

SYLLABUS

Cambridge IGCSE®

World Literature

0408

For examination in June and November 2017, 2018 and 2019

Changes to syllabus for 2017, 2018 and 2019

The syllabus has been updated. The latest syllabus is version 2, published June 2016.

Changes have been made to Section 5.3. Text relating to the addition of poetry as a set text option for Paper 3 has been added to page 14.

Sentence 2 has been updated and now states:

Questions will be set on a range of poetry, prose and drama texts in English translation, or originally written in English.

Previous changes in version 1 of the syllabus were printed in February 2015.

- Text relating to teacher accreditation from January 2016 has been removed from page 16.

More information is available in the February 2015 update for this syllabus.

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

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1. Introduction

1.1 Why choose Cambridge?

for life, helping them develop an informed curiosity and a lasting passion for learning. Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock learners' potential.

Our programmes set the global standard for international education. They are created by subject experts, are rooted in academic rigour, and provide a strong platform for progression. Over 10 000 schools in 160 countries work with us to prepare nearly a million learners for their future with an international education from Cambridge.

Cambridge learners

Cambridge programmes and qualifications develop not only subject knowledge but also skills. We encourage Cambridge learners to be:

- **confident** in working with information and ideas – their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **reflective** as learners, developing their ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

Recognition

Cambridge IGCSE is recognised by leading universities and employers worldwide, and is an international passport to progression and success. It provides a solid foundation for moving on to higher level studies. Learn more at www.cie.org.uk/recognition

Support for teachers

A wide range of materials and resources is available to support teachers and learners in Cambridge schools. Resources suit a variety of teaching methods in different international contexts. Through subject discussion forums and training, teachers can access the expert advice they need for teaching our qualifications. More details can be found in Section 2 of this syllabus and at www.cie.org.uk/teachers

Support for exams officers

Exams officers can trust in reliable, efficient administration of exams entries and excellent personal support from our customer services. Learn more at www.cie.org.uk/examsOfficers

Our systems for managing the provision of international qualifications and education programmes for learners aged 5 to 19 are certified as meeting the internationally recognised standard for quality management, ISO 9001:2008. Learn more at www.cie.org.uk/ISO9001

1.2 Why choose Cambridge IGCSE?

Cambridge IGCSEs are international in outlook, but retain a local relevance. The syllabuses provide opportunities for contextualised learning and the content has been created to suit a wide variety of schools, avoid cultural bias and develop essential lifelong skills, including creative thinking and problem-solving.

Our aim is to balance knowledge, understanding and skills in our programmes and qualifications to enable students to become effective learners and to provide a solid foundation for their continuing educational journey.

Through our professional development courses and our support materials for Cambridge IGCSEs, we provide the tools to enable teachers to prepare learners to the best of their ability and work with us in the pursuit of excellence in education.

Cambridge IGCSEs are considered to be an excellent preparation for Cambridge International AS and A Levels, the Cambridge AICE (Advanced International Certificate of Education) Group Award, Cambridge Pre-U, and other education programmes, such as the US Advanced Placement program and the International Baccalaureate Diploma programme. Learn more about Cambridge IGCSEs at www.cie.org.uk/cambridgesecundary2

Guided learning hours

Cambridge IGCSE syllabuses are designed on the assumption that learners have about 130 guided learning hours per subject over the duration of the course, but this is for guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

1.3 Why choose Cambridge IGCSE World Literature?

Cambridge IGCSE World Literature will be accepted by universities and employers as proof of real knowledge and understanding. Successful candidates gain lifelong skills, including the ability to:

- read, interpret and evaluate literary texts from different countries and cultures;
- develop an understanding of literal and implicit meaning, relevant contexts and of the deeper themes or attitudes that may be expressed;
- present an informed, personal response to literary texts they have studied;
- explore wider and universal issues and gain skills of empathy, promoting students' better understanding of themselves and of the world around them.

Prior learning

We recommend that candidates who are beginning this course should have previously studied some creative writing (prose/poetry and/or drama) in the medium of English, whether in translation or not.

Progression

Cambridge IGCSE Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Candidates who are awarded grades C to A* in Cambridge IGCSE World Literature are well prepared to follow courses leading to Cambridge International AS and A Levels in English and/or other literatures, or the equivalent.

1.4 Cambridge International Certificate of Education (ICE)

Cambridge ICE is a group award for Cambridge IGCSE. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of learners who pass examinations in a number of different subjects.

Learn more about Cambridge ICE at www.cie.org.uk/cambridgesecundary2

1.5 How can I find out more?

If you are already a Cambridge school

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at info@cie.org.uk

If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at www.cie.org.uk/startcambridge. Email us at info@cie.org.uk to find out how your organisation can register to become a Cambridge school.

2. Teacher support

2.1 Support materials

We send Cambridge syllabuses, past question papers and examiner reports to cover the last examination series to all Cambridge schools.

You can also go to our public website at **www.cie.org.uk/igcse** to download current and future syllabuses together with specimen papers or past question papers and examiner reports from one series.

For teachers at registered Cambridge schools a range of additional support materials for specific syllabuses is available from Teacher Support, our secure online support for Cambridge teachers. Go to **<http://teachers.cie.org.uk>** (username and password required).

2.2 Endorsed resources

We work with publishers providing a range of resources for our syllabuses including print and digital materials. Resources endorsed by Cambridge go through a detailed quality assurance process to ensure they provide a high level of support for teachers and learners.

We have resource lists which can be filtered to show all resources, or just those which are endorsed by Cambridge. The resource lists include further suggestions for resources to support teaching.

2.3 Training

We offer a range of support activities for teachers to ensure they have the relevant knowledge and skills to deliver our qualifications. See **www.cie.org.uk/events** for further information.

3. Assessment at a glance

For the Cambridge IGCSE in World Literature, candidates take three compulsory components: Portfolio, Paper 2 Unseen, Paper 3 Set Text.

Component	Assessment type	Duration	Weighting
Portfolio	Internally-assessed, and internally moderated by Centre. Externally moderated by Cambridge.	—	50%

AND

Component	Assessment type	Duration	Weighting
Paper 2 Unseen	Written examination	1 hour 15 minutes	25%

AND

Component	Assessment type	Duration	Weighting
Paper 3 Set Text	Written examination	1 hour 30 minutes	25%

Availability

This syllabus is examined in the June and November examination series.

This syllabus is not available to private candidates.

Detailed timetables are available from www.cie.org.uk/examsOfficers

Combining this with other syllabuses

Candidates can combine this syllabus in an exam series with any other Cambridge syllabus except:

- syllabuses with the same title at the same level
- 0486 Cambridge IGCSE Literature (English) and Level 1/Level 2 Certificate Literature (English)
- 0488 Cambridge IGCSE Literature (Spanish)
- 2010 Cambridge O Level Literature in English

Please note that Cambridge IGCSE, Cambridge International Level 1/Level 2 Certificate and Cambridge O Level syllabuses are at the same level.

4. Syllabus aims and assessment objectives

4.1 Aims

The syllabus aims, which are not listed in order of priority, are to encourage and develop candidates' ability to:

- enjoy the experience of reading world literature
- understand and respond to literary texts in different forms and from different countries 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.

4.2 Assessment objectives

There are four assessment objectives (AOs). Candidates are assessed on their ability to demonstrate:

AO1: detailed knowledge of the content and form of literary texts drawn from different countries and cultures

AO2: engagement with writers' ideas and treatment of themes, and appreciation of how texts relate to wider contexts

AO3: recognition and appreciation of how writers create and shape meanings and effects

AO4: empathy, through re-creation of a character's voice and thoughts

4.3 Relationship between assessment objectives and components

	Component 1 Portfolio	Paper 2 Unseen	Paper 3 Set Text	% total qualification
AO1	15%	0	10%	25%
AO2	15%	12.5%	7.5%	35%
AO3	15%	12.5%	7.5%	35%
AO4	5%	0	0	5%

4.4 Grade descriptions

Grade A

A Grade A candidate will have demonstrated the ability to:

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

Grade C

A Grade C candidate will have demonstrated the ability to:

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

Grade F

A Grade F candidate will have demonstrated the ability to:

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

5. Syllabus content

5.1 Component 1: Portfolio (coursework)

This component carries 50% of the assessment of the syllabus as a whole.

Candidates will submit a portfolio of **two written assignments AND one oral assignment**.

This component as a whole requires study of at least two different forms (poetry/prose/drama), with texts drawn from at least two countries/cultures.

The portfolio as a whole is marked out of 65: candidates will gain a mark out of 25 for each written assignment, and a mark out of 15 for the oral assignment.

The assignments are set by the teacher(s), and internally marked (and internally moderated where there is more than one set). They are subsequently externally moderated by Cambridge.

Assignments should usually follow a programme of study undertaken by a teaching group. Assignments may be completed at any stage during the course. It is advised that each candidate undertakes more than two written assignments during the course to provide a choice of work towards her/his portfolio, and that the teacher and the candidate discuss which are the best assignments to submit.

Candidates do not have to produce written assignments under timed examination-type conditions.

Summary of the content of the coursework portfolio:

Assignment	Total marks	Requirements
1. Critical essay	25	<ul style="list-style-type: none"> • 800–1200 words (including quotations but not references/bibliography). • Based on one text. * • The text must not be on the examination (Paper 3) or the same text as for the empathic response (written assignment 2). <p>(*In cases where a text is a selection of poems/short stories, the essay must cover at least two poems/stories.)</p>
2. Empathic response	25	<ul style="list-style-type: none"> • 600–1000 words. • Assumes the voice of one character in one prose or drama text. • The task prescribes a particular moment in the text (which may be the end of the text). • The text must not be on the examination (Paper 3) or the same text as for the critical essay (written assignment 1).
3. Oral response: recorded conversation	15	<ul style="list-style-type: none"> • 4–7 minutes. • A conversation with the teacher on an aspect of the candidate's chosen text: EITHER the way a novelist or playwright presents a particular character OR the way their chosen writer (from prose, drama or poetry) presents a particular theme. • Text may be an examination (Paper 3) set text or a text studied for one of the other coursework assignments. • The conversation must be recorded.

In the portfolio as a whole there should be work on at least two different forms (poetry/prose/drama), and the texts should be from at least two different countries/cultures.

See section 5.3 for the set texts for Paper 3.

Written assignments (Assignments 1 and 2)

- Each written assignment must be based on the study of one complete text of world literature. These texts should be equivalent in scope and demand to a set text on Paper 3.
- A written assignment above the upper limit (i.e. 1200 words for written assignment 1, 1000 words for written assignment 2) must not be submitted.
- The two written assignments must be based on different texts. These must not be by an author chosen for Paper 3, and should be drawn from different countries/cultures to that. (For Paper 3 texts, see Section 4.3 below.)
- If poetry or short stories are used for an assignment, candidates should 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.
- Texts must not be simplified or abridged editions.
- Candidates within the same Centre do not have to submit assignments on the same texts.
- Assignment 2 must be an empathic response piece. Empathic assignments will test knowledge, understanding and response, but give candidates the opportunity to engage more imaginatively with a text by assuming a suitable 'voice' (i.e. a manner of speaking for a specific character).
- Assignments may be handwritten, typed or word processed. They must be securely fastened and clearly marked with the candidate's name, number and the Centre number.
- A completed Candidate Record Card must be included with each portfolio.
- The phrasing of each assignment's title must allow for assessment in relation to the relevant Assessment Objectives.

Drafting written assignments

- 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 exam. In addition, if plans and first drafts are completed under teacher supervision, then teachers can be reassured of the authenticity of the final assignment.
- Teachers should not, however, mark, correct or edit draft assignment material; candidates can certainly draft and redraft work, but teachers should give only general guidance during this phase.

Checking portfolios for authenticity

- It is the Centre's responsibility to make sure all Coursework is the candidate's original work. Where appropriate, candidates should provide references to any secondary source material used, listing these at the end of the assignment.

Oral Response: recorded conversation (Assignment 3)

- In addition to their written coursework, candidates must submit **one** oral response: a recording of a conversation with the teacher on an aspect of a chosen text, lasting 4–7 minutes.
- This text may be an examination set text (Paper 3), a text studied for one of the written coursework assignments, or a totally different text.
- Candidates should not take texts into the oral.
- The conversation will be based on **either** the way a chosen writer presents a particular character **or** the way a chosen writer presents a particular theme.
- If shorter poems or short stories are being used, the oral response should deal with a minimum of two poems/short stories.
- Candidates should select their character/theme. They are encouraged to research their topic, using print and/or online resources as they work towards their personal response to the writing, but they will not be able to refer to any notes during their conversation.
- Examples of possible classroom activities as *preparation* for the oral response include drama-focused work and ‘hot seating’ (where a candidate adopts a character from a novel or play and is interviewed by others in the class) and small group discussion. But the ‘audience’ for the assessed conversation will be the teacher alone.
- An audio record of the conversation must be kept. (Where required for external moderation purposes, this will need to be available electronically – e.g. in an mp3 file format.) If the conversation is continuing after 7 minutes have elapsed, the recording should be stopped.
- Conversations which fail to adhere to the lower time limit of 4 minutes are unlikely to meet the higher bands of the assessment criteria.
- It should be remembered that this is not a test of spoken language skills; this is a *literature* examination, and the two strands of the assessment criteria relate to quality of understanding of the text and the degree of relevant substantiation.

Assessment

- There are separate sets of criteria for the assessment of the three different portfolio tasks. See Section 6.3 *Assessment criteria*.

Feedback following external moderation

- Centres will receive a brief report from the external moderator following the assessment of their candidates’ portfolios, usually at the same time as the final exam results.

Examples of suitable texts for portfolio work

Teachers wishing to include assignments which are not on texts in this list (or are not texts at an equivalent level by an author listed here) are required to obtain Cambridge's advance approval at the start of their course, by writing to the Product Manager for the syllabus giving details of the text(s) proposed and the text(s) being prepared for Paper 3.

PROSE: examples of suitable texts for portfolio work

Chimamanda Ngozie Adichie, *Purple Hibiscus* (Nigeria)

Alain-Fournier [Henri Albain Fournier], *The Lost Estate [Le Grand Meaulnes]* (France)

Willa Cather, *My Ántonia* (USA)

Charles Dickens, *Great Expectations* (England)

Merle Hodge, *Crick Crack, Monkey* (Trinidad)

Witi Ihimaera, *The Whale Rider* (New Zealand)

Franz Kafka, *Metamorphosis and Other Stories* (Germany)

Naguib Mahfouz, *Midaq Alley* (Egypt)

Kamala Markandaya, *Nectar in a Sieve* (India)

Haruki Murakami, *The Elephant Vanishes: Stories* (Japan)

Per Petterson, *Out Stealing Horses* (Norway)

Alexander Pushkin and Leo Tolstoy, *Selected Stories* (Russia)

Shen Congwen, *Selected Stories* (China)

Teacher's own selection of 10–12 short stories within *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English* (Australia, Barbados, Botswana etc.)

POETRY: examples of suitable texts for portfolio work

Anna Akhmatova, *Selected Poems* (Russia)

Simon Armitage (trans) *Sir Gawain and the Green Knight* (England)

Gustavo Adolfo Bécquer, *Selected Poems* (Spain)

Seamus Heaney, *Death of a Naturalist* (Northern Ireland)

Alfonsina Storni, *Selected Poems* (Argentina)

Rabindranath Tagore, *Selected Poems* (India)

Teacher's own selection of 12–15 poems within anthologies such as:

Poetry from Pakistan: An Anthology or *Songs of Ourselves: The Cambridge International Examinations Anthology of Poetry in English* (Australia, Canada, England, New Zealand etc.)

DRAMA: examples of suitable texts for portfolio work

Bertolt Brecht, *Mother Courage and Her Children* (Germany)

Lorraine Hansberry, *A Raisin in the Sun* (USA)

Federico Garcia Lorca, *The House of Bernarda Alba* (Spain)

August Strindberg, *Miss Julie* (Sweden)

Ngũgĩ wa Thiong'o and Ngũgĩ wa Miriĩ, *I Will Marry When I Want* (Kenya)

William Shakespeare, *Romeo and Juliet* (England)

Sophocles, *Antigone* (Ancient Greece)

Jean Tay, *Boom* (Singapore)

5.2 Paper 2 Unseen

1 hour 15 minutes

This component carries 25% of the assessment of the syllabus as a whole.

Candidates answer **one** question from a choice of two.

Each question asks candidates for a critical commentary on (and appreciation of) previously unseen writing printed on the question paper.

One question is based on a passage of literary prose (such as an extract from a novel or a short story); the other question is based on a poem, or extract of a poem. The material will be taken from writing either originally in English or in English translation.

There are no set texts for this paper.

Candidates are advised to spend around 20 minutes studying the paper and planning their answer before starting to write.

5.3 Paper 3 Set Text

1 hour 30 minutes

This component carries 25% of the assessment of the syllabus as a whole.

Questions will be set on a range of poetry, prose and drama texts in English translation, or originally written in English.

On each set text there will be two questions: one extract-based question and one general essay question.

Each question carries the same number of marks.

The paper is divided into:

- Section A: extract-based questions
- Section B: essay questions.

Candidates answer **two** questions: one question from each section. They may answer both of their questions on the same set text, or on two different texts.

This is a 'closed books' paper: set texts may not be taken into the examination room.

Extract-based questions focus on one section of the text asking candidates to re-read a specific passage from the set text before answering. The passage will be printed on the question paper.

Essay questions require a more general approach to the set text as a whole, or a significant element/character within it.

All questions encourage an informed personal response and test the first three assessment objectives. This means that candidates will have to demonstrate:

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

Texts will normally be kept on the syllabus for three years (i.e. six assessment series).

Because there may be several different translations/editions available, a particular edition is usually nominated for a text. Centres are not obliged to use the nominated edition (unless this is stated to be a **specified** edition, e.g. in cases where differences between editions are known to be particularly significant), but it should be noted that it will be the one used as the basis for setting the passage printed on the question paper.

The Paper 3 set texts for examination in 2017

Candidates may answer their two questions on **one** text OR on **two** different texts:

Bertolt Brecht	<i>The Caucasian Chalk Circle</i> (specified edition: translated by James Stern, Tania Stern and W H Auden)
Dai Sijie	<i>Balzac and Little Chinese Seamstress</i> (specified edition: translated by Ina Rilke (Vintage))
Miles Franklin	<i>My Brilliant Career</i>
Henrik Ibsen	<i>Hedda Gabler</i> (specified edition: translated by Jens Arup, in Ibsen, <i>Four Major Plays</i> (Oxford World's Classics))
<i>Songs of Ourselves</i> volume 2	<p>A selection from <i>Songs of Ourselves</i> (<i>Cambridge International Examinations Anthology of Poetry in English</i>) Volume 2 (Cambridge University Press). The following 14 poems from 'Part 3: Travel, Migration, and Society':</p> <p>Sarah Jackson, 'The Instant of My Death'</p> <p>Arun Kolatkar, 'The Bus'</p> <p>Julius Chingono, 'At the Bus Station'</p> <p>A L Hendriks, 'The Migrant'</p> <p>Elizabeth Jennings, 'The Enemies'</p> <p>Sampurna Chattarji, 'Boxes'</p> <p>W H Auden, 'The Capital'</p> <p>Arthur Yap, 'an afternoon nap'</p> <p>Robert Pinsky, 'Shirt'</p> <p>Elizabeth Daryush, 'Children of Wealth'</p> <p>A R D Fairburn, 'To a Millionaire'</p> <p>Musaemura Zimunya, 'A Long Journey'</p> <p>Stevie Smith, 'Touch and Go'</p> <p>George Szirtes, 'Song'</p>
<i>Stories of Ourselves</i>	<p>A selection from <i>Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English</i> (Cambridge University Press). The following 10 stories:</p> <p>Charlotte Perkins Gilman, 'The Yellow Wall Paper'</p> <p>Stephen Crane, 'The Open Boat'</p> <p>Edith Wharton, 'The Moving Finger'</p> <p>Katharine Mansfield, 'Her First Ball'</p> <p>R K Narayan, 'A Horse and Two Goats'</p> <p>Janet Frame, 'The Bath'</p> <p>Shirley Geok-Lin Lim, 'Journey'</p> <p>Jhumpa Lahiri, 'The Third and Final Continent'</p> <p>Tim Winton, 'On Her Knees'</p> <p>Annie Proulx, 'The Contest'</p>

The Paper 3 set texts for examination in 2018

Candidates may answer their two questions on **one** text OR on **two** different texts:

Bertolt Brecht	<i>The Caucasian Chalk Circle</i> (specified edition: translated by James Stern, Tania Stern and W H Auden)
Tsitsi Dangarembga	<i>Nervous Conditions</i>
Miles Franklin	<i>My Brilliant Career</i>
Henrik Ibsen	<i>A Doll's House</i> (specified edition: translated by James Macfarlane, in Ibsen, <i>Four Major Plays</i> (Oxford World's Classics))
<i>Songs of Ourselves</i> volume 2	<p>A selection from <i>Songs of Ourselves</i> (<i>Cambridge International Examinations Anthology of Poetry in English</i>) Volume 2 (Cambridge University Press). The following 14 poems from 'Part 3: Travel, Migration, and Society':</p> <p>Sarah Jackson, 'The Instant of My Death'</p> <p>Arun Kolatkar, 'The Bus'</p> <p>Julius Chingono, 'At the Bus Station'</p> <p>A L Hendriks, 'The Migrant'</p> <p>Elizabeth Jennings, 'The Enemies'</p> <p>Sampurna Chattarji, 'Boxes'</p> <p>W H Auden, 'The Capital'</p> <p>Arthur Yap, 'an afternoon nap'</p> <p>Robert Pinsky, 'Shirt'</p> <p>Elizabeth Daryush, 'Children of Wealth'</p> <p>A R D Fairburn, 'To a Millionaire'</p> <p>Musaemura Zimunya, 'A Long Journey'</p> <p>Stevie Smith, 'Touch and Go'</p> <p>George Szirtes, 'Song'</p>
<i>Stories of Ourselves</i>	<p>A selection from <i>Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English</i> (Cambridge University Press). The following 10 stories:</p> <p>Charlotte Perkins Gilman, 'The Yellow Wall Paper'</p> <p>Stephen Crane, 'The Open Boat'</p> <p>Edith Wharton, 'The Moving Finger'</p> <p>Katharine Mansfield, 'Her First Ball'</p> <p>R K Narayan, 'A Horse and Two Goats'</p> <p>Janet Frame, 'The Bath'</p> <p>Shirley Geok-Lin Lim, 'Journey'</p> <p>Jhumpa Lahiri, 'The Third and Final Continent'</p> <p>Tim Winton, 'On Her Knees'</p> <p>Annie Proulx, 'The Contest'</p>

The Paper 3 set texts for examination in 2019

Candidates may answer their two questions on **one** text OR on **two** different texts:

Tsitsi Dangarembga	<i>Nervous Conditions</i>
Henrik Ibsen	<i>A Doll's House</i> (specified edition: translated by James Macfarlane, in Ibsen, <i>Four Major Plays</i> (Oxford World's Classics))
Henry Handel Richardson	<i>The Getting of Wisdom</i>
<i>Songs of Ourselves</i> volume 2	A selection from <i>Songs of Ourselves</i> (Cambridge International Examinations <i>Anthology of Poetry in English</i>) Volume 2 (Cambridge University Press). The following 14 poems from 'Part 3: Travel, Migration, and Society': Sarah Jackson, 'The Instant of My Death' Arun Kolatkar, 'The Bus' Julius Chingono, 'At the Bus Station' A L Hendriks, 'The Migrant' Elizabeth Jennings, 'The Enemies' Sampurna Chattarji, 'Boxes' W H Auden, 'The Capital' Arthur Yap, 'an afternoon nap' Robert Pinsky, 'Shirt' Elizabeth Daryush, 'Children of Wealth' A R D Fairburn, 'To a Millionaire' Musaemura Zimunya, 'A Long Journey' Stevie Smith, 'Touch and Go' George Szirtes, 'Song'
Sophocles	<i>Oedipus the King</i> (specified edition: translated by Robert Fagles, in <i>Sophocles, The Three Theban Plays</i> (Penguin))
<i>Stories of Ourselves</i>	A selection from <i>Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English</i> (Cambridge University Press). The following 10 stories: Charlotte Perkins Gilman, 'The Yellow Wall Paper' Stephen Crane, 'The Open Boat' Edith Wharton, 'The Moving Finger' Katharine Mansfield, 'Her First Ball' R K Narayan, 'A Horse and Two Goats' Janet Frame, 'The Bath' Shirley Geok-Lin Lim, 'Journey' Jhumpa Lahiri, 'The Third and Final Continent' Tim Winton, 'On Her Knees' Annie Proulx, 'The Contest'

6. Portfolio assessment

6.1 Marking and moderating assignments

For the general regulations concerning school-based coursework assessment see the *Cambridge Handbook*.

As well as commenting on the overall quality of the portfolio, recorded on the Individual Candidate Record Card, teachers must mark each assignment, indicating strengths/weaknesses as appropriate, and providing a final comment, making clear reference to the assessment criteria.

Each written assignment is to be marked out of a total of 25, and the Oral response is to be marked out of 15 in accordance with the criteria in 6.2. (The maximum mark possible for the component is therefore 65.)

If a candidate submits no assignment, a mark of zero must be recorded for the relevant assignment(s).

6.2 Resubmission of coursework and carrying forward of internally assessed marks

Information about resubmission of coursework and carrying forward of internally assessed marks can be found in the *Cambridge Administrative Guide*.

6.3 Assessment criteria

Assignment 1: Critical essay

Band	Mark	Descriptors
Band 1	25 24 23	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They maintain sustained engagement with both text and task.
Band 2	22 21 20	<p><i>Sustains a perceptive, convincing and relevant personal response</i></p> <ul style="list-style-type: none"> • shows a clear critical understanding of the text • responds sensitively and in detail to the way the writer achieves her/his effects • integrates much well-selected reference to the text
Band 3	19 18 17	<p><i>Makes a well-developed, detailed and relevant personal response</i></p> <ul style="list-style-type: none"> • shows a clear understanding of the text and some of its deeper implications • makes a developed response to the way the writer achieves her/his effects • supports with careful and relevant reference to the text
Band 4	16 15 14	<p><i>Makes a reasonably developed relevant personal response</i></p> <ul style="list-style-type: none"> • shows understanding of the text and some of its deeper implications • makes some response to the way the writer uses language • shows some thoroughness in the use of supporting evidence from the text
Band 5	13 12 11	<p><i>Begins to develop a relevant personal response</i></p> <ul style="list-style-type: none"> • shows some understanding of meaning • makes a little reference to the language of the text • uses some supporting textual detail
Band 6	10 9 8	<p><i>Attempts to communicate a basic personal response to the task</i></p> <ul style="list-style-type: none"> • makes some relevant comments • shows a basic understanding of surface meaning of the text • makes a little supporting reference to the text
Band 7	7 6 5	<p><i>Some evidence of simple personal response to the task</i></p> <ul style="list-style-type: none"> • makes a few straightforward comments • shows a few signs of understanding the surface meaning of the text • makes a little reference to the text
Band 8	4 3 2	<p><i>Limited attempt to respond</i></p> <ul style="list-style-type: none"> • shows some limited understanding of simple/literal meaning
Below Band 8	0–1	No answer/Insufficient to meet the criteria for Band 8.

Assignment 2: Empathic response

(Note: 'voiceless' responses cannot achieve higher than Band 6.)

Band	Mark	Descriptors
Band 1	25 24 23	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They sustain an entirely convincing voice.
Band 2	22 21 20	<i>Sustains a perceptive, convincing and relevant personal response</i> <ul style="list-style-type: none"> shows a detailed appreciation of character, rooted in the text sustains an engagingly convincing voice
Band 3	19 18 17	<i>Makes a well-developed, detailed and relevant personal response</i> <ul style="list-style-type: none"> shows a clear understanding of character, rooted in the text sustains a largely authentic voice
Band 4	16 15 14	<i>Makes a reasonably developed relevant personal response</i> <ul style="list-style-type: none"> shows understanding of character and text, including some of the deeper implications uses suitable features of expression
Band 5	13 12 11	<i>Begins to develop a relevant personal response</i> <ul style="list-style-type: none"> shows some understanding of character and text begins to assume a voice appropriate to the character
Band 6	10 9 8	<i>Attempts to communicate a basic personal response to the task</i> <ul style="list-style-type: none"> shows a basic understanding of character and text
Band 7	7 6 5	<i>Some evidence of simple personal response to the task</i> <ul style="list-style-type: none"> shows a few signs of understanding of character's thoughts or feelings
Band 8	4 3 2	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> shows some limited understanding of character's thoughts or feelings
Below Band 8	0–1	No answer/Insufficient to meet the criteria for Band 8.

Assignment 3: Oral response: recorded conversation

Band	Mark	Descriptors
Band 1	15 14	<i>Demonstrates all the Band 2 qualities, together with insight, sensitivity, individuality and flair</i> <ul style="list-style-type: none"> shows complete engagement with both text and task
Band 2	13 12	<i>Sustains a perceptive, convincing and relevant personal response</i> <ul style="list-style-type: none"> shows a detailed critical appreciation of how the writer presents character or theme/ideas integrates specific, well-selected references for support
Band 3	11 10 9	<i>Makes a well-developed, detailed and relevant personal response</i> <ul style="list-style-type: none"> shows a clear and sustained understanding of how the writer presents character or theme/ideas makes specific and relevant references for support
Band 4	8 7 6	<i>Makes a reasonably developed relevant personal response</i> <ul style="list-style-type: none"> shows understanding of how the writer presents character or theme/ideas makes some appropriate use of textual evidence for support
Band 5	5 4 3	<i>Begins to develop a personal response to the task</i> <ul style="list-style-type: none"> shows some understanding of character or theme/ideas uses some textual detail for support
Band 6	2 1	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> shows a basic understanding of character or theme/ideas makes a little reference to the text
Below Band 6	0	<i>Does not meet the criteria for Band 6</i> <ul style="list-style-type: none"> responses are very hesitant and/or digressive, showing a very limited understanding of task/text

7. Other information

Equality and inclusion

Cambridge International Examinations has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

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

Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

Information on access arrangements is found in the *Cambridge Handbook* which can be downloaded from the website www.cie.org.uk/examsofficer

Language

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

Grading and reporting

Cambridge IGCSE results are shown by one of the grades A*, A, B, C, D, E, F or G indicating the standard achieved, A* being the highest and G the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade G. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no results) and Y (to be issued) may also appear on the statement of results but not on the certificate.

Entry codes

To maintain the security of our examinations, we produce question papers for different areas of the world, known as 'administrative zones'. Where the component entry code has two digits, the first digit is the component number given in the syllabus. The second digit is the location code, specific to an administrative zone. Information about entry codes can be found in the *Cambridge Guide to Making Entries*.

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