates need to understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes	<p style="text-align: center;">Meanings of literary texts and their contexts</p> <p>This means that you need to show that you:</p> <ul style="list-style-type: none"> understand the important themes and ideas of texts as well as their basic storylines understand the characters and their motivations are able to consider the deeper implications of the texts, i.e. to 'read between the lines' can identify links between different parts of a text. 	<p>All components:</p> <p>Paper 1 (25%) Paper 2 (25%) Paper 3 (20.6%)</p> <p>Percentage of IGCSE: 23.8%</p>
AO3: Candidates need to recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects	<p style="text-align: center;">Writers' use of language, structure and form</p> <p>This means that you need to show that you:</p> <ul style="list-style-type: none"> are aware of the key effects that writers create appreciate the choices the writer makes about language, structure and form in order to achieve the effects they desire (for example, to create characters or settings) are able to consider how a writer sets out to create a certain response in the reader. 	<p>All components:</p> <p>Paper 1 (25%) Paper 2 (25%) Paper 3 (20.6%)</p> <p>Percentage of IGCSE: 23.8%</p>

Assessment Objective	What this means	Where
AO4: Candidates need to communicate a sensitive and informed personal response to literary texts	<p style="text-align: center;">Personal response to literary texts</p> <p>This means you need to show that you can give your own view on the question you are asked, supporting your opinion with relevant quotations and analytical comments.</p>	<p>All components:</p> <p>Paper 1 (25%) Paper 2 (25%) Paper 3 (20.6%)</p> <p>Percentage of IGCSE: 23.8%</p>
AO5: Candidates should use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	<p>Vocabulary, sentence structure, spelling and punctuation</p> <p>This means you need to use:</p> <ul style="list-style-type: none"> • a variety of vocabulary and sentence structures • accurate spelling, punctuation and grammar. 	<p>One out of three components:</p> <p>Paper 3 (17.5%)</p> <p>Percentage of IGCSE: 5%</p>

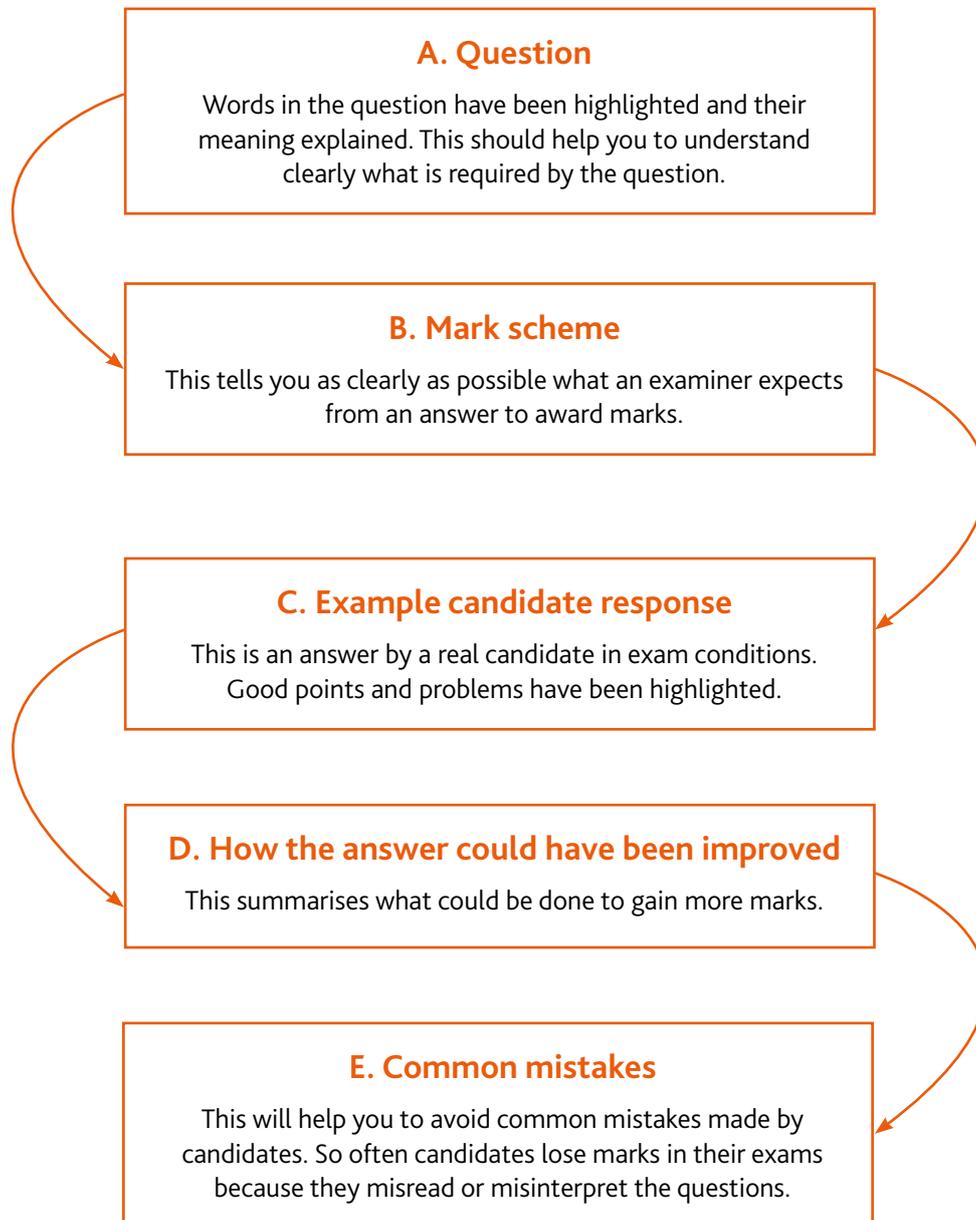
Your teacher will be able to give you more information about how each of the assessment objectives are tested in the examination papers.

Section 4: Example candidate response

This section takes you through a specimen exam question and learner response for Cambridge IGCSE (9–1) English Literature (0477). The response is from a real candidate but not from a live examination. It represents the type of question you might get in a real examination. It will help you to see how to identify words within questions and to understand what is required in your response. Understanding the questions will help you to know what you need to do with your knowledge, for example, you might need to argue a point of view or draw comparisons of literary skills employed by the writers.

All information and advice in this section is specific to the example question and response being demonstrated. It should give you an idea of how your responses might be viewed by an examiner but it is not a list of what to do in all questions. In your own examination, you will need to pay careful attention to what each question is asking you to do.

This section is structured as follows:



A. Question

The question used in this example is from Paper 3 Unseen Comparison.

2 Read carefully prose extract A and prose extract B describing events in school life.

Compare the ways in which both writers vividly portray school life in these two extracts.

In your answer you should comment closely on the effects of language, style and form and how contexts are suggested by the writing.

To help you answer this question, you might consider:

- how both writers introduce characters to you
- the ways in which the writers present these school events
- the impressions the writers create of Mr D'Mello and Mr Plumb.

Read carefully... this reminds you that you need to make sure you have read the two passages first before attempting the question.

2 **Read carefully** prose extract A and prose extract B describing events in school life.

Compare... this is the key instruction. It means that you will need to look at the similarities and differences between the two extracts. For example, you might consider how the subject-matter and the writers' techniques are similar and how they are different.

Compare the ways in which both writers vividly portray school life in these two extracts.

...ways in which both writers vividly portray ... this means that you should explore the different ways that the writers use language, structure and the prose form to achieve certain effects in their writing.

In your answer you should... helps you plan the ideas your answer needs to cover.

In your answer you should comment closely on the effects of language, style and form and how **contexts are suggested by the writing.**

... contexts are suggested by the writing ... this means that you should make sure any comments you make about context relate to the text and not general comments about contexts.

To help you answer this question, you might consider:

- how both writers introduce characters to you
- the ways in which the writers present these school events
- the impressions the writers create of Mr D'Mello and Mr Plumb.

The bullets are designed to help you think about key aspects of the question.

B. Mark scheme

The mark scheme consists of band descriptors, which are general guidance to indicate the expected quality work needs to be in order to be awarded a given mark. The examiner looks at the candidate's response as a whole and determines which band descriptor best matches the quality of work provided by the candidate.

Paper 3 requires you to show the abilities described in AO1, AO2, AO3, AO4 and AO5 by making comparisons across texts.

Band descriptors for AO1–AO4

The examiner uses the descriptions in this table to determine what Level to award the candidate's response. The candidate in this example was marked a **Band 5**.

Band 4 (marks 14–17)	Band 5 (marks 18–21)	Band 6 (marks 22–25)
some understanding with some supporting reference to the texts (AO1 and AO2)	shows overall understanding supported by appropriate reference to the texts (AO1 and AO2)	clear understanding supported by careful and relevant reference to the texts (AO1 and AO2)
makes a little relevant reference to the literary/social/cultural context (AO2)	makes some relevant response to literary/social/cultural context (AO2)	makes a clear and relevant response to literary/social/cultural context (AO2)
makes a little reference to the language/structure/form of the texts (AO3)	makes some response to the way the writers use language/structure/form (AO3)	develops a response to the way the writers use language/structure/form (AO3)
begins to develop a relevant personal response to the task (AO4)	makes a reasonably developed relevant personal response to the task (AO4)	makes a well-developed relevant personal response to the task (AO4)

You need to show that you understand the extracts by using your own words and appropriate quotations that support the points you are making.

You need to show that you understand the extracts by using your own words and appropriate quotations that support the points you are making.

Band descriptors for AO5

There are 7 marks available for spelling, punctuation and grammar out of the total 33 marks for Paper 3. The candidate in this example was marked as showing **Intermediate performance** for AO5.

Level	Mark	Performance descriptor
High performance	6–7	<ul style="list-style-type: none"> spell and punctuate with largely consistent accuracy use a wide range of vocabulary and sentence structures to achieve effective control of meaning
Intermediate performance	4–5	<ul style="list-style-type: none"> spell and punctuate with considerable accuracy use a range of vocabulary and sentence structures to achieve general control of meaning
Threshold performance	2–3	<ul style="list-style-type: none"> spell and punctuate with reasonable accuracy use a somewhat limited range of vocabulary and sentence structures <p>At this level errors do not detract from effective communication.</p>
Performance below threshold	1	<ul style="list-style-type: none"> spell and punctuate with limited accuracy use a very limited range of vocabulary and sentence structures <p>At this level the quantity of errors impedes effective communication.</p>
	0	A mark of zero should be awarded for work that is incomprehensible

Now let's look at the sample candidate's response to question 2 and the examiner's comments on this response.

C. Example candidate response and examiner comments

The real candidate answer is presented on the left-hand side. The examiner comments are included inside the orange boxes.

The examiner marks the answer as a whole, taking into consideration which band descriptor best describes the candidate's overall performance.

This is a **Band 5** response as the candidate demonstrates:

- an **overall** understanding of the extracts for the most part (with some misreading)
- **appropriate** quotations to support most of their points
- **some** relevant responses to the contexts suggested by the extracts
- **some** relevant responses to the way writers use of language
- a **reasonably** developed personal response to the question.

The candidate was awarded intermediate performance for AO5, as they demonstrated:

- effective communication
- general control of meaning
- considerable accuracy in their spelling and punctuation but with some spelling errors of basic vocabulary ('envolved', 'sugest', definatly', milatary', 'immediatly')
- some uncertainty over sentence divisions and how to integrate quotations; however, these aspects do not get in the way of communicating the candidate's personal response.

Both writers vividly portray school life in the two extracts by firstly introducing characters to you like Mr D'Mello and Mr Plumb. By doing this it automatically familiarises you and once they start to describe them you gradually picture an image of what they are like and how they are involved around the school.

The first paragraph shows a relevant response to the question. However, at this stage, it is too early to make a judgement on their overall level of understanding.

In the first extract you get a feel that the school is a bit run down and undeveloped as they don't have an assembly hall and the wooden platform "creaked noisily". In addition the "limp and crumpled" flag refused to wave highly in the air and so Mr D'Mello gave up reluctantly with a sigh. They also have a peon (a servant) which also suggests that the school is a bit old fashioned and not at all modern.

Here the candidate focuses on specific detail to support their view that the school is 'a bit run down', e.g. the platform which "creaked noisily" and the "limp and crumpled flag".

We also get a feel that the school might be an army or cadet school as firstly they are quite patriotic and have the national tricolour hung clearly in the middle of the assembly square. On top of that they are also having an assembly on "glories of dying young for your country" this could suggest that they are involved in some kind of conflict and are training boys young or from a young age. Lastly they salute and stand to attention which definitely suggest that it's a military school.

There is some comment on the wider context suggested by the texts, e.g. the 'old-fashioned' and 'quite patriotic' school in Extract A.

The candidate has supported their personal interpretation using a direct reference to Extract A: 'glories of dying young for your country'. This helps the candidate to develop a personal response to the question.

In extract B Sheila and Babra are both introduced to use immediatly although they are quite different people. Sheila seems to us as the more polite and intimate loving one as she filed away the copy of the program lovingly with hersons reports. On the other hand Barbars Chase seems more confident and out going as she greets Sheila and is very blunt towards how she felt about the play “The dreadful Shakespearean thing” to us (the audience) she is portrayed as being quite opinuative and strong willed.

The candidate's understanding of Extract B here is less clear. The comment on Sheila filing away her copy of the programme 'lovingly' is rather literal. A closer analysis of the language, e.g. the reason Sheila filed away her programme 'lovingly', would have helped the candidate to explore the deeper implications of Sheila presented as a doting mother.

From our introduction to the parents evening we can tell that the school is a bit sloppy and not to high standards, “a moustache of sorts drooped limply on either side of his lips” not only does this create a bad impression on the school but shows that Mr Plumb doesn't take pride in his appearance, which we can also tell by what he wears. He also has “wine-stained” lips which could mean he was nervous and uncomfortable with what was happening with a crowd of people.

The candidate used quotations to support the points here about the way in which characters are presented. However, the point about Mr Plumb's droopy moustache making a 'bad impression of the school' is only stated; the candidate could have explained the reason for the judgment made here for a more developed response.

The statement that 'Mr Plumb doesn't take pride in his appearance' is not supported by the description in the extract. Therefore, the candidate lacks a clear understanding of the detail of the text in this point.

The impressions that we create of Mr D'Mello and Mr Plumb both seem to be quite nervous and uncertain of themselves, "his nervous voice" that was when Mr Mello was doing a speech to the whole school which suggests that he isn't comfortable speaking publicly. The same applies to Mr Plumb "embarrassing directness" it suggests that both teachers are incapable of presenting themselves in front of a large amounts of people and aren't good in public speaking of composing themselves.

The candidate attempts to compare Mr D'Mello's "nervous voice" and Mr Plumb's "embarrassing directness" here. However, the conclusion drawn by the candidate 'that both teachers are incapable of presenting themselves in front of large amounts of people' is not a convincing response to the detail given in the extracts.

Both schools seem to lack enthusiasm and inspiration "The guest of honour had fallen asleep" it also highlights that the school might be quite boring and uncurtious. Although Mr Plumb's school seems to have more extra curricula activity with the school play running although it was "crushingly lacklustre" and boring once again. Both schools don't seem to have the appeal to the younger generation with one doing Shakespeare plays and the other sharing every secret of human nature and encouraging war.

The candidate provides a comparison about the 'lack of enthusiasm and inspiration' in both schools. However, the points could be developed further, using more quotations from the extracts.

Although it does vividly display the overall difference between the two schools and how the overall standards differ.

The essay ends with a general point of comparison about the schools in the two extracts.

D. How the answer could have been improved

This is a Band 5 response to the literature and a low intermediate performance for spelling, punctuation and grammar. In order to improve their performance, the candidate could have:

- explored the detail of the writing more closely in places, for example, by:
 - suggesting why they think Sheila is described as filing away the programme 'lovingly'
 - suggesting what they think Mr Plumb's 'embarrassing directness' and his pride in his outlandish appearance reveals about his character
 - suggesting what they think Mr D'Mello's 'nervous voice' reveals about him
- made more careful use of quotations to support the statements they made by combining concise quotations with precise analytical comments
- integrated quotations more smoothly into the flow of their own writing so that the text read as a natural part of the sentence
- developed points of comparison between the two texts by making reference to specific features of each text (e.g. comment comparing the writers' methods of depicting characters and setting)
- read their answer carefully to check the accuracy of spelling, punctuation and grammar.

D. Common mistakes in Paper 3 questions

The most common errors in approaching Unseen Comparison questions are:

- Not spending enough time reading and annotating the question and extracts/poems.
- Not planning the response.
- Spending more time on one extract than the other.
- Making general statements about the writing rather than supporting points with relevant quotations.
- Making general points about language / structure / form without using specific references for support.
- Making simple comparisons about only the subject-matter of the extracts rather than the writers' techniques.
- Making very general points about context (e.g. 'because men were always dominant in relationships in the Victorian era').

General advice

In order to do your best when answering an Unseen Comparison question, make sure you:

- Spend time reading and annotating the question and the two extracts.
- Write a rough paragraph plan to help you organise your answer.
- Spend roughly equal time on each extract.
- Write a consistent critical analysis of the extracts, using concise, well-selected quotations and precise comments about aspects of the texts to support your answer.
- Explore the ways in which the writers use language / structure / form to achieve their effects.
- Interweave points of comparison about both subject-matter and writers' techniques.
- Comment succinctly on how contexts are suggested by the writing.

Section 5: Revision

It is important that you plan your revision in plenty of time for the examinations and that you develop a revision technique that works for you.

Planning your revision

A well-structured revision plan can give you the best chance of success in your examinations. As early as possible (at least six weeks before the examinations for each subject) identify the time you will spend revising and **schedule** slots for revision of this subject alongside your other subjects.

To create a revision schedule, you could use an overall planner for the weeks leading up to the examinations. You could then create weekly revision plans at the start of each week, which include the detail of which subjects you will revise and when. There are some example planners on the next page but there are lots of other ways you can do this. Planning takes time but will help you be more productive.

Use the following as a checklist to help you create your schedule:

Write down the dates and times of each of the examinations you are taking, in a calendar, diary or planner.

Work out how much time you have before each examination, so you can leave yourself plenty of time to revise each subject.

For each subject make sure you:

know how long each examination paper is

know what each examination paper is going to assess

work out how much time you can spend on each topic so that you revise all topics.

It is important to have breaks in order to stay alert and productive, so make sure you:

include one rest day per week, or break this up into shorter rest breaks across a week

include at least two hours of rest before bed time; working too late is unlikely to be productive

take regular breaks during revision; revising for hours without a break will overload you

have short revision sessions and short breaks between each session

know ways to relax during your breaks; for example, physical exercise can be good during breaks.

It is important to be flexible and realistic, so make sure you:

include most days leading up to the exams and include any days or times when you are not able to revise (for example due to attending school, eating meals, participating in sports and hobbies)

are honest with yourself about how much time you can really spend on each subject and topic

don't get upset about plans that did not work – think of new plans that are easier to achieve.

It might help to:

include a mixture of subjects each day

break up the material in your subjects into manageable chunks.

Plan to **return** to topics and **review** them; revisiting a topic means that you can check that you still remember the material and it should help you to recall more of the topic.

Include doing past paper examinations in your plan.

Revision planners

There are many different planners, calendars and timetables you could use to plan your revision. The ones provided in this section are just examples. They range from an overview of all the weeks leading up to the first examination, to the detail of what you will be revising each day.

Use colour-coding for different subjects, time off, examinations and so on. Plan which subjects you are going to revise in which slots. You could then add more detail such as topics to be covered. The planner can be as detailed, large and colourful as you like. Remember to tick off sections as you complete them and to review your plans if needed.

Overview planner

In the example below, imagine that the first examination is on 1 June. Here, the box has just been highlighted but you should write down the paper number, the subject and the time of the examination. You should do this for **all the examinations** you have. This helps you to visualise how much time you have before each examination. You can use this to block out whole or half days when you can't revise. You can also include as much or as little detail about your daily or weekly revision plan as you like.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
17	18	19	20	21	22	23
24	25	26	27	28	29	30
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Weekly planner

This allows you to input greater detail about what you will revise each week. In the example below, each day is split into three.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Morning							
Afternoon							
Evening							

In the example below, each day has been split into 1-hour slots so you can include even more detail.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
08:00 - 09:00							
09:00 - 10:00							
10:00 - 11:00							
11:00 - 12:00							
12:00 - 13:00							
13:00 - 14:00							
14:00 - 15:00							
15:00 - 16:00							
16:00 - 17:00							
17:00 - 18:00							
18:00 - 19:00							
19:00 - 20:00							
20:00 - 21:00							

General revision advice

Here are some useful tips to help you with your revision. Use this as a checklist.

Make accurate notes during the course.

Look at the revision checklists and be really clear what topics you need to know.

Check that your notes are complete and make sense.

If you need to improve your notes, you could:

- ask your teacher for help, especially if you don't understand some of your notes
- ask a friend if you can copy missed work, but make sure you understand it
- find more information on topics using your teacher, textbook, the library or the internet; your teacher will have a full copy of the syllabus
- use different note-taking methods such as colour-coded notes, tables, spider-diagrams and mind maps; Venn diagrams can be very useful when you need to compare and contrast things.

Make lots of new notes: they don't have to be neat, you can use scrap paper or a digital notepad. Remember that the process of writing and reviewing your notes helps you to remember information.

Be organised: keep your notes, textbooks, exercise books and websites to hand.

Find a revision method that works for you; this might be working alone, with friends, with parents, online, at school, at home or a mixture of many different methods.

Have a clear revision plan, schedule or timetable for each subject you are studying.

Vary your revision activities: your revision programme should do more than remind you what you can and cannot do – it should help you to improve.

Use revision checklists to analyse how confident you feel in each topic.

Try doing some past examination papers; use the mark schemes to assess yourself.

Use plenty of pens, colours, paper and card of different sizes to make your notes more fun.

Test yourself in different ways, for example by:

- playing 'Teach the topic'
- using Question and answer cards
- answering real exam questions

Buy a good revision guide.

You might also find it helpful to:

Target single issues such as correcting those little things you always get wrong, or reminding yourself about any facts/issues/skills that you have never been too sure of.

Spend most of your time on specific skills, knowledge or issues that you have found more difficult when practising them, either during revision or earlier in the course during tests or mock exams.

Spend some time focussing on your strengths as well, so that you can improve.

Top tips for revision of Cambridge IGCSE (9-1) English Literature

1. Read and re-read set texts

The best revision you can do in literature is re-read your set texts several times.

Reading the original text and appreciating its detail is a better route to success than learning the plot synopses or character sketches found in study guides.

As you re-read your texts (and make or amend your notes), your confidence should grow as you learn more detail.

2. Mind maps

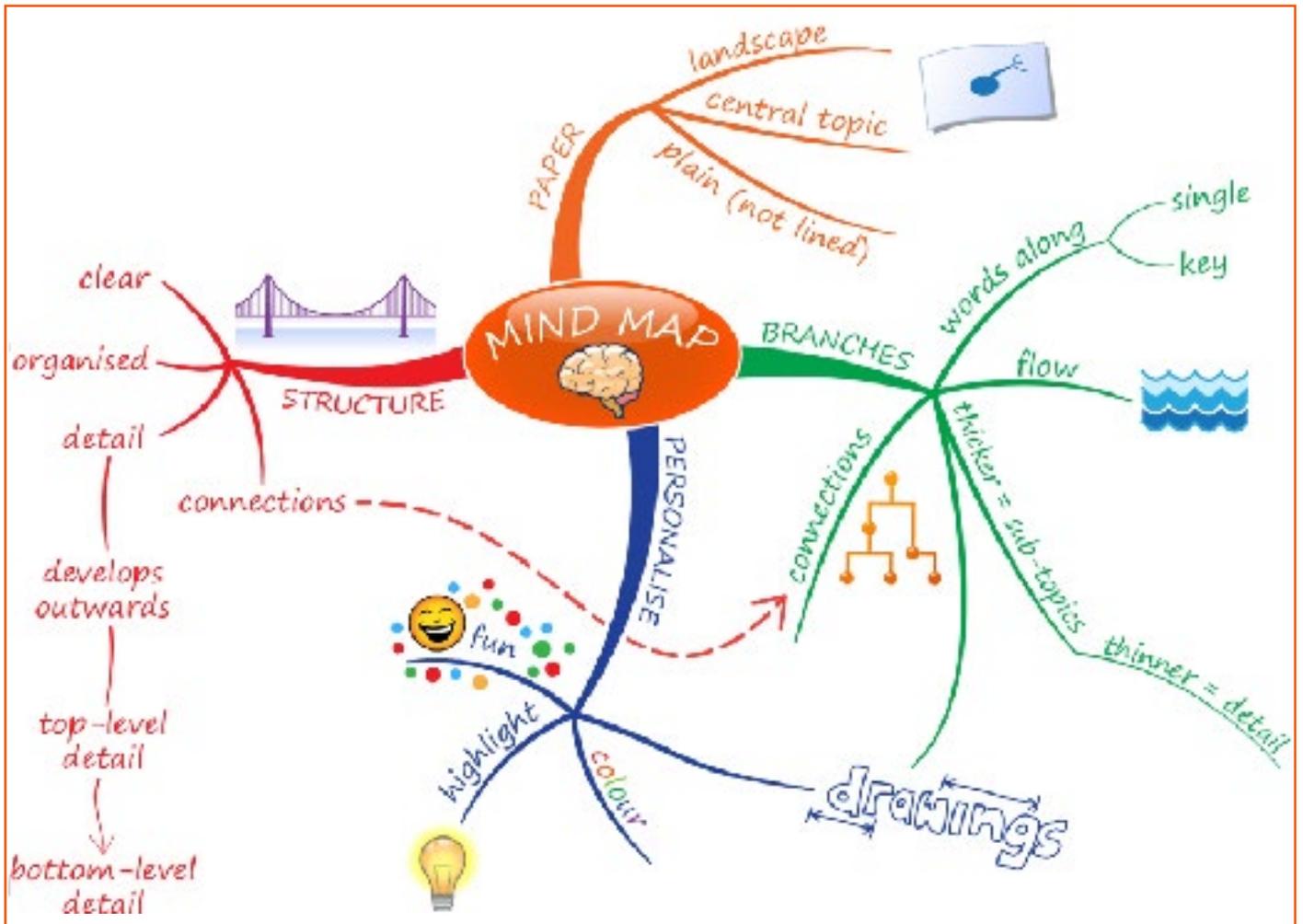
Mind maps are a great way to revise the links between different factors or to explore a larger topic. They can also be used to brainstorm your ideas.

- i. Use a blank sheet of paper and turn it on its side (landscape).
- ii. Put the topic title in the middle of the page and build the mind map outwards using lines called 'branches'.
 - The first branches are from the central topic to sub-topics; draw these as thick lines.
 - Add new branches from the sub-topics to include more detail; draw these as thinner lines.
 - Add even more detail to a point by adding more branches.

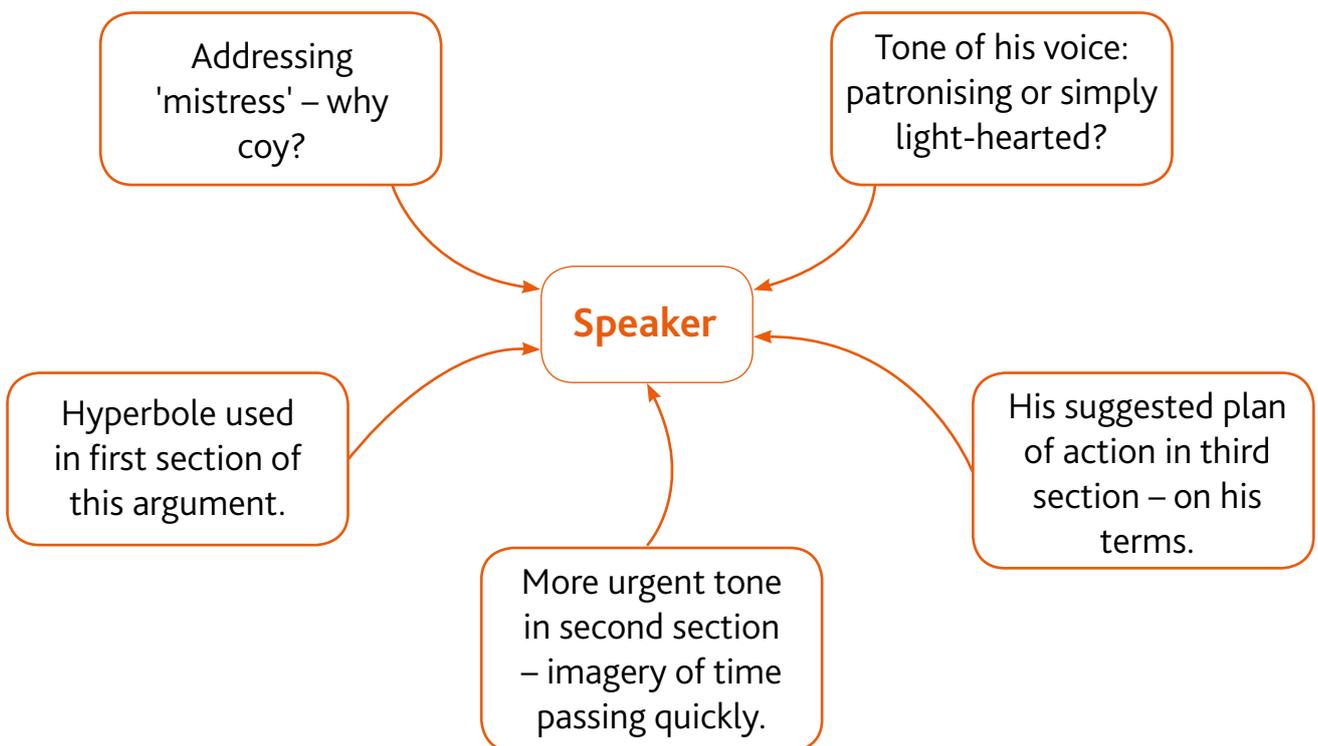
This creates a hierarchy of information from 'overview' (the thick branches) to 'fine detail' (thinnest branches).

- iii. Write single key words or phrases along a branch and add drawings for visual impact.
- iv. Use different colours, highlighter pens, symbols and arrows to highlight key facts or issues.

It is a good idea to use a large piece of plain A3 (or larger) paper and lots of coloured pens.



In what ways does Marvell vividly convey the speaker's voice in his poem *To His Coy Mistress*?



3. Teach the topic

This is a very simple but effective technique that focusses on knowledge recall. It tests the brain and rehearse the information you need to know for a certain topic and so will help your revision.

- i. Create some topic cards with key bullet points of information on. Leave space for ticks.
- ii. Give these to your parents, family or friends for example.
- iii. Give yourself 10 minutes maximum to teach your audience the main points of the topic. You could use a mini-whiteboard or flip chart to help.
- iv. Your audience tick off all the points you mention in your presentation and give you a final score.

The brain loves competition, so if you do not score full marks, you can try again the next day, or compete against friends. This system of repeat and rehearsal is very effective, especially with more complex topics, and doesn't take much preparation.

4. Question and answer (Q&A) cards

This is very similar to 'Teach the topic' but less formal and less public for those who dislike performing in front of others. It tests knowledge recall and rehearses the information you need to know for a certain topic.

- i. Pick a topic and create two sets of cards: question cards and answer cards. You might find it helpful to make the question cards a different size or use different coloured card for answers.
- ii. Make sure you have the topic, or something appropriate depending on what you are focusing on, as a heading on each card. The questions should test your knowledge and understanding of key areas of the course.
- iii. A friend or family member uses the cards to test you in short 5 or 10 minute periods at any time during the day.
- iv. You could also do this alone by reading the questions to yourself, giving the answer and then checking the correct answer card.
- v. This game can be adapted by using the cards to find matching pairs: turn all cards face down across the space in front of you. Turn over two cards, leaving them where they are. If they match (one is a question card and the other is the corresponding answer card) pick up the pair and put them to one side. If they don't match, try to remember where they are and what is on each card, then turn them back over. Turn over two other cards. Continue until you have matched all pairs.

5. Question paper and mark schemes

Looking at past question papers and the mark scheme helps you to familiarise yourself with what to expect and what the standard is.

- i. Ask your teacher for past paper questions with mark schemes for the course – ask your teacher for help to make sure you are answering the correct questions and to simplify the mark scheme.
- ii. Look at the revision checklist and identify which topic a given question relates to – you might need to ask your teacher to help you do this.
- iii. Once you have finished revising a topic or unit, time yourself answering some appropriate exam questions. Check the mark schemes to see how well you would have scored, or give the answers to your teacher to check.
- iv. Add details or notes to the mark scheme where you missed out on marks in your original answers using a different coloured pen. Use these notes when you revise and try the question again later.

You can find plenty of past exam papers and mark schemes on the Cambridge International public website:

<http://www.cambridgeinternational.org/programmes-and-qualifications/cambridge-igcse-english-literature-9-1-england-0477/past-papers/>

Other useful revision advice for Cambridge IGCSE English Literature

- Organise your notes before you begin the final period of revision. Keep separate sections in your files for:
 - Poetry set text
 - Prose set text
 - Shakespeare set text
 - Modern Drama set text
 - Unseen Comparison.

This will allow you to quickly locate notes, essays and handouts from your teacher about the topic you are revising.

- Have as detailed knowledge as possible of your texts and poems.
- Practise exploring the ways in which writers use language, structure and their chosen form (drama, poetry or prose) to achieve their effects.
- Develop a wide range of references you can draw on to support your points, including learning brief quotations relating to key issues, characters and settings for essay questions.
- Practise the writing skills required in the kinds of questions in the papers. Remember to highlight key words in the questions.

Example of highlighting key words

Explore the ways in which Wharton makes Zeena such a compelling character.

By highlighting (or underlining or circling) the key words, you will remind yourself of the focus of the question.

- Explore = analyse with reference to the text to be used as evidence for your argument
- ways = the techniques the writer uses to present her character
- Wharton makes = reminds us that a writer is presenting the character – Zeena is not a real-life person
- compelling = what makes Zeena such a fascinating character in the novel.

- Look at the range of passage-based questions in past papers for another Cambridge IGCSE English Literature syllabus (0486). These questions are the same types as those in your 0477 paper.
- Read a wide selection of poems and prose texts to develop your skills of close reading.
- Make sure that you are familiar with the specialist terms for English Literature. They will help you to write clearly and economically. Make sure that you use them as **part of your analysis**; just listing them will not lead to successful answers.

Now use the revision checklists on the next pages to help guide your revision.

Revision checklists for Cambridge IGCSE English Literature

The tables below can be used as a revision checklist: **It doesn't contain all the detailed knowledge you need to know, just an overview.** For more detail see the syllabus and talk to your teacher.

You can use the tick boxes in the checklists to show when you have revised and are happy that you do not need to return to it. Tick the 'R', 'A', and 'G' column to record your progress. The 'R', 'A' and 'G' represent different levels of confidence, as follows:

- R = **RED**: means you are really unsure and lack confidence in that area; you might want to focus your revision here and possibly talk to your teacher for help
- A = **AMBER**: means you are reasonably confident in a topic but need some extra practice
- G = **GREEN**: means you are very confident in a topic

As your revision progresses, you can concentrate on the **RED** and **AMBER** topics, in order to turn them into **GREEN** topics. You might find it helpful to highlight each topic in red, orange or green to help you prioritise.

You can use the 'Comments' column to:

- add more information about the details for each point
- include a reference to a useful resource
- add learning aids such as rhymes, poems or word play
- highlight areas of difficulty or things that you need to talk to your teacher about.

Click on the relevant link below to go directly to the appropriate checklist:

Paper 1 Poetry and Prose

Paper 2 Drama

Paper 3 Unseen Comparison

Useful vocabulary

Important skills

Paper 1 Poetry and Prose

Question type	What I need to do	R	A	G	Comments
Poetry	Read your set poems again				
	Have a clean copy of each poem on a sheet of A4 paper and explore the structure by dividing into meaningful sections (e.g. a stanza or lines expressing a key idea)				
	Highlight key words, phrases and sounds and make concise notes on the effects created				
	Go through past essays and add the essay titles to the relevant poems, and think how you would answer these questions now				
	Draw mind maps to help you gather your ideas				
	Search for readings of the poem on the internet and listen to the words as you follow them on the page ...				
	... OR make your own recordings of the poems				
Prose extract	List all the extracts from the questions you have answered over the course				
	Test how well you know the text by summarising what happens immediately before and after the extract, and then check by looking at the text				
	Go through these extracts highlighting key words and phrases and think how you would answer these questions now				
	Draw mind maps to help you gather your ideas				
	Select an extract of your own choice and devise an exam-style question to go with it				
	Highlight the key words and phrases				
	Write down a plan of how you would answer your question				
Repeat the previous step three times, using extracts from different parts of the novel					

Paper 1 Poetry and Prose

Question type	What I need to do	R	A	G	Comments
Prose essay	Make lists of quotations (with brief comments on the writer's use of language) for each main: <ul style="list-style-type: none"> • character • theme • setting 				
	Look again at the Cambridge IGCSE prose essay questions you have answered in lessons or for homework and draw mind maps or use bullet point lists to plan how you would now attempt these questions				
	Devise similar questions on other characters, themes or settings				
	Write plans for these answers				

Paper 2 Drama

Question type	What I need to do	R	A	G	Comments
Drama extract – Shakespeare	List all the extracts from the questions you have previously answered over the course				
	Test how well you know the play by summarising what happens immediately before and after the extract, and then check by looking at the text				
	Go through these extracts highlighting key words and phrases and think how you would answer these questions now				
	Draw mind maps to help you gather your ideas				
	Select an extract of your own choice and devise an exam-style question to go with it				
	Highlight the key words and phrases				
	Write down a plan of how you would answer your question				
	Repeat the previous step three times, using extracts from different parts of the play				
	Use internet clips of key scenes from the play to help you appreciate how they can be performed by actors				

Paper 2 Drama

Question type	What I need to do	R	A	G	Comments
Drama extract – modern drama	List all the extracts from the questions you have previously answered over the course				
	Test how well you know the play by summarising what happens immediately before and after the extract, and then check by looking at the text				
	Go through these extracts highlighting key words and phrases and think how you would answer these questions now				
	Draw mind maps to help you gather your ideas				
	Select an extract of your own choice and devise an exam-style question to go with it				
	Highlight the key words and phrases				
	Write down a plan of how you would answer your question				
	Repeat the previous step three times, using extracts from different parts of the play				
	Use internet clips of key scenes from the play to help you appreciate how they can be performed by actors				

Paper 2 Drama

Question type	What I need to do	R	A	G	Comments
Drama essay	Make lists of quotations (with brief comments on the writer's use of language) for each main: <ul style="list-style-type: none"> • character • theme • setting 				
	Look again at the drama essay questions you have previously answered in your lessons and draw mind maps or use bullet point lists to plan how you would now attempt these questions				
	Devise similar questions on other characters, themes or settings				
	Write plans for these answers				

Paper 3 Unseen Comparison

Question type	What I need to do	R	A	G	Comments
Unseen poetry	Highlight the key words of the question and the words and phrases in the poems that you could write about in your answer				
	Annotate the poems, making concise comments about the effects of the words and phrases you have highlighted, e.g. Phrase: 'Winds stampeding the fields' Comments: <i>The force and intensity of the wind are conveyed by the verb 'stampeding', suggesting the uncontrolled, concerted running of a herd of animals ...</i>				
	Write an introduction to the essay (giving an overview of the two poems) and then a detailed plan for the rest of the essay				
	<ol style="list-style-type: none"> 1. Select two poems on the same topic and devise an essay-style question 2. Highlight the key words and phrases in the question and poems 3. Write a plan 4. Write up your answer under timed conditions 5. Ask a friend to tick all relevant points and quotations, and to check the accuracy of your spelling, punctuation and grammar 6. Use the official marking grid to arrive at a mark for your answer 				

Paper 3 Unseen Comparison

Question type	What I need to do	R	A	G	Comments
Unseen prose extracts	Highlight the key words of the question and the words and phrases in the poems that you could write about in your answer				
	Annotate the poems, making concise comments about the effects of the words and phrases you have highlighted, e.g. Phrase: 'Winds stampeding the fields' Comments: <i>The force and intensity of the wind are conveyed by the verb 'stampeding', suggesting the uncontrolled, concerted running of a herd of animals ...</i>				
	Write an introduction to the essay (giving an overview of the two poems) and then a detailed plan for the rest of the essay				
	<ol style="list-style-type: none"> Select two poems on the same topic and devise an essay-style question Highlight the key words and phrases in the question and poems Write a plan Write up your answer under timed conditions Ask a friend to tick all relevant points and quotations, and to check the accuracy of your spelling, punctuation and grammar Use the official marking grid to arrive at a mark for your answer 				

Useful vocabulary

Specialist vocabulary in English Literature can help you to write clearly and economically. The table below lists some of the useful words which you should use in your answers.

Context	Useful vocabulary
Imagery	simile, metaphor, personification
Sound	aliteration, assonance, onomatopoeia
Rhetorical devices	rhetorical question, repetition (for a specific effect), hyperbole, irony
Mainly linked with drama	act, scene, dialogue, stage direction, audience, soliloquy
Mainly linked with poetry	rhyme, rhythm, stanza, couplet, blank verse, free verse, sonnet, tone, mood
Mainly linked with prose	chapter, paragraph, sentence, clause, phrase, dialogue, narrator, viewpoint

These terms are **not** a substitute for your personal response to a text.

Always make sure that you use such terms as part of your analysis. Just focusing on the devices they refer to will not lead to successful answers.

You do not need to explain these words as your teachers and examiners will understand them.

Important skills

To access the higher marks, you need to demonstrate basic skills in Literature, **as well as**, more advanced skills.

The first table lists some the basic skills of re-telling, summarising and paraphrasing. If you demonstrate only these skills in your essays, you would be able to show some knowledge of the text but could not expect to receive the highest marks.

The second table lists the skills you need to demonstrate as well as the basic skills, in order to access higher marks. Words such as explore and analyse indicate that a higher order of skills is required. If you are aiming for the higher bands, you must show a detailed knowledge of texts and a clear appreciation of how writers achieve their effects.

Basic skills

You should be able to:	What this means
Recall, narrate	The ability to re-tell the story (e.g. of a printed passage or a whole novel) is a basic skill. This is just a starting point for the real analytical work of Literature essays.
Summarise	The ability to list the main points (e.g. when giving an overview of a poem) is another basic skill. However, do not expect high marks if your essay is merely a summary (for example, of the plot). All questions will demand much more than that.
Paraphrase	The ability to repeat points in your own words is a third basic skill, but too much paraphrasing (e.g. repeating in your own words the meaning of a quotation) will not lead to successful answers.
Select relevant detail	All essays will require you to select the best detail available that supports your point or response. In essays, points not supported by references to the text are unsubstantiated statements, and these will not lead to high marks. Literature essays require you to support your views by clear, precise reference to the text.

Skills required for higher bands

You should be able to	What this means
Explore theme and plot	<p>All learners should be aware of a text's plot and key themes (or ideas).</p> <p>More successful learners are able to go further and explore the deeper implications of texts.</p>
Explore characterisation	<p>All learners should show an understanding of characters and their motivations.</p> <p>More successful learners are able to go further and explore methodically the ways in which writers portray their characters.</p>
Analyse the ways in which writers achieve their effects	<p>All learners should be aware of some of the key effects writers create.</p> <p>More successful learners are able to go further and explore in detail the precise effects created by a writer's use of language, structure and form.</p>
Make connections	<p>All learners should to some extent be able to read between the lines.</p> <p>More successful learners are able to point out links between different parts of a text (e.g. Lady Macbeth's attitude towards blood at the beginning and end of the play Macbeth).</p>
Integrate appropriate quotation and comment	<p>All learners should be able to give their views.</p>
Communicate an informed personal response	<p>More successful learners are able to integrate smoothly appropriate quotation and analytical comment in a clearly developed and convincing personal response.</p>

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